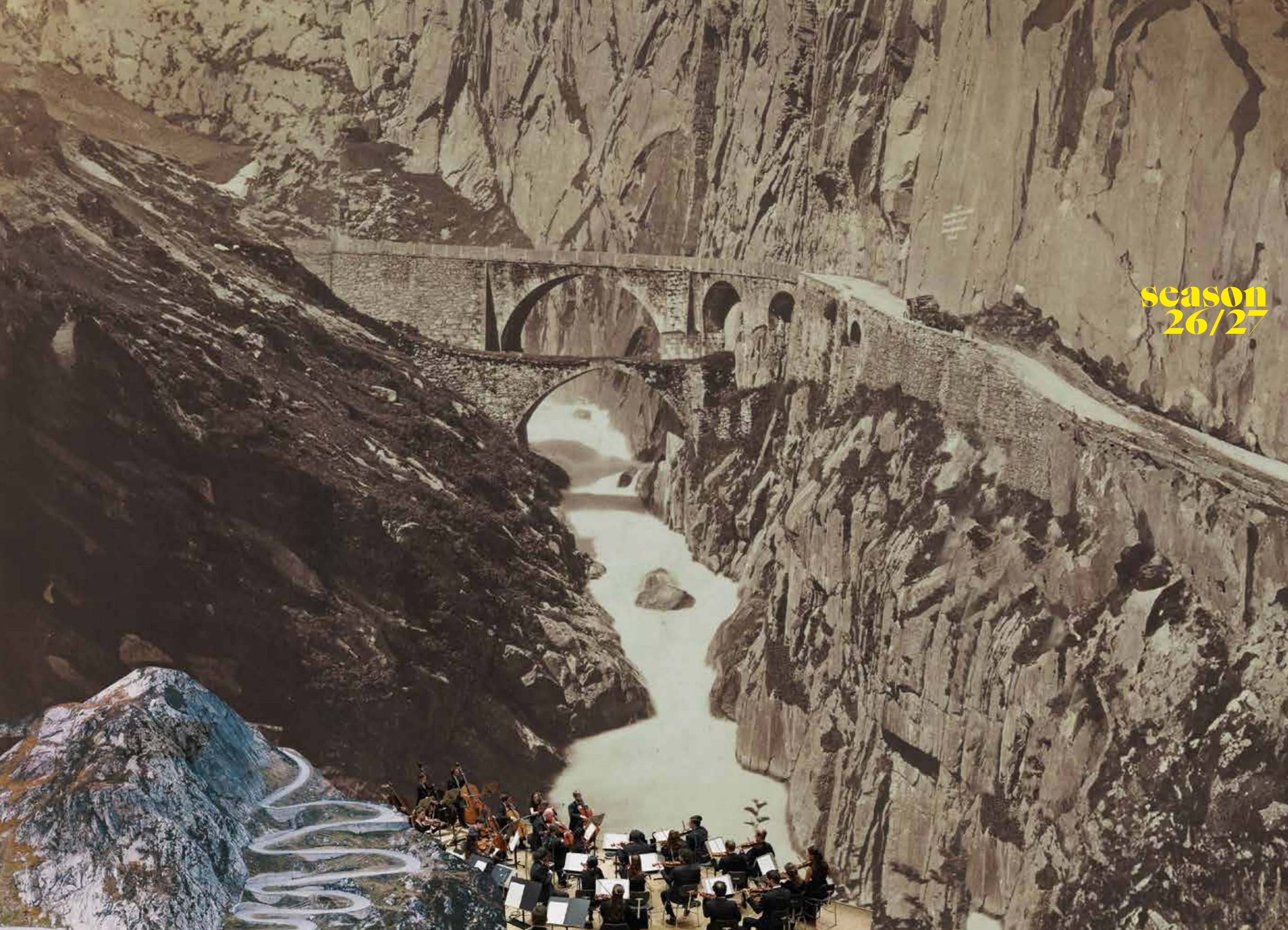




season
26/27

ander matt music

ANDERMATTMUSIC.CH



season
26/27



welcome

Dear members of our audience,

We are delighted to be looking forward to a new season full of exciting musical encounters in Andermatt. Works by Beethoven, Liszt and their peers will be found side by side with little-known gems by Swiss classical composers — and they'll be entering into a dialogue with soul, pop, and the rhythms of distant countries. Besides classical stars such as Thomas Hampson and Fazıl Say, we're featuring leading figures from Central Switzerland's New Folk Music scene, and our Family Concert will bring all generations together.

Music moves us, connects us and inspires us. This is even more important today than it ever was before. In times marked by challenges and changes, we want our concerts to focus on a spirit of community and to provide live experiences that are simply irreplaceable. Music isn't just about the sound it makes: it's an expression of life itself.

We hope you enjoy exploring this season's concert programmes, and look forward to seeing you often in Andermatt.

—

SAMIH SAWIRIS & LENA-LISA WÜSTENDÖRFER



contents

ANDERMATT MUSIC	→ P 07
The mountains resound	
Cosmopolitan but close to home	
FOCUSES	→ P 09
World Stage — Welt Bühne	
Swiss Orchestra — Schweizer Klassik	
Local Roots — Heimat Klänge	
ARTISTIC DIRECTOR, TEAM & ORCHESTRA IN RESIDENCE	→ P 12
Lena-Lisa Wüstendörfer	
Swiss Orchestra	
ANDERMATT CONCERT HALL	→ P 15
Classic up close	
CONCERTS	→ P 16
Dates	
Focuses	
Details	
TICKETS & SERVICE	→ P 74
Tickets and Subscriptions	
Reductions and Ticket offices	
Experiences	
Getting here	
MEMBERSHIP	→ P 81
THANKS	→ P 83
Member & Partner	
—	

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 up-and-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, Basel Sinfonietta, Sinfonietta Cracovia, Copenhagen Philharmonic Orchestra, the Odense Symphony Orchestra, and Orchestre national de Metz Grand Est. During the 2025/26 season, she made her debut at the Danish National Opera, with the Sønderjyllands Symphony Orchestra, the Royal Oman Symphony Orchestra and the Graz Recreation Orchestra. Born in Zurich in 1983, Lena-Lisa Wüstendörfer studied the violin and conducting at the Basel Music Academy, and musicology and economics at the University of Basel, where she also took her doctorate in musicology. She furthered her conducting studies with Sylvia Caduff and Sir Roger Norrington, and has worked as assistant conductor to Claudio Abbado. In 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

Concert Coordinator

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 Alina Pogostkina and Michael Barenboim (violin), Raphaela Gromes (cello), Emmanuel Pahud (flute), Reto Bieri (clarinet), Heinz Holliger (oboe), Viviane Chassot (accordion), Fazıl Say, Olga Scheps and Oliver Schnyder (piano), Jeanine De Bique (soprano), Marie-Claude Chappuis (mezzo-soprano), Rolando Villazón und Piotr Beczala (tenor), Thomas Hampson (Baritone), Stephan Eicher, Bligg and Marc Sway (pop singer) and Bernhard Russi (narrator), the Swiss Orchestra has performed at the Zurich Tonhalle, the Casino de Montbenon in Lausanne, the St. Gallen Tonhalle, the Bern Casino, the Victoria Hall in Geneva, the Stadtcasino Basel and the Andermatt Concert Hall. The Swiss Orchestra has also given concerts abroad, from Spain (the Auditorio Nacional de España in Madrid and the Kursaal in San Sebastián) to Monaco (Opéra de Monte Carlo) and even Saudi Arabia (the Maraya Concert Hall at AlUla). swissorchestra.ch



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

FRI, 25 SEPT 2026 7.30 PM

THE AYOUB SISTERS: "ARABESQUE" SEASON OPENING

Together with their ensemble of 20 musicians, the Ayoub Sisters celebrate musical diversity and transcend all genre boundaries by blending classical traditions with the rich melodies and rhythms of the Arab world. The results are exciting and electrifying — and also moving. —> P 22

SAT, 26 SEPT 2026 7.30 PM

SEASON OPENING WITH THE SWISS ORCHESTRA SYMPHONY CONCERT

To mark the opening weekend of our new season, the Swiss Orchestra under Lena-Lisa Wüstendörfer will present a special programme featuring Beethoven's Sixth, "Pastoral" Symphony, Franz Liszt's First Piano Concerto (with Saskia Giorgini as soloist) and Joachim Raff's Suite No. 1. —> P 24

FRI, 23 OCT 2026 7.30 PM

THE BASH PART I — "UFBRUCH" ("SETTING OUT")

The first evening of "The Bash" will explore emotions ranging from the euphoria of setting out on new adventures to the melancholy of yearning for home. The Swiss pop musician Marc Sway, his band, the Swiss Orchestra Soloists and an ensemble from the Swiss Youth Choir will together take us on a musical journey from Andermatt to Rio de Janeiro. —> P 28

SAT, 24 OCT 2026 7.30 PM

THE BASH PART II — "HEICHO" ("COMING HOME")

On the second evening of "The Bash", Marc Sway and the full Swiss Orchestra will bridge the gap between pop and classical orchestral music, celebrating traditions and drawing on a whole range of emotions and sound colours. Besides songs by Sway himself — which he'll be performing with a symphony orchestra for the first-ever time — our audience can look forward to classical works by Beethoven, Dvořák and Villa-Lobos — plus a little surprise. —> P 28

SUN, 29 NOV 2026 5 PM

SWISS ROMANCE SYMPHONY CONCERT

The American baritone Thomas Hampson and the Swiss Orchestra will perform *Wunderhorn Songs* by Gustav Mahler and *Three Watercolours* by George Templeton Strong, a US composer based in Geneva. The programme also features works by Schubert, Mendelssohn Bartholdy and Joachim Raff. Altogether, this concert weaves a tapestry of stories all about the big topics of love, longing, Nature and freedom. —> P 33

SUN, 27 DEC 2026 5 PM

INFINITE BRASS ENSEMBLE CLASSIQUE

The renowned brass players of the Ensemble Classique captivate their audiences with virtuosic performances and a rousing repertoire ranging from Albinoni's Trumpet Concerto and highlights from Mozart's *Magic Flute* to Duke Ellington's *It Don't Mean a Thing* and excerpts from Bernstein's *West Side Story*. —> P 36

