season
24/25
andermatt
music
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season
24/25

welcome

Dear members of our audience,

in June 2019, the Andermatt Concert Hall celebrated its official opening with a performance by the Berliner Philharmoniker. Five years on, this Hall now has a firm place in the region. It's no longer a mere "insider tip", but has developed into a major cultural meeting point of Central Switzerland. For this fourth season of ANDERMATT MUSIC under its Intendant, Lena-Lisa Wüstendörfer, I should like to welcome you to its many top-class, varied, inspiring concerts.

Already on our opening weekend, you'll get an insight into the three main pillars of our programme: "World Stage", "Swiss Orchestra — Swiss Classics" and "Local Roots — Sounds of Home". We will start the new season on 28 September 2024 with the pianist **OLGA SCHEPS** and our Orchestra in Residence, the **SWISS ORCHESTRA**, under the baton of **LENA-LISA WÜSTENDÖRFER**. The next day, ANDERMATT MUSIC will introduce itself at an **OPEN MORNING**, offering a glimpse behind the scenes, and that same afternoon, the eleven women musicians of **"DAMENWAHL"** will storm the podium and show everyone just what new folk music can do.

At the turn of 2025, the virtuoso recorder player **MAURICE STEGER** will be our guest artist, and will welcome you to our New Year's Concert with the Swiss Orchestra. The **ROYAL CONCERTGEBOUW CHAMBER ORCHESTRA** will perform works by Edvard Grieg, Robert Schumann and Ludwig van Beethoven on a veritably regal concert on 1 February 2025. And on Whit Sunday, one of the most exciting pianists of our day will grace the Andermatt Concert Hall: **FAZIL SAY**, whose exceptional skills have moved and inspired audiences for decades. This is just a small selection of our inspiring musical offerings — but please see for yourself! We hope you enjoy reading this season's programme book, and wish you enriching moments in our concerts. Yours sincerely,

—
SAMIH SAWIRIS
CHAIRMAN OF THE BOARD
ANDERMATT SWISS ALPS AG

Dear music lovers,

music lets us express our emotions and work through them; it can tell stories, connect people and overcome barriers; it accompanies us, moves us, motivates and comforts us; it can preserve cultural identities and yet create new worlds. And it can do all this irrespective of genre or style. This is why we, as classical concert organisers, always take delight in discovering new music and broadening our horizons.

You can see just how serious we are about this from the two festivals that **ANDERMATT MUSIC** curates and organises alongside its regular concert season. **"THE BASH"** is an innovation laboratory for new things that dares to bridge the gap between classical music and pop. Over two evenings overflowing with creativity, **STEPHAN EICHER, THE KRUGER BROTHERS, MARTIN SUTER** and **REYN OUWEHAND** will share the Andermatt stage with the Swiss Orchestra. The third edition of the **ANDERMATT GOETHE DAYS** will focus on "Women's stories and Goethe". The programme will include a song recital with the soprano **FRANZISKA HEINZEN** and the actress **ISABEL KARAJAN**.

Our Orchestra in Residence, the Swiss Orchestra, offers a varied spectrum of concerts combining works by well-known international composers with Swiss discoveries from the Classical and Romantic eras. Above and beyond this, the **FILARMONICA DELLA SCALA** will also be making its debut in the Andermatt Concert Hall, bringing our season to a brilliant close with orchestral works by Felix Mendelssohn Bartholdy and Ludwig van Beethoven. But many musical adventures await you before that. For example, **BERNHARD RUSSI** will be returning to the Andermatt stage for the family concert on Easter Sunday featuring Igor Stravinsky's *Firebird*. And the **TRIO AMBÄCK** will be our guests — three musicians who in recent years have been largely responsible for the major hype surrounding new Swiss folk music. On behalf of our entire team, I'd like to wish you a wonderful time in our concerts, and I look forward to meeting you many times over.

—
LENA-LISA WÜSTENDÖRFER
INTENDANT 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.

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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.

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focuses

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.

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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.

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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.

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artistic director & team

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. Lena-Lisa Wüstendörfer is well-known for her innovative concert programmes that take us off the beaten track to reveal new, exciting things. She has a doctorate in musicology and is engaged in pioneering work, hunting out and performing unknown repertoire by Swiss Classical and Romantic composers. She 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, 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, Zakhar Bron Festival Orchestra, Copenhagen Philharmonic Orchestra, and the Odense Symphony Orchestra. In 2024, she gave her debut at the Metz Opera with Richard Strauss's *Salome*. 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 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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ANDREAS BAUMGARTNER Head of Dramaturgy

LIIS MÄNNAMAA Head of Ticketing & Hospitality

MELANIE MARIA WARSCHUN Assistant to the Artistic Director

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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 — which the TV presenter Jann Billeter has described as "Switzerland's national team for music" — performs across the whole country, from Geneva to Basel and from Graubünden to Zurich. They are musical bridge-builders, overcoming both Switzerland's linguistic barriers and all manner of 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), Raphaela Gromes (cello), Rolando Villazón, Piotr Beczala (tenor), Stephan Eicher (Chansonnier) and Bernhard Russi (narrator), the Swiss Orchestra has performed at the Zurich Tonhalle, the Casino de Montbenon in Lausanne, the St. Gallen Tonhalle, the Bern Casino, the Victoria Hall in Geneva, the Stadtcasino Basel and the Andermatt Concert Hall. The Swiss Orchestra has also given concerts abroad, from Spain (the Auditorio Nacional de España in Madrid and the Kursaal in San Sebastián) to Monaco (Opéra de Monte Carlo) and even Saudi Arabia (the Maraya Concert Hall at AlUla). *swissorchestra.ch*

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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.

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concert dates

SAT, AUG 24, 2024 7.30 PM

“THE ETERNAL FEMININE” —
SONG RECITAL AT THE 3RD ANDERMATT GOETHE DAYS
With Gretchen, Suleika and Mignon, assorted female characters created by Goethe will find expression in songs by Schubert, Liszt, Wolf and others. This song recital with Franziska Heinzen (soprano), Benjamin Mead (piano) and Isabel Karajan (recitation) will take place under the auspices of the 3rd Andermatt Goethe Days. ⟶ P 22

SAT, SEPT 28, 2024 7.30 PM

SEASON OPENING —
SYMPHONY CONCERT
To open our season, ANDERMATT MUSIC is delighted to welcome the pianist Olga Scheps and the Swiss Orchestra under the baton of Lena-Lisa Wüstendörfer. On this festive occasion, they will play works by Verdi, Rachmaninov and Hans Huber. ⟶ P 28

SUN, SEPT 29, 2024 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 more about different careers in music (admission free) — accompanied by music from prize-winners of the Muri Competition. ⟶ P 31

SUN, SEPT 29, 2024, 5 PM

LADIES’ CHOICE —
NEW FOLK MUSIC
The eleven women musicians of “Damenwahl” (literally: “Ladies’ choice”) here wander through all manner of Swiss folk music styles and moods, with “women” as their prime topic. ⟶ P 33

FRI, OCT 25, 2024 7.30 PM
SAT, OCT 26, 2024 7.30 PM

THE BASH
PART I — AM SCHÄRME (UNDER COVER)
PART II — BLIB NO CHLI (STAY A WHILE)
“The Bash” offers an adventurous bridge across the gap between classical music and pop: over two unique evenings, Stephan Eicher, The Kruger Brothers, Martin Suter, Reyn Ouwehand and the Swiss Orchestra under Lena-Lisa Wüstendörfer will be sharing a stage together. ⟶ P 36

SUN, NOV 17, 2024 5 PM

DIVINE SWISS CLASSICS —
SYMPHONY CONCERT
The Swiss composer Helena Winkelman and her compatriot Friedrich Theodor Fröhlich come together with two composers of the Viennese Classical era: Wolfgang Amadeus Mozart and Ludwig van Beethoven. The pianist Teo Gheorghiu is accompanied by the Swiss Orchestra. ⟶ P 42

FRI, DEC 27, 2024 7.30 PM

AMBÄCK —
NEW FOLK MUSIC
In their programme “Raum” (“Rooms”), the musicians of the Ambäck Trio explore traditional Swiss folk music and offer a new perspective on it. They have meanwhile left these old rooms behind and returned as squatters, so to speak. ⟶ P 45

SAT, DEC 28, 2024 7.30 PM

A HARP AFFAIR —
SWISS ORCHESTRA SOLOISTS
Alexander Boldachev, solo harpist of Andermatt’s Orchestra in Residence, here presents a festive concert with virtuoso pieces and magical melodies that reveal the impressive breadth of possibilities offered by the harp. ⟶ P 47

WED, JAN 1, 2025 5 PM

FLAUTO FAVOLOSO —
NEW YEAR’S CONCERT
In this New Year’s Concert, the recorder player Maurice Steger and the Swiss Orchestra will whirl us into the New Year with a bang. You can expect to start 2025 with a musical surprise and some of the best-loved New-Year classics! ⟶ P 50

SAT, FEB 1, 2025 7.30 PM

CONCERTGEBOUW CHAMBER ORCHESTRA —
CHAMBER MUSIC
The Royal Concertgebouw Chamber Orchestra here gives us a right royal treat with music by Edvard Grieg, Robert Schumann, Ludwig van Beethoven and Wojciech Kilar. ⟶ P 53

concert dates

SUN, FEB 2, 2025 5 PM

HANNELI MUSIG —
NEW FOLK MUSIC
"Hanneli Musig", a colourful bunch of well-known greats from the Swiss folk-music scene, here brings to life the dance music of our great-grandparents' time: exhilarating, cheerful and fresh. ⟶ P 56

SUN, MARCH 23, 2025 5 PM

DOUBLE TROUBLE —
NEW FOLK MUSIC
When the Fränggi & Maria Gehrig Duo and the InterFolk Trio play in Andermatt, it's like local heroes returning home. They will be giving free rein to their impressions and experiences, inspired by all manner of different musical styles. ⟶ P 58

SAT, APRIL 19, 2025 7.30 PM

CELLOS ON THE ROCKS —
SWISS ORCHESTRA SOLOISTS
"Cellos on the Rocks" is the motto of this concert in which the fulsome tones of the Swiss Orchestra's eight cellists will echo through the Andermatt Concert Hall. ⟶ P 60

SUN, APRIL 20, 2025 4 PM

THE FIREBIRD —
FAMILY CONCERT
Bernhard Russi is returning to the stage of the Andermatt Concert Hall to tell the tale of the *Firebird* as captured in music by Igor Stravinsky. The music will be provided by the Swiss Orchestra under the baton of Lena-Lisa Wüstendörfer. Recommended for children of 5 years and up. ⟶ P 62

SAT, JUNE 7, 2025 7.30 PM

THE SWISS SYMPHONIC TREASURY —
SYMPHONY CONCERT
Together with the Swiss Orchestra, the mezzo-soprano Marie-Claude Chappuis presents orchestral songs by Joachim Raff, a native of Lachen in Canton Schwyz. This programme also features works by Mendelssohn, Wagner and Walter. ⟶ P 65

SUN, JUNE 8, 2025 7.30 PM

FAZIL SAY IN CONCERT —
SYMPHONY CONCERT
For decades now, audiences have been moved by the extraordinary pianistic ability of Fazıl Say, whose concerts are captivating, exciting and inspiring. In Andermatt, this exceptional musician will play piano concertos by Mozart and Shostakovich. ⟶ P 68

SAT, JULY 5, 2025 7.30 PM

RISING STARS —
TWO-PIANO RECITAL
Two great talents from the Lang Lang International Music Foundation reveal their immense abilities in popular works by Bach, Beethoven, Brahms, Chopin and others. ⟶ P 71

SUN, JULY 6, 2025 5 PM

LA SCALA —
SYMPHONY CONCERT
Our season finale in Andermatt features the Filarmonica della Scala in a programme that will let them shine, comprising works by Felix Mendelssohn Bartholdy and Ludwig van Beethoven. ⟶ P 74

concert focuses

WORLD STAGE — WELT BÜHNE

SAT, SEPT 28, 2024 7.30 PM	Season Opening — Symphony Concert	→ P 28
SAT, FEB 1, 2025 7.30 PM	Concertgebouw Chamber Orchestra — Royal chamber music	→ P 53
SUN, JUNE 8, 2025 7.30 PM	Fazıl Say in Concert — Symphony concert	→ P 68
SUN, JULY 6, 2025 5 PM	La Scala — Symphony Concert	→ P 74

SWISS ORCHESTRA — SCHWEIZER KLASSIK

SAT, SEPT 28, 2024 7.30 PM	Season Opening — Symphony Concert	→ P 28
FRI, OCT 25, 2024 7.30 PM	The Bash: Part I — Am Schärme (Under cover)	→ P 36
SAT, OCT 26, 2024 7.30 PM	The Bash: Part II — Blib no chli (Stay a while)	→ P 36
SUN, NOV 17, 2024 5 PM	Divine Swiss Classics — Symphony concert	→ P 42
SAT, DEC 28, 2024 7.30 PM	A Harp Affair — Swiss Orchestra Soloists	→ P 47
WED, JAN 1, 2025 5 PM	Flauto Favoloso — New Year's Concert	→ P 50
SAT, APRIL 19, 2025 7.30 PM	Cellos on the Rocks — Swiss Orchestra Soloists	→ P 60
SAT, JUNE 7, 2025 7.30 PM	The Swiss symphonic treasury — Symphony concert	→ P 65

LOCAL ROOTS — HEIMAT KLÄNGE

SAT, AUG 24, 2024 7.30 PM	"The eternal feminine" — Song recital	→ P 22
SUN, SEPT 29, 2024 11 AM	Welcome and dialogue — An open morning	→ P 31
SUN, SEPT 29, 2024 5 PM	Ladies' choice — New folk music	→ P 33
FRI, DEC 27, 2024 7.30 PM	Ambäck — New folk music	→ P 45
SUN, FEB 2, 2025 5 PM	Hanneli Musig — New folk music	→ P 56
SUN, MARCH 23, 2025 5 PM	Double trouble — New folk music	→ P 58
SUN, APRIL 20, 2025 4 PM	The Firebird — Family concert	→ P 62
SAT, JULY 5, 2025 7.30 PM	Rising Stars — Two-piano recital	→ P 71

“THE ETERNAL FEMININE”

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SONG RECITAL AT THE 3RD ANDERMATT GOETHE DAYS
SATURDAY, AUGUST 24, 2024, 7.30 PM
WHOLE SEASON, FREE CHOICE, LOCAL
CHF 90 / 75 / 60 / 45

FRANZISKA HEINZEN, SOPRANO
BENJAMIN MEAD, PIANO
ISABEL KARAJAN, RECITATION

—

Songs by **SCHUBERT, LISZT, WOLF, SCHÖNBERG, BEETHOVEN** etc.

