



season
25/26

andermatt music

ANDERMATTMUSIC.CH

season
25/26





welcome

Dear members of our audience,

We are delighted to be able to welcome you to our 2025/26 season. And we're especially delighted that you're obviously reading this introduction. For let's be honest: if you're reading these lines, then you belong to that extraordinary species of human beings who read the introductions in programme season books. Most barely even skim over texts like this. For who really needs stock phrases like "we're delighted to present an extraordinary programme..."? Of course we're delighted, otherwise the ANDERMATT MUSIC team wouldn't have spent months planning and designing our forthcoming concert season! But hand on heart: words of greeting like these are often as entertaining as the terms & conditions an online ticket sales platform, and as exciting as the instruction manual for a kettle.

So, let's now move straight to the most important passage in any introduction like this: To you, our dear public, is owed our warmest thanks for coming. Because without you, our concerts would be nothing more than very expensive general rehearsals with spectacularly overdressed musicians...

We'll see you soon in Andermatt!

SAMIH SAWIRIS & LENA-LISA WÜSTENDÖRFER



contents

ANDERMATT MUSIC The mountains resound Cosmopolitan but close to home	—> P 07
FOCUSES World Stage — Welt Bühne Swiss Orchestra — Schweizer Klassik Local Roots — Heimat Klänge	—> P 09
ARTISTIC DIRECTOR, TEAM & ORCHESTRA IN RESIDENCE Lena-Lisa Wüstendörfer Swiss Orchestra	—> P 12
ANDERMATT CONCERT HALL Classic up close	—> P 15
CONCERTS Dates Focuses Details	—> P 16
TICKETS & SERVICE Tickets and Subscriptions Reductions and Ticket offices Experiences Getting here	—> P 80
MEMBERSHIP	—> P 84
THANKS Member & Partner —	—> P 85

andermatt music



THE MOUNTAINS RESOUND

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

COSMOPOLITAN BUT CLOSE TO HOME

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



WORLD STAGE — WELT BÜHNE

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

SWISS ORCHESTRA — SCHWEIZER KLASSIK

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

LOCAL ROOTS — HEIMAT KLÄNGE

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



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

ANDREAS BAUMGARTNER

Head of Dramaturgy

LIIS MÄNNAMAA

Head of Ticketing & Hospitality

DANIEL WICKI

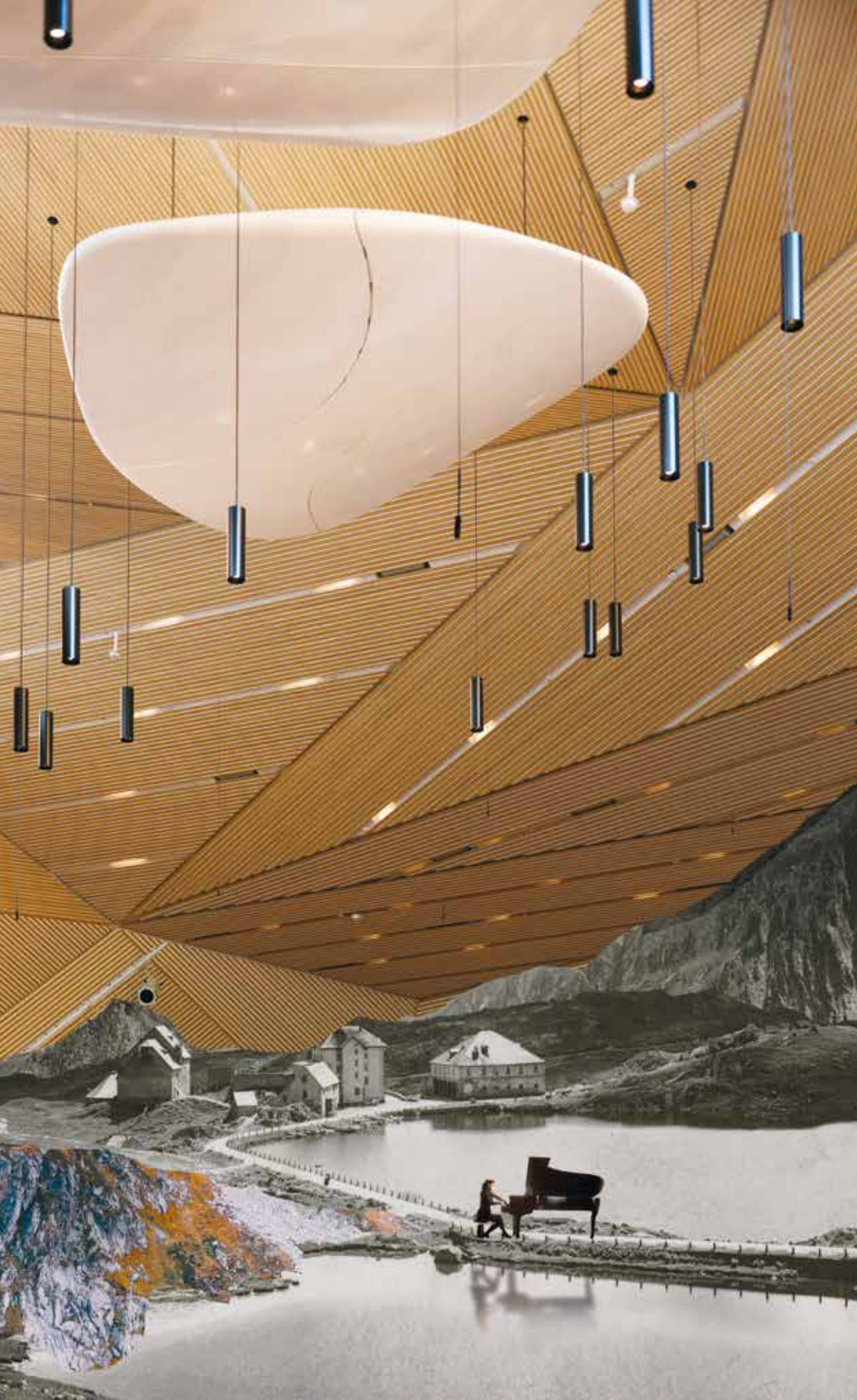
Assistant to the Artistic Director

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 AIUla). swissorchestra.ch



concert hall

CLASSIC UP CLOSE

The Andermatt Concert Hall is a true jewel. Its architecture creates unusual perspectives and offers views of the alpine world. At the same time, it is characterised by an architectural openness in that it does not distinguish between the backstage and the audience areas, and there is no barrier formed by any raised stage. This in turn leads to a special degree of familiarity. There is hardly any other event space of this size in which the audience can get as close to the musicians — and thus to the music itself — as in the Andermatt Concert Hall. The seating in the hall is flexible. For symphony concerts, the seats for the audience are usually tiered so that everyone has a good view of what's happening. For more intimate chamber concerts, the seating in the body of the hall is not tiered, allowing the audience to be at eye level with the musicians. At the “Stubete” jam sessions, small tables and a catering service help to create an informal, cosy atmosphere.

The Andermatt Concert Hall was inaugurated in 2019 with a brilliant concert by the Berlin Philharmonic. This world-class forum for music represents a further showpiece for Andermatt. The Andermatt Concert Hall was designed by Studio Seilern Architects, led by Christina Seilern and realised by Andermatt Swiss Alps and BESIX, Belgium. In 2022, the jury of the Architizer Competition named the Andermatt Concert Hall the winner in the category “cultural halls/theatres”.

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

concert dates

THU, 25 SEPT 2025 7.30 PM

BUDAPEST FESTIVAL ORCHESTRA — SEASON OPENING

To open our season, we are welcoming the Budapest Festival Orchestra to Andermatt under the baton of Iván Fischer. Beethoven's 7th Symphony and Bach's Orchestral Suite No. 4 will feature alongside Fischer's own "Dance Suite" with Guy Braunstein on the violin. —→ P 22

SAT, 27 SEPT 2025 7.30 PM

A NIGHT AT THE OPERA — OPERA GALA

When the soprano Jeanine De Bique won the Opus Klassik prize, it confirmed her status as a celebrity in the international operatic firmament. Together with Farrah El Dibany (mezzo-soprano), Valentin Thill (tenor), James Newby (baritone) and the Swiss Orchestra, she'll transport us all into the wonderful world of opera. —→ P 25

SUN, 28 SEPT 2025 5 PM

HELEN MAIER & THE FOLKS — NEW FOLK MUSIC

"Helen Maier & The Folks" play folk music from all corners of the world, merging it into a style all of their own — though with Switzerland as their focal point and musical centre. They are joined by a special guest: Maria Gehrig. —→ P 30

FRI, 24 OCT 2025 7.30 PM

THE BASH PART I — GÖSCHENEN

In this new edition of "The Bash", Bligg and his band are the guest performers in the Andermatt Concert Hall together with the Swiss Orchestra Soloists. There'll be melancholy ballads alongside Bligg's big hits and classical treats. —→ P 32

SAT, 25 OCT 2025 7.30 PM

THE BASH PART II — AIROLO

In this new edition of "The Bash", the dialect pop singer Bligg and the full Swiss Orchestra under its conductor Lena-Lisa Wüstendörfer will be venturing out onto unfamiliar terrain. Together, they'll be forging an unconventional, surprising bridge between classical and pop. —→ P 32

SUN, 30 NOV 2025 5 PM

TELL, SWISS LEGEND — SYMPHONY CONCERT

William Tell is surely the most legendary figure in Swiss history, and he's at the centre of this concert by the Swiss Orchestra and the brilliant pianist Olga Scheps. Rossini's *William Tell Overture* and Huber's *Tell Symphony* are here joined by Tchaikovsky's First Piano Concerto. —→ P 37

SAT, 27 DEC 2025 7.30 PM

KINIMODE — NEW FOLK MUSIC

In Dominik Flückiger's "Kinimode", Swiss folk music meets pop, jazz and funk. At times rhythmically electrifying, at others melancholic and restrained — but always full of passion, creativity and magic. —→ P 40

SUN, 28 DEC 2025 5 PM

PACIFIC QUARTET VIENNA — SWISS ORCHESTRA SOLOISTS

The Pacific Quartet Vienna brings classical music's supreme chamber-music genre to Andermatt, featuring string quartets by Mozart and Schumann. Tizia Zimmermann will add extra panache on her accordion. —→ P 42

SAT, 3 JAN 2026 5 PM

SWISS CONNECTIONS — NEW YEAR'S CONCERT

From Geneva via Paris to New York — then a brief trip to Vienna to round things off. In this scintillating New Year's Concert with the solo clarinetist Reto Bieri and the Swiss Orchestra, the boundaries become thoroughly blurred between the serious art music of Europe and the American lightness of being in the New World. —→ P 45

FRI, 6 FEB 2026 7.30 PM

ORCHESTRA DELLA SVIZZERA ITALIANA — SYMPHONY CONCERT

The world-renowned violist Antoine Tamestit (here both as soloist and conductor) will perform Carl Maria von Weber's *Andante e Rondo ungarese*. Also on the programme: Haydn's dramatic Symphony No. 49 and Brahms's thrilling Serenade No. 2. —→ P 48

konzert termine

SAT, 7 FEB 2026 7.30 PM	CAMERATA SALZBURG — SYMPHONY CONCERT Imperial Viennese flair and <i>dolce vita</i> : Mozart meets Boccherini, performed by renowned experts in the Classics — the Camerata Salzburg under Gregory Ahss (directing from the violin) and the grandiose cellist Kian Soltani. —→ P 51
SUN, 8 FEB 2026 5 PM	SCHÄBYSCHIGG — NEW FOLK MUSIC The music of the five intrepid, cosmopolitan musicians of the wind ensemble “Schäbyschigg” delights audiences both near and far. Sometimes groovy and buoyant, at others melancholic or rustic, it’s always authentic and fresh! —→ P 54
SAT, 14 MARCH 2026 6 PM	DANCES AND DREAMS — ROTARY CLUB BENEFIT CONCERT FOR SAO ASSOCIATION Dreamy melodies are coming to the Andermatt Concert Hall, courtesy of the Swiss star violinist Sebastian Bohren, the harpist Alexander Boldachev and the Swiss Orchestra. And it’s all for a good cause: this charity concert is being organised as a collaboration between the Üetliberg Rotary Club and ANDERMATT MUSIC in aid of SAO Association for Displaced Women. —→ P 56
SUN, 15 MARCH 2026 5 PM	PIRMIN HUBER SWISS FOLK — NEW FOLK MUSIC Alpine power hits the groove — “Pirmin Huber Swiss Folk” unites traditional Swiss sounds with elements of pop and jazz, taking audiences on an exciting sonic journey. —→ P 60
SUN, 5 APRIL 2026 4 PM	THUNDERCLAP AND WHIRLWIND — FAMILY CONCERT This family concert, featuring the Uri Percussion Ensemble and the Swiss Orchestra under the baton of Lena-Lisa Wüstendörfer, will be real bang-on fun — and there’ll be ample lovely melodies too. Fun in music for kids of all ages from 5 upwards. —→ P 62