MON, 28 DEC 2026 7.30 PM

LUCERNE PIANO TRIO CHAMBER MUSIC

Music conceived for the private salon, brought to the Andermatt Concert Hall: the Lucerne Piano Trio offers magnificent chamber works by Felix Mendelssohn Bartholdy and Germaine Tailleferre alongside Paul Schoenfield's enchanting *Café Music*. —> P 39

FRI, 1 JAN 2027 5 PM

BRILLIANT FANTASY NEW YEAR'S CONCERT

Our New Year's Concert is focused on the saxophone. Together with the Swiss Orchestra, Valentine Michaud will present a varied programme to start 2027 with a musical bang — and they'll naturally be including several New Year's classics. —> P 42

SAT, 13 FEB 2027 7.30 PM

MATHIAS LANDTWING QUARTETT NEW FOLK MUSIC

The Mathias Landtwing Quartett offers traditional folk music with a rural touch, but played with urban energy, rhythmic sophistication and the openness of jazz. As he and his musicians put it themselves: "We make music that's simply fun". —> P 46

concert dates

SUN, 14 FEB 2027 5 PM

LOVE IS IN THE AIR A CONCERT FOR VALENTINE'S DAY

What could be lovelier on the day of love than celebrating the idea that great music can spring from great love? A love sometimes romantic, at others platonic, or even tragic. In our Valentine's Day Concert, the pianist Olga Scheps and the Swiss Orchestra will reveal the inspirational power of love through works by Schumann and Brahms. —> P 48

SUN, 28 MARCH 2027 4 PM

"THE SECRET OF THE BEARS OF URI" FAMILY CONCERT

Bernhard Russi returns to the Andermatt Concert Hall for our annual Family Concert on Easter Sunday. He'll be telling the "Secret of the Bears of Uri". Together with the Swiss Orchestra and young actors from the surrounding region, he'll bring to life the picture book by Janine Zopp and Jenny Russi. Recommended for everyone from 5 years upwards. —> P 51

SAT, 17 APRIL 2027 7.30 PM

TO ATHENA INDIE POP FROM THE HEART OF SWITZERLAND

"Have I Lost My Magic?" asks To Athena, the indie pop singer-songwriter from Switzerland, on her latest album. Accompanied by her band plus harp and strings, she's bringing her special sound to Andermatt with her unique blend of modern sensibility and magical profundity. —> P 54

SAT, 15 MAY 2027 7.30 PM

MONTEVERDI CHOIR: "BUXTEHUDE'S DAUGHTER" OPULENT BAROQUE MUSIC

The internationally acclaimed Monteverdi Choir and the English Baroque Soloists are among the leading ensembles in the world of historical performance practice. They're coming to Andermatt with a programme that explores the fascinating connections between George Frideric Handel, Johann Sebastian Bach and Dieterich Buxtehude's daughter. —> P 56

SUN, 16 MAY 2027 7.30 PM

PHILHARMONIX MEMBERS OF THE VIENNA AND BERLIN PHILHARMONIC ORCHESTRAS

Philharmonix is an ensemble made up of top-class musicians from the world-famous Philharmonic Orchestras of Berlin and Vienna. And they play whatever they like, from classical to pop, jazz and film music. You'll be amazed! —> P 60

SAT, 5 JUNE 2027 7.30 PM

HOMELAND! FAZIL SAY SYMPHONY CONCERT

The pianist Fazıl Say performs two piano concertos by Mozart, accompanied by the Swiss Orchestra under the baton of Lena-Lisa Wüsten-dörfer. Their programme will be rounded off — true to the traditions of the Swiss Orchestra — with two little-known late-Romantic gems from Switzerland itself. —> P 62

SUN, 6 JUNE 2027 5 PM

OF STRINGS AND ALPS SWISS ORCHESTRA SOLOISTS

Eight string instruments, two octets, one concert hall: The Swiss Orchestra Soloists play works by Joachim Raff and Felix Mendelssohn Bartholdy in which eight players can almost rival the opulence of a full string orchestra. —> P 66

SAT, 10 JULY 2027 5 PM

FESTIVAL OF MUSIC FROM THE ALPHORN TO NEOCLASSICISM

As the highpoint of our "Festival of Music", we're exploring the boundaries of classical music itself. The alphorn player Lisa Stoll will be joining the Swiss Orchestra to present Swiss folk melodies and music by Leopold Mozart, while the violinist Yuki Hirano will offer an embarrassment of riches with a neoclassical work and a virtuosic *Carmen Fantasy*. The "Festival of Music" will bring all-day performances to Andermatt Reussen in a myriad of musical styles. —> P 68

SUN, 11 JULY 2027 5 PM

A DUEL ON 53 STRINGS: HARP MEETS GUITAR APÉRITIF CONCERT

Alexander Boldachev — harpist par excellence and a veritable powerhouse — here joins forces with the YouTube star Alexandr Misko in a concert exhilarating in its uniqueness. Where else could you find Vivaldi alongside Queen? Blessed with a crossover aesthetic, they'll be mixing and matching classical repertoire with film music and compositions of their own. To mark the end of our concert season, each ticket will entitle our guests to attend a reception in the interval. —> P 71

concert focuses



WORLD STAGE — WELT BÜHNE

FRI, 25 SEPT 2026 7.30 PM	The Ayoub Sisters: "Arabesque" — Season opening	→ P 22
SUN, 27 DEC 2026 5 PM	Infinite Brass — Ensemble Classique	→ P 36
SAT, 15 MAY 2027 7.30 PM	Monteverdi Choir — Opulent Baroque music	→ P 56
SUN, 16 MAY 2027 7.30 PM	Philharmonix — Vienna and Berlin Philharmonic Orchestra	→ P 60
SUN, 11 JULY 2027 5 PM	A Duel on 53 Strings: Harp meets Guitar — Apéritif concert	→ P 71

SWISS ORCHESTRA — SCHWEIZER KLASSIK

SAT, 26 SEPT 2026 7.30 PM	Season Opening with the SO — Symphony concert	→ P 24
FRI, 23 OCT 2026 7.30 PM	The Bash Part I — "Ufbruch" ("Setting out")	→ P 28
SAT, 24 OCT 2026 7.30 PM	The Bash Part II — "Heicho" ("Coming home")	→ P 28
SUN, 29 NOV 2026 5 PM	Swiss Romance — Symphony concert	→ P 33
FRI, 1 JAN 2027 5 PM	Brilliant Fantasy — New Year's Concert	→ P 42
SUN, 14 FEB 2027 5 PM	Love is in the Air — A Concert for Valentine's Day	→ P 48
SAT, 5 JUNE 2027 7.30 PM	Homeland! Fazıl Say — Symphony concert	→ P 62
SUN, 6 JUNE 2027 5 PM	Of Strings and Alps — Swiss Orchestra Soloists	→ P 66

LOCAL ROOTS — HEIMAT KLÄNGE

MON, 28 DEC 2026 7.30 PM	Lucerne Piano Trio — Chamber music	→ P 39
SAT, 13 FEB 2027 7.30 PM	Mathias Landtwing Quartett — New Folk Music	→ P 46
SUN, 28 MARCH 2027 4 PM	"The secret of the bears of Uri" — Family Concert	→ P 51
SAT, 17 APRIL 2027 7.30 PM	To Athena — Indie pop from the heart of Switzerland	→ P 54
SAT, 10 JULY 2027 5 PM	Festival of Music — From the alphorn to neoclassicism	→ P 68



THE AYOUB SISTERS — “ARABESQUE”

SEASON OPENING

FRIDAY, 25 SEPTEMBER 2026, 7.30 PM

WHOLE SEASON, FREE CHOICE, WORLD

CHF 105 / 90 / 75 / 60 / 45

AYOUB SISTERS & ENSEMBLE

LAURA AYOUB, VIOLIN
SARAH AYOUB, CELLO
AYOUB ENSEMBLE

A crossover concert with Western classical music and melodies from the Arab world

TICKETS



It wasn't that long ago that boundaries in music were clear-cut! On the one hand you had classical music that was defined by artistic merit and intrinsic aesthetic value — this wasn't music composed with a view to quick marketability among the masses. No, it was supposed to offer long-lasting quality. This “classical music” subsumed everything from symphonies to chamber music to opera. And then, on the other hand, there was “light” music whose purpose was primarily entertainment, diversion and commercial exploitation: popular, easy-listening genres like salon music, operettas, music hall, musicals and even entire styles such as pop and rock. But back in the “Classical” era with a capital “C”, no one had any notion of such distinctions. Haydn's chamber music was used for entertainment at court, Mozart's divertimenti were played at social events, and the dances that Beethoven composed were functional in intent. Luckily, the fierce debate about popular-versus-serious music has meanwhile died down, and the resultant openness is giving rise to new styles, new musical languages and new genres.

The Ayoub Sisters are a wonderful example of this new freedom, and they're coming with their ensemble of 20 musicians to prove it in Andermatt. Their music celebrates cultural fusion, blending Western classical traditions with the rich melodies and rhythms of the Arab world. The Ayoub Sisters are a Scottish/Egyptian instrumental duo comprising Laura Ayoub on violin and Sarah Ayoub on the cello. They are well-known for their powerful musical chemistry and distinctive crossover style, combining classical, contemporary and Middle Eastern influences in their performances and in their own, original arrangements. They were raised in Glasgow by their Egyptian parents, and both trained at the prestigious Douglas Academy School of Music before continuing their studies at leading conservatoires in the UK. Sarah studied at the Royal Conservatoire of Scotland, while Laura trained at the Royal College of Music in London. They rose to international attention as a duo after their debut album, recorded at Abbey Road Studios with the Royal Philharmonic Orchestra, reached No. 1 in the Official Classical Artist Albums Chart. Since then, they have performed internationally across the UK, Europe, in the Middle East and beyond, appearing in renowned venues including the Royal Albert Hall, the London Palladium, the Cairo Opera House and the Dubai Opera.