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TICKETS

10 verses, 23 words, 135 letters. These are the sober figures that make up a poem by Johann Wolfgang von Goethe in which he sums up the bliss of love and the tragedy of life in a tone so simple that it almost sounds naïve. And yet Goethe here manages to encapsulate a whole world in it. In English, it runs: “Blissful / and tearful, / With thought-teeming brain; / Hoping / And fearing / In passionate pain; / Now shouting in triumph, / Now sunk in despair; / With love’s thrilling rapture / What joy can compare!”

Capricious, bursting with emotional contradictions, we find here side by side the joy of existence and the fear of the end of love. Goethe thematises the paradox that it is only unfulfilled, endangered, secret or uncertain love that promises us the greatest happiness, and that the euphoria and the melancholy of love belong together. These words from Goethe’s play *Egmont* are spoken by Clärchen, the girl who loves the title character, and whose love is in defiance of social and moral norms. After Egmont’s arrest, she refuses to conform to a normal, bourgeois life and instead commits suicide.

Clärchen perhaps comes close to Goethe’s abstract notion of “the eternal feminine” as it is summed up at the close of his play *Faust II* (“The eternal feminine / draws us on”, he wrote). Just what exactly Goethe meant this to encapsulate remains vague. The term is generally understood in terms of eternal love, though it is impossible to assume any direct equivalence here, since it is the eternal (or the divine) that reveals itself in the feminine, along with man’s receptivity to love and our devotion to it. The sheer diversity of this topic will be explored by the song recital on “Women’s stories and Goethe” at the Andermatt Goethe Days. These stories concern his direct relatives, namely his grandmother, his mother and his beloved sister Cornelia; then there are his acquaintances and friendships with women; his lovers; and finally Christiane Vulpius, the partner whom he waited 18 years to marry. There are also the famous female characters that Goethe created in his works, such as Gretchen, Suleika, Clärchen and Mignon, who were often based on living women, but are idealised and exaggerated. And then there is the image of woman that we find reflected in the prejudices of a male-dominated society and in occasionally cynical, derogatory remarks that stand in stark contrast with Goethe’s idealised female figures and his personal preferences.

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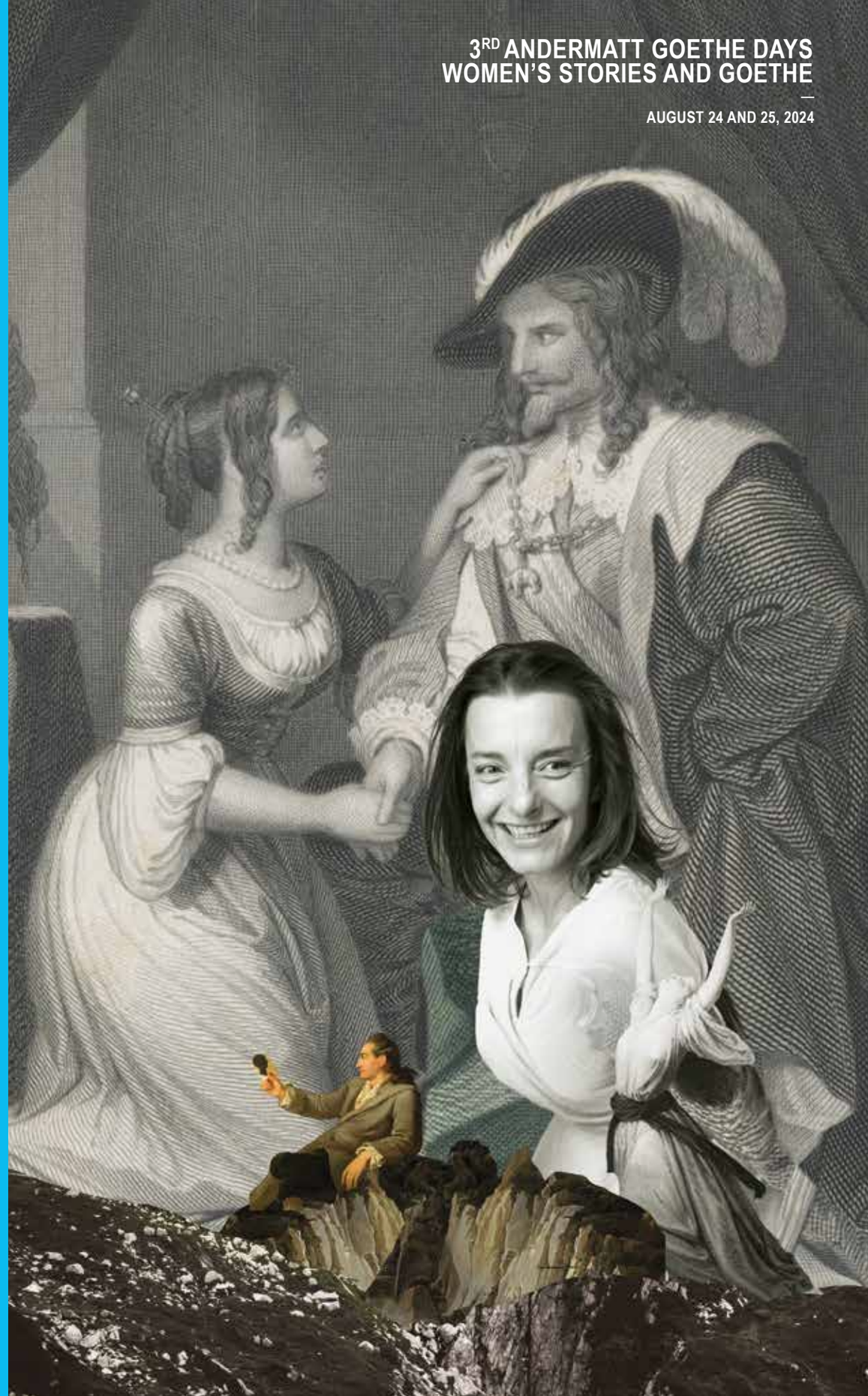

FRANZISKA HEINZEN

With ease and vision, Franziska Heinzen oscillates between song podium, opera stage and orchestral concert as well as festival management and voice teaching. She finds inspiration in the loneliness of pulsating big cities, and strength under the sun of the Swiss Alps. Swiss soprano Franziska devotes herself to the great soprano parts of the oratorio as well as to operain its entire spectrum from baroque to contemporary music. Joint recitals with pianist Benjamin Mead led them e.g. to the Schubertiada Vilabertran and the Schumann Festival Düsseldorf. Her debut album featuring the group of composers Les Six was highly praised by the press, and the recording with songs by 24 female composers from the Romantic period to the present day was nominated for an Opus Classic. Her third album, titled "Lieder us um Tal," embarks on a journey of discovery with works by 13 Swiss composers. *franziskaheinzen.com*

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BENJAMIN MEAD

Award winning British-Polish-German pianist Benjamin Mead has quickly established himself as a highly expressive and sensitive Collaborative Pianist. Praised as outstanding, perceptive and elevating, he is the co-founder of the Rhonefestival in Switzerland. Highlights of previous seasons include recitals at Wigmore Hall, the Tonhalle Düsseldorf and L'Auditori Barcelona, as well as the Aldeburgh Festival, Leeds Lieder Festival, Schubertíada a Vilabertran, Oxford Lieder Festival, Zermatt Festival and Schumannfest Düsseldorf. Benjamin's performances have been broadcast on BBC Radio 3, and Swiss Radio SRF 2 Kultur, and he has recorded for SoloMusica, Prospero Classical and Linn Records. *benjamin-mead.com*

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ISABEL KARAJAN

Extreme roles hold a particular fascination for Isabel Karajan. She has portrayed in turn death itself, the devil, a mad king, and a half-crazed comedienne with suicidal tendencies surrounded by soldiers up in the mountains during wartime. Constantly seeking the limits of experience, she "rocks […] the stage" (Frankfurter Allgemeine Zeitung) with her offbeat and deeply personal interpretations and mood settings. Alongside film and theatre appearances she has also developed individual concepts for opera productions in collaboration with directors such as Klaus Ortner and Julian Pölslern. *isabelkarajan.com*

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3RD ANDERMATT GOETHE DAYS
WOMEN'S STORIES AND GOETHE

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AUGUST 24 AND 25, 2024

3RD ANDERMATT GOETHE DAYS
Come and enjoy the 3rd Andermatt Goethe Days" with our comprehensive package offer.

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The 3rd edition of the Andermatt Goethe Days will take place on 24 and 25 August 2024. Organised jointly by ANDERMATT MUSIC and the Sasso San Gottardo, this event will offer a unique mixture of music, literature, theatre, history and stories with special reference to Johann Wolfgang von Goethe's travels to the Gotthard, his 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. This 3rd edition of the Andermatt Goethe Days will see the inauguration of an app-based hiking trail "With Goethe at the Gotthard" that will retrace the poet's historical route.

In 2024, the topic of the Andermatt Goethe Days will be "Women's stories and Goethe". The Austrian actor Isabel Karajan is our guest artist and will recite assorted texts on the topic. There will be a podium discussion, also featuring Barbara Naumann and Boris Previšić, in which Karajan will let the characters from Goethe's writings have their say alongside historical figures, thereby creating a link to our song recital with the soprano Franziska Heinzen. On Sunday, there will be a special guided tour of Switzerland's only permanent exhibition on Goethe in Switzerland, given by the joint curator Margrit Wyder. Here, Isabel Karajan will introduce women connected with Goethe's Gotthard travels and recite excerpts from his letters and other texts. At the close, Michael Schwyter will give a theatrical performance in the Crystal Cavern.

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SATURDAY, AUGUST 24, 2024
1.30 PM
HOSPENTAL,
CHAPEL OF ST KARL

LAUNCH OF THE GOETHE THEME TRAIL
A ceremonial launch of the hiking trail on the topic "With Goethe at the Gotthard". Keynote speaker: Dr Christian Nell, envoy of the German Embassy. Followed by an apéritif. Admission will be free of charge.

4 PM
ANDERMATT
CONCERT HALL

PODIUM DISCUSSION AND RECITATION WITH ISABEL KARAJAN
The topic will be explored in a podium discussion featuring exciting participants who will present its different facets in a clear, expert manner. Admission will be free of charge. This interdisciplinary discussion will focus equally on literary, biographical and musical aspects and will be moderated by Patricia Moreno of Radio SRF 2 (Culture):
— Isabel Karajan, actor (Goethe recitations)
— Barbara Naumann, Professor of modern German literature
— Boris Previšić, Professor of literary and cultural studies

7.30 PM
ANDERMATT
CONCERT HALL

SONG RECITAL WITH FRANZISKA HEINZEN
This recital on "The eternal feminine" will focus on different women characters in Goethe's works, from to Gretchen to Suleika and Mignon, in musical settings by Schubert, Liszt, Wolf and others:
— Franziska Heinzen, soprano
— Benjamin Mead, piano
— Isabel Karajan, recitation

SUNDAY, AUGUST 25, 2024
12 PM
MUSEUM SASSO
SAN GOTTARDO,
MAIN ENTRANCE

SPECIAL GUIDED TOUR OF THE EXHIBITION ON GOETHE IN SWITZERLAND
Special guided tour of the exhibition "Goethe at the Gotthard — Highlights of his travels through Switzerland", with:
— Joint curator Margrit Wyder, President of the Goethe Society of Switzerland
— Isabel Karajan
This will be followed by a theatrical performance by Michael Schwyter in the Crystal Cavern: Johann Wolfgang von Goethe and his secretary Ludwig Geist report on their third journey to the Gotthard. Goethe's wife, who stayed at home, will also have her say.