SAT, 23 MAY 2026 7.30 PM	IGOR LEVIT — PIANO RECITAL Exciting interpretations, technical brilliance and an uncompromising attitude: pianist extraordinaire Igor Levit will be honouring the Andermatt Concert Hall with a recital featuring works by Schubert, Schumann and Chopin. —→ P 64
SUN, 24 MAY 2026 7.30 PM	CLASSICAL SWISS SEDUCTIONS — SYMPHONY CONCERT The French/Swiss flautist Emmanuel Pahud and the Swiss Orchestra will here seduce you into the world of classical music: from Mozart’s <i>Don Giovanni</i> to a work by the Swiss composer Dupuy — the “Don Juan of the North”, as he liked to be called. —→ P 67
SUN, 14 JUNE 2026 5 PM	FOUR SEASONS — CLASSICAL MEETS FOLK MUSIC On the Furkagasse and the Piazza Gottardo, Andermatt will celebrate a festival of music that culminates in the concert hall. Sherniyaz Mussakhan will be the soloist in Vivaldi’s <i>Four Seasons</i> with the Swiss Orchestra, alongside works for solo instruments and orchestra especially composed by great names from the Swiss folk music scene. —→ P 70
SAT, 4 JULY 2026 7.30 PM	A JOURNEY THROUGH SWITZERLAND — MUSIC MEETS LITERATURE AT THE 4TH ANDERMATT GOETHE DAYS The pianist Oliver Schnyder from Canton Aargau will play the first part of Franz Liszt’s <i>Années de Pèlerinage</i> (“Years of pilgrimage”), which depicts Switzerland. He’ll be accompanied on his musical journey from William Tell’s Chapel to Geneva by the writer Alain Claude Sulzer. —→ P 74



concert focuses

WORLD STAGE — WELT BÜHNE

THU, 25 SEPT 2025 7.30 PM
SAT, 27 SEPT 2025 7.30 PM
SAT, 7 FEB 2026 7.30 PM
SAT, 23 MAY 2026 7.30 PM

Budapest Festival Orchestra — Season opening	→ P 22
A Night at the Opera — Opera gala	→ P 25
Camerata Salzburg — Symphony concert	→ P 51
Igor Levit — Piano recital	→ P 64

SWISS ORCHESTRA — SCHWEIZER KLASSIK

FRI, 24 OCT 2025 7.30 PM
SAT, 25 OCT 2025 7.30 PM
SUN, 30 NOV 2025 5 PM
SUN, 28 DEC 2025 5 PM
SAT, 3 JAN 2026 5 PM
FRI, 6 FEB 2026 7.30 PM
SAT, 14 MARCH 2026 6 PM
SUN, 24 MAY 2026 7.30 PM

The Bash: Part I — Göschenen	→ P 32
The Bash: Part II — Airolo	→ P 32
Tell, Swiss Legend — Symphony concert	→ P 37
Pacific Quartet Vienna — Swiss Orchestra Soloists	→ P 42
Swiss Connections — New Year's Concert	→ P 45
Orchestra della Svizzera italiana — Symphony concert	→ P 48
Dances and Dreams — Rotary Club benefit concert	→ P 56
Classical Swiss seductions — Symphony concert	→ P 67

LOCAL ROOTS — HEIMAT KLÄNGE

SUN, 28 SEPT 2025 5 PM
SAT, 27 DEC 2025 7.30 PM
SUN, 8 FEB 2026 5 PM
SUN, 15 MARCH 2026 5 PM
SUN, 5 APRIL 2026 4 PM
SUN, 14 JUNE 2026 5 PM
SAT, 4 JULY 2026 7.30 PM

Helen Maier & The Folks — New folk music	→ P 30
Kinimode — New folk music	→ P 40
Schäbyschigg — New folk music	→ P 54
Pirmin Huber Swiss Folk — New folk music	→ P 60
Thunderclap and whirlwind — Family concert	→ P 62
Four seasons — Classical meets folk music	→ P 70
A journey through Switzerland — Music meets literature	→ P 74



BUDAPEST FESTIVAL ORCHESTRA

SEASON OPENING

THURSDAY, 25 SEPTEMBER 2025, 7.30 PM

WHOLE SEASON, FREE CHOICE, WORLD

CHF 135 / 105 / 85 / 60 / 45

GUY BRAUNSTEIN, VIOLIN
BUDAPEST FESTIVAL
ORCHESTRA
IVÁN FISCHER, CONDUCTOR

JOHANN SEBASTIAN BACH
Orchestral Suite No. 4 in D major
BWV 1069

IVÁN FISCHER
Dance Suite for Violin and
Orchestra in memory of J. S. Bach

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

TICKETS



“He shouldn’t be called ‘Bach’ [a stream], but an ocean”, said Ludwig van Beethoven in a play on the name of Johann Sebastian Bach. He also deemed him “The primal father of harmony”. Robert Schumann insisted that “we’re all bunglers compared to him”. Johannes Brahms recommended that we should all “study Bach because you’ll find everything there”. Mauricio Kagel opined that “composers might not believe in God, but they all believe in Bach”, and Richard Wagner naturally waxed lyrical: “If you want to grasp the marvellous individuality, power and significance of the German spirit, then look to the almost inexplicably mysterious phenomenon of the musical miracle that was Bach”. Claude Debussy advised us to “look to Bach, the loving God of music, to whom composers should address a prayer to save them from mediocrity”; and Mozart summed it all up by saying: “Bach is our father, we are his little boys”.

Even if not all of these handed-down quotations can be proven beyond any doubt to be authentic, the “who’s who” of the composing guild are nevertheless united in their veneration of Bach, vying to outdo each other with their superlatives, convinced that Bach offers us nothing less than what is true, divine and all-encompassing. In short: he was the greatest musical genius of all time. And thus Bach, alongside Mozart and Beethoven, remains one of the Holy Trinity of classical music to this day. To be sure, he’s inevitably on every “best-of” classical CD, and his music features large on the seasonal calendar (e.g. the *Christmas Oratorio*), in solo recitals (the *Art of Fugue* or his sonatas for violin or cello) and in church (his organ music). But in fact, his works are heard surprisingly seldom in the world’s great concert halls today. Iván Fischer and his Budapest Festival Orchestra are now bringing Bach’s Orchestral Suite No. 4 to the Andermatt Concert Hall, offering our audience the opportunity to hear a prime example of Baroque counterpoint in the form of a festive suite of dances, cast in a brilliant, imposing style. Alongside Beethoven’s 7th Symphony, the programme also includes Iván Fischer’s own Dance Suite for Violin and Orchestra, dedicated to the memory of Bach. Here, instead of bourrée, gavotte or minuet, Fischer gives us ragtime, bossa nova and boogie-woogie — and yet echoes of Bach can still be heard, for as Fischer himself has said: “Bach was the inspirational resource for everybody”.

GUY BRAUNSTEIN

A unique blend of virtuosity, restraint and creativity — this is what violinist, conductor and composer Guy Braunstein stands for. Like few others, he not only knows how to convince audiences with his music, but also how to challenge them: Whether with demanding programmes, sophisticated interpretations or his own works and arrangements — Guy Braunstein aims to surprise and reinvent. Whether as a celebrated soloist who masters the standard repertoire from Bach to Shostakovich with ease, or as a congenial chamber music partner in a wide variety of formations: Guy Braunstein is a guest at the world's most important music centres and festivals. He has performed with renowned orchestras such as the Tonhalle Orchestra Zurich, the Boston Symphony Orchestra and the Berlin Philharmonic. Guy Braunstein's greatest and identity-forming passion is arranging and composing: In the romantic tradition of Paganini and Liszt, he brilliantly transcribes musical masterpieces for his own or other instruments and instrumentations and presents operas, chamber music or even songs in a completely new form. Guy Braunstein plays a violin made by Francesco Ruggieri in 1679. guybraunstein.info

IVÁN FISCHER & BUDAPEST FESTIVAL ORCHESTRA

Conductor, composer, opera director, thinker and educator, anchored in the tradition of the great musical polymaths, Iván Fischer is considered one of the most visionary musicians of our time. His focus is always the music, and to this end he has developed several new concert formats and reformed the structure and working method of the symphony orchestra. In the mid-1980s he founded the Budapest Festival Orchestra, where he has since introduced and established numerous innovations. His work as Music Director of the Budapest Festival Orchestra has developed into one of the greatest musical success stories of the last 30 years. With international tours and a series of recordings for Philips Classics and Channel Classics, he has earned a reputation as one of the world's most celebrated orchestral conductors, for whom tradition and innovation go hand in hand. Iván Fischer has been active as a composer since 2004. He is founder of the Hungarian Mahler Society and patron of the British Kodály Academy. The president of the Republic of Hungary awarded him the Gold Medal, and the French government honoured him as Chevalier des Arts et des Lettres. Iván Fischer is honorary citizen of Budapest and Vicenza. bfz.hu/en



A NIGHT AT THE OPERA

OPERA GALA
SATURDAY, 27 SEPTEMBER 2025, 7.30 PM
WHOLE SEASON, FREE CHOICE, WORLD, SWISS
CHF 135 / 105 / 85 / 60 / 45

JEANINE DE BIQUE, SOPRANO
FARRAH EL DIBANY, MEZZO-SOPRANO
VALENTIN THILL, TENOR
JAMES NEWBY, BARITONE
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER, CONDUCTOR

Highlights by
MOZART, VERDI, BIZET i. a.

TICKETS



The operatic world is coming to Andermatt with the most beautiful works of classical music. For her debut solo album *Mirrors*, the soprano Jeanine De Bique from Trinidad and Tobago won many prestigious awards for best solo vocal recording. The Egyptian mezzo-soprano Farrah El Dibany sang the “Marseillaise” at the official inauguration of Emmanuel Macron after his re-election as President of France. Valentin Thill is himself from France and well-known for his powerfully expressive voice and vital stage presence. And finally, the British baritone James Newby is considered a specialist not just in *lieder* but also on the operatic stage. All these singers will come together in Andermatt to bring the world of opera to the concert hall, accompanied by the Swiss Orchestra conducted by Lena-Lisa Wüstendörfer.

What’s special about this line-up is not just that these singers come from different countries, but that they each also represent the specific, typical character of their vocal type. The soprano — the highest female voice, often radiant, brilliant and agile — provides us with emotional peaks. On the operatic stage, she is the *prima donna*, whether a heroine or a victim of love; she can embody a youthful, beautiful woman, or a powerful, even vengeful figure. She loves, suffers and dies dramatically. The mezzo-soprano, in contrast, has a warm, dark vocal timbre, and while tradition repeatedly demands that she confine herself to supporting roles, these can often be fascinating and multi-layered. She is a seductress, an antagonist, a mother figure — though sometimes she embodies a young male character instead, known as a “trouser role”. The hero is inevitably a tenor — now radiant, now romantic, now tragic, but inevitably powerful, passionate and lyrical. He’s usually assigned the principal male character: emotional, impulsive and at times naive, he imbues his big arias with all the necessary pathos. The male voice with the medium range is the baritone: often warm, powerful and multi-faceted. His roles can variously be sympathetic or villainous. As the strong-willed counterpart to the tenor he might be a father-figure or an anti-hero, but he’s also often a cool character — sarcastic, charming, and sometimes dangerous. These, at least, are the operatic clichés. But you can find out what they’re really like in the broad variety of roles these singers will embody in the Andermatt Concert Hall.

JEANINE DE BIQUE

The inspirational Trinidadian soprano Jeanine De Bique has captivated audiences around the globe with flawless technique, sparkling coloratura and profoundly moving, dramatically astute performances. Blessed with a musical versatility that lets her shine equally brightly in baroque, classical and contemporary roles, De Bique brings a unique authenticity to the stage and has firmly secured her international position as one of the most exceptional sopranos of her generation.

Highlights of the 2024/25 season include *Télémaque* in Rameau’s *Castor et Pollux* for Opéra National de Paris in Peter Sellars’ new staging under Teodor Currentzis and reprised in concert at the Salzburger Festspiele, and *Le lacrime di Eros*, a Baroque pastiche featuring works by Caccini, Peri and Monteverdi, arranged and conducted by Raphaël Pichon and directed by Romeo Castellucci for Dutch National Opera. Marking her anticipated role debut as *Violetta (La traviata)*, De Bique returns to both Grand Théâtre de Genève under Paolo Carignani, and Staatsoper Unter den Linden under Jérémie Rhorer. On the concert platform, De Bique makes her debut with the Royal Concertgebouw Orchestra in St Matthew Passion under Riccardo Minasi, sings Mahler’s Symphony No. 4 with Staatskapelle Berlin conducted by Simone Young, Messiah with the Handel and Haydn Society conducted by Jonathan Cohen, and Messiah and Faure’s Requiem with the Pittsburgh Symphony Orchestra under the baton of Manfred Honeck. In recital, De Bique can be heard at Kölner Philharmonie with pianist Aaron Wajnberg, at Concertgebouw Amsterdam with Maarten Engletjes and PRJCT Amsterdam, and with the Philadelphia Chamber Music Society with pianist Warren Jones. Jeanine De Bique’s debut solo album and tour-de-force exploration of Baroque’s greatest heroines, *Mirrors*, was released by Berlin Classics in 2021 with her ‘dazzling virtuosity’ (Gramophone) rewarded with the 2022 Opus Klassik Award for Best Vocal Solo Recording, a Diapason d’Or, the Edison Klassiek Award, and Editor’s Choice plaudits in Gramophone, Fono Forum, and Opera Magazine. jeaninedebique.com

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

—> P 13
—> P 12

FARRAH EL DIBANY

At the age of 14, Farrah El Dibany's journey embarked from her hometown Alexandria taking her to the prestigious Paris Opera House and from there to the various international stages, making history, like performing the French National Anthem at the final match of the FIFA world cup 2022. Farrah performed several title roles of wellknown Operas such as Dido, Orlofsky, Orfeo, among numerous other roles; most importantly is Carmen. Aside from her numerous performances at the Paris Opera, she performed at Bolshoi Opera, UNESCO HQ for its 75th anniversary, China, Lebanon, Bahrain, Jordan, Saudi Arabia, Dubai, Italy, Sochi International Festival, Japan, Germany, France, Arab World Institut Paris, Biennale dell'arte Venice and she starred in famous TV concerts. #farrahelidibanyofficial