SEASON OPENING WITH THE SWISS ORCHESTRA

—
SYMPHONY CONCERT

SATURDAY, 26 SEPTEMBER 2026, 7.30 PM

WHOLE SEASON, FREE CHOICE, SWISS

CHF 135 / 105 / 85 / 60 / 45

SASKIA GIORGINI, PIANO
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR

—

JOACHIM RAFF
Suite No. 1 op. 101

FRANZ LISZT
Piano Concerto No. 1 in E-flat major

LUDWIG VAN BEETHOVEN
Symphony No. 6 in F major op. 68,
Pastoral

—

TICKETS



A classical symphony orchestra features lyrical violins, warm violas, noble cellos and ponderous double basses; then there are frisky flutes, wistful oboes, mysterious clarinets and sonorous bassoons; and they're all rounded off by resplendent horns, brilliant trumpets, majestic trombones and thundering timpani. Oh, and of course, there's one more: the triangle. The poor triangle has had to put up with more than its fair share of ridicule. The Austrian cabaret singer Georg Kreisler even once devoted a strophe in a song to the triangle player: "I don't come in till page 89 / Yes, I've got plenty of time / I could get out a book and read a bit, but now the conductor's looking at me / And straightaway I stand up and go [ping]". At least the triangle player's work-life balance is in a pretty decent spot.

But there's one work where the triangle player has a lot more to do: Franz Liszt's Piano Concerto No. 1, more specifically the beginning of its third movement, where the triangle's role is transformed from a tiny character part into a joint protagonist. And in this case, it was the composer himself who became an object of scorn on account of his unusual use of the instrument. His concerto was even derided as a "triangle concerto accompanied by piano and orchestra" — a quip attributed appropriately to Eduard Hanslick. His target wasn't just Liszt's orchestration here, but the aesthetics of programme music as championed by Liszt and Richard Wagner. Hanslick was of the opinion that it's not music's role to express feelings or tell stories, but is complete in itself instead. He was an advocate of its aesthetic autonomy. Thus, for example, he also held Beethoven's symphonies in the highest possible regard — except for the Sixth, the *Pastoral*, on account of its programmatic content.

And what about Joachim Raff, a native of Canton Schwyz — how did he position himself in the debate about the future of music that dominated the scene in the 19th century? As a sometime disciple of Liszt, he gave most of his symphonies descriptive titles. But a critical book that he published on Wagner in 1854 also annoyed the adherents of programme music. When he was made the first director of the Hoch Conservatory in Frankfurt am Main, he made sure to keep a balance between musical progressives and conservatives among his staff. And in his *Orchestral Suite No. 1, op. 101* that features on our programme here, he — prudently, perhaps — refrained from writing for the triangle!

—

SASKIA GIORGINI

Praised for the poetry, depth and clarity of her playing, Saskia Giorgini has established herself as one of today's most compelling pianists. Alain Lompech wrote of her: "Saskia Giorgini sings, dreams and abolishes time. She is inside the sound and the form: expression and abstraction, color and line, both in the moment and in infinity." Her recent recordings for Pentatone — *Images* (Debussy), *Consolations* (Liszt) and *Harmonies Poétiques et Religieuses* (Liszt) — have met with exceptional international acclaim, with *Images* named a finalist for the 2025 Gramophone Awards. Her releases have earned two Diapasons d'Or, multiple *Gramophone* distinctions, a Choc de Classica, and BBC and *International Piano* picks of the month. She has also recorded Schubert's *Die schöne Müllerin* with Ian Bostridge, and a Mozart/Shostakovich album with the Trondheim Soloists is forthcoming (November 2025).

The winner of the International Mozart Competition in Salzburg in 2016, Giorgini has since performed in major venues including Teatro La Fenice in Venice, Teatro Regio di Torino, the Concertgebouw in Amsterdam, Wigmore Hall in London, Suntory Hall in Tokyo, the Konzerthaus and Musikverein in Vienna, the Mozarteum Salzburg, and the Filharmonia Narodowa in Warsaw. She has appeared with orchestras such as the Tokyo Metropolitan Symphony, the CBC Radio Orchestra and the St. Petersburg Philharmonic, collaborating with conductors including Eliahu Inbal, Simon Gaudenz, Mario Bernardi, Andrea Battistoni and Hannu Lintu. A dedicated chamber musician, she regularly partners with Ian Bostridge, Vilde Frang, Janine Jansen, Martin Fröst, Mario Brunello and Thomas Demenga. Forthcoming highlights include the Elbphilharmonie, Enescu Festival, and a two-season residency at L'Auditori Barcelona. Since 2023 she has held a piano professorship at the Anton Bruckner Privatuniversität in Linz, and serves on competition juries including the Busoni (2025) and the Liszt Competition Utrecht (2026). saskiagiorgini.com

**SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER**

→ P 13
→ P 12



POST HOTEL & RESIDENCES BY ELIE SAAB

Luxury residences in a historic alpine setting.

AUTHENTIC ALPINE LUXURY IN THE HEART OF THE SWISS ALPS

Nestled in the charming village of Andermatt, Post Hotel & Residences by ELIE SAAB is a unique property rooted in tradition. This beloved local landmark has been transformed into private residences, designed to offer the highest level of luxury living.



POST
HOTEL & RESIDENCES

BY
ELIE SAAB

Discover more



A++
GROUP

www.postbyeliesaab.com
+41 91 29 13 097
info@postbyeliesaab.com

MIRA



THE BASH

PART I — “UFBRUCH” (“SETTING OUT”)
FRIDAY, 23 OCTOBER 2026, 7.30 PM

PART II — “HEICHO” (“COMING HOME”)
SATURDAY, 24 OCTOBER 2026, 7.30 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 145 / 120 / 95 / 70

ARTISTE ÉTOILE: MARC SWAY
IDEA & CONCEPT:
LENA-LISA WÜSTENDÖRFER

FRI 23.10.
MARC SWAY & BAND
SWISS ORCHESTRA SOLOISTS
ENSEMBLE OF THE
SWISS YOUTH CHOIR

SAT, 24.10.
MARC SWAY
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR

TICKETS



“Es chunnt eso wies chunnt” — what will be, will be, sings the Swiss pop star Marc Sway in Swiss German dialect. He’s a warm-hearted, highly approachable entertainer who is well-loved for his charismatic, soulful voice and for his inimitable ability to unite profundity with a lust for life. His music blends soul, pop and international rhythms and complements all this with influences from Brazilian, African and Swiss music. The result is a characteristic sound full of colour and rhythm, and his melodies accordingly exude an unpretentious beauty almost impossible to resist.

“What will be, will be”, he sings — and you wonder, perhaps, how life’s treating him right now? Well, fortune’s smiling on him and us, for October is bringing him to the Swiss Alps — more specifically, to the Gotthard region, here to Andermatt and its Concert Hall. And just why, exactly, is he coming, you might ask? Well, because of *The Bash*, of course!

In 2026, Marc Sway is our ‘artiste étoile’, our star artist at *The Bash* — a two-day festival in Andermatt that knows no boundaries. At this year’s edition, Sway is following in the footsteps of Stephan Eicher and Bligg by venturing into the world of classical music, joining forces with the Swiss Orchestra under the baton of Lena-Lisa Wüstendörfer. Together, they’ll be bridging the perceived gap between classical, pop and soul.

The Bash is conceived and designed by Lena-Lisa Wüstendörfer, and this year its major topics are the yearning for home and the yearning to be far from it — homesickness and *wanderlust*, setting out and returning again. It will explore on the one hand where our roots are — where home is with its familiar scents, creature comforts, its sense of community and of feeling secure in familiarity; and on the other hand it will investigate the lure of the unfamiliar, the journey into unknown regions and promises of new horizons.



PART I — “UFBRUCH”
FRI, 23.10.
MARC SWAY & BAND
SWISS ORCHESTRA SOLOISTS
ENSEMBLE OF THE
SWISS YOUTH CHOIR
—

PART II — “HEICHO”
SAT, 24.10.
MARC SWAY
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
—

The first evening, 23 October 2026, will be marked by a sense of new beginnings and explore emotions ranging from homesickness to euphoria. Marc Sway, his guitarist Claude Stucki and his percussionist Roberto Hacaturyan will join Sherniyaz Mussakhan and the Swiss Orchestra Soloists on a musical journey from Andermatt to Rio de Janeiro. The lineup will be completed by a guest appearance from the Swiss Youth Choir.

On the second evening, 24 October 2026, Marc Sway will join the full complement of the Swiss Orchestra under the baton of Lena-Lisa Wüstendörfer. On their quest for a place to call home they will together celebrate traditions, build musical bridges, pull out all the emotional stops and explore all manner of timbres. Alongside songs by Marc Sway himself — which he'll be singing with a symphony orchestra for the first-ever time — their programme will feature classical works by Ludwig van Beethoven, Antonín Dvořák, Heitor Villa-Lobos and others. Also on stage with them will be Roberto Hacaturyan (percussion), Claude Stucki (guitar) and Naomi Ayleen Sway (vocals).

These two concerts will tell stories of letting go and finding your way back again. And, as is customary with *The Bash*, they've been conceived as a *Gesamtkunstwerk* — a total work of art. All the same, audiences are free to attend either one or both of these two distinct programmes.

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. In October 2026, Marc Sway and Lena-Lisa Wüstendörfer will together create a soundscape that will fuse opposites and bring tradition together with modernity in an unusual way. At times forceful, at others melancholic; sometimes rousing and eruptive, sometimes poignant, but always surprisingly new. What awaits you at *The Bash*? Two inspiring concerts full of surprises and big emotions.



MARC SWAY

Marc Sway — he's a singer and a musician, the son of a Brazilian percussionist mother and a Swiss rocker father. His personality and his creative work have both been shaped by dancing between different cultures — and this diversity has also given him the liberty to keep reinventing himself. "I am who I am because I am many things", he says. He's soul, he's rhythm, he's a singer-songwriter and a cosmopolitan who speaks the language of music and entertainment, and captivates everyone with his unmistakable voice. "Music is like a river. As long as it's flowing, it does its job".

He performed at the Montreux Jazz Festival for the first time when he was only 16 and signed his first record deal with BMG in Germany at 23. He's released further albums since then. Marc Sway was a coach on two series of the TV talent show "The Voice of Switzerland". In 2014, he contributed the song "I Can See the World" to the official soundtrack of the Swiss soccer team for the World Cup. In 2016, he was a cultural ambassador for Switzerland at the Olympic Games in Rio de Janeiro, and in 2024 he opened the renowned festival "Baloise Session". Over the years, Sway has enjoyed major hits such as "Severina", "Us Mensch" with his long-time friend Bligg, and "Hemmigslos Liebe".