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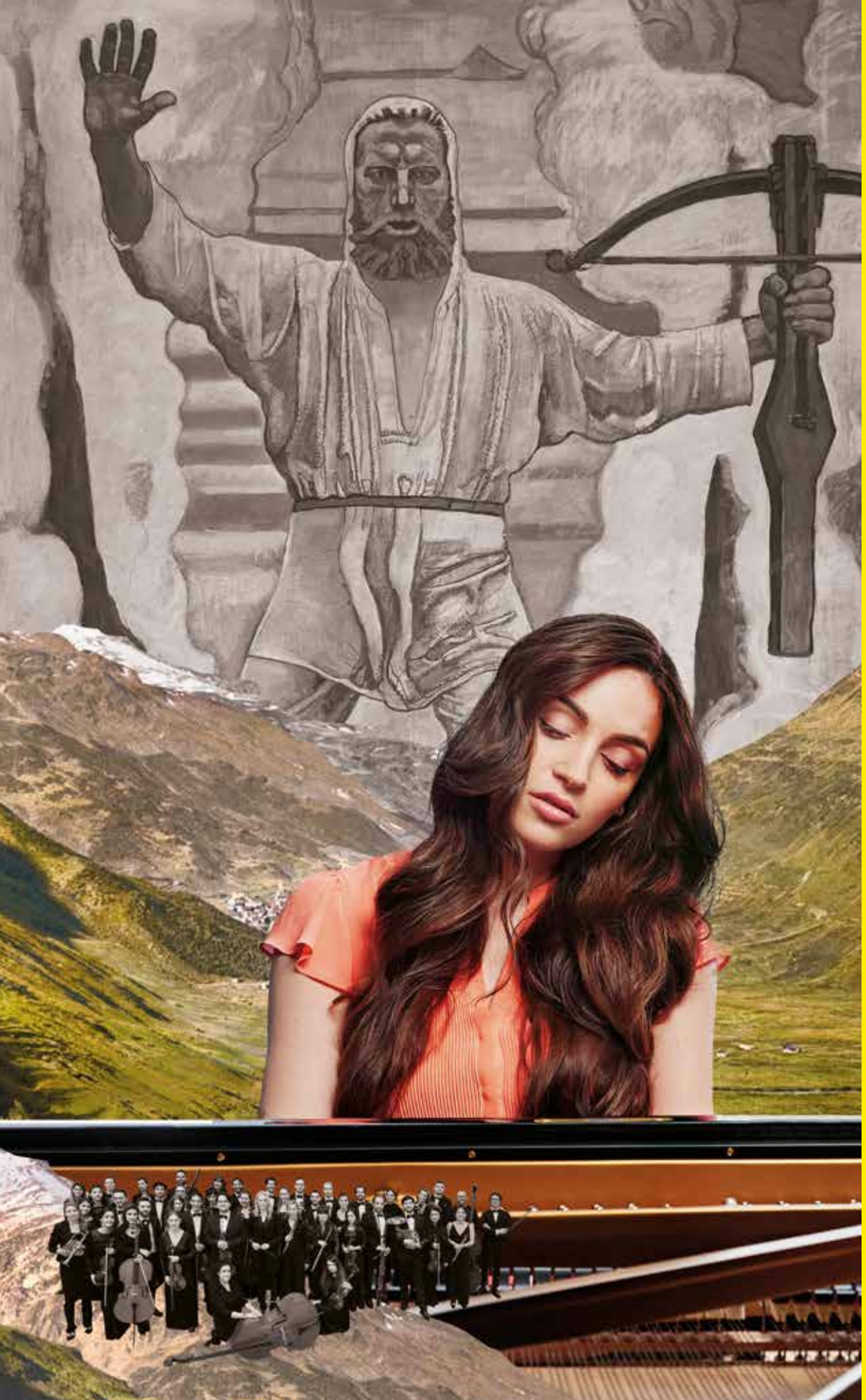

SEASON OPENING

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SYMPHONY CONCERT
SATURDAY, SEPTEMBER 28, 2024, 7.30 PM
WHOLE SEASON, FREE CHOICE, WORLD, SWISS
CHF 135 / 105 / 85 / 60 / 45

OLGA SCHEPS, PIANO
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER, CONDUCTOR

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GIUSEPPE VERDI
Overture to *La forza del destino*

SERGEI RACHMANINOV
Piano Concerto No. 2 in c minor, op. 18

HANS HUBER
Symphony No. 1 in d minor, op. 63 (*Tell-Sinfonie*)

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TICKETS

“The power of fate” — “La forza del destino” hammers against the door in the first six beats of Giuseppe Verdi’s opera of this name. Three times in succession, we hear a threatening “E” in the brass and low bassoon that is repeated with the same weight of meaning after a short intake of breath. The strings then burst into the musical space with a dramatic, urgent motif that is once more interrupted by fateful notes in the brass, but is then transformed into melancholy, yearning melodies foreshadowing the topic of the opera: Love, injustice, misfortune, escape, vengeance and death. At its premiere in St. Petersburg in 1862, *La forza del destino* was a complete success for its composer. But it was performed there without its succinct overture, which Verdi only composed for a new version of the opera a few years later. Since it was given its premiere at La Scala in Milan in 1869, the full drama of this opera is revealed in the very first measures of its overture.

It was less the power of fate than the power of hypnosis that helped Sergei Rachmaninov to compose his Second Piano Concerto. After the failure of his First Symphony with audiences and critics alike in 1897, this sensitive composer was barely able to commit a single note to paper for almost three years. Salvation lay in the hypnotic abilities of a Moscow psychotherapist, whose sessions Rachmaninov later recalled as running thus: “ ’You will write your concerto ... You’ll work with great ease ... This concerto will be of excellent quality ...’. He always spoke the same words without interruption”. Lo and behold: Rachmaninov completed his 2nd Piano Concerto in 1901 and it is a quite outstanding work. He dedicated it to his doctor, without whom — so goes the legend — this music would probably never have been written.

A love for his Swiss homeland seems to have been a major driving force in the life of the composer and music pedagogue Hans Huber. He lived in Basel for many years, and he helped to make the city a major music centre through his work at its music school and with its choral society, and by co-founding the Swiss Musicians’ Association and the Basel Conservatory. Huber was also active as a composer throughout his busy life, and created a testament to his patriotism in his *Tell Symphony* of 1880, which offers a prototypical image in sound of his native land.

—

OLGA SCHEPS

At an early age Olga Scheps had already developed her own unique style of keyboard playing, which combines intense emotiveness and powerful expressivity with extraordinary pianistic technique. Besides the well-known works for piano, her repertory today consists of compositions that are rarely heard in the concert hall, including the posthumous Études of Frédéric Chopin, Franz Liszt's *Malédiction* or Olivier Messiaen's *Les Oiseaux exotiques*. Her solo recitals are as popular with audiences all over the world as her acclaimed appearances as a soloist with orchestra and her chamber projects. Such noted conductors as Thomas Dausgaard, Lorin Maazel, José Serebrier, Marcus Bosch, Ralf Weikert, Michel Tabachnik, Antoni Wit, and Ivor Bolton have invited Olga Scheps to collaborate with them. Olga Scheps now performs with great success in world-famous concert halls such as the Elbphilharmonie, the Berlin and Cologne Philharmonie, the Vienna Konzerthaus, the Cadogan Hall London, the Zurich Tonhalle, and the Suntory Hall Tokyo. She is a soughtafter guest at festivals like the Rheingau Musik Festival, Festspiele Mecklenburg-Vorpommern, Kissinger Sommer, Heidelberger Frühling, Klavier-Festival Ruhr, Schleswig-Holstein Musik Festival, MDR Musiksommer and Lucerne Festival am Piano.

Since 2009 Olga Scheps has been an exclusive Sony Classical artist. Her debut album *Chopin* immediately won an ECHO Klassik award. The two recordings that followed, *Russian Album* and *Schubert*, were also highly praised by the press. Her fourth Sony Classical release features Chopin's Piano Concertos nos. 1 and 2 with the Stuttgart Chamber Orchestra. She broke new ground with the album *100 % Scooter — Piano Only*, on which she recorded arrangements of the most famous Scooter hits by Sven Helbig. Following a recording of Tchaikovsky's 1st Piano Concerto with the WDR Symphony Orchestra, Olga Scheps' album *Melody* features repertoire ranging from Bach to Aphex Twin, tracing an arc across four centuries. Olga Scheps is a Steinway Artist.
olgascheps.com
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SWISS ORCHESTRA ⟶ P 13
LENA-LISA WÜSTENDÖRFER ⟶ P 12

WELCOME AND DIALOGUE

—

AN OPEN MORNING
SUNDAY, SEPTEMBER 29, 2024, 11 AM
ADMISSION IS FREE

ROUND TABLE

LENA-LISA WÜSTENDÖRFER, INTENDANT ANDERMATT MUSIC
OLGA SCHEPS, PIANIST
RENATO BIZZOTTO, PRESIDENT OF THE MURI COMPETITION
ANDREAS BAUMGARTNER, DRAMATURGE, ANDERMATT MUSIC

—

PRIZE-WINNERS OF THE MURI COMPETITION

MARLENE VILELA GOMES, OBOE
MAX VOGLER, OBOE
NUR MEISLER, BASSOON
ENRICO BASSI, BASSOON

—

DETAILS

The ANDERMATT MUSIC team, led by its artistic director Lena-Lisa Wüstendörfer, is now setting out on its fourth season, offering Andermatt a diverse, versatile concert programme lasting all-year round. After last season's successful edition, we're looking forward to welcoming you to an open morning once more this year, and to chatting with you in a relaxed atmosphere with coffee and croissants.

We are delighted to take this opportunity to present the programme for the forthcoming season of ANDERMATT MUSIC, where you can also expect exciting glimpses behind the scenes. This year's programme is focussed on the careers of musicians in the classical concert business. What does a musician actually do all day? How do they get so good at what they do? Why does a musician play *this* particular instrument, and not another? How do they prepare for a performance? Do they have a special ritual before a concert, and how do they deal with stage fright? How important are chance moments? Can you really plan a career? And what role does the audience play? These and other exciting questions will be discussed by Lena-Lisa Wüstendörfer, the Intendant of ANDERMATT MUSIC and the Music Director of the Swiss Orchestra, together with the extraordinary pianist Olga Scheps, the President of The Muri Competition Renato Bizzotto, and our dramaturge Andreas Baumgartner.

One of the many, varied ways in which a musician can boost their budding career is by aiming for success in the competitions that offer opportunities for talented musicians to demonstrate their skills. Our open morning will be given a musical frame by prize-winners of The Muri Competition, a renowned competition for oboe and bassoon. Marlene Vilela Gomes and Max Vogler (oboes) and Nur Meisler and Enrico Bassi (bassoons) will let us experience everything that is possible on their instruments: from impressive virtuosity to sensitive musicality and an extraordinary wealth of tonal colours.

Admission is free. We're looking forward to seeing you!

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LADIES' CHOICE

—

SUNDAY, SEPTEMBER 29, 2024, 5 PM

LADIES' CHOICE

—

NEW FOLK MUSIC
SUNDAY, SEPTEMBER 29, 2024, 5 PM
WHOLE SEASON, FREE CHOICE, LOCAL
CHF 85 / 70 / 50 / 35

DAMENWAHL

EVELYN BRUNNER, DOUBLE BASS & SCHWYZERÖRGELI
KRISTINA BRUNNER, CELLO & SCHWYZERÖRGELI
MARIA GEHRIG, VIOLIN & RECORDER
BARBARA GISLER, CELLO & DOUBLE BASS
CRISTINA JANETT, CELLO
MADLAINA JANETT, VIOLA
HANNA LANDOLT, VIOLIN
GABY NÄF, CLARINET & SAXOPHONE
MARTINA ROHRER, DOUBLE BASS
ANDREA ULRICH, ACCORDION
PATRICIA ULRICH, PIANO

—

TICKETS

At festive balls in the 18th and 19th centuries, the rules were clear: it was the men who asked the ladies to dance. The latter could refuse such an invitation, but were nevertheless forbidden from choosing their own dance partner. The so-called "ladies' choice" dances — which were often the highlight of the evening — turned this principle on its head. Here, the women were allowed to choose their partner. At a "ladies' choice" dance in the 19th century, it was inappropriate for a man to refuse an invitation when offered. This was probably also to prevent the unwilling among the men from putting a spanner in the works, some of them being clearly disinclined to dance at all, as we can read in certain magazines of the time. In one report, a man wrote: "It was 'ladies' choice'. That dreadful phrase! They were chasing me to death. I sank exhausted onto the nearest canapé and fell asleep". And another: "At the 'ladies' choice': 'Do you dance, sir?' — 'Not much today, for a change. — But in general? — 'Never!'".