VALENTIN THILL

Distinguished for his expressive voice and vibrant stage presence, emerging French tenor Valentin Thill has secured himself a bright future through some exceptional recent debuts. Key performances in his career to date include Chevalier de la Force for Glyndebourne Festival Opera in Barrie Kosky's new production of *Dialogues des Carmélites* under Robin Ticciati, Tamino in Pierre Rigal's new production of *Die Zauberflöte* for Théâtre du Capitole de Toulouse under Frank Beermann, Pong in Christophe Coppens' new production of *Turandot* for La Monnaie under Ouri Bronchti, and Joe in Tatjana Gürbaca's new production of *La Fanciulla del West* for Opéra National de Lyon under Daniele Rustioni. #valentin.thill.tenor

JAMES NEWBY

James Newby is a former BBC New Generation Artist and Rising Star of the Orchestra of the Age of Enlightenment. As well as a 2022 BBT Award winner, he was an ECHO Rising Star with appearances at major concert halls throughout Europe. James has appeared at Opéra national du Rhin; Theater an der Wien; made his Garsington Opera debut in 2024 as Demetrius in *A Midsummer Night's Dream*; he also returned to the Staatsoper Hannover for Eugene Onegin, where he was a member of the ensemble from 2019 to 2022. This season James will appear as Demetrius in *A Midsummer Night's Dream* at Opera North and at Opéra de Lausanne in a Laurent Pelly production, as well as Guglielmo for Norwegian National Opera. jamesnewby.co.uk



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HELEN MAIER & THE FOLKS

NEW FOLK MUSIC

SUNDAY, 28 SEPTEMBER 2025, 5 PM

WHOLE SEASON, FREE CHOICE, LOCAL

CHF 85 / 70 / 50 / 35

HELEN MAIER & THE FOLKS

HELEN MAIER, VIOLIN
TOBIAS KÜNZLI, ACCORDION
& PIANO

THEO KÄNZIG, GUITAR
JONAS KÜNZLI, DOUBLE BASS
ADRIAN BÖCKLI, DRUMS
& PERCUSSION

MARIA GEHRIG, VIOLIN
(SPECIAL GUEST)

TICKETS



It's not at all easy to capture them in words, but then their aim has never been to be pigeonholed — they leave that for others. "Helen Maier & The Folks" play folk music from many corners of the world, merging it into their very own style, though Switzerland remains their focal point and musical centre. Maier and her band concentrate on performing their own compositions, though they also offer highly personal arrangements of popular melodies. Their sound is inspired by folk music, combined with modern grooves and jazzy influences. Irish folk, traditional Swiss folk music and music from the Balkans and Scandinavia all come together to be blended into a unique cosmos of sound.

After successful performances in many different cities and at renowned festivals, this ensemble is now bringing a special programme to Andermatt, along with a special guest. The violinist Maria Gehrig is herself a firm feature on the Swiss folk music scene, and she'll be sharing the stage with "Helen Maier & The Folks". Gehrig is well-known for her passion and her exceptional talent, having played in different bands such as the duo Fränggi & Maria Gehrig, the trio InterFolk and the quartet Eiger Mönch & UrSchwyz.

Maier delights her audiences with captivating sounds and her unique charisma. From early childhood she was surrounded by rhythm and music, for the stirring melodies of klezmer and gypsy music resounded in her home. By the time she was just eight, Maier was already fascinated by the violin. But her path to music was hardly predetermined. She initially trained as a chef before starting a jazz course at the Lucerne School of Music, where she studied folk music in depth as part of her degree. Maier also intensified her violin studies during her Bachelor, similarly focussing on folk music. She has received valuable guidance and inspiration from renowned teachers such as Tobias Preisig, Andreas Gabriel, Simon Heggendorf, Nathanael Su and Ina Dimitrova.
helenmaier.ch/thefolks



THE BASH

—
PART I — GÖSCHENEN
FRIDAY, 24 OCTOBER 2025, 7.30 PM

PART II — AIROLO
SATURDAY, 25 OCTOBER 2025, 7.30 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 145 / 120 / 95 / 70

ARTISTE ÉTOILE:
BLIGG
IDEA & CONCEPT:
LENA-LISA WÜSTENDÖRFER
—

FRI, 24.10.
BLIGG & BAND
SWISS ORCHESTRA SOLOISTS
—

SAT, 25.10.
BLIGG
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
—

TICKETS



From the subculture of Swiss hip-hop via folk music to pop, followed by a plunge into the profundity of classical music: some might see this as a tragic tale of how a popular artist can lose his youth, his lightness of being and even everything cool about him! But we adopt a different perspective, and are looking forward to two unique evenings with urban rhythms and orchestral power!

“The Bash” — the Andermatt festival that knows no boundaries — is in 2025 bringing one of Switzerland's most defining musicians to its stage: Bligg. He's a Swiss hit machine, and now he's venturing onto the classical concert podium to meet the Swiss Orchestra under the direction of Lena-Lisa Wüstendörfer. Together they're going to build bridges between classical music, rock, rap and dialect pop. They'll create a sound that will fuse opposites, combining tradition and modernity in an extraordinary way. At times powerful, at others melancholic, captivating, eruptive and dramatic, but always strikingly new.

The Gotthard region has for centuries been a symbol of connection and transition: a place where North meets South. And it provides a perfect setting for our musical experiments. “The Bash” is in equal parts party, experimental laboratory and an act of collision that stands for innovation and openness. This festival is an experimental space that offers room for new discoveries. The result isn't pop music with the addition of just a few string instruments, but the eccentric and exciting sum of altogether different worlds.



PART I — GÖSCHENEN
FRI, 24.10.
BLIGG & BAND
SWISS ORCHESTRA SOLOISTS
—

The first evening, 24 October, puts Bligg's world centre-stage. In the "Göschenen Show", this verbal acrobat will be supported by soloists from the Swiss Orchestra who will join Bligg's band to provide an extra dose of spice. And even though they'll be playing mostly ballads in which a melancholic, calm tone will predominate, they'll naturally still include Bligg's big hits with a classical twist.

PART II — AIROLO
SAT, 25.10.
BLIGG
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
—

The second evening, 25 October, will bring Bligg's first-ever solo performance with a symphony orchestra — without his band. Together with the full Swiss Orchestra under the baton of Lena-Lisa Wüstendörfer, Bligg will perform the "Airolo Show", in which he will be partnered by the singer Debbie Noelle and his accordionist Monsieur Huber. Impassioned symphonic music and highlights from the classical world will merge with festive, celebratory dialect pop.

Both these concerts will offer up big emotions and plenty of surprises. As always with "The Bash", they are conceived as a total work of art. But these two very different programmes can also be enjoyed on their own. Whether you want to go the metaphorical "high road" over the Gotthard Pass or the "low road" through the tunnel, either way, the topic for each concert is the same: Beethoven and Bligg, classical and rap, violin solos and wit, pop and *Danse Macabre*.



BLIGG

Bligg is one of Switzerland's most successful, most influential musicians and composers. He's already left a lasting mark on the Swiss music landscape. His hits such as "Rosalie", "Manhattan", "Legändä & Heldä" and "Us Mänsch" have become part of Swiss cultural heritage. His work has been honoured with numerous prizes and awards. In his songs, he combines catchy melodies with clever, playful lyrics in a manner that brings different generations together. For nearly 25 years now, Bligg has been thrilling his audiences with incomparable live shows, bursting with energy, that appeal to a broad, diverse audience. When he takes the stage, Bligg offers not just music, but emotions, atmosphere and pure entertainment. He's always got his finger on the pulse of the times. His delight in experimentation is also evident in his stage projects, from his tours with the Alder folk string ensemble of Canton Appenzell to the urbane sounds of the Youngblood Brass Band (USA) and BLAY, his joint project with Marc Sway. Bligg's collaboration with Helen Maier & The Folks on their "Tavolata" project also underlines his musical versatility. Besides his music, Bligg is also active as an entrepreneur, a producer, a songwriter and a paterfamilias. His company DreamStar Entertainment supports newcomer artists such as Aaron Asteria, and markets Bligg's own "Tannenschnaps" brandy. He also keeps his private life largely out of the public eye. bligg.ch

DEBBIE NOELLE

Debbie Noelle has been on the road as Bligg's backing singer for years, enchanting audiences with her voice and on-stage charisma. Her singing career began at an early age and led to her vocal studies at WIAM, the Winterthur Institute for contemporary music, where she graduated with distinction.

MONSIEUR HUBERT

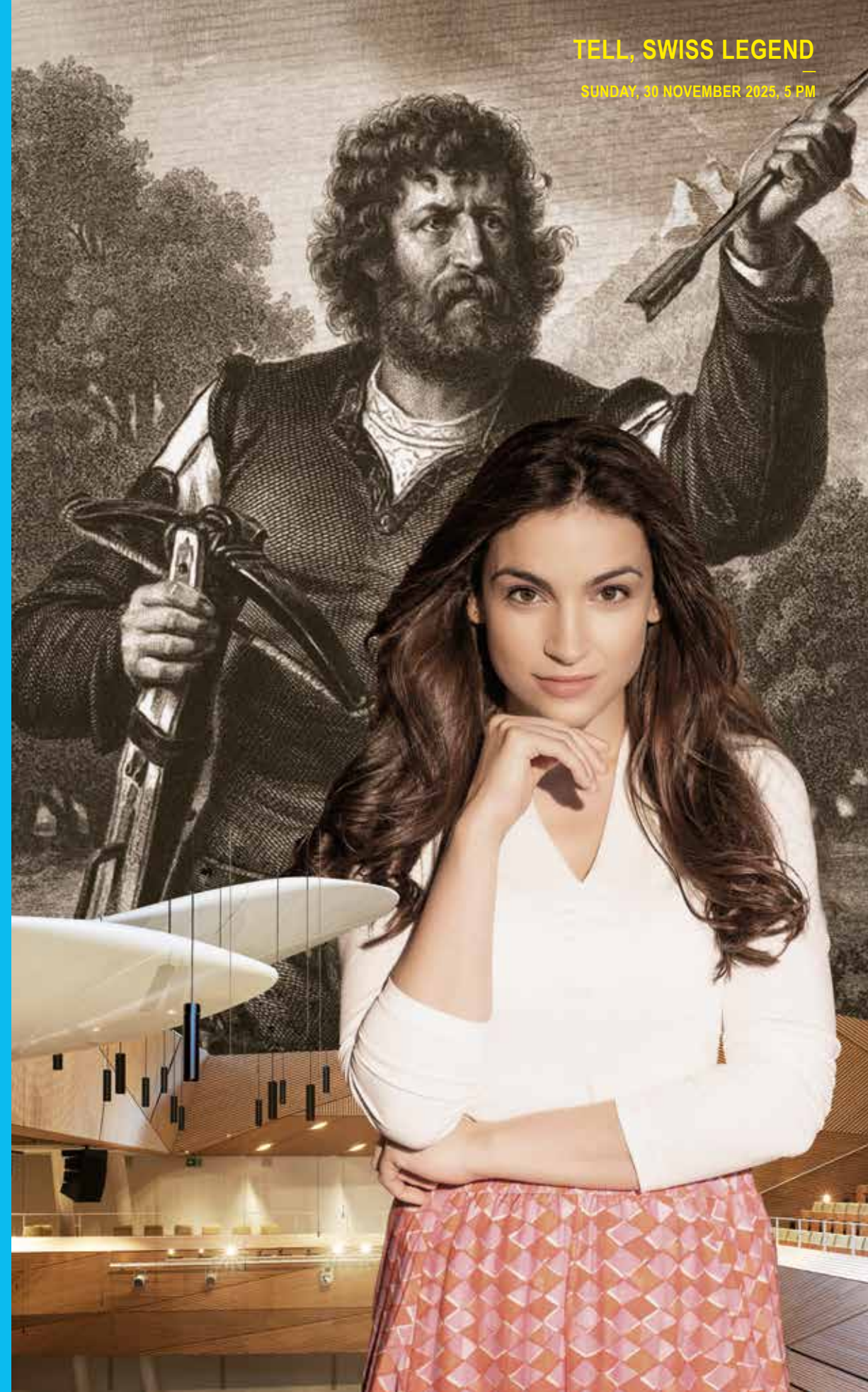
Hubert Kieffer — "Monsieur Hubert" — has been a fixture in Bligg's band from the very beginning, playing on just about every one of his albums. Born in France, this versatile musician already started playing the accordion at the age of eight, later also learning the organ and guitar, and studying music history.

SWISS ORCHESTRA

LENA-LISA WÜSTENDÖRFER

—> P 13

—> P 12



TELL, SWISS LEGEND

SYMPHONY CONCERT
SUNDAY, 30 NOVEMBER 2025, 5 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 135 / 105 / 85 / 60 / 45

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

GIOACHINO ROSSINI
Overture to *William Tell*

PYOTR ILYICH TCHAIKOVSKY
Piano Concerto No. 1 in b-flat minor
op. 23

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

TICKETS



William Tell is the hero of Switzerland's founding myth and has inspired artists to magnificent works. But it's somehow typical of the Swiss — and quite in keeping with our sense of understatement — that the story of our great national hero only became famous across the world thanks to works of art created in our neighbouring countries. In the late 18th century, against the backdrop of the French Revolution, Johann Wolfgang von Goethe visited Switzerland several times — repeatedly coming as far as the Gotthard and Andermatt — and all the while engaged in an intensive study of the legend of William Tell. He considered adapting the story himself, but instead passed on the idea to his friend and fellow German Friedrich Schiller, whose drama *Wilhelm Tell* was given its first performance at the Weimar Court Theatre in 1804, directed by Goethe. This play quickly became popular and also found an admirer in the grandmaster and top tunesmith of Italian opera, Gioachino Rossini. In the late 1820s, when he was in Paris and at the height of his fame, Rossini created his own, operatic monument in music to William Tell.