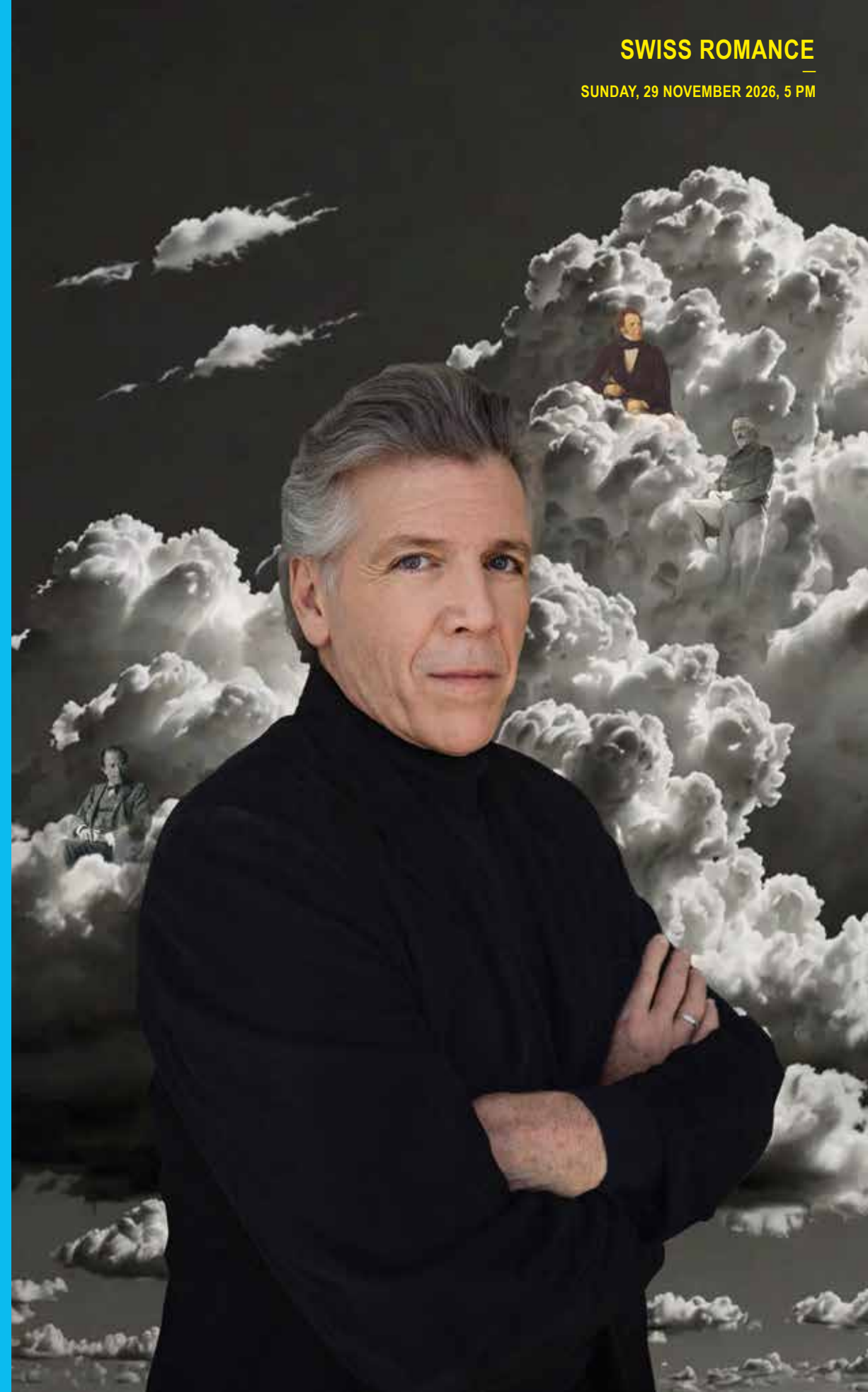
His latest album, *Roots*, released in 2025, impresses with its contemporary feel, international rhythms and elements from his own cultural background — from Africa, Brazil and Switzerland itself. It's a masterpiece that's also been published in book form. Marc Sway is an artist notable for his courage in embracing the new, for his curiosity, and for his love of all different cultures. marcsway.ch

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

—> P 13
—> P 12

SWISS ROMANCE

SUNDAY, 29 NOVEMBER 2026, 5 PM



SWISS ROMANCE

SYMPHONY CONCERT

SUNDAY, 29 NOVEMBER 2026, 5 PM

WHOLE SEASON, FREE CHOICE, SWISS

CHF 135 / 105 / 85 / 60 / 45

THOMAS HAMPSON, BARITONE
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR

FRANZ SCHUBERT

Overture to *The friends from*
Salamanca D. 326

GEORGE TEMPLETON STRONG

Three watercolours for voice
and orchestra; *Chorale on a theme*
of Hans Leo Hassler

GUSTAV MAHLER

Des Knaben Wunderhorn
("The boy's magic horn")
"Lied des Verfolgten im Turm"
"Wo die schönen Trompeten blasen"
"Das himmlische Leben"
"Urlicht"

JOACHIM RAFF

Abends ("Evening"), Rhapsody for
orchestra op. 163b

FELIX MENDELSSOHN
BARTHOLDY

Symphony No. 4 in A major op. 90,
Italian

TICKETS



He's regarded as an intellectual among singers, was named one of the "50 Most Beautiful People" by *People* magazine in 1993, is one of the great Mahler experts of our times, and was a sensational Don Giovanni in Mozart's eponymous opera at the Salzburg Festival and everywhere else: the American baritone Thomas Hampson. "A concert", he says, "is a special experience for me, with a unique atmosphere. It has to convey the message contained in the poetry and in the music. People need stories that invite them to reflect on their humanity. I can think of no better way of doing this than by singing songs". Together with the Swiss Orchestra, Hampson will be bringing Gustav Mahler's orchestral songs to the Andermatt Concert Hall. The whole concert will unfold stories about love, longings, Nature, freedom and transience — thus about the biggest topics there are, and with truly beautiful music.

Joachim Raff's *Abends* opens up a poetic, twilight soundscape that encapsulates a moment of dreamy reflection in a quiet, lyrical transition from day to night. In contrast, Mahler's *Wunderhorn* songs offer an unsparing picture of the world in all its contradictions, its tragedy and its (often grotesque) humour. These songs tell of yearnings for freedom, of love and death, of consolation and of visions of the hereafter. Besides these orchestral songs by Mahler, Hampson will also be singing George Templeton Strong's *Three watercolours*. These songs, like miniature paintings, depict delicate atmospheric scenes that are fleeting and transparent. It's no matter of happenstance that their title refers to the visual arts, for Strong — who was himself a painter — eschews grand gestures in favour of sound colours, nuance and allusion. Felix Mendelssohn's *Italian Symphony* tells of its composer's travel impressions and of the Mediterranean *joie de vivre* he found, offering altogether an idealised vision in sound of the South that is characterised by rhythmic vitality, a dance-like ease and radiant colours. Then there's the overture to Schubert's *Die Freunde von Salamanka*, a *singspiel* all about friendship — a topic that can't be absent from our kaleidoscopic tour of the emotions, and that offers another facet to the great array of stories that make this concert programme unique.

THOMAS HAMPSON

Long recognised as one of the most innovative musicians of our time, American baritone Thomas Hampson has received countless international honours for his singular artistry and cultural leadership. His operatic repertoire comprises more than 80 roles, and his discography includes more than 170 albums, with multiple nominations and wins of the GRAMMY Award, Edison Award, and the Grand Prix du Disque.

This season, Hampson sings the title role in Adam's *Nixon in China* at the Paris Opera under the baton of Kent Nagano, returning to the role later in the season to sing excerpts from the opera with the Boston Symphony Orchestra and Andris Nelsons at Boston Symphony Hall, Carnegie Hall and the Tanglewood Festival. He will also appear with the BSO and Nelsons as The Old Doctor in Barber's *Vanessa* and concludes 2025 with a star-studded Christmas Night Opera Gala at Carnegie Hall, with Francesco Lanzillotta. Further appearances on the concert stage include Hampson joining the NHK Symphony Orchestra and Ryan Bancroft for Mahler's *Des Knaben Wunderhorn*. He performs Schoenberg's *Ode to Napoleon* with the Danish National Symphony Orchestra led by Fabio Luisi and appears with the Zurich Chamber Orchestra and the Essen Philharmonic, both led by Daniel Hope. Following their highly successful tour last season at venues such as Het Concertgebouw, Konzert Theater Coesfeld and Beethoven-Haus Bonn, Hampson returns to Europe for a second tour of Schubert's *Winterreise* with accordionist Ksenija Sidorova at the Verbier Festival, Bergen Festival, Kings Place London and Tonhalle Zürich. He is an honorary professor of philosophy at the University of Heidelberg and an honorary member of London's Royal Academy of Music. In addition to several honorary doctorates, he is a Kammersänger of the Wiener Staatsoper and Commandeur de l'Ordre des Arts et des Lettres of the Republic of France. He is the co-founder and Artistic Director of the Lied Academy Heidelberg, and in 2003 he founded the Hampson Foundation through which he uses the art of song to promote intercultural dialogue and understanding.
thomashampson.com

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

—> P 13

—> P 12



INFINITE BRASS

ENSEMBLE CLASSIQUE
SUNDAY, 27 DECEMBER 2026, 5 PM
WHOLE SEASON, FREE CHOICE, WORLD
CHF 135 / 105 / 85 / 60 / 45

ENSEMBLE CLASSIQUE

WINFRIED ROCH
European Fanfare

CHRISTOPH VON REITZENSTEIN
Festliche Bläsermusik

TOMASO ALBINONI
Concerto for trumpet and organ

CLAUDE GERVAISE
Old French Dances

**MANUEL DE FALLA /
PYOTR ILYICH TCHAIKOVSKY**
Ballet Classique

WOLFGANG AMADEUS MOZART
Excerpts from *The Magic Flute*

LEONARD BERNSTEIN
Excerpts from *Mass* and *West
Side Story; Somewhere*

DUKE ELLINGTON
*Echoes of Harlem; Solitude; It don't
mean a thing*

FATS WALLER
Lounging at the Waldorf

TICKETS



It was in the mid-19th century, during early industrialisation, that the very first brass bands emerged in England's coal-mining areas. Playing music was a form of entertainment for the miners, but specifically playing brass instruments on an intensive basis was considered a potential prophylactic against the lung damage to which they were susceptible. It didn't take long for official work bands to be formed that also served to advertise the mines and attract new workers.