There's a somewhat different "ladies' choice" taking place in the Andermatt Concert Hall (and no one need fear being dragged onto the stage to dance!). Many older "Ländler" hits were composed by men, but in fact describe women and everything about them, such as "Wybergschtürm" ("Women in turmoil") or "Die ruhigen Weiber in der Waschküche" ("The quiet women in the laundry room"). For a long time, the folk music scene was dominated by men, with women allowed only a marginal place. The few women who gained exposure in folk music from the interwar years onwards were active almost without exception as yodelling soloists, and rarely played an integral role in any instrumental ensembles. The situation has changed considerably since then, though women composers in particular remain underrepresented. The members of the "Damenwahl!" project are now creating "turmoil" of a positive kind: eleven of Switzerland's most accomplished women folk musicians here offer a concert that celebrates women's contribution to Swiss folk music. Whether playing at full strength or in smaller, chamber music formations, they meander virtuosically through a surprising, diverse stylistic landscape, moving between traditional folk music and the new, and offering women composers a well-deserved place on the podium. Because there's no doubt about it, the time is ripe for it — now it's time for the "ladies' choice"!
kulturella.ch/damenwahl

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THE BASH

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PART I — AM SCHÄRME (UNDER COVER)
FRIDAY, OCTOBER 25, 2024, 7.30 PM

PART II — BLIB NO CHLI (STAY A WHILE)
SATURDAY, OCTOBER 26, 2024, 7.30 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 145 / 120 / 95 / 70

ARTISTE ÉTOILE:
STEPHAN EICHER

THE KRUGER BROTHERS
REYN OUWEHAND
MARTIN SUTER
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR

—

TICKETS PART I

TICKETS PART II

Have you really gone mad? That's a question we're more than happy to hear! Because it certainly does seem somewhat daring to bring together on stage Stephan Eicher (one of Switzerland's most versatile, exciting musical personalities), the Kruger Brothers (two brothers from Aargau who set out to take North-American folk music around the globe), Martin Suter (the pop star among today's Swiss writers) and the Swiss Orchestra under the baton of Lena-Lisa Wüstendörfer. And the result? Two inspiring concerts full of surprises, creativity and just a little pinch of craziness.

"The Bash" is in equal parts party, experimental laboratory and an act of collision. It's the second such festival designed and organised by ANDERMATT MUSIC besides the Andermatt Goethe Days, and stands for innovation and openness. It is an adventurous leap across the gap between classical music and pop. "The Bash" is a laboratory for innovation and an experimental space that results not simply in pop music overlaid with a few orchestral instruments, but in an eccentric, exciting aggregate of different musical worlds.

These two concert evenings comprise two different programmes that have been conceived as a "Gesamtkunstwerk" — a total work of art — but can also be booked and attended separately.

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DEEP IN THE GOTTHARD
—
ESSAY BY
MARTIN SUTER

It's not easy finding a suitable rehearsal venue for a band and a whole symphony orchestra.

After several weeks, the search party charged with this task ultimately found what they were looking for on the Gotthard. More precisely: *in* the Gotthard, since the Gotthard massif is actually a huge fortress, a kind of underground Switzerland. So the band and orchestra took up lodgings in one of these fortifications.

The entrance was situated in an innocuous-looking alpine hut whose façade opened up like a garage door: behind it there was an armoured sliding gate whose hydraulics had been poorly maintained and squeaked unpleasantly.

From there, you went past disused artillery and through a short tunnel to reach a hall that had once served as an army canteen and a lecture room. It was ideal — as long as you ignored the pre-war ventilation system that interfered a little with the *pianissimo* passages.

It was in this fortress that the Swiss Orchestra spent three weeks rehearsing, together with its conductor Lena-Lisa Wüstendörfer, Stephan Eicher and his band, plus the Kruger Brothers, their technicians, roadies, cook, kitchen crew and in-house writer. They were cut off from the outside world except for an hour each day when they were free to go out on the alpine pasture.

It was on one such outing that the writer on duty, Martin Suter, got lost. The air outside was fresh, the sky turquoise, the sun as bright as a diamond — and so he ambled off along the nearest narrow cow path. Deep in thoughts of somewhere else, he kept on climbing. He didn't notice just how swiftly everything fresh, white, turquoise and diamond-bright was obscured by wrathful clouds. It was only when cold, heavy raindrops fell on him and an icy gust tugged at his tie that he woke up to reality and returned gingerly down the path.

His track split up on two occasions, and he took the wrong one twice. When he finally arrived back at the alpine hut, his hour of leisure was long used up. He knocked on the door and on the closed shutters, first shyly, then desperately, then in a spirit of resignation. No one heard him through the armoured door behind the fake façade.

He sat down, shivering, on a mock log of wood.

In the rehearsal room, they reached the spot in the score where Martin Suter was supposed to tell one of the stories about how the next song had been written. But when a spotlight shone on where he was to have been sitting, it illuminated only an empty chair and a little table with a few sheets of paper and a mouth organ.

Shortly afterwards, Suter heard the hydraulic squeaking of the sliding gate and got up stiffly from his dummy log. The façade lifted for him to find Stephan Eicher, the band and the entire symphony orchestra standing before him.

Eicher took him by the hand and said: "Chum a Schärme" — "come in where it's dry".

Martin Suter spent five days in a narrow bed in one of the 12-man dormitories, getting over his cold. That's where he wrote the text for "Am Schärme".

Everyone liked it so much that when he bade his farewells after recovering, Stephan Eicher asked him to "Blib no chli" — "Stay a bit".

That's how "Blib no chli" was written.
—

STEPHAN EICHER

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

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REYN OUWEHAND

Pianist, Film Composer and Multi-Instrumentalist from The Netherlands: Reyn Ouwehand is an incredible musician who is, above all, a writer of genius, producer, mixing engineer and performer. To this day, he has recorded more than a dozen movie soundtracks and theme-tunes for TV-series. In addition to his classical experience with orchestras, Reyn is also a producer and musical director that has made his mark on both the Dutch and the French pop scene, having worked on albums and tours for artists such as Vanessa Paradis, ZAZ, Benjamin Biolay, Stephan Eicher, Gaëtan Roussel, Teitur, Mister & Mississippi, Wende, Kane, among others. *reyn.net*

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THE KRUGER BROTHERS

Born in Germany and raised in Rothrist (Switzerland), brothers Jens and Uwe Kruger started singing and playing instruments at a very young age. Growing up in a family where music was an important part of life, they were exposed to a wide diversity of musical influences, and they began their professional career in 1979. Several years later, the brothers teamed up with bass player Joel Landsberg, a native of New York City who also had a very extensive musical upbringing in classical and jazz music. Together, they established the incomparable sound that The Kruger Brothers are known for today. The trio moved to the United States in 2002 and is based in Wilkesboro, NC. In their ever-expanding body of work — Jens Kruger (banjo and vocals), Uwe Kruger (guitar and lead vocals), and Joel Landsberg (bass and vocals) — The Kruger Brothers personify the spirit of exploration and innovation that forms the core of the American musical tradition. *krugerbrothers.com*

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MARTIN SUTER

Martin Suter was born in Zurich in 1948. His novels (including *Melody* and *The Last Weynfeldt*) and his *Business Class* stories have also achieved huge international success. Since 2011, his gentleman crook *Allmen* has been solving cases in his own series of thrillers, with seven volumes currently available. In 2022, André Schäfer’s feature film *Everything about Martin Suter. Everything but the Truth* premiered at the Locarno Film Festival. He lives with his daughter in Zurich. *martin-suter.com*

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SWISS ORCHESTRA ⟶ P 13

LENA-LISA WÜSTENDÖRFER ⟶ P 12

DIVINE SWISS CLASSIC

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SYMPHONY CONCERT
SUNDAY, NOVEMBER 17, 2024, 5 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 135 / 105 / 85 / 60 / 45

TEO GHEORGHIU, PIANO
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER, CONDUCTOR
—

FRIEDRICH THEODOR FRÖHLICH
Overture to Dyhrn's *Konradin*

LUDWIG VAN BEETHOVEN
Concerto for piano No. 3 in c minor, op. 37

HELENA WINKELMAN
Tree Talk for 2 cellos and string orchestra

WOLFGANG AMADEUS MOZART
Jupiter Symphony No. 41 in C major, K. 551
—

TICKETS

There's no doubt about it: music is made up of notes. And the most common of all notes, arguably the most banal, is at the heart of this concert programme: C, the central key on every keyboard and the natural limit of our tonal scale (C_2 – c^5). C major is often perceived as being the key of serenity, clarity, lightness and universality, and we associate it with joy, happiness and optimism. It's hardly surprising that Mozart's most popular, best-known symphony in C major was subsequently nicknamed the "Jupiter" on account of its majestic aura and the splendour of its music, but also because this symphony was his ultimate work in the genre. Music historians have long declared it to be the crowning finale of Mozart's series of symphonies, and attribute it with divine perfection. And this work is truly radiant and flooded with light.

Beethoven's Piano Concerto No. 3 also ends in a serene C major, though the predominant key of this work is actually c minor, which we often associate with serious, sombre moods. This lends the music an atmosphere of grief, pensiveness and dramatic intensity that nevertheless radiates power and strength. Beethoven's choice of this key — which stands in such obvious contrast to the radiance of C major — might well have been influenced by Mozart, whose Piano Concerto K. 491, which Beethoven greatly admired, is also in c minor.

Helena Winkelman feels inspired by the idea that trees can communicate with each other. So in *Tree Talk*, she has created a work that endeavours to capture in music the relationship between trees and the Nature that surrounds them. Just as a tree is exposed to the passing of the seasons, Winkelman's piece plays with overtones to demonstrate shifts in tone colours and movement. The solo cellos play their open strings and fan out into their harmonic space, as it were: We cannot determine any basic key, just the constant shifting of the sound. In contrast, the Overture to Konrad Adolf Dyhrn's tragedy *Konradin* by the composer Friedrich Theodor Fröhlich once more focuses on c minor. When heard in combination with the other works on the programme here, the diversity and expressiveness of this music become all the clearer. Starting off with the basic note of C, musical spaces unfold that are able to trigger all manner of emotions, from melancholy sadness to radiant happiness.
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TEO GHEORGHIU

Teo Gheorghiu is very popular in Switzerland and in recent years has also established an international reputation. *Piano News* magazine recently described him as a “fabulous, mature, intelligent pianist”. Gheorghiu made his debut in the Zurich Tonhalle at the age of 12, playing Schumann’s Piano Concerto. Since then, he has cultivated a versatile repertoire and has performed with orchestras such as the Royal Philharmonic, the Pittsburgh Symphony, the Orquestra Sinfonica de Bilbao, the Danish National Symphony, the Tchaikovsky Symphony Orchestra of Moscow and the Zurich Tonhalle Orchestra. He regularly collaborates with the Zurich Chamber Orchestra and the Musikkollegium Winterthur. His solo recitals have taken him to all the main Swiss cities and also to London (the Wigmore Hall), Hamburg (the Elbphilharmonie), Tokyo (Suntory Hall), Milan (Societa del Quartetto) and Santiago, as well as to the Beethoven Festival in Bonn, the Dvořák Festival in Prague, to the Louvre and to festivals in Bucharest, Gstaad, Verbier, Lucerne and Mecklenburg-Vorpommern.

In 2020, the CD label Claves began a long-term collaboration with Teo Gheorghiu. Their first CD was entitled *Duende* and featured works by Enrique Granados, Isaac Albéniz, Claude Debussy, Maurice Ravel and Manuel de Falla. It was acclaimed enthusiastically by the public and press alike and was honoured with the Diapason d’Or. His latest album, *Roots*, was inspired by a cycle tour that he undertook from his home town in the Zurich Oberland to the country of his ancestors, Romania. Teo Gheorghiu was born in 1992. He won first prize at the San Marino International Piano Competition in 2004 and first prize at the International Franz Liszt Piano Competition in Weimar the following year. In 2010, he was awarded the Beethoven Ring by the Beethoven Festival in Bonn.
teogheorghiu.net
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SWISS ORCHESTRA ⟶ P 13
LENA-LISA WÜSTENDÖRFER ⟶ P 12

AMBÄCK

—

NEW FOLK MUSIC
FRIDAY, DECEMBER 27, 2024, 7.30 PM
WHOLE SEASON, FREE CHOICE, LOCAL
CHF 85 / 70 / 50 / 35

AMBÄCK

MARKUS FLÜCKIGER, SCHWYZERÖRGELI
ANDREAS GABRIEL, VIOLIN
PIRMIN HUBER, DOUBLE BASS

—

TICKETS

In Canton Uri — in the little town of Erstfeld, to be more precise — well, in Wilen, to be even more precise; actually in Hinterwilen, or at least to the south-west of it, there is a woodchopping site called “Ambäck”. This is the name given to a cross-grained log that’s used as a base for hewing, splitting and chopping wood. The result of this process, however, isn’t wood chippings, but two smaller, intact pieces that are ideal as firewood. This image also pretty much describes what the three musicians of the Ambäck Trio do. They take traditional folk music, inspect it, chop it up, remake it and add new elements. The result is a new style that’s based on tradition, but that ignites a musical fire.

The Trio’s starting point is thus their deep connection to the traditional music of Central Switzerland. The remote Muota Valley is one of the most fascinating musical regions of Switzerland. Here, in around 1900, a bunch of inventive instrumentalists developed a sound world all of their own that included a rustic, cumbersome type of dance music played by violin, the schwyzerörgeli accordion and double bass. This is the music played by the Ambäck Trio, which features an outstanding line-up comprising Markus Flückiger, Andreas Gabriel and Pirmin Huber. It is precisely their secure mastery of the traditional repertoire that enables them to expand it with great aplomb, losing themselves in improvisations that are as artful as they are intricate, and moving with ease between traditional and contemporary folk music. They play in a realm where the traditional and the new cannot be separated any more. This highly focussed music is a true discovery, above and beyond all conventions.