The Swiss Orchestra is now dedicating a programme of its own to this legendary figure from Swiss history: “Tell, Swiss Legend”, which opens with the famous overture from Rossini's *Guillaume Tell*. With Hans Huber's Symphony No. 1 (the *Tell Symphony*), the Swiss Orchestra, conducted by Lena-Lisa Wüstendörfer, is also presenting a rarely performed Swiss symphonic work that tells the story of our national hero from a Swiss perspective. The structure and sound of the work suggest an underlying dramatic programme in which Tell's story is transformed into music: Exciting *forte* passages redolent of danger are followed by idyllic images of Nature and heroic soundscapes. In the final movement, a hymn to Tell and to Swiss independence seems to resound. And perhaps, here and there, we can even hear the bolt of a crossbow whizzing through the air ...

Tchaikovsky's First Piano Concerto will be performed in between these two Tell pieces. Powerful and majestic, while also full of yearning, it remains one of the most popular works in the classical repertoire today. The soloist will be the brilliant pianist Olga Scheps.

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 repertoire 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 sought-after 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

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

—→ P 13
—→ P 12



KINIMODE

NEW FOLK MUSIC

SATURDAY, 27 DECEMBER 2025, 7.30 PM

WHOLE SEASON, FREE CHOICE, LOCAL

CHF 85 / 70 / 50 / 35

KINIMODE

DOMINIK FLÜCKIGER,
SCHWYZERÖRGELI ACCORDION
LUKAS GERNET, PIANO
PIRMIN HUBER, BASS
CHRISTIAN ZÜND, PERCUSSION
DAVE HASLER, GUITAR
MARIO ALONSO, SAXOPHONE

TICKETS



Dominik Flückiger's band "Kinimode" treats its audiences to a music that ranges from sentimental folk ballads to funky jazz fusion and covers a broad musical spectrum. Deeply rooted in the composer's imagination, Flückiger's pieces are a musical adventure opening up new horizons. With his distinctive compositions and arrangements, Flückiger invites us to discover a sound-world inspired by the variety of music itself. Its energy and rhythm electrify us, while in its calm moments it captures our full attention.

What's the secret to Kinimode? It offers a unique line-up of top-class musicians whose virtuoso skills enable them to make a wholly individual sound: every note, every groove, every chord tells its own story. Flückiger is an innovative, versatile musician who elicits cool sounds from his schwyzerörgeli, and whose compositions build bridges between folk music and other genres. Tinkering with melodies and arrangements has always been a passion of his. Besides innumerable ländler pieces, Flückiger is often writing works for all manner of ensembles. He honed his craft during his studies at Lucerne School of Music, where he specialised in composition. Since then, he has fulfilled various commissions. Whether for chamber ensemble, symphony orchestra or folk music bands: his musical signature is always recognisable.

This versatility is also reflected in the band's current line-up. There's Pirmin Huber — an exceptional double-bass player on the Swiss folk music and jazz scenes. Lukas Gernet is a renowned pianist who performs at home and abroad with assorted ensembles, and here enchants us with his beautiful harmonies. Christian Zünd has already played in just about every musical genre possible, and he here provides the rhythm and the groove. Dave Hasler is on guitar, while Mario Alonso on saxophone brings with him influences from Peru and Brazil. Together with this high-calibre band, Dominik Flückiger is treading new musical paths while always remaining true to himself and his roots. As the saying goes: sometimes you only have to change direction to stay in fashion — thus "Dominik" read backwards becomes "Kinimod(e)" ... dominikflueckiger.ch



PACIFIC QUARTET VIENNA

—
SWISS ORCHESTRA SOLOISTS
SUNDAY, 28 DECEMBER 2025, 5 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 85 / 75 / 60 / 45 / 35

PACIFIC QUARTET VIENNA

YUTA TAKASE, VIOLIN
SIMON WIENER, VIOLIN
CHIN-TING HUANG, VIOLA
SARAH WEILENMANN,
VIOLONCELLO

TIZIA ZIMMERMANN, ACCORDION
—

WOLFGANG AMADEUS MOZART
String quartet in B-flat major K. 458,
"The hunt"

ANTONÍN DVOŘÁK
Bagatelles op. 47 for two violins,
cello and accordion

ROBERT SCHUMANN
String quartet in F major op. 41, No. 2

ASTOR PIAZZOLLA
Five Tango Sensations
—

TICKETS



Four seasons, four elements, four points of the compass — the number "four" has long had a deep significance to humanity, standing for the Earthly order in contrast to the divinity of the three-part God. Things in fours can be divided and reconstituted simply. The corner points of a square are always related to each other; and to take a musical example, the four musicians of a string quartet are all connected to each other too, communicating through their playing — like a conversation between four individual voices.

The transparent nature of the string quartet demands extraordinarily fine playing and the highest musical quality from its members. The intimacy of its instrumentation means that musical expression is its prime focus. This is arguably what has made the genre of the string quartet the supreme discipline in the world of chamber music. Wolfgang Amadeus Mozart's "Hunt" Quartet is one of the high points of the genre. It got its nickname from the fanfare-like opening of its first movement, in which first the violins and then the viola imitate hunting horns. The second movement and the final, fourth movement are more dance-like and cheerful, while the Adagio third movement soars above them all: Here, the four voices of the quartet actually seem to speak to each other, to sing, and to lament, as if performing an operatic aria: whether alone, in duet or altogether.

Antonín Dvořák and Robert Schumann, on the other hand, offer a quite different perspective. Although Schumann engaged in an intensive study of Mozart's chamber music, his String Quartet op. 41 No. 2 is more obviously influenced by Beethoven. The first movement is elegant and full of beauty; it is followed by a set of artful variations in the second movement, and restless melodic progressions in the third. Schumann's last movement concludes cheerfully with a quotation from Beethoven's song cycle *To the Distant Beloved*. Dvořák dispenses with the viola in his Bagatelles, instead inviting the harmonium to join the fray. There was a pragmatic reason for this: just such an instrument stood in the rooms of the chamber music association for which he wrote this work, and it made sense to use it. In Andermatt, this part will be played by the accordionist Tizia Zimmermann, who also lends her unmistakable timbre to Astor Piazzolla's sensational tangos at the close of the concert.

PACIFIC QUARTET VIENNA

The four musicians of the internationally renowned Pacific Quartet Vienna (PQV), which is based in Vienna and Zurich, created their ensemble to celebrate their mutual passion for the quartet genre, generally regarded as the pinnacle of chamber music. Audiences all around the world have been thrilled by their sensitive, warm sound. They have a varied focus, regularly developing tailor-made concert programmes with an emphasis on contemporary music for performance in museums. Since it was founded, this Quartet has also engaged in an intensive exploration of the works of Viennese Classicism, but is furthermore involved in intercultural exchange programmes between Europe — Switzerland and Austria — and Asia — Japan and Taiwan, where they have made extensive tours in recent years. The high points of past concert seasons have included concerts at the Musikverein in Vienna, the Wigmore Hall in London and the Brucknerhaus in Linz, along with performances at renowned festivals such as the Styriarte (Graz), Wien Modern, the Trame Sonore Mantova Chamber Music Festival, the Haydn Festival Burgenland, the Kalkalpen Festival and the Lucerne Festival. They have also made several CD and radio recordings with the Gramola and Solo Musica labels, Swiss Radio and Television (SRF) and Ö1 in Austria. In 2015, the PQV won First Prize, the Audience Prize and the Prize for the best interpretation of a work by Joseph Haydn at the Sixth International Joseph Haydn Chamber Music Competition in Vienna. They also won the August Pickhardt Prize of the City of Basel in 2016 and the New Sound of Austrian Music Prize 2018/19 in 2017. pacificquartet.com

TIZIA ZIMMERMANN

Tizia Zimmermann wanted to become a musician from the very first time she held an accordion. She studied classical music on the accordion at the Bern Academy of the Arts HKB, where she completed her performing Bachelor and Master in 2018 and 2020 respectively, both with distinction. Besides performing contemporary classical music, she also plays in a broad variety of ensembles in which free improvisation and experimental music figure large. She is furthermore involved in organising different platforms for experimental and improvised music in Zurich, including the Gamut Kollektiv and the label "Wide Ear Records". [#tizia_zimmermann](https://www.tiziazimmermann.ch)



SWISS CONNECTIONS

NEW YEAR'S CONCERT
SATURDAY, 3 JANUARY 2026, 5 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 135 / 105 / 85 / 60 / 45

RETO BIERI, CLARINET
SHERNIYAZ MUSSAKHAN, VIOLIN
ALEXANDER BOLDACHEV, HARP
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR

JOSEPH LAUBER
Les Automnales for string orchestra
JULES MASSENET
"Méditation" from *Thaïs*
PIERRE MAURICE
Fugue instrumentale for strings op. 20
AARON COPLAND
Concerto for Clarinet and Orchestra
GEORGE GERSHWIN
"Promenade — Walking the Dog"
(arr. Reto Bieri)
KURT WEILL
Youkali (arr. Reto Bieri)
ERNEST BLOCH
Concerto Grosso No. 2 for strings
CAMILLE SAINT-SAËNS
Danse Macabre
(arr. Alexander Boldachev)
JOHANN STRAUSS JR
Annen-Polka
JOHANN STRAUSS SR
Radetzky-Marsch

TICKETS



"Swiss connections" is the motto of the Swiss Orchestra as we guide you into the New Year in 2026 — and to ring it in, we're taking you on a musical journey from Switzerland, via Paris, to America. Along the way, the supposed boundaries between the profundity of European music and the reputed frivolousness of the New World become thoroughly blurred.

At the turn of the 20th century, the European railway network meant that destinations like Paris suddenly became easily accessible, while ocean liners managed to shrink previously imponderable distances to bring even places like New York closer. This globalisation also left its impact on the music scene. Many a young composer was now able to try his luck in a metropolis. Joseph Lauber was born in Canton Lucerne and initially studied in Zurich before being drawn to Paris. He moved to Geneva in the early 20th century and was soon appointed a professor at the Conservatory. Lauber composed his string suite *Les Automnales* in 1944, depicting life in autumn in four vivid movements. Pierre Maurice and Ernest Bloch were both from French-speaking Switzerland and both also studied in Geneva. Bloch then left for Paris, but soon went much farther still when his success at a guest performance in America enabled him to emigrate there. It was there that he composed his Concerto grosso No. 2, filling its austere, Baroque form with new worlds of sound.

European composers might have felt drawn to the USA, but there was an ample number of Americans who travelled in the opposite direction. The reason was simple — anyone who wanted to become someone in the 1920s simply had to study with Nadia Boulanger in Paris. Aaron Copland, originally from New York, made sure he didn't omit this step on his educational ladder. Once he was back home, he made a name for himself as a composer of symphonic jazz who, not unlike George Gershwin or Kurt Weill, was able to unite these two seemingly incompatible genres. The multifaceted clarinet, with its propensity for stylistic variability, proved the ideal instrument for mediating between jazz and the classical, so it's not surprising that Copland wrote a solo concerto for it. The soloist in the Swiss Orchestra's New Year Concert is the clarinetist Reto Bieri from Canton Zug. His own studies took him to New York, so he's a perfect embodiment of the Swiss-American connections at the heart of our concert programme.

RETO BIERI

The Swiss clarinetist Reto Bieri is one of the most fascinating musical personalities of our time. As a soloist, chamber musician, curator and, more recently, as a conductor too, he engages with works from all manner of epochs and in very different styles, often in unconventional concert programmes. He's a poet in sound and a maverick who happily crosses boundaries on his hunt for extraordinary sensibilities and perceptions. The *Luzerner Zeitung* described Bieri's recent concert project "Out of the box" at the Lucerne Festival as "the craziest event in the whole Festival".

Bieri was born in Canton Zug and grew up with traditional folk music. He initially trained as a primary school teacher before studying at the music academies of Basel and Zurich, then later at the Juilliard School of Music in New York. He has been influenced by a wide variety of personalities, from the composers György Kurtág, George Crumb and Heinz Holliger to the conductor Nikolaus Harnoncourt, the violinist Eberhard Feltz, the priest Werner Hegglin, Dimitri the clown and the writer Gerhard Meier. Bieri plays regularly with renowned orchestras in major concert halls — most recently at the Auditorio Nacional de Música in Madrid, the Wigmore Hall London, the London Southbank Centre, the Konzerthaus in Vienna, the Philharmonie Essen, the Elbphilharmonie in Hamburg, the KKL Lucerne, the Théâtre du Jeu de Paume in Aix-en-Provence, the Romanian Athenaeum in Bucharest, the Franz Liszt Music Academy in Budapest, the Amsterdam Concertgebouw and the Basel Theatre. Bieri's CD recordings — including his highly acclaimed album *quasi morendo* with the Meta4 String Quartet from Finland — are available on the cult label ECM of Munich. In 2023, Bieri was awarded the Cultural Prize of the Canton of Zug. From 2013 to 2018 he was the Artistic Director of the "DAVOS FESTIVAL — young artists in concert" in Switzerland. From 2012 to 2022 he was a professor of chamber music at the Music Academy of Würzburg in Germany, and in 2022 he was appointed a professor of chamber music at the University of Music and Theatre in Munich, where he still works today. *retobieri.ch*

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

—> P 13
—> P 12



ORCHESTRA DELLA SVIZZERA ITALIANA

—
SYMPHONY CONCERT

FRIDAY, 6 FEBRUARY 2026, 7.30 PM

WHOLE SEASON, FREE CHOICE, SWISS

CHF 135 / 105 / 85 / 60 / 45

ANTOINE TAMESTIT,
VIOLA SOLO & CONDUCTOR
**ORCHESTRA DELLA
SVIZZERA ITALIANA**

—
JOSEPH HAYDN

Symphony No. 49 in f minor, Hob. I:49
(*La passione*)

CARL MARIA VON WEBER

Andante e Rondo unghese
for viola and orchestra op. 53

JOHANNES BRAHMS

Serenade No. 2 in A major op. 16

TICKETS



In 1768, two years after Joseph Haydn had been appointed Kapellmeister at the Esterházy Court in Eisenstadt, his house burnt down. He had only recently moved in, and commentators still speculate about whether this disaster was the reason for the gloomy mood of his Symphony No. 49 in f minor. Either way, it is hardly surprising that a copyist in Leipzig later gave the work the nickname “La passione”. The three-note figure at the outset circling a minor third (C, D flat, B flat) and the subsequent sighing motifs all make it abundantly clear that this is not going to be a cheerful affair, quite in contrast to many other works by Haydn. This symphony is weighty and full of dramatic intensity — and there are reasons to assume that it was intended as incidental music for a play. All the same, the apparent title of the play in question, “The good-humoured quaker”, doesn’t exactly match the sombre mood that pervades the symphony.