On 27 December 2026, the brass band of the Ensemble Classique will be performing here at the Gotthard. They naturally don't work in an English coalmine — but they're all still passionate musicians. Just like the brass bands in the early days, this ensemble plays arrangements of themes from well-known music theatre works — in this case, from operas such as Wolfgang Amadeus Mozart's *The Magic Flute* or from musicals such as Leonard Bernstein's *West Side Story*. But their repertoire extends far beyond medleys of popular melodies and ranges from the Renaissance to the present day.

The Ensemble Classique will also be performing Tomaso Albinoni's Trumpet Concerto, old French dances by Claude Gervaise, and a *Ballet Classique* comprising a medley of works by Manuel de Falla and Pyotr Ilyich Tchaikovsky in a brilliant, glittering arrangement for brass. In contrast, Winfried Roch's *European Fanfare* and Christoph von Reitzenstein's *Festliche Bläsermusik* ("Festive wind music") are both original compositions that make use of the full spectrum of expression offered by the brass section.

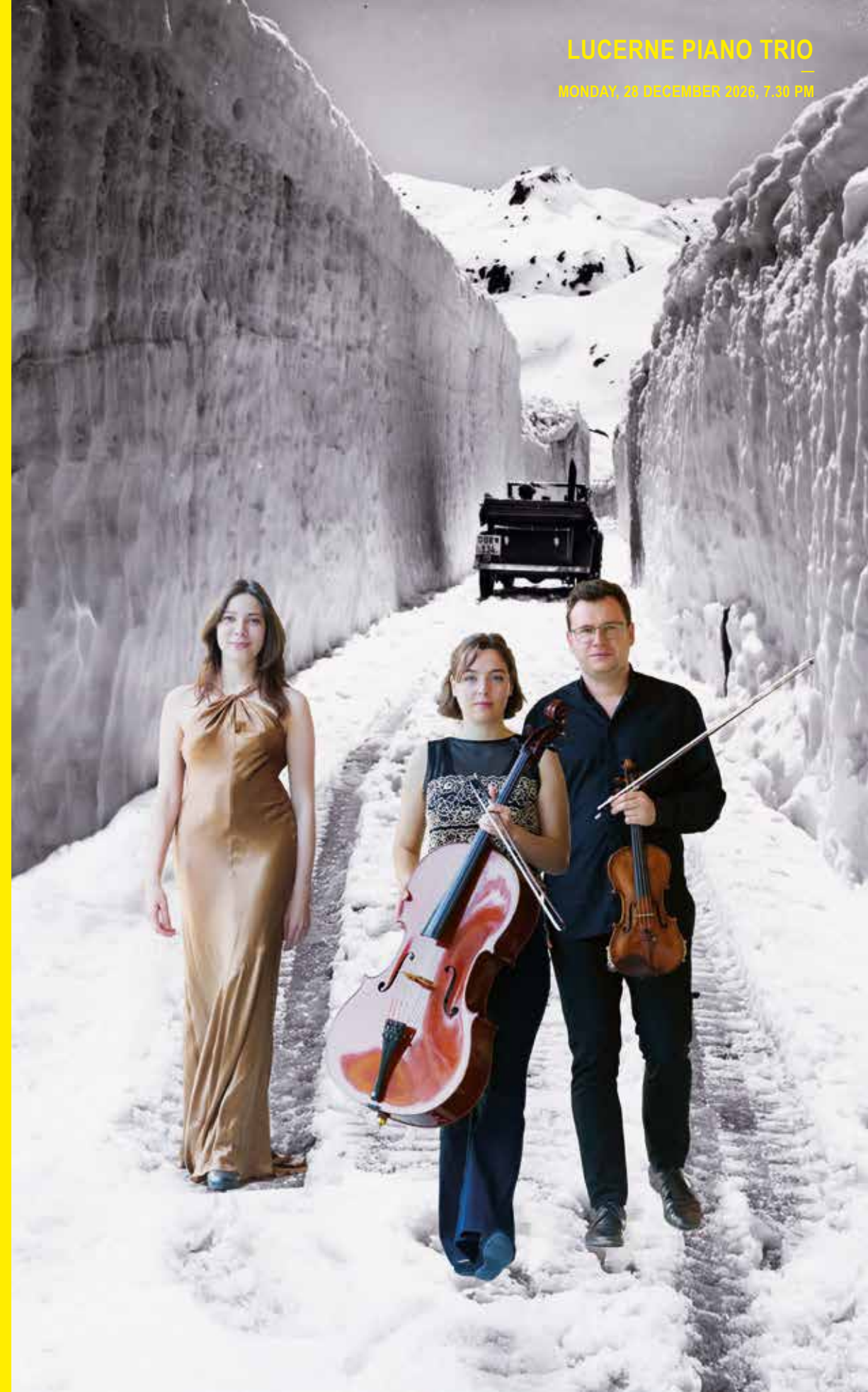
Works by Leonard Bernstein, Duke Ellington and Fats Waller then bring us into the 20th century to reveal many different facets of American music. Excerpts from Bernstein's *Mass* and his *West Side Story* bring together sacred, theatrical and popular forms of expression. Classics by Ellington such as *Solitude* or *It Don't Mean a Thing* epitomise the elegance and rhythmic precision of jazz, while Waller's *Lounging at the Waldorf* captures its playful lightness of being. So over the course of a single evening, our audience will find themselves transported from the rough and ready origins of the brass band to the elegance of the concert hall in what promises to be a festive celebration of the richness of brass for everyone who is either already a fan, or would like to become one.

ENSEMBLE CLASSIQUE

The brass sextet Ensemble Classique was founded in 1986 in the cultural centre of Bad Wörishofen, Germany. Since its grand debut at the Schleswig-Holstein Music Festival in 1989, concert tours have led the Ensemble to the most distinguished musical centres around the globe. During concerts at famous music festivals e.g. the Schleswig-Holstein Music Festival, the Salzburg International Summer Festival and at numerous open-air, castle and church concerts, television broadcasts and other musical settings, the Ensemble has impressed their audiences with their brilliant stylistic sense and distinctive musical presence. Their unique homogenous sound, technical brilliance and superb musical feeling have made the Ensemble Classique one of today's internationally reputed, well-known and most popular brass ensembles. Exclusive productions with Sony Classical and Universal Classics emphasise the Ensemble's outstanding position in the musical world.

The professionalism of each individual musician with their virtuoso solo qualities culminates in a unique, unmistakable and homogeneous sound, which is based on the arrangements of the solo trombonist, Peter Seitz, and compositions by the Ensemble's former artistic director, Winfried Roch. As musical ambassador for Rotary International, Winfried Roch composed the "Fanfare Rotary International" dedicated to the Rotarian World President, Paulo V. C. Costa, for his endeavours to protect the threatened rain forests. The first performance of this fanfare took place in Mexico City in 1991. True to Leonard Bernstein's quote "Let's make music as friends", the Ensemble radiates an irresistible attraction on stage. The audience loves those musicians the most who do not play for themselves, but for the people who listen to their music. This is exactly the reason for the special magic that emerges when the brass sextet Ensemble Classique steps onto any stage.

Ensemble Classique is equipped by menswear label Roy Robson and plays exclusively on mouthpieces from J. Klier.
[instagram.com/ensemble_classique](https://www.instagram.com/ensemble_classique)



LUCERNE PIANO TRIO

CHAMBER MUSIC

MONDAY, 28 DECEMBER 2026, 7.30 PM

WHOLE SEASON, FREE CHOICE, LOCAL

CHF 85 / 70 / 50 / 35

LUCERNE PIANO TRIO

LEONID BARANOV, VIOLIN
MILENA MARENA, CELLO
ALLA BELOVA, PIANO

FELIX MENDELSSOHN
BARTHOLDY

Piano Trio in d minor op. 49

GERMAINE TAILLEFERRE

Piano Trio for violin, cello
and piano

PAUL SCHOENFIELD
Café Music

TICKETS



From a private happening to a public event: What had begun in the 18th century as an intimate coming-together of different musicians in a “chamber” at home soon grew so much in popularity that “chamber music” — like the piano trio (comprising a piano, violin and cello) — began to be heard in the great concert halls. Felix Mendelssohn Bartholdy wrote his first Piano Trio in d minor in 1839, at the age of 30, by which time he was already a well-established composer and pianist. Robert Schumann, in his guise as music critic for his *Neue Zeitschrift für Musik*, offered lofty hymns of praise: “This masterly trio of the present day”, he wrote, confirmed Mendelssohn as “the Mozart of the 19th century” and as “the most luminous musician, who sees through the contradictions of our age clearer than any others and is able to reconcile them”.

Germaine Tailleferre also performed many of her own compositions — after all, she was a trained pianist. But by the time her Piano Trio was published in 1978, she was already 86 years old and left its first performance in the hands of others. Tailleferre’s Trio initially remained known only to her private circle. Its first three movements were composed as early as 1916–17, and it was not until some 60 years later that she added a contrasting fourth movement and had the work performed in public for the first time. She was the only woman member of “Les Six” and developed her own, distinctive style in Paris in the 1920s, combining Neoclassical and Impressionist elements with modern influences — something that actually lends her oeuvre a certain timeless quality.

Paul Schoenfield — yet another trained concert pianist — wrote his *Café Music* nine years after Tailleferre wrote her Trio. He was inspired by a time he was hired by a restaurant in Minneapolis that had suddenly found itself without its resident bar pianist. Schoenfield stood in for him, and spent the evening combining classical music with folk-inspired reminiscences of klezmer music and other dance elements. He himself played in the world premiere of his *Café Music*. He wanted to create a kind of “high-class dinner music” that “could be played in a restaurant, but also might just about find its way into the concert hall”. And in that, Schoenfield succeeded — as is amply demonstrated by tonight’s performance in the Andermatt Concert Hall.