These three musicians helped to initiate the hype around new Swiss folk music in recent years, and now they’re giving a programme entitled “Rooms” at the Andermatt Concert Hall. They meander with unmistakable ease through a musical space, exploring it, only to pass abruptly through a door into the next room. What world might well be hidden there? Despite all the uncertainty involved, one thing remains clear: You’ll rarely hear Swiss folk music that is so refreshing and inspiring. *ambaeck.ch*

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A HARP AFFAIR

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SATURDAY, DECEMBER 28, 2024, 7.30 PM

A HARP AFFAIR

—

SWISS ORCHESTRA SOLOISTS
SATURDAY, DECEMBER 28, 2024, 7.30 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 90 / 75 / 60 / 45 / 35

ALEXANDER BOLDACHEV, HARP
SEMION GUREVICH, VIOLIN & CELLO
—

A musical journey from the Middle Ages **(HILDEGARD VON BINGEN)** via the Baroque **(BACH)**, the Classical **(MOZART)** and the Romantic (**SCHUBERT)** into our own time **(WITH A STAR-WARS MEDLEY)**.
—

TICKETS

He's both an aesthete and a dignitary, a member of the village council appropriately clad in a red cloak, an unrecognised musical genius and at the same time a victim of physical abuse — and he's hanging bound and gagged, high up in a tree, looking down forlornly on the rowdy party celebrating the Gauls' glorious victories over the Romans. It's the poor bard Cacofonix, who sadly isn't able to have much of a positive impact when he strikes up on his lyre. But the Gauls in *Asterix and Obelix* aren't the only the audience to lose their senses at the sound of a harp. In Gottfried von Strasbourg's medieval poem *Tristan*, the eponymous hero manages to bewitch his audience with the intoxicating music of his harp: "Now Tristan began playing them a melody [...]. He played so beautifully and plucked the harp so wonderfully [...] that many stood there or sat there, forgetting their own names. Their hearts and ears grew numb and dazed and lost their way". Countless myths, fairy tales and stories tell of the legendary, supernatural impact of plucked, stringed instruments in olden times such as the lyre, the lute and the harp: Gods are appeased, wild animals experience the peace of paradise, people are saved from death, and giants are tamed.

Alexander Boldachev on the harp and Semion Gurevich on violin and cello are also capable of enchanting their audiences with their music — though the Andermatt Concert Hall admittedly offers a more Earth-bound experience than for the harps of legend. In chronological order, these two musicians will play some of the best-known melodies in music history. They demonstrate the versatility of the harp while taking you on a musical journey from the beginnings of Western music to the present day. Their programme begins with a hymn from the 14th century BC that is considered to be the oldest surviving written melody. From Hildegard von Bingen's medieval *O viridissima virga* to music by the Renaissance composer Palestrina, this "best-of" programme leads into the Italian and German Baroque of Vivaldi and Bach. Then follows the Classical era, with music by Mozart, and works by the Romantics Schubert and Tchaikovsky, before we come to the music of the 20th century in the shape of Debussy's "Clair de Lune", Shostakovich's catchy, vivacious Waltz No. 2, and a medley from Star Wars. The audience in Andermatt will soon realise why out of all the instruments, it is the harp that succeeds in exerting such a fascination on us.
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ALEXANDER BOLDACHEV

Born in Russia and raised in Switzerland, Alexander Boldachev is a multifaceted artist, a committed humanitarian, and an innovative musician, revising the perception of the harp in the 21st century. He creates unique adventures in his concerts with his innovative approach and refusal to conform to stereotypes. Alexander Boldachev won more than 20 different competitions and prizes for performing and composing, including Kleiner Prix Walo (CH), Aoyama Prize (JP), Akademia Award (USA), and Pro-Europa (EU). As a classically educated harpist, composer, and conductor, he has mastered various musical genres, including classical, crossover, rock covers, and neoclassical vibes. He has performed at some of the world's most prestigious venues, such as the Bolshoi Theatre, Carnegie Hall, and Theatre Colon, as well as the Burning Man, and FIFA World Cup Opening. Aside from his busy performing schedule, Alexander is passionate about sharing his knowledge and training methods with aspiring musicians worldwide. He was invited to work with the students at top institutions like The Juilliard School, Liszt Ferenc Academy of Music, and Royal Academies of Music, Milan Conservatory, Toronto, Beijing, Moscow, São Paulo, and Buenos Aires. His creativity also extends to organizing projects such as the Harp Festival Zürich and World Harp Day, which celebrate the beauty and diversity of his instrument.
alexanderboldachev.com
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SEMION GUREVICH

Semion Gurevich was born in 1990 in St. Petersburg and grew up in a family of musicians. He completed his modern violin studies at St. Petersburg Conservatory and the Hanns Eisler School of Music Berlin. Subsequently, he deepened his knowledge of Baroque violin at the University of the Arts Berlin and at the Schola Cantorum Basiliensis. Semion Gurevich has won numerous competitions, including the David Oistrakh Competition, the Shostakovich Competition, and most recently, the Göttingen Händel Competition and the Biagio Marini Competition in Neuburg, Germany. He received significant artistic inspiration from musicians such as Mstislav Rostropovich, Gidon Kremer, Zakhar Bron, Maxim Vengerov, Tabea Zimmermann, Rachel Podger and Amandine Beyer. He has also led the Synergy Chamber Orchestra in St. Petersburg and successfully performs as a soloist and chamber musician all around Europe.
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FLAUTO FAVOLOSO

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NEW YEAR'S CONCERT
WEDNESDAY, JANUARY 1, 2025, 5 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 135 / 105 / 85 / 60 / 45

MAURICE STEGER, RECORDER
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR

—

JOSEPH FRANZ XAVER DOMINIK STALDER
Symphony in E-flat major

ANTON HEBERLE
Concerto for recorder and orchestra in G major

WOLFGANG AMADEUS MOZART
Divertimento in F major K. 522
(A musical joke)

ANTONIO VIVALDI
Concerto for recorder in G major op. 10/6 RV 437

FABIAN MÜLLER
Fantasia folcloristica

JOHANN STRAUSS (SON)
Tik-Tak Polka

JOHANN STRAUSS (FATHER)
Radetzky March

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TICKETS

When you compose music according to classical rules, you need a thorough knowledge of counterpoint, its techniques and principles. The voice-leading has to be logical and singable, you should avoid excessive, unpleasant leaps, and you should make sure that the voices are all well balanced. Parallel fifths and octaves between two voices are forbidden, it's essential to treat the leading notes correctly, and harmonic progressions and chord changes have to be logical and tonally satisfying; you should employ different possibilities for motivic development (such as repetition, variation and contrast); and of course rhythm, form, dynamics, articulation, tone colour and expression also have to keep the listener interested. Mostly importantly: despite all the rules, you have to stay supple and flexible, otherwise your work won't sound inspired at all, and you'll run the risk of being mocked by Mozart himself. For in his Divertimento K. 522, entitled *A musical joke*, Mozart took aim at all those amateur composers who lacked the necessary technical skills and musical imagination.

In this satire on the symphony, Mozart plays with his audience's expectations. Much of the music here sounds clumsy, unimaginative, oblique and off-kilter. It's also too slow — having been adjusted to the abilities of his musicians — while the horns don't hit the right notes, and the most important theme in the trio of the second movement is a scale spanning two octaves. To be sure, compositional techniques, styles and tastes have changed over the centuries, but all the composers featured in the New Year's Concert of the Swiss Orchestra were masters of their craft and at the height of their powers. This applies as much to the early Classical composer Joseph Franz Xaver Dominik Stalder from Lucerne as to the Venetian Baroque hero Antonio Vivaldi, to Anton Heberle (about whose biography we know little more than that he is said to have invented a walking-stick-cum-recorder in Vienna), and to Johann Strauss, both father and son of the same name (though certain purists might disagree with their inclusion here). Maurice Steger excels on the recorder, demonstrating just how beautiful in tone, delicate, clear and pure this instrument is, which on account of its more recent use in early music education is probably just about the most underestimated instrument in music history. The fabulous recorder — *flauto favoloso* — will thus be ringing in 2025 in Andermatt. Happy New Year!

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MAURICE STEGER

Maurice Steger is dubbed the "Paganini" and "magician of the recorder" as well as "the world's leading recorder player". In order to live up to such high expectations, one requires not only astonishing technique, but also charisma, intellect and a special sensitivity for the music. Maurice Steger has been proving all of this to his audiences, inspiring with his intense tone and unstoppable energy in various concert formats all over the world. As a soloist, conductor or both at once, he regularly performs with the top period instrument ensembles, such as the Akademie für Alte Musik Berlin, La Cetra Basel, Venice Baroque Orchestra, The English Concert, Il Pomo D'oro, and I Barocchisti. He also performs with leading modern orchestras such as the Zürich Chamber Orchestra, Frankfurt Radio Symphony Orchestra, Munich Chamber Orchestra, Musikkollegium Winterthur, or the NDR Radiophilharmonie.

Maurice Steger loves the interaction between different cultures and getting to know other ways of working and interpretive approaches, working as a concert artist, teacher and juror, not only in Europe but throughout the world. Tours have taken him through North and South America, Asia and Australia. Through his own unending thirst for knowledge, he succeeds time and again to show how much there is still to be discovered about Baroque music. For example, on his recording *Souvenirs*, he presented works that he discovered in the private library of Count Harrach in Naples. His album *Baroque Twitter* with the Basel Chamber Orchestra and the singer Nuria Rial was inspired by birdsong. *Mr. Handel's Dinner* with La Cetra Barockorchester Basel was released in the spring of 2019 and reflects on Handel's opera performances and especially their intermissions in London. In September 2023, Steger's very personal *Tribute to Bach*, also recorded with La Cetra Barockorchester Basel, was released on Berlin Classiccs. *maurice-steger.com*
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SWISS ORCHESTRA ⟶ P 13
LENA-LISA WÜSTENDÖRFER ⟶ P 12

CONCERTGEBOUW CHAMBER ORCHESTRA

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ROYAL CHAMBER MUSIC
SATURDAY, FEBRUARY 1, 2025, 7.30 PM
WHOLE SEASON, FREE CHOICE, WORLD
CHF 135 / 105 / 85 / 60 / 45

DANIEL MÜLLER-SCHOTT, CELLO
CONCERTGEBOUW CHAMBER ORCHESTRA
MICHAEL WATERMAN, CONCERT MASTER

—

EDVARD GRIEG
From Holberg's time. Suite in olden style, op. 40

ROBERT SCHUMANN
Concerto for cello in a minor, op. 129 (arr. Michael Waterman)

LUDWIG VAN BEETHOVEN
String quintet in C major, op. 29 (arr. Michael Waterman)

WOJCIECH KILAR
Orawa

TICKETS

Music is an art that provides enjoyment and entertainment. But for performers and publishers, and for those who compose it, it is also their work and their means of earning a living. Ludwig van Beethoven once wished that there existed "a shop for art [...] where an artist only had to hand over his works to get back what he needs", and he was critical of the fact that a composer still had to be "half a businessman".

Robert Schumann enjoyed no financial success with his Concerto for cello and orchestra from 1851. He lacked experience with the instrument, his work was rejected by the cellist Emil Bockemühl, and he initially also failed to find a publisher for it. It was not until 1853 that Schumann was able to sell it to the publisher Breitkopf & Härtel as part of an overall "package" together with his *Fairy tales* for piano trio and his *Children's ball* for piano duet. He never lived to hear his concerto's world premiere, a further seven years afterwards. But this unpromising start hasn't prevented Schumann's Concerto from becoming a firm fixture in the cello canon. Beethoven, by nature "half a businessman", had less trouble making money from his String Quintet in 1801, with two publishers fighting over the rights to publish it. For the first six months, its dedicatee, Count Moritz von Fries, had exclusive rights to it, after which Beethoven handed the work over to Breitkopf & Härtel for 171 guilders — though as yet unaware that von Fries had given the music to the Viennese publisher Artaria, and a pirate print had already appeared. A considerable dispute ensued that resulted in Beethoven being able to ensure that Artaria was not allowed to publish the quintet until 14 days after Breitkopf's edition appeared.

Peters Verlag of Leipzig did excellent business with *From Holberg's time*, as did its composer Edvard Grieg, who wrote it in 1884 to commemorate the bicentenary of the birth of Ludvig Holberg, the Danish-Norwegian poet. It is cast in a neo-Baroque style that Grieg rather disparagingly described as "with a wig on it". But it was soon being performed so often that the composer was able to use the proceeds to finish building his house at Troldhaugen, devoid of all financial worries. The Polish composer Wojciech Kilar also earns his living with his music — as a successful film composer for films such as *The Pianist* and *Dracula*. We here perform his *Orawa*.