While Haydn was investing his time and energies composing for his Esterházy prince, he also taught a certain Fridolin (“Fritz”) von Weber, a member of the Esterházy orchestra and brother of the famous opera composer Carl Maria, who for his part studied with Joseph Haydn’s brother Michael in Salzburg. In 1809, Carl dedicated his *Andante e Rondo unghese* (“Andante and Hungarian Rondo”) for viola and orchestra to his brother Fritz, and four years later he reworked its two movements for bassoon and orchestra — a process for which he used the metallurgical metaphor of “completely ‘remelting’” it. It was this new version that subsequently became famous, at which the original for viola was largely forgotten. It is played here by Antoine Tamestit, one of the most accomplished violists on the concert scene today, who will also direct the Orchestra della Svizzera italiana from the soloist’s podium.

The programme is rounded off by Brahms’s Second Serenade in A major op. 16, in which we can hear the results of his intensive study of Haydn’s symphonies. This Serenade was composed for winds and low strings and was given its first performance in 1860 in Hamburg under the baton of the composer. Brahms was notorious for his self-doubts, but for once he seemed pleased with his work. Later, while he was making a new arrangement of it, he even wrote that “I have rarely taken such pleasure in writing notes”. This was in its way as uncharacteristic of Brahms as was the serious mood of the f-minor symphony No. 49 for Joseph Haydn.

ANTOINE TAMESTIT

In the 2024/25 season, Antoine Tamestit featured as Artist-in-Residence with Radio France, NDR Elbphilharmonie Orchestra, and Orquesta Sinfónica de Castilla y León, as well as making important debuts with the Chicago Symphony Orchestra and NHK Symphony Orchestra. As a recitalist, he embarked on several tours, including a quintet tour with Isabelle Faust and a trio tour with Sir András Schiff and Jörg Widmann. In recent seasons, Antoine has performed with orchestras including the Berlin Philharmonic, New York Philharmonic, Vienna Philharmonic, London Symphony Orchestra, Orchestre de Paris, and Royal Concertgebouw Orchestra among many others. He performs regularly with major conductors including Sir John Eliot Gardiner, Daniel Harding, Paavo Järvi, Klaus Mäkelä, Yannick Nézet-Séguin, Sir Antonio Pappano, Kirill Petrenko, Sir Simon Rattle, François-Xavier Roth, Christian Thielemann, and Jaap van Zweden. Antoine Tamestit plays on the very first viola made by Antonio Stradivarius in 1672, generously loaned by the Habisreutinger Foundation. antoinetamestit.com

ORCHESTRA DELLA SVIZZERA ITALIANA

Established in 1935 as the Orchestra della Radio Svizzera Italiana, in 2025 the Orchestra della Svizzera italiana (OSI) celebrates its 90th anniversary, continuing to enjoy great success. As the Resident Orchestra at the LAC (Lugano Arte e Cultura, Ticino, Switzerland), the OSI is also enthusiastically received by audiences and critics alike in the major theatres and concert halls across Europe, from the Golden Hall of the Musikverein in Vienna to the Philharmonie in Berlin, from the Grosses Festspielhaus in Salzburg to the Kölner Philharmonie in Cologne, and from the Opernhaus in Frankfurt to the Prinzregententheater in Munich. From 2022 the Principal Guest Conductor of the OSI is Krzysztof Urbanski. Its rich concert programming has seen the orchestra collaborate with a wide range of other conductors and soloists: among the most popular of these are the pianist Martha Argerich and the cellist Sol Gabetta. Having been bestowed with the prestigious international ICMA award for the first time in 2018 for their recording of Brahms's complete symphonies on DVD (SONY Classical), the OSI won their second ICMA in January 2025 for their CD of works by Paul Hindemith and Alfred Schnittke (on the ECM New Series label). osi.swiss



CAMERATA SALZBURG

SYMPHONY CONCERT
SATURDAY, 7 FEBRUARY 2026, 7.30 PM
WHOLE SEASON, FREE CHOICE, WORLD
CHF 135 / 105 / 85 / 60 / 45

KIAN SOLTANI, CELLO
CAMERATA SALZBURG
GREGORY AHSS,
VIOLIN & DIRECTION

WOLFGANG AMADEUS MOZART
Symphony No. 21 in A major, K. 134

LUIGI BOCCHERINI
Cello Concerto No. 3
in G major G 480

WOLFGANG AMADEUS MOZART
Symphony No. 27 in G major K. 199

LUIGI BOCCHERINI
Cello Concerto No. 2
in D major G 479

TICKETS



It's complicated: There's the composer on the one side, who composes — thus we may assume — to express himself. On the other side there's the audience, whom the composer — again, let's assume — wants to address on an emotional level of some kind. Our concert with Kian Soltani and the Camerata Salzburg features two composing protagonists — Wolfgang Amadeus Mozart and the Italian Luigi Boccherini. In 1799, the latter described the purpose of music as follows: "I know well that music can speak to the heart of man, and this is what I try to achieve when I can. Music without 'affect' or passions is meaningless". But music is a transient artform and has to be mediated by musicians to whom the composer has to communicate clearly and exactly what he wants them to convey. Boccherini continues: "It thus follows that the composer can achieve nothing without his performers. It's important that they are favourably inclined towards him. Then they must feel in their hearts everything that the composer has notated. They have to come together, rehearse, investigate, and ultimately study the composer's spirit before performing his works. If they then almost outshine him, or at least share the glory with him, then I consider it an honour to hear: 'How beautiful is this work!'. But it means even more to me when they say: 'How heavenly they played it!'"

It's as if the composer places his artistic fate in the hands of his musicians. From a performer's perspective — to quote the words of the young star cellist Kian Soltani, it means this: "When I realise it's good, that's when the work really begins. I then try to get as close as possible to the perfect performance, even though this is something that you can in any case never achieve". As Salvador Dalí once said: "Don't be afraid of perfection, because you'll never achieve it anyway". So all in all, we here have all the ingredients for a wonderful concert: With Boccherini, we have a composer full of humility to whom his audience and his performers were important; and in Soltani we have a soloist who strives for perfection while at the same time remaining aware of its unattainability.

And what did Mozart say? "Without music, it would all be nothing". So it would seem as if it's all much less complicated than we might have thought at first!

KIAN SOLTANI

Hailed by *The Times* as a "remarkable cellist", Kian Soltani's playing is characterised by a depth of expression, sense of individuality and technical mastery, alongside a charismatic stage presence and ability to create an immediate emotional connection with his audience. He is now invited by the world's leading orchestras, conductors and recital promoters, propelling him from rising star to one of the most talked about cellists performing today. In the 2024/25 season, Kian Soltani makes several returns including with the Rotterdam Philharmonic Orchestra and Lahav Shani, the Munich Philharmonic Orchestra, Frankfurt Radio Symphony and Orchestre de la Suisse Romande. In 2017, Soltani signed an exclusive recording contract with Deutsche Grammophon and his first disc *Home*, comprising works for cello and piano by Schubert, Schumann and Reza Vali, was released to international acclaim in 2018. He recently won Innovative Listening Experience Award at the coveted Opus Klassik Awards 2022 for his *Cello Unlimited* album. He plays "The London, ex Boccherini" Antonio Stradivari cello, kindly loaned to him by a generous sponsor through the Beares International Violin Society. *kiansoltani.com*

CAMERATA SALZBURG & GREGORY AHSS

At home in Salzburg and around the world for over 70 years: Camerata has shaped the city of music with its own concert series and as a regular ensemble at the Salzburg Festival and Mozart Week. Musicians from more than 20 nations form the orchestra's sound that is particularly representative of Viennese classical music, in particular the music of its hometown's famous son, Mozart. The orchestra also discovers the works of the Romantic period in the form of new chamber orchestral transparency and spans the repertoire from the Baroque to the modern era. Under the artistic direction of the "primi inter pares", Camerata has since 2016 performed under its own leadership and with a democratic self-image with its concertmasters Gregory Ahss and Giovanni Guzzo and, depending on the repertoire, in collaboration with guest conductors. Ahss has been the concertmaster of the Camerata Salzburg since 2012. He is also the concertmaster today of the Lucerne Symphony Orchestra and the Lucerne Festival Orchestra and has been a guest concertmaster with major orchestras such as the London Symphony Orchestra, the Royal Concertgebouw Orchestra Amsterdam, the Bavarian Radio Symphony Orchestra and the Bamberg Symphony Orchestra. *camerata.at*



SCHÄBYSCHIGG

NEW FOLK MUSIC

SUNDAY, 8 FEBRUARY 2026, 5 PM

WHOLE SEASON, FREE CHOICE, LOCAL

CHF 85 / 70 / 50 / 35

SCHÄBYSCHIGG

DAVID JUD, CLARINET
GUILLERMO CASILLAS,
TRUMPET

FABIAN JUD, TRUMPET
JÉRÔME MÜLLER, BASS
TRUMPET

TOBI ZWYER, TUBA,
ACCORDION & VOICE

TICKETS



A tweed suit, worn out but worn with attitude, with a colourful lining and a button that's been missing for years: that's shabby chic — transliterated in Swiss German as *schäbyschigg*. Or a chandelier with a burnt-out light bulb that nevertheless manages to swathe an entire room in its warm glow: *schäbyschigg*. Or an old suitcase that's full of postcards, a battered old mouth organ (you can't remember why, but it's there): *schäbyschigg*. Or a worn-through armchair that still hasn't lost its charm, with gilded ornaments and coffee stains in a smoky jazz cellar: *schäbyschigg*. Or a double bass that's seen better days, but sounds like no other. That's also *schäbyschigg*.

Shabby chic — however you write it — means a charming mixture of things quirky, old-fashioned, maybe a bit run-down, slightly saucy, but still stylish, creative and cool. And *Schäbyschigg* is the name chosen by a band that's at home between the mountains of Säntis and Pilatus and comprises five cosmopolitan, intrepid musicians. Together, they make music that we might describe as belonging to the category of "new folk", though it's almost impossible to pigeon-hole. They dig up old tunes from long ago, polish them, give them a fresh coat of paint, and present them in a new guise. And these five also compose their own music. Sometimes groovy and buoyant, at others melancholic or rustic, but always authentic and fresh. They play songs and dances from real life that communicate sheer joy. With a clarinet, trumpets big and small, tuba and accordion, they take their melodies out into the world. Their music — as they modestly claim — lies somewhere between Kasi Geisser, Bob Dylan and Tom Waits. It's folk music from Switzerland with a new groove: a mixture of wind music, jazz and folk with a pinch of humour. Cult-worthy, original, but somehow casual — how shall we put it? Simply *Schäbyschigg*! schaebyschigg.ch



DANCES AND DREAMS

ROTARY CLUB BENEFIT CONCERT FOR SAO ASSOCIATION

SATURDAY, 14 MARCH 2026, 6 PM

CHF 185 / 155 / 135 / 110 / 95

FOR EACH REGULAR TICKET SOLD, CHF 50 WILL BE DONATED TO SAO ASSOCIATION

SEBASTIAN BOHREN, VIOLIN
ALEXANDER BOLDACHEV, HARP
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR

Works by **FRANK MARTIN, FELIX MENDELSSOHN BARTHOLDY, PAUL JUON, EDVARD GRIEG, ANTONIO VIVALDI, CAMILLE SAINT-SAËNS, ISAAC ALBÉNIZ, GEORGE TEMPLETON STRONG**

For each ticket sold, CHF 50 will go to SAO Association for Displaced Women, which supports especially vulnerable women refugees in Greece. SAO was awarded the Red Cross Prize 2023 for its work. This concert is in commemoration of its tenth anniversary.
www.sao.ngo

TICKETS



Rotary
 Club Üetliberg



Frank Martin was born in Geneva in 1890. He studied in his hometown and developed into one of the most important composers of French-speaking Switzerland. Just a few years after Martin's birth, the American-born composer George Templeton Strong settled in Geneva, having already made several visits to Switzerland. Strong and Martin got on well on a personal level and also pursued similar musical interests. They both composed in a style that oscillates between late-Romanticism and Modernism while remaining essentially tonal, and both quite consciously placed a focus on what they inherited from the European musical tradition. The best examples of this are to be found in the two pieces by these Genevan colleagues that serve to frame our concert programme "Dances and dreams": Martin's *Pavane couleur du temps*, composed in 1920 as a string quintet and arranged for chamber orchestra in 1954, takes an old courtly dance as its model, turning it into an exciting, impressionistic sound-painting. By contrast, Templeton Strong's *Chorale on a theme of Leo Hassler* offers a 20th-century perspective on a famous melody by Leo Hassler, the German Baroque composer who provided none other than Johann Sebastian Bach with the material for his best-known chorales.

Between these two Genevan pieces, we are delighted to be able to present two soloists who are in a class of their own: The extraordinary violinist Sebastian Bohren from Winterthur will be performing a rarely heard violin concerto that Felix Mendelssohn Bartholdy composed in his youth, plus a nocturnal lullaby by Paul Juon, whose roots lay in Canton Graubünden. After the popular *Holberg Suite* by Edvard Grieg, the harpist Alexander Boldachev, based today in Zurich, will reveal to us the broad spectrum of his musical creativity and the full range of his instrument, from dances to dreamlands, with his own arrangements of a lute concerto by Antonio Vivaldi, the *Danse macabre* by Saint-Saëns and a movement from Isaac Albéniz's *Spanish suite*.