LEONID BARANOV

Leonid Baranov, born in St. Petersburg, Russia, studied the violin across Russia, the USA and Switzerland under renowned professors including Aneliya Skliarskaya, Vadim Gluzman and Ilya Gringolts. Performing as a soloist since the age of 15, he has appeared at prestigious venues such as Vienna Konzerthaus, Carnegie Hall, and the Mariinsky Theatre. He has collaborated with orchestras like the Lucerne Symphony Orchestra and St. Petersburg State Symphony under conductors such as Alexander Titov and Yury Simonov. The winner of the 2022 Rahn Music Prize, Baranov is the newly appointed Second Concertmaster at the Orchestre de la Suisse Romande. He plays a 1667 Antonio Mariani violin.

MILENA MARENA

Milena Umiglia-Marena has won multiple awards in both solo and chamber music competitions including Murten Classics (2018), Schenk Soloist (2021) and Kiwanis Soloist (2023), along with distinctions at international events in Vienna, Padua, and the Kammermusikpreis Hasselburg (2025). Supported by foundations such as Friedl Wald and Aebi-Lüthy, Milena has performed chamber music with musicians such as Julia Fischer, Corina Belcea, Éric Le Sage, Nils Mönkemeyer, Kian Soltani and Noah Wildschut. As a soloist, Milena regularly performs in Switzerland, Argentina, Italy, Spain and Chile. Milena won the solo cello position of 50% at the Musikkollegium Winterthur and currently plays a cello by Alessandro Gagliano, built in 1715 in Naples.

ALLA BELOVA

Alla Belova, a St. Petersburg-born pianist, is celebrated for her remarkable artistry and international achievements. She has performed at prestigious venues, including Carnegie Hall’s Weill Recital Hall (New York), KKL (Lucerne) and the Pierre Boulez Saal (Berlin), and participated in major festivals like the Lucerne Festival, Heidelberger Frühling and Schubert-Woche. As a laureate of numerous competitions including the International Student LiedDuo Competition and Franz Liszt Center Piano Competition, Alla has established herself as a soloist, accompanist and chamber musician. In 2023, she recorded with Claves Records and performed with leading ensembles such as the Lucerne Symphony Orchestra.



BRILLIANT FANTASY

NEW YEAR'S CONCERT
FRIDAY, 1 JANUARY 2027, 5 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 135 / 105 / 85 / 60 / 45

VALENTINE MICHAUD,
SAXOPHONE
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR

FRANK MARTIN
Pavane couleur du temps

JOSEPH LAUBER
Serenade for string orchestra

ALEXANDER GLAZUNOV
Concert in E-flat major for alto saxophone and string orchestra, op. 109

FRANÇOIS BORNE
Fantaisie Brillante sur des airs de "Carmen"

ANTONÍN DVOŘÁK
Serenade in E major for string orchestra, op. 22

JOHANN STRAUSS (JR)
Leichtes Blut, op. 319

JOHANN STRAUSS (SR)
Radetzky March

TICKETS



On 22 June 1846, the Belgian inventor Adolphe Sax was assigned Patent No. 3,226 by the French Patent Office for his latest invention, a whole new family of wind instruments. This was the birth of the saxophone. His aim had been to develop an instrument with a beautiful sound, even across its lower register, that would at the same time be capable of holding its own when played in the open air. The saxophone found an early advocate in the French composer Hector Berlioz, who affirmed that it was both agile in quick passages and also ideal for “delicate, religious, dreamy cantilenas”. Although initially intended primarily for use in military bands, the saxophone later found its way into jazz and became increasingly important in popular music overall. Its rising popularity was a result of several different factors. Early recording methods, both mechanical and electromechanical, proved able to capture its sound adequately. It also became a feature of early sound films and of the visual arts — see, for example, Otto Dix’s triptych *Grossstadt* (“Metropolis”) — and its graceful form enabled it to become nothing less than an icon of modernity. In the world of classical music, however, the saxophone long remained something of a marginal phenomenon.

The saxophone is taking centre-stage in the Swiss Orchestra’s concert with the French saxophonist Valentine Michaud. This instrument’s versatile, expressive sound can range from gentle and dreamy to brash and penetrating, from melancholic and plaintive to passionate or playful. This in turn enables it to evoke all manner of associations and inner images, whether it’s a big city at night or intimate, personal moments. So it’s only fitting that our New Year’s Concert is entitled “Brilliant Fantasy”. Alongside Alexander Glazunov’s Saxophone Concerto, our programme features François Borne’s virtuosic *Fantaisie Brillante*, a fantasy on well-known themes from Georges Bizet’s opera *Carmen*. We offer two string serenades — one by the Swiss Joseph Lauber, the other by the Czech Antonín Dvořák — and two classic, New-Year staples by Johann Strauss, father and son. And to begin, there’s Frank Martin’s *Pavane couleur du temps* (“Pavan for the colour of time”), which is based on Charles Perrault’s fairytale “Peau d’âne” (“Donkey skin”) in which a princess seeks to evade getting married by demanding a dress in the colour of the sky.

VALENTINE MICHAUD

An extraordinary saxophonist, Valentine Michaud combines musical finesse with an extraordinary artistic vision. A winner of numerous awards, in 2020 she won the prestigious Credit Suisse Young Artist Award. The first saxophonist to appear as a soloist with the Vienna Philharmonic, Valentine made her debut with it under Esa-Pekka Salonen at the Lucerne Festival in 2022. Valentine is a regular guest soloist with renowned orchestras such as Orchestre de la Suisse Romande, Philharmonie Zuidnederlands, MDR Sinfonieorchester, United States Navy Band, Moscow Philharmonic, Sinfonia Varsovia, State Cappella St Petersburg and the Danish National Symphony Orchestra. For the 2024/25 season, Valentine is the soloist-in-residence with the Orchestre de la Suisse Romande for over 25 concerts conducted by Jonathan Nott, Giuseppe Mengoli or Zofia Kiniorska.

Convinced of the richness of collaborations with other art forms and seeking to develop new concert formats, Valentine is the co-founder of the transdisciplinary collective SIBJA, of which she is the artistic director together with her brother Emmanuel Michaud, performs as an instrumentalist and designs costumes. Her duo Akmi, with her pianist partner Akvilė Šileikaitė, has been performing around the world since 2015. Together, they regularly commission works from composers, and their debut album *Beyond the Wall* was released in November 2023 for Avie Records. Since 2022, Valentine has been performing as a duo with her brother Gabriel Michaud on percussion, with unique programmes combining new works, transcriptions and arrangements. Their first album, *Oiseaux de Paradis*, will be released in September 2024. Based in Switzerland since 2010, Valentine is a graduate of the Haute École de Musique de Lausanne, the Université Paris IV Sorbonne and the Zurich University of the Arts, and has been teaching at the Conservatoire Populaire de Musique de Genève since 2017. Since September 2024, she has been a guest professor at the Royal Northern College of Music in Manchester. valentinemichaud.com

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

—> P 13

—> P 12





MATHIAS LANDTWING QUARTETT

NEW FOLK MUSIC

SATURDAY, 13 FEBRUARY 2027, 7.30 PM

WHOLE SEASON, FREE CHOICE, LOCAL

CHF 85 / 70 / 50 / 35

MATHIAS LANDTWING QUARTETT

MATHIAS LANDTWING, CLARINET
FLORIAN MÄCHLER, GUITAR
THOMAS TAVANO, BASS
CHRISTIAN ZÜND, DRUMS

TICKETS



“Whether or not people can pigeonhole us isn’t so important. We just make music that we enjoy”. Thus spoke Mathias Landtwing about the musical activities of his Quartet. They move around freely in all kinds of different genres, though always with a hint of folk music. His words might sound like casual, throwaway remarks, but in fact they encapsulate an artistic credo. Because the Mathias Landtwing Quartett isn’t concerned with setting up boundaries, but with crossing them freely. They don’t categorise or sort the sounds they make, but gather them together, shift them around and reassemble them. Their echoes of traditional folk music and rural sounds here mix with urban energy, rhythmic sophistication and the openness of jazz and klezmer.

At the heart of their ensemble is the clarinet — though it doesn’t have a “classical”, solo role, instead figuring as a kind of narrator, a catalyst, as one voice among others. Mathias Landtwing’s playing is constantly in motion. Sometimes it’s edgy and brash, at others light and almost elusive. Around him there emerges a meshwork of guitar, bass and drums that doesn’t just accompany the music, but actively helps to shape it. Together, Landtwing, Florian Mächler, Thomas Tavano and Christian Zünd shape a common language for their Quartet, creating a sound defined less by stylistic concepts than by an attitude: alert, ready to take risks, and — in the best sense of the word — contemporary.

Since releasing their first EP at the Hidden Harlekin jazz club in Zug in October 2024, the Landtwing Quartet has been out and about a lot. By late 2025, they’d given some 40 gigs across Switzerland and had received their first invitations to play abroad — such as at the “Jazz & The City Festival” in Salzburg. Further highpoints in the as-yet brief history of the band include performances at the Lucerne Festival and their involvement in Thomas Hürlimann’s play “De Franzos im Ybrig” (“The Frenchman in Ybrig”). Mathias Landtwing is active as a composer and is eminently versatile, playing in an assortment of different ensembles. He is joined here by Florian Mächler, a guitarist, who has also set up his own guitar school; by Thomas Tavano, who has played bass for Tratosphere and many other bands; and Christian Zünd, an in-demand drummer who has already played in New York.