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DANIEL MÜLLER-SCHOTT

Daniel Müller-Schott is one of the most sought-after cellists in the world and can be heard on all the great international concert stages. For many years he has been enchanting audiences as an ambassador for classical music in the 21st century and as a bridge-builder between music, literature, and the visual arts. The New York Times refer to his "intensive expressiveness" and describes him as a "fearless player with technique to burn". Daniel Müller-Schott guests with international leading ensembles; in the US with the orchestras in New York, Boston, Cleveland, Chicago, Philadelphia, San Francisco and Los Angeles; in Europe with the Berliner Philharmoniker, Gewandhausorchester Leipzig, Bayerisches Staatsorchester, the Radio Orchestras from Berlin, München, Frankfurt, Stuttgart, Leipzig, Hamburg, Copenhagen, Prague and Paris, Tonhalle-Orchester Zürich and Zürcher Kammerorchester, Oslo Philharmonic, the London Symphony and London Philharmonic orchestras, as well as orchestras in Australia and Asia. Daniel Müller-Schott performs with great passion not only the great cello concertos from the baroque to the modern. The discovery of unknown works, the expansion of the cello repertoire through his own arrangements, as well as the collaboration with the composers of our time, also have a permanent place in his concerts. Daniel Müller-Schott plays the "Ex Shapiro" Matteo Goffriller cello, made in Venice in 1727. *daniel-mueller-schott.com*

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CONCERTGEBOUW CHAMBER ORCHESTRA

Founded in 1987, the Concertgebouw Chamber Orchestra (CCO) is made up of members from the world famous Royal Concertgebouw Orchestra of Amsterdam. In recent years, the CCO has collaborated with such national and international soloists as Liza Ferschtman, Nicolas Altstaedt, Ronald Brautigam, Noa Wildschut, Niek Baar, Ben Kim, Stefan Vladar, Harriet Krijgh, Lavinia Meijer, Dominic Seldis, Vesko Eschkenazy, Tjeerd Top, Alexei Ogrinthcouk, Emily Beynon and Amihai Grosz and Fazıl Say. Due to increasing international interest in the CCO, recent travels included concerts in Belgium, Spain, Germany, Turkey, Argentina and Brazil. Upcoming travels include tours to Germany, Turkey, Spain and the MESA-region. *concertgebouwchamberorchestra.com*

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HANNELI MUSIG

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NEW FOLK MUSIC
SUNDAY, FEBRUARY 2, 2025, 5 PM
WHOLE SEASON, FREE CHOICE, LOCAL
CHF 85 / 70 / 50 / 35

HANNELI MUSIG

DANI HÄUSLER, CLARINET & SAXOPHONE
FRÄNGGI GEHRIG, ACCORDION
UELI MOOSER, VARIOUS INSTRUMENTS
PETER GISLER, DOUBLE BASS & SCHWYZERÖRGELI
FABIAN MÜLLER, CELLO & VIOLA
JOHANNES SCHMID-KUNZ, VIOLIN, RECORDER & DOUBLE BASS
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TICKETS

Until the 1990s, Swiss folk music was primarily associated with what is called “Ländler music”, often from central Switzerland or Canton Graubünden — a genre that had essentially become the primary form of folksy, popular music in Switzerland in the 1920s and ’30s. The advent of the radio enabled Ländler music to spread far and wide, gaining such great popularity in the process that it became the defining example of what people considered Swiss folk music. Highly varied forms of folk music had actually existed here long before that, though for many years they were largely forgotten. It was only thanks to a remarkable collection built up by one Hanny Christen (1899–1976), born in Liestal in Canton Baselland, that this music was finally rediscovered. Her interest in the Swiss folk music of the late 18th and 19th centuries took her all over Switzerland, visiting old musicians, hunting out forgotten songbooks, and collecting a total of more than 12,000 melodies from almost every rural region in the country. The result of her life’s work was the biggest collection of instrumental folk music anywhere in Switzerland. This collection subsequently lay untouched in boxes in the Basel University Library for decades — though this was probably the fault of Hanny Christen’s own outmoded, arguably naïve worldview. She saw herself as “preserving” old traditions that ought never to be allowed to change or to develop in any way. She was convinced that only the “original” was authentic and was perfect in its imperfection. Her unusual notions of what constituted the “right” type of folk music — free from all musical innovations and foreign influences — ironically proved the biggest hurdle to getting her collection better known.

Nevertheless, when it was finally published in 2002, the folk music collection of Hanny Christen proved a milestone in the history of Swiss folk music. Leafing through this collection is like a sheer endless treasure hunt in music history. Ueli Mooser, the *éminence grise* of the local folk music scene and former folk music editor of Swiss Radio DRS, wanted to prevent this great work from eking out a shadowy existence in the archives, so together with his wife Chatrina and friends he founded “Hanneli Musig”, an ensemble dedicated exclusively to Hanny Christen’s collection. Our concert features popular hits from the folk music collection of “Musig Hanneli”, as she called herself. *hannelimusig.ch*
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DOUBLE TROUBLE

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NEW FOLK MUSIC
SUNDAY, MARCH 23, 2025, 5 PM
WHOLE SEASON, FREE CHOICE, LOCAL
CHF 85 / 70 / 50 / 35

FRÄNGGI & MARIA GEHRIG DUO

MARIA GEHRIG, VIOLIN
FRÄNGGI GEHRIG, ACCORDION

TRIO INTERFOLK

MARIA GEHRIG, VIOLIN
ANDREA ULRICH, ACCORDION
PATRICIA ULRICH, PIANO

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TICKETS

In his music dictionary of 1867, Friedrich Graßer described the accordion as “that terrible instrument of torture with which young men of an awkward age make the streets unsafe of an evening”. He also warned those in the general public who are in danger of hearing it: “Woe to you who have the misfortune to come within audible range of such an instrument. Flee! Block your ears so that they cannot hear the impending apocalypse, otherwise your fate shall be despair!” These harrowing words are a warning about an instrument that admittedly doesn’t always enjoy the best of reputations, but whose relatives have nevertheless found their way into many folk cultures around the world, be it as the bandoneon (Argentina), the sanfona (Brazil), the trikitixa (the Basque country), the garmon (Russia), the schwyzerörgeli in Switzerland or, more generally, simply as the ’accordion’ itself (France, Ireland, Scotland, etc.). The accordionist Fränggi Gehrig has undoubtedly long put his “awkward age” behind him (if ever it were necessary). He is certainly no acoustic threat on the streets. And in any case, he’s performing inside, in the Andermatt Concert Hall, together with his sister Maria Gehrig on the violin. They both possess great technical and musical ability and trust each other implicitly — a combination that guarantees their audience a wealth of melodies, rhythms, sounds and styles. They are rooted in Swiss folk music but inspired by classical music and jazz, and give free rein to their musicality in their “Fränggi & Maria Gehrig Duo”.

The second ensemble performing this evening — the “InterFolk Trio” — also has an accordionist in its ranks: Andrea Ulrich. When playing together with Maria Gehrig on the violin and Patricia Ulrich on the piano, Ulrich is free to revel in her virtuosity and to experiment to her heart’s content. This trio oozes enthusiasm as it explores the full spectrum of folk music, combining the old with the new. Their name “InterFolk” also testifies to their programming approach. Their highly varied repertoire includes compositions of their own alongside works by renowned Swiss musicians such as Markus Flückiger and Willi Valotti, plus pieces by the French jazz accordionist Richard Galliano and the Argentinian bandoneon player Astor Piazzolla. To sum up: there’s no need to despair, or to fear that this concert will bring the end of the world. And you won’t even have to block your ears…

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CELLOS ON THE ROCKS

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SWISS ORCHESTRA SOLOISTS
EASTER SATURDAY, APRIL 19, 2025, 7.30 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 90 / 75 / 60 / 45 / 35

THE SWISS ORCHESTRA CELLISTS

JOACHIM MÜLLER-CRÉPON
GUNTA ABELE
SARAH WEILENMANN
SAMUEL JUSTITZ
MATYAS MAJOR
DANIELA ROOS-HUNZIKER
ALINA MÜLLER
JULIA CARO TRIGO
—

FABIAN MÜLLER
Swiss suite for 5 cellists

GIOVANNI SOLLIMA
Violoncelles, vibrez! for 8 cellists

DAVID ARNOLD
Casino Royale (James Bond) for 8 cellists (arr. James Barralet)

ASTOR PIAZZOLLA
The four seasons of Buenos Aires (arr. James Barralet)
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TICKETS

The scroll, tuning pegs, nut, neck, fingerboard, sound holes, bridge, tailpiece, top, bout, back and end pin: These are all important components of a cello. Nor may we forget the four strings, tuned to C, G, D and A at pitches ranging from 65.48 to 221 Hertz, which are made to sound by using a bow strung with horsehair. In its comfortable playing positions, the instrument's compass extends from a low C to the G on ledger lines above the treble clef, thus covering over four octaves. The A above the aforementioned G can also be played using harmonics. Just like the violin, the cello's complicated resonance characteristics mean it has irregular partials and pronounced formants — these are peaks in the instrument's acoustic spectrum that occur independently of pitch.

These physical, technical characteristics are what give the cello its distinctive *cantabile*, singing character that makes it so popular. The warm, deep voice of the cello is able to touch us deeply and charm our hearts with its gentle, flowing sound. Its occasionally sultry tones suggest grace and pride — it's no coincidence that Camille Saint-Saëns used it to portray the swan in his *Carnival of the Animals*, thereby creating a veritable monument to the instrument itself. But the cello can do far more than glide gracefully over imaginary ponds. It is renowned for its beauty, versatility and expressive power, and all these qualities will be amply demonstrated in this concert with the eight cellists of the Swiss Orchestra.

This is just what Giovanni Sollima calls for in his work *Violoncelles, vibrez!* ("Cellos, resound!"). And indeed they resound with beauty, intensity and virtuosity in this one-movement work: at first inwardly, quietly, then moving towards a brilliant climax, only to fall silent gradually again at the close. Sollima is not the only composer on our programme to incorporate elements of jazz in his composition, for the Argentinian grandmaster of the tango, Astor Piazzolla, similarly fuses influences from jazz, Baroque music and tango in his *The four seasons of Buenos Aires*, conjuring up a fascinating cityscape in sound as the seasons move before our ears from one into the next: we hear Buenos Aires shifting from tranquillity to excitement and shimmering heat, marked by transience and melancholy. Our programme also features Fabian Müller's *Swiss suite*, in which he features various folk songs, and an arrangement of music from the James Bond film *Casino Royale.*

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THE FIREBIRD

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FAMILY CONCERT
EASTER SUNDAY, APRIL 20, 2025, 4 PM
FREE CHOICE
CHF 45 (ADULTS) / 20 (CHILDREN)

BERNHARD RUSSI, NARRATOR
TANZSCHULE DANCE FUSION ALTDORF
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER, CONDUCTOR

—

IGOR STRAVINSKY
The Firebird
(arr. Paul Leonard Schäffer)

TICKETS

am + COOPERATION PARTNER TANZSCHULE DANCE FUSION ALTDORF

Every child in Glarus or Uri will know the legend of the two roosters who were largely responsible for the current border between these two cantons. In a dispute over fertile land, the inhabitants of the two cantons struck a deal. They'd both send out an expert runner, the Uri representative from Altdorf, the Glarus man from Linthal, but each would only be allowed to set off when the rooster crowed in their respective town. The cantonal border would then be fixed at the point where the two runners met. Understandably, both parties were keen for their own rooster to crow as early as possible, but they chose two different strategies. The people of Glarus spoilt their rooster, giving it lots to eat, and hoping that it would gain so much strength that it would wake everyone early in the morning. But they all woke up long before their rooster, and gathered around it sadly while it slept on peacefully. The people of Uri chose the better tactic, albeit with less concern for animal welfare. They starved their rooster, and as a result he got up early to crow, meaning that the Uri runner was already well on his way down the mountain before his counterpart in Glarus had even set off. That's why (so it's claimed) the biggest alpine pasture in Switzerland, the Urnerboden, has belonged to Canton Uri since 1315, despite being located in the middle of the Glarus Alps.

The family concert by the Swiss Orchestra is about a different kind of feathered fowl, though similarly legendary: the Firebird, whose story will be narrated by Bernhard Russi to the accompaniment of highly colourful ballet music by Igor Stravinsky. Together with his librettists, Stravinsky wove three old Russian fairy tales together to make this new legend. The young Prince Ivan is hunting the shimmering Firebird when he happens upon the garden of the immortal sorcerer Kashchey. Ivan catches the Firebird but lets it go at its own request — and in return Ivan receives one of its golden feathers as a gift to help him if he's ever in danger. Thirteen princesses appear in the garden, and Ivan immediately falls in love with one of them, Tsarevna. In order to see her again, he enters Kashchey's palace but is captured by him and is in danger of being turned into stone. With the aid of the Firebird, Ivan succeeds in revealing the secret of Kashchey's immortality and vanquishes the sorcerer's sinister power. Unlike the Swiss roosters who helped to draw cantonal boundaries, the Firebird overcomes all barriers by helping Ivan and Tsarevna to find each other and to live happily ever after.

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BERNHARD RUSSI

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

After his career in skiing, Bernhard Russi was active as a commentator and race analyst for Swiss TV. He also worked in advertising and as a technical advisor to the International Ski Federation (FSI). He had originally trained as a structural draughtsman, and now helped to plan numerous new downhill slopes, from the Calgary Olympics in 1988 to the Beijing Olympics in 2022. He also helped to design the World Championship courses in Sestriere, Åre, Beavercreek and St. Moritz, thereby making a significant contribution to the further development of alpine skiing. His manifold commitments and many public appearances mean he remains one of the most prominent personalities in Switzerland.