This benefit concert "Dances and dreams" is being organised by ANDERMATT MUSIC in collaboration with the Üetliberg Rotary Club. It reflects the declared aims of Rotary International, which is committed to a world where respect, ethics, justice, international understanding and peace are paramount.

SEBASTIAN BOHREN

Swiss violinist Sebastian Bohren has forged a distinctive career as a world-class soloist, empathetic chamber musician and collaborator, acclaimed recording artist and inspired entrepreneur. With a wide-ranging repertoire that spans the Classical era to the present day, he has been praised for his “bravura playing” (*The Sunday Times*) and interpretations imbued with “charm and elegance” (*The Strad*). Highlights of Sebastian Bohren’s concerto appearances are Mendelssohn and Szymanowski with Andrew Manze and the Royal Liverpool Philharmonic Orchestra; Beethoven with Michael Sanderling and the Lucerne Symphony Orchestra; Mendelssohn and Eötvös with Ivor Bolton and Sinfonieorchester Basel; Bartok with Heinz Holliger and the Orchestra della Svizzera italiana; Lindberg and Vasks with Thierry Fischer and the Munich Chamber Orchestra; Pärt and Schnittke with Daniel Hope and the Zurich Chamber Orchestra; Mozart with Marc Minkowski and the Basel Chamber Orchestra; Beethoven with Cristian Macelaru and the Romanian Chamber Orchestra; and Mendelssohn with Christoph Poppen and the Cologne Chamber Orchestra. Sebastian Bohren’s entrepreneurial flair led to his establishing the Swiss-based Brugg Festival in 2023, a week-long gathering that hosts a variety of musicians and offers a robust educational element. Sebastian Bohren plays a 1761 violin made in Parma by Giovanni Battista Guadagnini, the “Ex-Wanamaker-Hart”. sebastianbohren.ch, bruggfestival.ch

ALEXANDER BOLDACHEV

Born in Russia and raised in Switzerland, Alexander Boldachev is a multi-faceted 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. He won more than 20 different competitions and prizes for performing and composing. 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. 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





PIRMIN HUBER SWISS FOLK

NEW FOLK MUSIC

SUNDAY, 15 MARCH 2026, 5 PM

WHOLE SEASON, FREE CHOICE, LOCAL

CHF 85 / 70 / 50 / 35

PIRMIN HUBER SWISS FOLK

PIRMIN HUBER, DOUBLE BASS

FRÄNGGI GEHRIG, ACCORDION

DIMITRI MONSTEIN, PERCUSSION

ANDREAS GABRIEL, VIOLIN

LUKAS V. GERNET, PIANO

TICKETS



The folk music group “Pirmin Huber Swiss Folk” offers fascinating combinations of archaic Swiss folk music and groovy elements from pop and jazz. Taking traditional impromptu, improvisational playing as his starting point, Pirmin Huber builds bridges between unspoilt forms such as *Jütze*, *Stümpeli* and *Schottisch* and the grooves of jazz. Together with his band, he creates an inimitable sound comprising a mixture of the rural and down-to-earth and an urban joy in experimentation. The band’s repertoire is focused on compositions of their own that take up elements of folk music and combine them with contemporary influences to create a new, dynamic sound world.

At the heart of the band is Pirmin Huber himself: a double bass player who loves to experiment. He’s a composer, an improviser and a sound artist who has devoted himself intensively to the further development of Swiss folk music, whether as a soloist, a bandleader or as part of an ensemble himself. He elicits earthy tones and groovy, innovative sounds from his instrument. He is joined here by a number of other great names from the Swiss folk music scene. Fränggi Gehrig is a local boy — born and raised in Andermatt — and one of the most versatile accordionists of the region. He plays both in a duo with his sister Maria Gehrig and with the groups Gläuffig and Hanneli-Musig. Dimitri Monstein is a busy jazz musician who’s at home on the drums. He plays in his own Dimitri Monstein Ensemble, but also with personalities as diverse as Helene Fischer, Andrea Bocelli, Daniel Hope and Nils Landgren. The violinist Andreas Gabriel likes to investigate forgotten Swiss fiddle music and experiments with old melodies. He is inspired by historical Swiss recordings and folk music violinists from all over the world and combines their influences in bands such as Ambäck. Lukas V. Gernet is a pianist and composer who deals with many different aspects of music and everyday encounters. He says: “I am fascinated by being able to develop a musical language of my own and by being able to implement it together with others in an ensemble”. This also applies on a broader scale to “Pirmin Huber Swiss Folk”, whose aim is to chart a new path for Swiss folk music and to develop it further across stylistic boundaries. pirminhuber.com



THUNDERCLAP AND WHIRLWIND

FAMILY CONCERT

EASTER SUNDAY, 5 APRIL 2026, 4 PM

FREE CHOICE

CHF 45 (ADULTS) / 20 (CHILDREN)

SWISS ORCHESTRA

URI PERCUSSION ENSEMBLE
WITH CHRISTOPH GAUTSCHI

NEŽKA PROSENJAK, MARIMBA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR

TICKETS



The writer Urs Widmer from Basel once wrote a brief parable about the tragedy of missed opportunities, all couched in his unique blend of irony and melancholy. He entitled it *Timpanist!* "You don't have to play much, but it's only in the opera that you have a quiet time because no one except those in the cheap seats can see into the orchestra pit and check out your comings and goings. They suspect that you're sitting back-stage, having a drink with the man on fire duty. But you've got all the operas by Wagner and Humperdinck in your head, and you're always at your instrument ten seconds before you have to hit it. Once, a guest conductor wanted to give you a cue with an intimate glance. When he saw your empty chair, he fainted, fell onto your timpani, and in fact got your entry just right. You stood helplessly next to the timpani and next to Furtwängler, and the orchestra got through the rest of the final act of its own accord — in other words, a young cellist jumped onto the podium and conducted like a god. You lay awake in bed all that night and wondered: "Why didn't I jump in? Man, you'll never get another chance like it. And nor did you".

In a symphony concert — unlike in the opera — the timpanist usually has to remain seated on stage throughout. So Lena-Lisa Wüstendörfer, who will be conducting the Swiss Orchestra in this family concert, probably won't run any risk of finding an empty timpani chair and faint from fright. That's just as well, because we need Lena-Lisa on the conducting podium and the percussionists at their drums (even though this can prevent them from having a great conducting career). And it's the percussionists who are centre-stage in the concert "Thunderclap and whirlwind". The Uri Percussion Ensemble was founded by Christoph Gautschi in 2002 with active and former percussion students of the Uri Music School, and they here present their diverse range of instruments. One thing is clear, though: this isn't just about banging on and making noise, for we will also hear tender melodies, powerful sounds, soft rhythms and have lots of fun. Listeners young and old are invited to get to know the orchestra from the percussion side of things — to marvel, to empathise and also to join in, just a little. What will happen, exactly? We can't tell you yet — just this much: there'll be thunderclaps and whirlwinds, and it definitely won't be boring!



IGOR LEVIT

PIANO RECITAL

WHIT SATURDAY, 23 MAY 2026, 7.30 PM

WHOLE SEASON, FREE CHOICE, WORLD

CHF 150 / 125 / 95 / 75 / 60

IGOR LEVIT, PIANO

FRANZ SCHUBERT

Piano sonata No. 21 in B-flat
major D. 960

ROBERT SCHUMANN

Night pieces op. 23

FRÉDÉRIC CHOPIN

Sonata No. 3 in b minor op. 58

TICKETS



He loves espresso, listens to Chopin at the gym, and tweets firm opinions on politics and culture. He's explored the limits of artistic freedom together with the German pop singer "Danger Dan" on Jan Böhmermann's satirical German TV show *Magazin Royale*, he's been a delegate to the 17th German Federal Convention, and he inspired many with his "house concerts" during the pandemic. Igor Levit is a dazzling pianist and a phenomenon. But when he speaks about music, his frame of reference is universal: "It's there the moment it sounds. You hear it, I hear it, I play it, you experience it. And then it's over, and you've got nothing to hold on to. Just your experience of it. And that's luxury to me".

Levit's recording of Ludwig van Beethoven's final piano sonatas made him an international star in 2013. Already when Beethoven composed them, back in the 1820s, they outshone everything else for the piano. Franz Schubert also felt their impact: in 1828, despite suffering from poor health, he worked unceasingly to complete his Piano Sonata No. 21 in B-flat major — a lyrical work with moments of both serene religiosity and dance-like grace that gave rise to the hope that Schubert might establish himself as a successor to Beethoven. But two months later, Schubert died at the age of just 31. This work in B-flat major thus became his final piano sonata, though it was not published until over a decade later, when the dominance of Beethoven, who had died in 1827, was no longer quite so omnipresent.

In 1839, at roughly the same time that Schubert's Piano Sonata in B-flat major was being published, Robert Schumann wrote his *Nachtstücke* op. 23, a cycle of occasionally gloomy "night pieces" for piano based on the eponymous set of tales by E.T.A Hoffmann. This cycle also has its own connection to death, for after having completed the first piece, which Schumann unknowingly labelled a "funeral march" and described as a "fantasy about a corpse", he learnt of the sudden decease of his brother Eduard. The other three pieces, however, with their capricious, blustering moments and chorale-like elements, pursue other aspects of the tales from Hoffmann. Levit will also bring one more final piano sonata to Andermatt: Frédéric Chopin's Piano Sonata No. 3, a "concerto without orchestra", which was composed five years before its composer's death, and was his last essay in the genre.

IGOR LEVIT

With an alert and critical mind, Igor Levit places his art in the context of social events and understands it as inseparably linked to them. The *New York Times* describes Igor Levit as one of the “most important artists of his generation”, the *New Yorker* as a pianist “like no other”. Since the 2022/23 season, Igor Levit is the Co-Artistic Director of the Heidelberger Frühling Musikfestival. With the Lucerne Festival he initiated the Piano Fest which will take place in May 2025 for the third time.

In the 2024/25 season Igor Levit performs in recital at the Musikverein Vienna, Philharmonie Berlin, La Scala Milan, Carnegie Hall New York, Walt Disney Concert Hall Los Angeles, Concertgebouw Amsterdam as well as in Naples, Rome, Stockholm and Évian among others. For the inauguration of Christian Thielemann as the new General Music Director of the Berlin State Opera, he opens the new season with the Staatskapelle Berlin. Further highlights of Igor Levit's orchestral season are a Prokofiev cycle with the Budapest Festival Orchestra and Iván Fischer as well as performances of the monumental piano concerto of Ferruccio Busoni with Sir Antonio Pappano, the Gewandhausorchester Leipzig as well as the Bavarian Radio Symphony Orchestra.

In 2018 Igor Levit has been named the eighth recipient of the prestigious “Gilmore Artist Award” — conferred only every four years to a classical pianist and recognized as the largest and one of the world's most distinguished music awards. In spring 2019 he was appointed professor for piano at his alma mater, the University of Music, Theatre and Media Hanover. For his political commitment Igor Levit has been awarded the 5th International Beethoven Prize in 2019 followed by the award of the “Statue B” of the International Auschwitz Committee in January 2020. His 53 Twitter-streamed live house concerts during the lockdown in spring 2020 garnered a worldwide audience, offering a sense of community and hope in a time of isolation and desperation. In October 2020 Igor Levit was recognized with the Order of Merit of the Federal Republic of Germany. igor-levit.com



CLASSICAL SWISS SEDUCTIONS

SYMPHONY CONCERT
WHIT SUNDAY, 24 MAY 2026, 7.30 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 135 / 105 / 85 / 60 / 45

EMMANUEL PAHUD, FLUTE
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR

WOLFGANG AMADEUS MOZART
Overture to *Don Giovanni*

JEAN BAPTISTE ÉDOUARD
DUPUY
Concerto for flute and orchestra
in d minor

PYOTR ILYICH TCHAIKOVSKY
Lenski's aria from the opera
Eugene Onegin (arranged for flute
and orchestra)

LUDWIG VAN BEETHOVEN
Symphony No. 5 in c minor op. 67

TICKETS



The Swiss Orchestra here whisks you away into a world full of passion, intrigue and twists of fate. From the dramatic overture to Wolfgang Amadeus Mozart's opera *Don Giovanni* to the virtuoso Flute Concerto by Jean Baptiste Édouard Dupuy — whose life itself was a dramatic adventure — and thence to Ludwig van Beethoven's fateful Fifth Symphony, you will experience all the highs and lows of human emotion in music. And as a special highlight, this concert features the brilliant Emmanuel Pahud as soloist.

But let's take things one at a time. The starting point for "Classical Swiss seductions" is Dupuy, a composer from French-speaking Switzerland whose lifestyle earned him the epithet "the Don Giovanni of the North". He was born in Corcelles-Cormondrèche near Neuchâtel in 1770, studied first in Paris and later in Berlin, and in the latter city played in the orchestra run by Prince Henry of Prussia. He was dismissed from that post, after which he travelled across northern Europe, stopping off initially in Stockholm. He composed, conducted, played the violin and even began a career as a singer. But after falling out of favour with Sweden's King Gustav IV Adolf because of a pro-Napoleonic song, he was forced to leave the country. He went to Copenhagen, where he enjoyed some success and sang the title role in the Danish premiere of Mozart's *Don Giovanni*. Not unlike his character in that opera, Dupuy's numerous explosive love affairs got him repeatedly into trouble. A liaison with Charlotte Friederike, the wife of Prince Christian Friedrich of Denmark (later King Christian VIII) saw him expelled from Copenhagen too. He was eventually allowed to return to Stockholm, however, where he was appointed Kapellmeister in 1812 and subsequently performed several operas by Mozart.