LOVE IS IN THE AIR

A CONCERT FOR VALENTINE'S DAY
SUNDAY, 14 FEBRUARY 2027, 5 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 135 / 105 / 85 / 60 / 45

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

ROBERT SCHUMANN
Piano Concerto in a minor, op. 54

JOHANNES BRAHMS
Symphony No. 1 in c minor, op. 68

TICKETS



“Dear Madam”, “Most revered Madam”, “My darling friend”, “My most beloved friend”. These different forms of address, which all come from the pen of Johannes Brahms in his letters to Clara Schumann, serve as a kind of barometer of his emotions and testify to their growing intensity and intimacy. In 1856 he wrote: “My beloved Clara, I wish I could write to you as tenderly as I love you. [...] Your letters are like kisses to me”. There has been ample speculation about the nature of their relationship. What’s clear is that Johannes was infatuated with Clara, that a lifelong friendship was the result of this, that he supported her and her children to the end of his life, and that he sought her advice in musical matters. But Clara was also, of course, the loving wife of Robert Schumann.

Robert and Clara had had to fight through the courts to be able to marry. After they were successful, they kept a joint diary and enjoyed happy years together in which they constantly reaffirmed their fidelity and love for each other. In 1845, Robert completed his Romantic piano concerto, and the soloist at its world premiere was of course his wife Clara, who had been the inspiration behind it and advanced to being its most significant interpreter. And Robert had already inscribed her name into the work at the outset: After a forceful tutti chord in the orchestra and a cascading progression of chords on the piano, there follows a dreamy, lyrical first subject that we hear initially on the oboe and that begins with the notes C–B–A–A, which is a musical version of Robert’s pet name for Clara, namely “CHiArA” (the note “B” in English being called “H” in German). The second work of our concert programme is Brahms’s Symphony No. 1, which is also connected to Clara. During a visit to the Swiss Alps in 1868, Johannes sent her a birthday greeting on which he notated an alphorn melody that he had just heard, and which he later used in the last movement of this Symphony. And Clara was also the first person to whom he played the symphony on the piano. She was critical of its first version, but was convinced of its quality at the world premiere. So all three of them — Clara, Robert and Johannes — remain linked to this day not just by their biographical connections, but by the idea that great music can spring from great love — sometimes romantic, sometimes tragic, and sometimes platonic. What could be more beautiful for a Valentine’s Day Concert?

OLGA SCHEPS

Olga Scheps, daughter of Ukrainian pianists, born in Russia and living in her adopted home of Germany since 1992, represents great sound culture, intense expressiveness and a gift for storytelling. She discovered the piano at the age of 4 and was encouraged early on by piano greats such as Alfred Brendel. Renowned conductors such as Thomas Dausgaard, Lorin Maazel, José Serebrier, Marcus Bosch, Tugan Sokhiev, Simone Young, Markus Poschner and Pablo Heras-Casado invited Olga Scheps to collaborate with renowned orchestras such as the Orchestre Philharmonique de Monte-Carlo, the Warsaw Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the Royal Scottish National Orchestra, the Russian State Orchestra Moscow, the Staatskapelle Weimar, the Zurich Chamber Orchestra, the Orchestre National du Capitole de Toulouse and the Prague Philharmonia.

Olga Scheps has performed to great acclaim in world-famous concert halls such as the Philharmonie Berlin, Elbphilharmonie Hamburg, Cologne Philharmonie, Alte Oper Frankfurt, Tonhalle Zurich, Tonhalle Düsseldorf, Cadogan Hall London, Suntory Hall Tokyo and the Vienna Konzerthaus. She is a sought-after guest at renowned festivals in Germany and Switzerland and loves to play in chamber music ensembles. She is an exclusive Sony Classical artist. Her debut album *Chopin* won an ECHO Klassik award in 2009. This was followed by the recordings *Russian Album* (2010), *Schubert* (2012), *Vocalise* (2015) and a recording of Chopin's Piano Concertos Nos. 1 and 2 with the Stuttgart Chamber Orchestra. In 2021, she released *Family*. This album combines famous classical works with new piano arrangements of well-known melodies and soundtracks, as well as previously unreleased compositions by Schiller (Christopher von Deylen), Chilly Gonzales and Olga Scheps herself. She is an official *Steinway Artist* since 2013. olgascheps.com

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

—> P 13

—> P 12



“THE SECRET OF THE BEARS OF URI”

FAMILY CONCERT

EASTER SUNDAY, 28 MARCH 2027, 4 PM

FREE CHOICE

CHF 45 (ADULTS) / 20 (CHILDREN)

BERNHARD RUSSI, NARRATOR
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR
YOUNG LOCAL ACTORS

JANINE ZOPP, STORY & TEXT
JENNY RUSSI, ILLUSTRATIONS
& PRODUCTION
ALIN RIABOUCHKIN, STORY
& PRODUCTION

TICKETS



The story begins thus: Grandfather Ueli has two grandchildren, Jakob and Anna, who often visit him. They find this incredibly exciting because he lives right on the edge of a forest, where adventures await and where there are so many exciting things to see and discover. One day, just behind the house, the kids find a strange, large, brownish-grey object that looks very old indeed. They've never seen anything like it, so they rush over to their grandfather to ask him about it. Flustered, he says: "Oh, where did you find that? It's a horn! I've not seen one in ages". He tells them that it used to belong to a very brave boy. "Do you want to hear an exciting story about him?" he asks.

Of course they do! So Grandfather tells them how long, long ago, many bears used to live in the valley in Uri. They were big and strong and ruled over the forests and the valley itself. And because the forest was home to so many animals, they all had to help look after it. One day, people also came to the valley. And as is the way of things, those people were thoughtless in what they did. They used the wood of the forest to build their houses, to light their fires, to heat their homes and cook their food — and so the forest got smaller and smaller. The animals that lived in it had to move farther and farther away. Soon they were at a loss as to what to do, and they were sad because they had no more room to live. So the animals all got together and decided to save the forest. They made a plan ...

If you want to find out what this plan involved, what the men of the forest had to do with it — the "Woldmandli" — and what the secret was of the bears of the valley: then you'll have to come to our Family Concert on Easter Sunday. Bernhard Russi and young actors from the region will be performing the dialect tale "Z'Gheimnis vu dä Urschner Bärre" ("The secret of the bears of Uri"). The story is from the Association for Stories of Canton Uri and has been published as an illustrated book. Janine Zopp has adapted the text of her children's book for this Family Concert, and Jenny Russi's illustrations will bring the story to life in the Andermatt Concert Hall. The music will be provided by the Swiss Orchestra, conducted by Lena-Lisa Wüstendörfer. Told for everyone big and small (recommended from 5 years upwards).

BERNHARD RUSSI

Bernhard Russi was born in Andermatt. He is a former ski racer and was one of the top downhill athletes during his heyday in the 1970s. He won an Olympic gold medal and two world championships and was several times named Swiss Sportsman of the Year. In 1969, when he was largely unknown, he worked as a stuntman during the filming of the James Bond film *On Her Majesty's Secret Service*. After his career in skiing, Bernhard Russi was active as a commentator and race analyst for Swiss TV. He also worked in advertising and as a technical advisor to the International Ski Federation (FSI). He had originally trained as a structural draughtsman, and now helped to plan numerous new downhill slopes, from the Calgary Olympics in 1988 to the Beijing Olympics in 2022. He also helped to design the World Championship courses in Sestriere, Åre, Beaver Creek and St. Moritz, thereby making a significant contribution to the further development of alpine skiing. His manifold commitments and many public appearances mean he remains one of the most prominent personalities in Switzerland. After his celebrated performances in *Carnival of the Animals*, *Peter and the Wolf* and *The Firebird* Bernhard Russi returns to the Andermatt Concert Hall.

JENNY RUSSI AND JANINE ZOPP

Jenny Russi and Janine Zopp are both active in the Association for Stories of Canton Uri ("Urschner Gschichtä") that preserves and promotes new versions of stories from the Urnerthal. Since 2020, when they published their *Secret of the Bears of Uri* ("Z'Gheimnis vu dä Urschner Bärre"), they've been collaborating on book projects to bring traditions and Nature to life in a way that children can relate to. Their other children's books, *The invisible treasure* ("Dr unsichtbori Schatz") and *The little white goat* ("Z'chlynä wyssä Geissli") uphold similar principles. Together with Mari Russi and Alin Riabouchkin, they create atmospheric narrative worlds full of respect and solidarity.

SWISS ORCHESTRA LENA-LISA WÜSTENDÖRFER

—> P 13

—> P 12



TO ATHENA

—
INDIE POP FROM THE HEART OF SWITZERLAND
SATURDAY, 17 APRIL 2027, 7.30 PM
WHOLE SEASON, FREE CHOICE, LOCAL
CHF 85 / 70 / 50 / 40

TO ATHENA

TO ATHENA, VOICE
LINUS GMÜNDER, BASS
SILVAN GERHARD, GUITAR
DAVE INAUEN, KEYBOARDS
LUIS GREIPL, DRUMS
ALINA HAGMANN, HARP
SEBASTIAN LÖTSCHER, VIOLIN
GINA CORTI, VIOLA
POLINA NIEDERHAUSER, CELLO

TICKETS



“I’ve been a weird kid all my life” sings To Athena on her new album *Have I Lost My Magic?*. It’s easy to imagine that her childhood was anything but ordinary, given that she was born and raised in a family of violin makers in Lucerne. Tiffany Athena Limacher (her first name shortened to “To”) was thus surrounded by musical instruments from an early age — as she still is today, for this singer-songwriter always employs an extensive, unusual backing band for her indie pop tracks. Besides guitar, bass, drums and keyboard, she also includes violin, viola, cello and harp whenever she can to create an ensemble rich in tone colours. She possesses an expressive, sensitive voice and sings her lyrics both in English and in Swiss-German. Her best-known song to date, “Angscht” (“Fear”), was her first to a Swiss-German text, for she had long lacked the confidence to release anything in her mother tongue. The big success of “Angscht” finally convinced her of its viability, and today she says: “If a song wants to come out of me in Swiss German, then so be it”.

To Athena definitely delivers the goods on her third studio album, *Have I Lost My Magic?*, which she will be performing live in Andermatt alongside other, older songs of hers. To Athena invites her audience in both English and Swiss-German to join her in rediscovering their own magic — and she does so in a manner honest, empathic and full of hope. Her introspective songs open up new musical worlds. To Athena merges echoes of Queen, The Beatles, the rapper Stromae and old fairy tales to create a musical language all her own with nostalgic undertones. Her singles — including “Weird Kid”, “Dänke” and “Collide” — have already enjoyed great feedback, also internationally in countries such as Germany and Turkey — and even in Mexico, where To Athena played five sold-out concerts in early 2026. Swiss audiences have long showed their appreciation for her very special sound, which is situated between a modern sensibility and a magical profundity. Already back in 2023, To Athena was honoured in the “Artist Award” category at the Swiss Music Awards. To Athena and her band will transport you away from the here and now with their personal, bold, expansive music. Come and experience them up close and personal in the unique atmosphere of the Andermatt Concert Hall.