After his celebrated performances in *Carnival of the Animals* and *Peter and the Wolf*, Bernhard Russi returns to the Andermatt Concert Hall.
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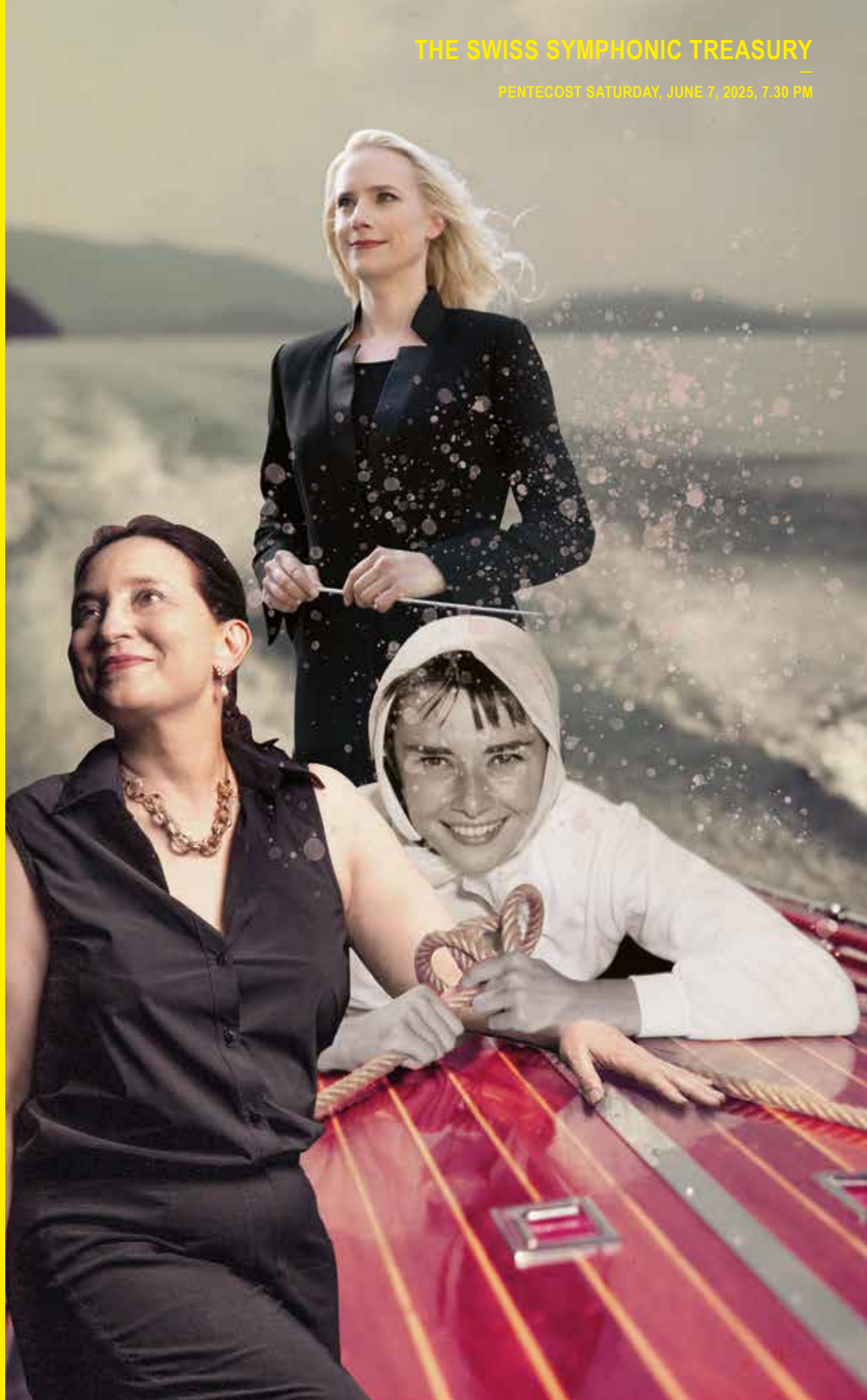
SWISS ORCHESTRA ⟶ P 13
LENA-LISA WÜSTENDÖRFER ⟶ P 12



THE SWISS SYMPHONIC TREASURY

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SYMPHONY CONCERT
PENTECOST SATURDAY, JUNE 7, 2025, 7.30 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 135 / 105 / 85 / 60 / 45

MARIE-CLAUDE CHAPPUIS,
MEZZO-SOPRANO
SHERNIYAZ MUSSAKHAN,
VIOLIN
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
—

FELIX MENDELSSOHN BARTHOLDY
Overture to *The fair Melusine*, op. 32

JOSEPH JOACHIM RAFF
Two scenes, op. 199
Traumkönig und sein Lieb for voice and orchestra, op. 66

RICHARD WAGNER
"Träume" from the *Wesendonck Lieder,* WWV 91B

AUGUST WALTER
Symphony in E-flat major, op. 9
—

TICKETS

The relationship between Switzerland and Germany is sometimes rather complicated. Now and then, the Swiss refer to their northern neighbour charmingly as the "big canton", but at other times they start to worry about their independence and develop feelings of insecurity towards everything German. And yet these two nations are interlinked by a long tradition of cultural exchange. German poets and artists have let themselves be inspired by the beauty of Switzerland, and the paths of composers from both countries have also often crossed, closely intertwining their respective biographies. Our programme brings them together again.

When Richard Wagner had to flee Germany on account of his politics, he found temporary exile in Switzerland. He and the Swiss Joachim Raff from Lachen in Canton Schwyz knew each other well and corresponded with each other — though they also had an ambivalent relationship, especially after Raff published his near-300-page essay entitled *The Wagner Question*, in which he criticised his colleague's compositional style as lacking profundity: "These melodies float on the surface of [...] his harmonies like blobs of grease in a watery soup". Although Raff was referring here to the overtures of Wagner's operas, his criticism could also be applied to the song "Träume" (Dreams) from the *Wesendonck Lieder*, which Wagner composed in his Zurich exile. At the same time, however, Raff's own style as a composer was influenced by Wagner. This makes the idea all the more appealing of juxtaposing Wagner's song with Raff's orchestral song *Traumkönig und sein Lieb* ("The dream king and his love") and his Two scenes for mezzo-soprano and orchestra.

Felix Mendelssohn is represented here by his overture to "The fairy tale of the fair Melusine". He is regarded as one of the early supporters of the young Raff, because he convinced the renowned publishing house Breitkopf & Härtel to accept the Swiss composer's early works, thereby laying the foundations for Raff's later career. Mendelssohn travelled across Switzerland several times, and just like Wagner he was enthusiastic about its mountainous regions. The German composer August Walter, in contrast, feared the Swiss countryside: "In fact, I have no desire to bury myself in a Swiss town where [...] the cows are driven home from the fields on an evening!" But contrary to this assertion, Walter soon felt at home here, and in fact spent most of his life working in Basel.
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MARIE-CLAUDE CHAPPUIS

Marie-Claude Chappuis, won 2 Grammy Nominations. She sings regularly under the baton of famous conductors such as Riccardo Chailly, Daniel Harding, Emmanuelle Haïm, René Jacobs, Zubin Mehta, Riccardo Muti, Jonathan Nott and Christophe Rousset to name but a few. The milestones of her career so far included *Idomeneo* (Idamante) staged and conducted by Nikolaus Harnoncourt in Graz and Zurich, Paisiello's *Il Matrimonio Inaspettato* (Contessa) under Riccardo Muti at Salzburg Festival, *La Damnation de Faust* (Marguerite) under Sir Roger Norrington in Leipzig and *L'incoronazione di Poppea* (Ottavia) at the Berlin State Opera and at the Brussels La Monnaie, to mention at least one of her numerous collaborations with René Jacobs. She is also a guest at the Maggio Fiorentino, the Theater an der Wien, the Opernhaus Zurich, the Théâtre des Champs-Elysées in Paris, the Teatro alla Scala, the Teatro Real in Madrid and the Grand Théâtre de Genève.

She is coequally active on concert-stage having recently sung with the Gewandhaus Orchestra Leipzig, the Orchestre de la Suisse Romande, the Giardino Armonico, the London Philharmonic Orchestra and the Wiener Philharmoniker. Her manifold discography includes Bach's *St. Matthew's Passion* with Riccardo Chailly (Decca), *La Clemenza di Tito* (Annio) with René Jacobs (released by Harmonia Mundi and nominated for a Grammy Award), Telemann's *Brockes-Passion* and Mozart's *Requiem* with the Freiburg Baroque Orchestra and René Jacobs (Harmonia Mundi 2017), Beethoven's *Ninth Symphony* conducted by Giovanni Antonini (Sony 2018) as well as solo-albums with the lutenist Luca Pianca ("Sous l'empire d'Amour" — Deutsche Harmonia Mundi 2017) and folksongs from Switzerland ("Au coeur des Alpes" — Sony Classical 2018). Just released: J.S. Bach's *h-minor Mass* with the Akademie für alte Musik Berlin, the RIAS Kammerchor and René Jacobs (Harmonia Mundi) as well as *Les Fables de La Fontaine* with La Chapelle Harmonique (B-Records). *chappuis-mezzo.ch*
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SWISS ORCHESTRA ⟶ P 13
LENA-LISA WÜSTENDÖRFER ⟶ P 12

FAZIL SAY IN CONCERT

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SYMPHONY CONCERT
WHIT SUNDAY, JUNE 8, 2025, 7.30 PM
WHOLE SEASON, FREE CHOICE, WORLD
CHF 160 / 125 / 90 / 65 / 45

FAZIL SAY, PIANO
ZÜRCHER KAMMERORCHESTER
WILLI ZIMMERMANN, VIOLIN & DIRECTION

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FRANK MARTIN
Pavane couleur du temps
for string orchestra

WOLFGANG AMADEUS MOZART
Piano Concerto No. 12 in A major, K. 414

FAZIL SAY
Leopards, op. 103

DMITRI SHOSTAKOVICH
Chamber Symphony for strings in c minor, op. 110a
Concerto for piano and orchestra No. 2 in F major, op. 102

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TICKETS

The relationship between music and politics is complex, because while politics can be expressed explicitly through words, it can also be concealed in music — even instrumental music. And supposedly "neutral" music can also be politicised by the external influences that impinge on it. The man at the heart of today's concert is Fazıl Say, who is a musician through and through but still never loses sight of the big issues in society and in life. "Politics can't just be turned on and off like a Play-Station", he says. "It's part and parcel of our lives. That's why we have to speak out about it". And that he does: as an eloquent musician, as a critic of social injustice in his home country, Turkey, and as a liberal, cosmopolitan free spirit who sometimes rubs people up the wrong way. Say's own compositions speak a unique language, incorporating influences from Turkey and other cultures into the Western musical tradition. *Leopards* was inspired by a safari he made. And whoever listens closely can also hear political utterances in his works — in the present case implicitly, by thematising Nature conservation in the music.

The ability to incorporate political messages in music was an art that was mastered by Dmitri Shostakovich, though he was compelled to it when he was repeatedly subjected to intimidation under Stalin in the Soviet Union. His compositions from the 1930s to the 1950s can almost be read as a musical op-ed column on the political events of the time. Shostakovich's music is informed by a tangible sense of tension — a feeling of grave seriousness and tragedy that might at any moment topple over into the absurd. The best example of this is his Second Piano Concerto, which Fazıl Say is performing in Andermatt on Whit Sunday. Its second movement is deeply melancholic, almost Romantic in mood, and stands in stark contrast to the two outer movements that seem to conjure up an odd mixture of carnival and cavalry. Just how much of this is actually ironic is often difficult to discern.

This Whitsun concert with the Zurich Chamber Orchestra will also feature Shostakovich's electric Chamber Symphony for Strings in c minor. Fazıl Say will provide a colourful contrast with Mozart's Piano Concerto No. 12, and the concert will open with Frank Martin's *Pavane couleur du temps* for string orchestra.

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FAZIL SAY

With his extraordinary pianistic ability, Fazıl Say has been touching audiences and critics alike for almost 30 years in a way that has become rare. Concerts with this artist are different concerts; they are more direct, more open, more exciting. In short: they go straight to the heart. Fazıl Say has given guest performances in countless countries on all five continents; the French newspaper “Le Figaro” described him as “a genius”. Numerous concert halls, orchestras and festivals have invited Fazıl Say as artist in residence or introduced him to their audiences with portraits and focus weeks over the past decades. Fazıl Say’s recordings of works by Bach, Mozart, Gershwin and Stravinsky on Teldec Classics as well as Mussorgsky, Beethoven and his own works on naïve have been critically acclaimed and have received several awards, including three ECHO KLASSIK awards. In 2017, together with Nicolas Altstaedt, he recorded the album *4 Cities*, and that autumn, Warner Classics released Frédéric Chopin’s Nocturnes and the album *Secrets* with French songs, which he recorded together with Marianne Crebassa and won the Gramophone Classical Music Award in 2018. In 2020, Fazıl Say’s recording of all Beethoven piano sonatas was released by Warner Classics, Bach’s Goldberg Variations followed in 2022. With Patricia Kopatchinskaja, Fazıl Say has released a recording of sonatas by Bartók, Janáček and Brahms in 2023 (Alpha). He continues to record his own works under his label ACM. *fazilsay.com*

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ZURICH CHAMBER ORCHESTRA

In the 1940s, Edmond de Stoutz used his free time to regularly meet with friends and make music together. 77 years later the Zurich Chamber Orchestra is one of the leading ensembles of its kind. After the Edmond de Stoutz era, the conductors Howard Griffiths, Muhai Tang and Sir Roger Norrington shaped the sound and musical ideas of the ZCO. Since 2016, the orchestra is playing without a permanent conductor. Instead, Music Director Daniel Hope is leading the orchestra from his instrument. Today, the ZCO regularly visits international festivals such as the Schleswig-Holstein Musik Festival, the Festspiele Mecklenburg-Vorpommern, the Rheingau Musik Festival, the Gstaad Menuhin Festival or Odessa Classics. Guest performances in leading concert halls, tours through European countries, America, Asia and South Africa as well as numerous CD releases testify to the worldwide renown of the ZCO. *zko.ch*

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RISING STARS

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TWO-PIANO RECITAL
SATURDAY, JULY 5, 2025, 7.30 PM
WHOLE SEASON, FREE CHOICE, LOCAL
CHF 90 / 75 / 60 / 45 / 35

AIDAN SIQI ZHAO, PIANO
DEVA MIRA SPERANDIO, PIANO

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Works by **BACH, BEETHOVEN, BRAHMS, CHOPIN** etc.