Dupuy was also successful as a composer. His Flute Concerto is in d minor (like Mozart's *Don Giovanni* overture), and even though it is a purely instrumental work, its own inherent drama is obvious. And just like in *Don Giovanni* and the case of Dupuy, Tchaikovsky's *Eugene Onegin* is also about an episode of seduction, though here it ends in a fatal duel between two former friends. All these stories have one thing in common: ultimately, fate decides everything. So it's fitting that our programme concludes with the most fateful of all symphonies: Beethoven's Fifth.

EMMANUEL PAHUD

French and Swiss flautist Emmanuel Pahud began studying music at the age of six. He graduated in 1990 with the 1er Prix from the Paris Conservatoire, and went on studying with Aurèle Nicolet. He won 1st Prize at the Duino, Kobe and Geneva Competitions, and at age 22 he joined the Berliner Philharmoniker as Principal Flute under Claudio Abbado, a position which he still holds today. In addition, he enjoys an extensive international career as soloist and chamber musician. Emmanuel Pahud appears regularly at prominent concert series, festivals and orchestras worldwide, and has collaborated as a soloist with leading conductors such as Giovanni Antonini, Daniel Barenboim, Pierre Boulez, Iván Fischer, Valery Gergiev, Sir John Eliot Gardiner, Daniel Harding, Paavo Järvi, Lorin Maazel, Yannick Nézet-Séguin, Rafael Orozco-Estrada, Itzhak Perlman, Trevor Pinnock, Sir Simon Rattle, Mstislav Rostropovich, David Zinman.

Emmanuel Pahud is a dedicated chamber musician and regularly gives recitals with pianists Eric Le Sage, Alessio Bax, Yefim Bronfman, Hélène Grimaud, Stephen Kovacevich, as well as jazzing with Jacky Terrasson. In 1993, he founded the Summer Music Festival in Salon de Provence together with Eric Le Sage and Paul Meyer, which is still a unique chamber music festival today. He is committed to expanding the flute repertoire and commissions new flute works every year to composers such as Elliott Carter, Marc-André Dalbavie, Thierry Escaich, Toshio Hosokawa, Michaël Jarrell, Philippe Manoury, Matthias Pintscher, Christian Rivet, Eric Montalbeti, Luca Francesconi or Erkki-Sven Tüür. Since 1996, Emmanuel has recorded 40 albums exclusively for EMI / Warner Classics, which all have received unanimous critical acclaim and awards, resulting in one of the most significant contributions to recorded flute music. Emmanuel Pahud is the recipient of the Léonie Sonning Music Prize for 2024 and he was honoured to receive the Chevalier dans l'Ordre des Arts et des Lettres for his contribution to music and is HonRAM of the Royal Academy of Music. *emmanuelpahud.net*

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

—> P 13
—> P 12



FOUR SEASONS

—
 CLASSICAL MEETS FOLK MUSIC
SUNDAY, 14 JUNE 2026, 5 PM
 WHOLE SEASON, FREE CHOICE, LOCAL
 CHF 85 / 70 / 50 / 35

FRÄNGGI & MARIA GEHRIG,
 ACCORDION & VIOLIN
DANI HÄUSLER, CLARINET
CHRISTOPH PFÄNDLER,
 DULCIMER
NADJA RÄSS, YODELLING

SHERNIYAZ MUSSAKHAN, VIOLIN
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
 CONDUCTOR

—
ANTONIO VIVALDI
The Four Seasons op. 8

FRÄNGGI & MARIA GEHRIG,
DANI HÄUSLER, CHRISTOPH
PFÄNDLER, NADJA RÄSS
Four Seasons

TICKETS



Andermatt[®]
 KULTURKOMMISSION

The awakening of Nature, the song of the birds, the dancelike joys of spring — in Vivaldi's *Four Seasons* the violin chirrup and rejoices as if it were part of this vibrant natural spectacle. We can almost hear the blazing sun, the leaden heat, the shimmering, sultry air and the approaching storm, as if the mighty orchestra were itself the catalyst for the unfolding tempest that bring both menace and the promise of subsequent relief. And in their high spirits and exuberance, their rustic simplicity, their raucous drinking songs and their sylvan scenes, the strings play as if they were horns calling us to the hunt. Then the open fire crackles in the grate, the cold makes us tremble, and there's a piercing, cutting wind as the violins become glittering icicles in the shivering chills of winter.

In the four fascinating violin concertos that make up his *Four Seasons*, Vivaldi presents all these musical images of Nature to his listeners, taking them on a journey in sound across the space of a calendar year. With Sherniyaz Mussakhan on the solo violin, the Swiss Orchestra here dedicates itself to what is probably the most popular work in music history, while contrasting this Baroque programme music with new folk music. The result is a highly varied programme that includes first performances of compositions by the folk-music greats Fränggi and Maria Gehrig (accordion and violin), Dani Häusler (clarinet), Nadja Räss (yodelling) and Christoph Pfändler (dulcimer). In these works, written specifically for this occasion, the composers thematise spring, summer, autumn and winter, and will also be the soloists in their own respective pieces, accompanied every time by the Swiss Orchestra. Each one of Vivaldi's *Seasons* will immediately be followed by the corresponding new "seasonal" folk music composition, bridging the gap between classical music and new folk music in exciting fashion.

This concert is part of the Festival of Music organised by Andermatt Swiss Alps, and will take place on the Piazza Gottardo and on the Furkagasse.

SHERNIYAZ MUSSAKHAN

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

NADJA RÄSS

Nadja Räss studied classical singing at the Zurich University of the Arts, where she completed her training in 2005 with a Master's degree in pedagogy. From 2012 to 2017 she was the Intendant of the Klangwelt Toggenburg (literally “sound world Toggenburg”), a cultural institute in Eastern Switzerland. She is passionate about teaching singing, and passes on her knowledge through courses, individual tuition and, since autumn 2018, also as a professor of yodelling at the School of Music of Lucerne University. She is equally passionate about Swiss yodelling, bringing old and new forms of this particular art to the podium alongside musicians such as Rita Gabriel Schaub, Markus Flückiger, Willi Valotti and the Alderbuebe ensemble. She was awarded a “Prix Walo” in the yodelling category in 2014, and in 2015 Canton Schwyz awarded her its Culture Prize. *nadjaraess.ch*

SWISS ORCHESTRA LENA-LISA WÜSTENDÖRFER

→ P 13
→ P 12

CHRISTOPH PFÄNDLER

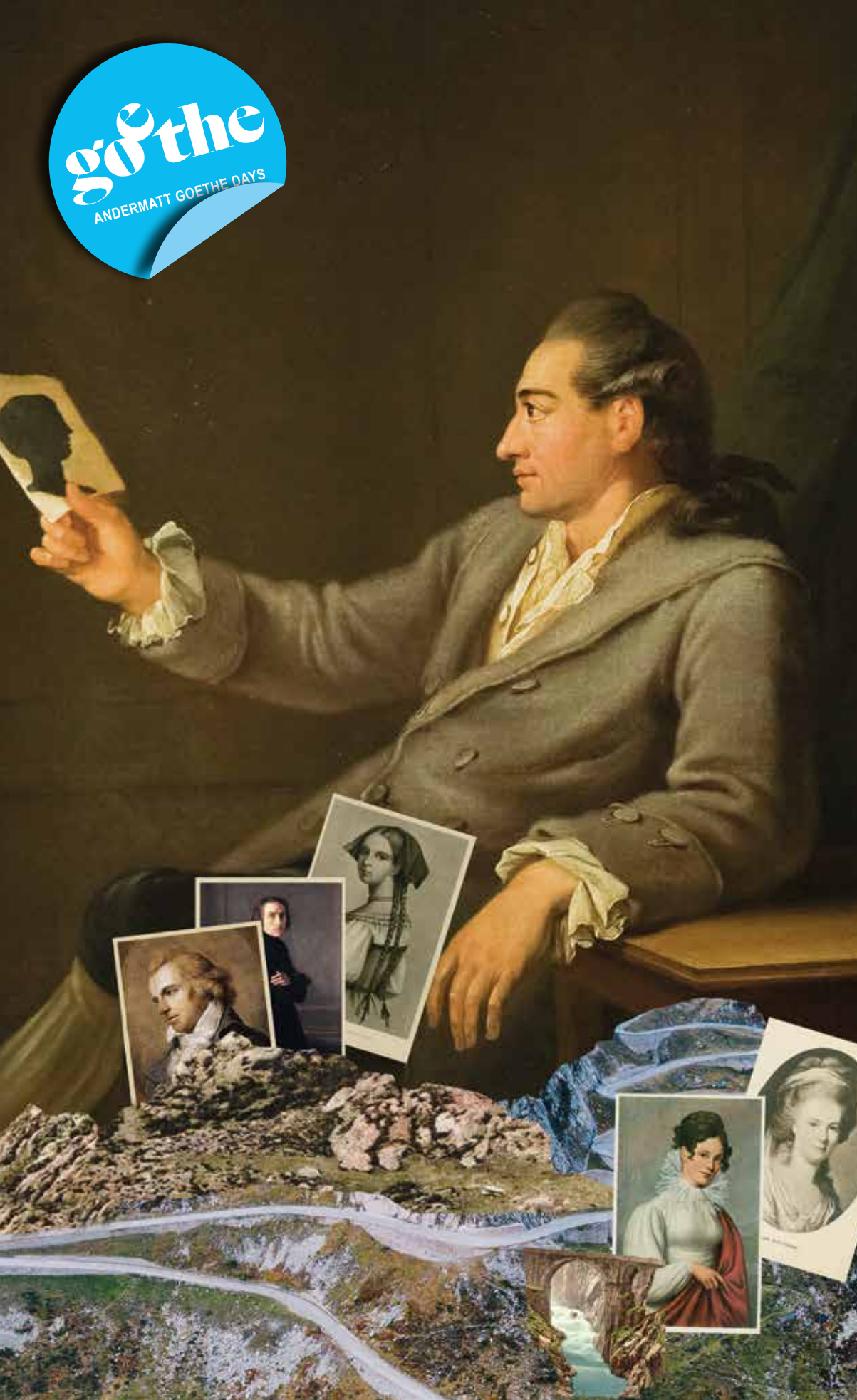
Christoph Pfändler owes much to his first dulcimer teacher Töbi Tobler, who allowed him to take unconventional paths and encouraged his broad musical interests that range from metal to contemporary. Pfändler studied at the Lucerne School of Music HSLU and since 2013 has been playing in the band of the dialect singer “Kunz”. Besides making his own CDs with his “Metal Kapelle”, Pfändler has also released a free improvisation recording with Töbi Tobler entitled *TOPF 1*, and the album *Roots* with “Stalldrang”, which took Pfändler back to his roots in folk music. In 2024, he released his solo album *Stimmig*. He is a sought-after soloist for various orchestral works, and teaches the hammered dulcimer at the HSLU and the Zug Music School. *christophpfandler.ch*

DANI HÄUSLER

Dani Häusler studied the clarinet at the Lucerne Conservatory and has achieved widespread recognition as the bandleader of the in-house ensemble “SRF-Husmusig” on the TV programme “SRF bi de Lüt — Live”. The ensembles he's performed with include Gupfbuebä, Hannelimusig, the Dani-Häusler-Komplott and Bergmusik; he also used to play with the band Pareglisch, and today he works with Hujässler. Over his many years playing traditional Swiss folk music, he's succeeded in modernising the genre. Dani Häusler was honoured with the “Golden treble clef” in 2017 and was nominated for a Prix Walo in the folk music category in 2018. He lectures at the School of Music of Lucerne University, specialising in folk music. *danihaeusler.ch*

MARIA & FRÄNGGI GEHRIG

Maria and Fränggi Gehrig both grew up in Andermatt in Canton Uri. Since earliest childhood, this brother-and-sister duo have been making music together in all kinds of bands and ensembles. They have probably spent more hours playing music with each other than with anyone else. After finishing their studies — sometimes in the same class — they decided to spend more time playing as a duo. Their technical expertise and musicality, coupled with their intuitive sense of interplay, promise us a broad spectrum of melodies, rhythms, sounds and styles. They are deeply rooted in Swiss folk music but also find inspiration in classical, jazz and other styles, giving free rein to the impressions and experiences that they've gained along the way. *fraenggigehrig.com, mariagehrig.ch*



4TH ANDERMATT GOETHE DAYS

—
IN THE FOOTSTEPS OF GOETHE AND HIS FOLLOWERS
4 & 5 JULY 2026

ANDERMATT GOETHE DAYS

Come and enjoy the “4th Andermatt Goethe Days” with our comprehensive package offer.

—

The 4th edition of the Andermatt Goethe Days will take place on 4 and 5 July 2026. 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.

In 2026, the topic of the Andermatt Goethe Days will be “In the footsteps of Goethe and his followers”. Many have followed the route that Goethe took to the Gotthard — from the curious keen to expand their education to celebrities such as the composer-pianist Franz Liszt, who indeed walked in Goethe’s footsteps, climbing up from Hospental to the Gotthard Pass and wandering back to Hospental again without actually traversing the Pass itself. Goethe drew inspiration for his works from the mythical sites of William Tell by the banks of Lake Uri, and from the Schöllenen Gorge and the granite rocky mass of the Gotthard; Liszt for his part depicted in music the mighty landscapes of Uri and the heroism of the legend surrounding Tell with his piano piece *Chapelle de Guillaume Tell*. Taking the same Gotthard route as Goethe essentially made Liszt a “follower” of the poet. As a young “star” author, Goethe had launched new, fresh forms on the literary scene — not unlike the slam poets of our day, who in their own way belong among his followers. And the audience for our Goethe Days can also tread in the great poet’s footsteps by embarking on a guided tour of Andermatt, listening to Liszt’s music as performed by Oliver Schnyder, and on the Sunday by visiting the Sasso San Gottardo on the Gotthard Pass. In Andermatt, we can all literally become “Goethe’s followers”.