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TICKETS

This concert is a collaboration between ANDERMATT MUSIC and Swiss Alps Classics.

How long do you have to practise the piano to be able to play a Chopin waltz properly? How long must you practise Beethoven's piano sonatas until you're able to play them in public? How many years of study does it take to master Brahms's *Hungarian Dances?* And how much life experience do you need to do justice to Mendelssohn Bartholdy's *Songs without Words*? Most piano virtuosos invest their whole lives in order to meet the high demands that the concert business makes of them. They study for many semesters at different universities and conservatories, practising their technique and training their art of expression. And then there are the exceptional talents of the Lang Lang International Music Foundation, such as Aidan Zhao and Deva Mira Sperandio, just 13 and 17 years old respectively, who are already prepared to tackle Chopin and Beethoven. They too have already studied with renowned professors at assorted conservatories and have participated in exclusive masterclasses, dedicating their lives to the piano. Is there perhaps something in the playing of such young people that we can't find in older, ostensibly more mature pianists? A certain fearlessness perhaps, or a greater open-mindedness towards the difficult works of the repertoire? Their sheer youthful joy in performing? Or is it the buoyant sound of extraordinarily talented pianists who are already very advanced, but haven't yet been moulded by the music business?

You can hear for yourself how the 13-year-old Aidan Zhao interprets Felix Mendelssohn Bartholdy's sparkling, thoroughly Romantic *Song without Words* in f-sharp minor, how he engages with the wit and surprises in Beethoven's Piano Sonata No. 6, and how he masters the bitonal, rhythmic challenges of Alberto Ginastera's rousing *Danzas Argentinas.* Deva Mira Sperandio will reveal her skill in the virtuoso, restless, scurrying runs in the first movement of Frédéric Chopin's Piano Sonata in b-flat minor and in the extreme complexity of Camille Saint-Saëns's *Danse macabre* — an arrangement in which her two hands at the piano have to do the work of an entire orchestra. Despite all the talent, musicality and sheer hard work that are necessary to perform these works at concert level, this 17-year-old is still convinced she's a long way from reaching her goals: "Sometimes I feel like an observer, looking at the music from different angles, searching for the composer's intentions, scrutinising their score in a never-ending search for an impossible perfection".

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LANG LANG INTERNATIONAL MUSIC FOUNDATION

At the Lang Lang International Music Foundation, they believe that all children should have access to a music education, regardless of their background. The unique programs encourage music performance at all levels as a means of social and emotional development for today's youth. The Music Foundation opened its doors in 2008 with the Young Scholars program. Designed to identify and support talented young pianists, this program guides Scholars in their professional development and facilitates unique, engaging live performances for them across the world. Operating on a two-year cycle, a limited number of exceptionally talented young pianists from around the world are selected by Lang Lang and the Artistic Advisors. These Scholars — including Aidan Siqi Zhao and Deva Mira Sperandio — receive mentorship, tutelage, and unique performance opportunities and become part of the Lang Lang Young Scholars Networn. *langlangfoundation.org*

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AIDAN SIQI ZHAO

Aidan Siqi Zhao, who is 13 years old, is studying at King's College School in London and studying both piano and violin as the first instrument in the Royal College of Music Junior Department. Aidan is currently studying piano with Professor Ian Jones from RCM. He has been invited to perform at various events and venues in the UK, such as the Elgar Concert Hall, Royal Birmingham Conservatoire and Royal College of Music. Aidan was awarded the Solihull Musician of the Year in the Grand Final of Solihull Musical Festival. He is the youngest ever musician receiving this prestigious award and music scholarship.

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DEVA MIRA SPERANDIO

Deva Mira Sperandio (*2007) starts to approach music and the piano with her mother, and at the age of eight she enters the J. M. Gomis State Conservatory in Ontinyent (Spain), where she has finished her studies in 2023. She is actually studying with a scholarship at the Yehudi Menuhin School of London with Professor Dinara Klinton. In 2018 she makes her debut in a recital for young pianists at the Ciclo Amadeus Association, and at the age of 13, she debutes in Madrid. Deva has regularly participated in National and International Competitions with excellent results. Among more than 20 prizes we can find the 1st prize at the IX Concours International de Piano d'Orleans "Brins d'Herbe".

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LA SCALA

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SYMPHONY CONCERT
SUNDAY, JULY 6, 2025, 5 PM
WHOLE SEASON, FREE CHOICE, WORLD
CHF 160 / 125 / 90 / 65

FILARMONICA DELLA SCALA
JULIAN RACHLIN,
DIRECTION & SOLO VIOLIN
—

FELIX MENDELSSOHN BARTHOLDY
Violin Concerto in e minor, op. 64

LUDWIG VAN BEETHOVEN
Coriolanus Overture, op. 62

LUDWIG VAN BEETHOVEN
Symphony No. 7 in A major, op. 92
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TICKETS

This concert is a collaboration between ANDERMATT MUSIC and Swiss Alps Classics.

Whole books could be written about Beethoven and the influence exerted on his work by important political figures from both the past and from his own time. One such example is his *Coriolanus Overture*, which encapsulates in music the story of the arrogance and fall of a Roman general (who was probably a fictitious character). Gnaeus Marcius Coriolanus is a proud patrician who's antagonised the plebeians, resulting in charges of sedition and his banishment from the city. In order to avenge himself, he allies himself with Rome's archenemies, the Volsci, and attacks his homeland. Coriolanus ceases his attack on account of his mother's pleading, but he still meets a tragic end when he is accused of treachery by the Volsci and is murdered. Out of all the personalities on the political stage, the one who exerted the greatest impact on Beethoven was undoubtedly Napoleon. Beethoven had initially been enthusiastic about his revolutionary spirit, but became more and more angry and disillusioned at Napoleon's increasingly tyrannical attitude to power. When Beethoven composed his 7th Symphony, Napoleon was about to embark on his invasion of Russia. By the time this symphony was premiered in Vienna in 1813, that campaign had failed miserably, and the decisive Battle of Leipzig had been won by the Allied troops. The concert was held to raise money for wounded Allied soldiers and became a great, triumphant celebration. Beethoven's secretary, Anton Schindler, wrote euphorically that "The outbursts of jubilation [...] surpassed everything that we had hitherto experienced in the concert hall".

Felix Mendelssohn Bartholdy experienced less turbulent times in Leipzig when he composed his famous Violin Concerto in e minor. He had announced its composition to the violinist Ferdinand David back in 1838, though it was only premièred in 1845. Mendelssohn was unable to attend on account of illness, and Niels Gade conducted. This work is one of the most influential solo concertos of the 19th century. Its innovations include the manner in which the solo violin enters right at the start, and the written-out cadenza that arrives unusually early in the first movement. However, its most original aspect is probably the lack of any pauses between its individual movements, meaning that the audience has to wait until the end of the work before applauding. The soloist in our concert is Julian Rachlin, who will also direct the Filarmonica della Scala of Milan, founded by Claudio Abbado in 1982.
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FILARMONICA DELLA SCALA

Filarmonica della Scala was first set up by Claudio Abbado and the musicians of La Scala Opera House in 1982. The Orchestra has collaborated with some of the greatest conductors of the time: Carlo Maria Giulini, Georges Prêtre, Lorin Maazel, Wolfgang Sawallisch, Zubin Metha, Leonard Bernstein and many others. Riccardo Muti has been the Principal Conductor from 1987 to 2005. Myung-Whun Chung is Conductor Emeritus. Riccardo Chailly was named Principal Conductor in 2015. Filarmonica performed more than 800 concerts on tour in the last 30 years. Important milestones have included the Orchestra's debut in the United States with Riccardo Chailly and in China with Myung-Whun Chung. From 2011 Filarmonica della Scala offers an educational project called *SoundMusic!* and also supports Milan's main scientific institutions and voluntary bodies through special concerts and open rehearsals belonging to the series *Prove Aperte.* Furthermore Filarmonica della Scala hosts the *Concerto per Milano* in Piazza Duomo, an acclaimed open-air free event, since 2013. Filarmonica della Scala's activity is supported by the Main Partner UniCredit. *en.filarmonica.it*

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JULIAN RACHLIN

Julian Rachlin is Music Director of the Jerusalem Symphony Orchestra and Chief Conductor of the Kristiansand Symphony Orchestra. With a career spanning more than thirty years, Rachlin has taken his multifaceted interests across the globe as a conductor, soloist, chamber musician, teacher and artistic director. His critically acclaimed recordings have been released by Deutsche Grammophon, Sony Classical and Warner Classics. Rachlin is a much sought-after symphonic guest conductor worldwide. Highlights of recent seasons include the Chicago Symphony Orchestra, Chamber Orchestra of Europe, Israel Philharmonic Orchestra, Royal Philharmonic Orchestra, City of Birmingham Symphony Orchestra and Vienna Symphony Orchestra. As a violinist, he has shared the stage with the world's most prestigious orchestras and conductors. Recent highlights include appearances with the Oslo Philharmonic Orchestra and Klaus Mäkelä, Los Angeles Philharmonic Orchestra with Zubin Metha, Boston Symphony Orchestra and Bavarian Radio Symphony Orchestra. Rachlin plays a 1704 ex-Liebig Stradivarius. *julianrachlin.com*

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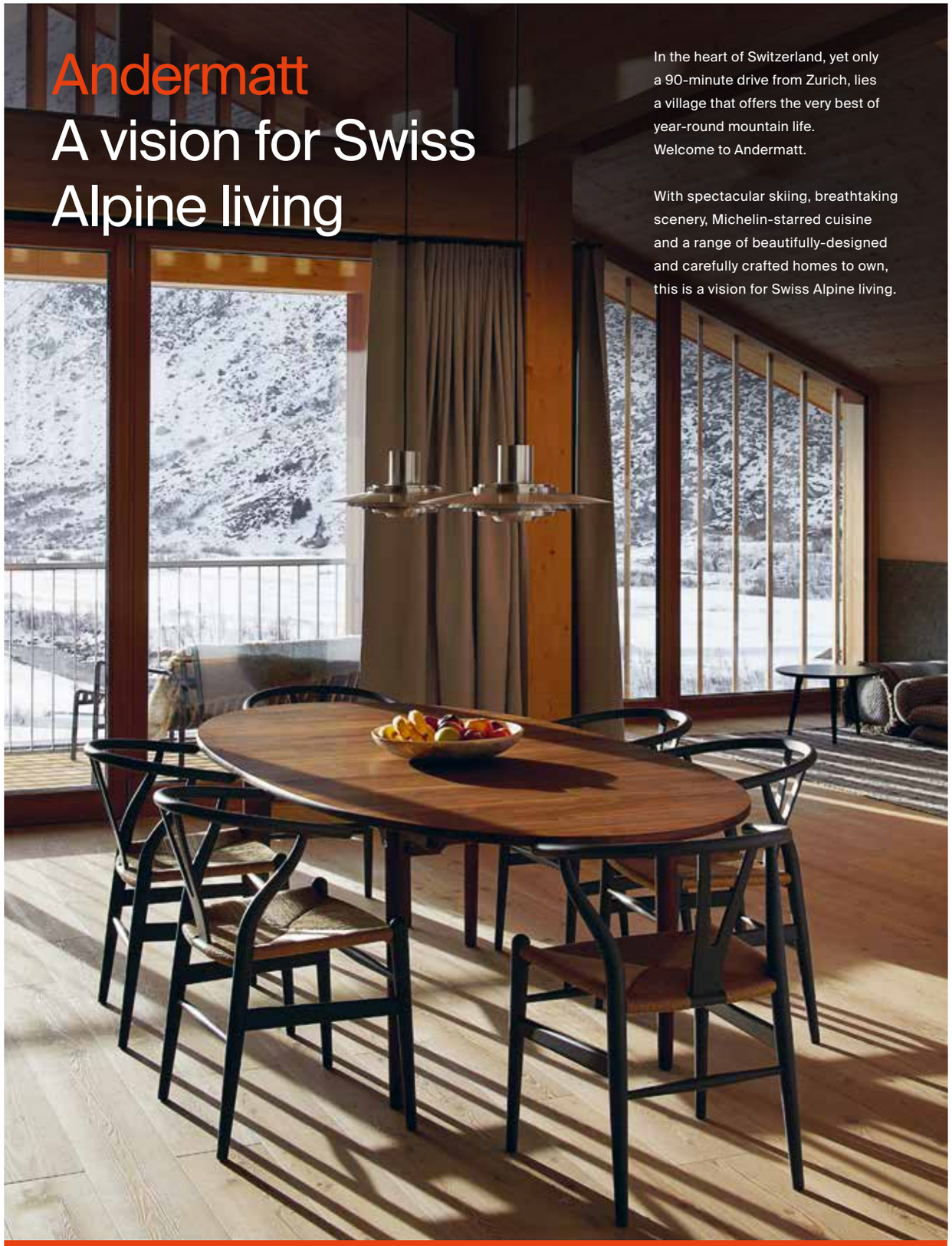

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getting here

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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.*

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You can find our GTC on our website *andermattmusic.ch*
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