—



SATURDAY, 4 JULY

3.30 PM

START: LOBBY,
HOTEL RADISSON BLU

**GUIDED TOUR OF THE VILLAGE: IN GOETHE'S FOOTSTEPS
IN ANDERMATT**

A guided tour by Dr Margrit Wyder, President of the Swiss Goethe Society. Duration: ca 1 ½ hours, returning to the Radisson Blu Hotel Reussen, Andermatt, by 5:30 p.m. at the latest. Tickets (CHF 10 each) can be bought on the spot (tickets for the concert and the Sunday programme include the cost of the guided tour).

SATURDAY, 4 JULY

7.30 PM

ANDERMATT
CONCERT HALL

A JOURNEY THROUGH SWITZERLAND: MUSIC MEETS LITERATURE

The pianist Oliver Schnyder from Canton Aargau will play the first part of Franz Liszt's *Années de Pèlerinage* ("Years of pilgrimage"), which depicts Switzerland. He'll be accompanied on his musical journey from William Tell's Chapel to Geneva by the writer Alain Claude Sulzer (for details, see —> P 78)

SUNDAY, 5 JULY

10.30 AM

MUSEUM
SASSO SAN GOTTARDO
(MAIN ENTRANCE)

IN THE FOOTSTEPS OF GOETHE AND HIS FOLLOWERS

This entertaining, special guided tour by Dr Margrit Wyder will offer insights into the myths of the Gotthard and into the permanent exhibition on Goethe at the Sasso San Gottardo Museum. We'll meet Johann Wolfgang von Goethe himself, who will tell us all about his three trips to the Gotthard region. Then we'll set off in the footsteps of Goethe's followers. Just like Goethe way back when, Yuri Lupi from Mendrisio is fascinated by stone, and performs in the language of Goethe's beloved Italy. Then the word artist Dominik Muheim will give a performance in the crystal cavern. This gifted storyteller is a five-time Swiss Poetry Slam champion, and won the "Salzburger Stier" cabaret prize in 2024. Goethe and his secretary, played by Michael Schwyter, will guide us through the programme. A unique event, deep inside the Earth, in the granite bowels of Goethe's "prehistoric rock". Tickets: CHF 45.





A JOURNEY THROUGH SWITZERLAND

MUSIC MEETS LITERATURE AT THE 4TH ANDERMATT GOETHE DAYS

SATURDAY, 4 JULY 2026, 7.30 PM

WHOLE SEASON, FREE CHOICE, LOCAL

CHF 85 / 75 / 60 / 45 / 35

OLIVER SCHNYDER, PIANO
ALAIN CLAUDE SULZER,
SPEAKER

FRANZ LISZT
Années de Pèlerinage,
first year: Switzerland

RECITATION
by Alain Claude Sulzer

TICKETS



The admiration that the composer and piano virtuoso Franz Liszt inspired among his contemporaries, male and female, was extraordinary, and in many ways quite unprecedented. Born in 1811, he early on developed into a kind of cult figure — celebrated as a musical genius and the super-star of an epoch. In 1840, the term “Lisztomania” appeared in the feuilletons and was taken up by the German poet Heinrich Heine, who asked: “What is the reason for this phenomenon? The answer to the question lies perhaps more in the realm of pathology than aesthetics”. Regardless of the field of knowledge in which one might want to situate the issue, there is no doubt that Liszt experienced boundless adoration that was centred on both his virtuosity and his charisma.

In 1833, Marie d’Agoult — a writer, the daughter of a French aristocrat and the wife of Count Charles d’Agoult — saw Liszt for the first-ever time in a salon in Paris. She later described the lasting impression that he made on her: “When the door opened, a strange apparition presented itself to me. I write ‘apparition’, because no other word could express the extraordinary emotional response triggered in me by the most singular person I had ever seen”. Two years later, pregnant by him, she fled Paris and took up lodgings at the luxury hotel of the “Les Trois Rois” in Basel, where Franz Liszt joined her four days later.

Marie’s mother meanwhile arrived from Frankfurt, but was reassured when her daughter promised to return to her husband and first child back in Paris. One maternal breakdown later, Marie and Liszt embarked instead on a lovers’ journey through Switzerland, taking a route from Basel via St. Gallen, Einsiedeln, Rigi-Kulm, Amsteg, Hospental, the Gotthard Pass, Hospental again, then over the Furka Pass to Goms and ultimately to Geneva. Liszt was inspired by the journey, the places they visited and the literature that he read along the way, and later put all these impressions into the first part of his *Années de Pèlerinage* (“Years of pilgrimage”). It is devoted to Switzerland, depicting in music its sights and sounds, from William’s Tell Chapel to Lake Walenstadt and the bells of Geneva. The Swiss pianist Oliver Schnyder will perform this work in Andermatt and will be accompanied along the route of this Swiss journey by the writer Alain Claude Sulzer, who will read texts in tune with the music and the topic of this year’s Goethe Days.

OLIVER SCHNYDER

The Swiss pianist Oliver Schnyder studied with Homero Francesch and Leon Fleisher. He has performed in the main concert halls of Europe, North America and Asia (Carnegie Hall, Concertgebouw, Vienna Musikverein, Kennedy Center Washington D.C., Moscow Great Hall, Tchaikovsky Hall, Cologne Philharmonic, Munich Philharmonic and Herkulesaal, the Congress House Lucerne KKL, Konzerthaus Copenhagen, Bozar Brussels, Zurich Tonhalle, Tokyo Opera City Concert Hall, Seoul Arts Centre, Taipei National Concert Hall, Wigmore Hall and many more) and at the festivals of Lucerne, Gstaad, Frankfurt, Heidelberg, Schwarzenberg and Hohenems (the Schubertiade), Schwetzingen, Mecklenburg-Vorpommern, Montreux-Vevey (Septembre Musical), Klosters, Ruhr (Piano), Linz (Brucknerfest) and Garmisch-Partenkirchen. He has also played with leading orchestras (Academy of St Martin in the Fields, Baltimore Symphony, Philharmonia Orchestra, Zurich Tonhalle Orchestra, WDR Symphony Orchestra and many more) under the baton of conductors such as Semyon Bychkov, Charles Dutoit, Philippe Jordan, Sir Roger Norrington, Michail Jurowski, Mario Venzago and David Zinman. Schnyder also performs internationally with the Oliver Schnyder Trio (together with Andreas Janke and Benjamin Nyffenegger) and as a chamber music partner to numerous renowned musicians. His many CD recordings, for labels such as Sony, RCA Red Seal, Berlin Classics and Prospero, have won various prizes including the German Record Critics’ Award. Alongside his concert activities, Schnyder is also the artistic director of the Orpheum Foundation Zurich and co-director of the piano series Piano District and the Lenzburgiade Festival. oliverschnyder.com

ALAIN CLAUDE SULZER

Alain Claude Sulzer’s breakthrough came in 2004 with his novel *Ein perfekter Kellner* (“A perfect waiter”). It has since been translated into many other languages, as have his other books. It won the Prix Médicis étranger in France in 2008. His further novels include: *Zur falschen Zeit* (“At the wrong time”, 2010), *Aus den Fugen* (“Off the rails”, 2012), *Unhaltbare Zustände* (“Intolerable conditions”, 2019) and *Doppelleben* (“Double lives”, 2022). His most recent novel is *Fast wie ein Bruder* (“Almost like a brother”), which was published in 2024. He is a co-founder of the “Lied-Basel” song festival and is an advisor for the “Haydn2032” project and the “Erasmus klingt” festival (“Erasmus sounds”). alainclaudesulzer.ch

tickets subscriptions

TICKETS	Tickets for ANDERMATT MUSIC concerts are available at the following ticket agencies online andermttmusic.ch/en/concerts-and-tickets/ and: — Andermatt Alpine Apartments, Gütschgasse 6, 6490 Andermatt — Andermatt-Urserntal Tourismus GmbH, Gotthardstrasse 2, 6490 Andermatt — Ticketcorner: All sales points across Switzerland as well as on 0900 800 800 (CHF 1.19/min.) — for wheelchair tickets, call Andermatt Alpine Apartments on +41 41 888 78 00
TICKETS DISCOUNT	Children, students and trainees (up to 30 years) receive 50% on all tickets from ANDERMATT MUSIC (not cumulative with other discounts). —
GOTTHARD MEMBER CLUB	Members receive 20% on tickets of categories 1 and 2 (not cumulative with other discounts). —
ABONNEMENTS	A subscription for ANDERMATT MUSIC gives you direct access to regular classical events in Switzerland's highest-lying concert hall, and means you don't have to miss any highlights. You can enjoy a first-rate, varied series of concerts, and profit from a discount of at least 10% compared to individual tickets. Choose the subscription that suits you: either for the whole season or for one of our programme focus areas: World, Swiss, Local or create your own subscription (at least 5 concerts of free choice). —
ABONNEMENTS DISCOUNT	All persons living in Canton Uri, plus owners of an apartment in Andermatt Reuss, The Chedi Andermatt, the Interessengemeinschaft Urserental (owners of secondary residences) and the IG Tujetsch will receive a 20% discount on all subscriptions. Owners also get 20% off single tickets. —

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“WORLD” SUBSCRIPTION 4 CONCERTS CHF 500 / 400 / 315 / 230	The “World” subscription will entice you into the world of classical stars and includes all the concerts in this “pillar” of the programme. — THU, 25 SEPT 2025 Budapest Festival Orchestra — SAT, 27 SEPT 2025 A Night at the Opera — SAT, 7 FEB 2026 Camerata Salzburg — SAT, 23 MAY 2026 Igor Levit
“SWISS” SUBSCRIPTION 8 CONCERTS CHF 955 / 755 / 600 / 430	In the concerts of the “Swiss” subscription, you can discover unknown Swiss composers of the Classical and Romantic periods, and enjoy the music of well-known masters from a new perspective. — SAT, 27 SEPT 2025 A Night at the Opera — FRI, 24 OCT 2025 The Bash: Part I — Göschenen — SAT, 25 OCT 2025 The Bash: Part II — Airolo — SUN, 30 NOV 2025 Tell, Swiss Legend — SUN, 28 DEC 2025 Pacific Quartet Vienna — SAT, 3 JAN 2026 Swiss connections — FRI, 6 FEB 2026 Orchestra della Svizzera italiana — SUN, 24 MAY 2026 Classical Swiss seductions
“LOCAL” SUBSCRIPTION 6 CONCERTS CHF 460 / 380 / 270 / 190	In the “Local” subscription, you can experience exceptional ensembles from Canton Uri and innovative artists from Central Switzerland. — SUN, 28 SEPT 2025 Helen Maier & The Folks — SAT, 27 DEC 2025 Kinimode — SUN, 8 FEB 2026 Schäbyschigg — SUN, 15 MARCH 2026 Pirmin Huber Swiss Folk — SUN, 14 JUNE 2026 Four seasons — SAT, 4 JULY 2026 A Journey through Switzerland

getting here

BY TRAIN

The Andermatt Train Station lies just five to ten minutes' walk from the Andermatt Concert Hall. Please follow the signs to the Andermatt Concert Hall. As a rule, trains from Basel, Lucerne, Zurich, Zug and Bellinzona stop every hour in Göschenen. From there, you have a direct link to the Matterhorn Gotthard Bahn that will get you to Andermatt in about ten minutes. You can find the relevant railway timetable on the website sbb.ch.

If you attend one of our concerts that begin at 7.30 pm, you can use our free shuttle service to get to the Göschenen Station afterwards. Please note: The number of seats is limited and registration by mail is required: info@andermattmusic.ch.

BY CAR

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

Luzern — Andermatt: 1 hour
Zurich — Andermatt: 1,5 hours
Lugano — Andermatt: 1,5 hours
Milan — Andermatt: 3 hours
Munich — Andermatt: 4,5 hours

Parking:
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Bielstrasse 12
6490 Andermatt.

experiences

CULTURE EXPERIENCE

Our Culture Experience Packages turn an impressive concert evening into an unforgettable short holiday. You can enjoy your chosen concert along with overnight accommodation and culinary highlights coordinated with your musical programme. Just choose a hotel and a restaurant, and put together your own package for a perfect, personalised experience. All packages include a "Meet & greet" with the Intendant, the artists or the dramaturge (including a complementary, specially themed drink).

THE CHEDI ANDERMATT

The Chedi Andermatt is one of the most renowned luxury hotels in Switzerland. It's a place to experience wellbeing in the midst of breath-taking Nature. In this luxurious 5-star hotel, understated elegance meets modern lifestyle, while Asian elements are blended with Alpine chic. Its spa area is 2,400 square metres in size and offers top-class comfort. A shuttle service will take you from The Chedi to the Andermatt Concert Hall before your concert, then back again afterwards.

RADISSON BLU HOTEL REUSSEN, ANDERMATT

The comfortable, elegant rooms of the Radisson Blu Hotel Reussen will delight you with their warm, inviting ambience in the typical Swiss chalet style, using local materials, natural wood floors and comfortable 0. This Hotel doesn't just boast fitness facilities, a sauna, steam bath and pool, for it is also home to the Andermatt Concert Hall. So you can go straight from your hotel room to your concert without having to leave the hotel.

RESTAURANT IGNIV ANDERMATT BY ANDREAS CAMINADA

Taking as their starting point the flavours of the three-Michelin-star chef Andreas Caminada from Canton Graubünden, Valentin Sträuli and his team will create an imaginative three-course menu (including a tour of wines or of alcohol-free drinks). The Concert Hall is just five minutes away by foot.

RESTAURANT BISELLI

The Restaurant Biselli offers the variety, quality and finesse typical of the culinary culture of different regions across Europe. They have created a four-course menu for you that includes water and coffee or tea. This Restaurant is situated just three minutes on foot from the Concert Hall.

EXPERIENCES



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- Personal thanks in the season brochure
- Our high-quality season programme will be sent to you by post
- A visit to an orchestral rehearsal, with a peek behind the scenes

thanks

PERPETUAL THANKS

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

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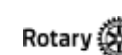
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