MONTEVERDI CHOIR — “BUXTEHUDE’S DAUGHTER”

OPULENT BAROQUE MUSIC

WHIT SATURDAY, 15 MAY 2027, 7.30 PM

WHOLE SEASON, FREE CHOICE, WORLD

CHF 135 / 105 / 85 / 60 / 45

MONTEVERDI CHOIR
ENGLISH BAROQUE SOLOISTS
JONATHAN SELLS, DIRECTOR
—

GEORGE FRIDERIC HANDEL
Concerto grosso in G major,
op. 6 Nr. 1

FRANZ TUNDER
An Wasserflüssen Babylon

JOHANN SEBASTIAN BACH
Cantata “Nach dir, Herr, verlanget
mich” BWV 150

DIETERICH BUXTEHUDE
*Alles, was ihr tut mit Worten oder
mit Werken* BuxWV 4
Jesu, meine Freude BuxWV 60

JOHANN SEBASTIAN BACH
Brandenburg Concerto No. 5 in
D major BWV 1050
Motet *Jesu, meine Freude* BWV 227
—

TICKETS



In English, we customarily tell someone unwanted to “get lost”. In parts of Germany however, they are customarily told to go to a specific place instead: “Go to Buxtehude” — a town near Hamburg. “Buxtehude” was also the name of a Danish-German composer (first name: Dieterich), and as he grew old and looked for a possible successor, there was many a German musician who (literally) went to Buxtehude — but then slunk off again. His post as organist and church treasurer at St Mary’s Church in Lübeck was undoubtedly attractive, though there was a catch for anyone seeking to succeed him. Back in 1668, Buxtehude himself had married his predecessor’s daughter, namely one Anna Margaretha Tunder. This was presumably not a condition of the post at the time, but may well have been of benefit to him when assuming it. And when it came to finding his own successor, he stipulated that a similar arrangement should be made — but a binding one. Anyone wishing to take up his post had to marry the eldest of his unmarried daughters, Anna Margreta, who was 28 at the time. In 1703, Johann Mattheson (then aged 21) and George Frideric Handel (18) both travelled to Lübeck, auditioned on various instruments, but then, as Mattheson himself reported, both politely declined to pursue employment when “a condition of marriage was proposed as part of the arrangement, for which neither of us showed the slightest inclination”. Two years later, in 1705, the 20-year-old Johann Sebastian Bach also went to Lübeck in order to hear the old master Buxtehude play the organ and to learn from him. It remains unclear whether or not he was also toying with the idea of submitting an application for his job. Buxtehude finally found a successor one year later, in 1706: one Johann Christian Schieferdecker, who was appointed to Buxtehude’s post on the latter’s death in 1707, and married Anna Margreta that same year.

This concert takes all these personal connections as its starting point. It features the Monteverdi Choir and the English Baroque Soloists — two heavyweights of the music scene, both of them founded by Sir John Eliot Gardiner — that have made a name for themselves far beyond the realms of the Baroque. Their programme, dedicated to the musical worlds of “Buxtehude’s daughter”, comprises works by Franz Tunder, George Frideric Handel, Johann Sebastian Bach and Dieterich Buxtehude himself.

MONTEVERDI CHOIR

For over 60 years the Monteverdi Choir has been recognised as one of the greatest and most influential choirs in the world. Through a combination of consummate technique and historically-informed performance practice, the Choir constantly strives to bring fresh perspectives, immediacy and drama to its performances. The recipient of many awards, the Monteverdi Choir was named “Best Choir” at the 2024 Oper! Awards. The Choir’s 2026 commenced with Bach’s *St John Passion* conducted by Peter Whelan in Barcelona, Budapest and London, and a collaborative tour of Bach’s *Mass in B minor* with Laurence Equilbey and Accentus/Insula Orchestra. In May, Jonathan Sells returns to conduct an immersive production of Purcell’s *Dido & Aeneas*, directed by Andrew Staples, in the dry dock of Cutty Sark in Greenwich, and on tour at the Bergen International Festival in Norway. This August, the Choir will perform Weber’s *Oberon* at the BBC Proms, conducted by Sir Mark Elder. Founded in 1964 by Sir John Eliot Gardiner, the Monteverdi Choir has released over 150 recordings and won numerous prizes. In 2023, the Choir and the English Baroque Soloists were honoured to perform at the Coronation of HM The King, with The Telegraph proclaiming ‘if the Monteverdi Choir isn’t singing when I get to the gates of Heaven, I want my money back.’ monteverdi.co.uk

ENGLISH BAROQUE SOLOISTS

For over 40 years, the English Baroque Soloists (EBS) has been one of the most innovative period-instrument ensembles, consistently challenging the preconceptions of audiences around the world. Equally at home in chamber, symphonic and operatic repertoire, its distinctively warm and incisive playing is instantly recognisable in music ranging from Monteverdi to Mozart. The orchestra has performed at many of the world’s most prestigious venues, including Milan’s Teatro alla Scala, the Concertgebouw in Amsterdam and the Sydney Opera House. Founded in 1978 by Sir John Eliot Gardiner, the EBS were part of the iconic Bach Cantata Pilgrimage in 2000 alongside the Monteverdi Choir, performing all of Bach’s sacred cantatas throughout Europe (recorded for Soli Deo Gloria). They have participated in major opera productions alongside the Monteverdi Choir in works by Handel, Purcell and Monteverdi, and made the earliest recording of Mozart’s complete piano concertos on period instruments, as well as his greatest operas for Deutsche Grammophon. monteverdi.co.uk

JONATHAN SELLS

Jonathan Sells first conducted the Monteverdi Choir and English Baroque Soloists in 2024 in London and became the Choir’s Director following their “brilliant” (*Gramophone*) live recording of a cappella motets by Bruckner, Gesualdo, and others, released on SDG in 2025. He has since led them in Handel’s mighty *Dixit Dominus* at the Edinburgh International Festival (recorded live for Deutsche Grammophon Stage+ and BBC Radio 3), in Snape Maltings Concert Hall, and at London’s newly restored Barts North Wing. Sells also leads the Monteverdi Choir Apprentices programme.

Himself a member of the Monteverdi Choir from 2009 to 2018, Jonathan Sells combines an active international singing career with conducting and musical direction. His work is most closely associated with the music of the Baroque period, and especially that of JS Bach. Sells has appeared as a soloist in Australia (Bach’s *Weihnachts-Oratorium* with the Australian Chamber Orchestra/Tognetti) and the US (Lincoln Center and Carnegie Hall with Les Arts Florissants), alongside regular appearances at many major Bach and Baroque festivals across Europe, and above all in Switzerland, where he lives with his family.

In 2008 he founded the baroque collective Solomon’s Knot, “one of the UK’s most innovative and imaginative ensembles” and the Resident Baroque Ensemble at Wigmore Hall since 2023. Under his leadership, Solomon’s Knot “set new standards” with productions of JS Bach’s *St John Passion* and *St Matthew Passion* at Bachfest Leipzig, Thüringer Bachwochen, Snape Maltings, and Wigmore Hall. On the recommendation of Sir John Eliot Gardiner, he made his Bachfest Leipzig debut as musical director in 2016 with Bach’s *Magnificat*, later recorded and released on Sony Classical. Solomon’s Knot’s recording of JS & JC Bach *Motets* was released in 2023, and “demonstrates the innermost essence of this music like never before” (*Klassisk Musikk*). Jonathan Sells has a burning curiosity for neglected geniuses of the 17th and 18th centuries such as Johann Kuhnau, George Jeffreys, and Barbara Strozzi, as well as later repertoire: he has conducted Beethoven, Dvorak, Prokofiev, Nielsen, and Varèse, and has worked with choirs from the UK to the Middle East. jonathansells.co.uk



PHILHARMONIX

MEMBERS OF THE VIENNA AND BERLIN PHILHARMONIC ORCHESTRAS
WHIT SUNDAY, 16 MAY 2027, 7.30 PM
WHOLE SEASON, FREE CHOICE, WORLD
CHF 135 / 105 / 85 / 60 / 45

PHILHARMONIX

NOAH BENDIX-BALGLEY, VIOLIN
SEBASTIAN GÜRTLER, VIOLIN
THILO FECHNER, VIOLA
STEPHAN KONCZ, CELLO
ÖDÖN RÁCZ, BASS
DANIEL OTTENSAMER,
CLARINET
CHRISTOPH TRAXLER, PIANO

With music ranging from Strauss
and Ravel to themes from *Star Trek*
and *Titanic*

TICKETS



Who's actually having the most fun here? The world-class musicians who are here given an opportunity to play music that would never feature on the concert programmes of their famous orchestras? Or the audience, delighted by their virtuosity and passion? Well, that enthusiasm and that passion are among the reasons why members of the Vienna and Berlin Philharmonic Orchestras have come together to form the Philharmonix ensemble, for they get to play everything they've ever wanted. What unites them is the sheer joy they get from classical music — and yet their programmes take them far beyond it. Whether Philharmonix are playing pieces they've composed for themselves, or their own arrangements of pop songs, Viennese tunes, Prokofiev, Tchaikovsky, Gershwin or Piazzolla: classical music could never sound more entertaining, more engaging or indeed cleverer than this.

The music of Philharmonix is determined by the aesthetic and traditions of the world-leading orchestras to which they otherwise belong. Thilo Fechner (viola), Daniel Ottensamer (clarinet) and Ödön RÁCZ (double bass) play with the Vienna Philharmonic, while Stephan Koncz (cello) and Noah Bendix-Balgley (violin) play with Berlin. They are joined by the two soloists Christoph Traxler (piano) and Sebastian Gürtler (violin). The ensemble's in-house composers are Koncz and Gürtler. All the members of Philharmonix have won numerous prizes and prestigious classical music competitions. And when they take to the stage together, it's their audiences who are the winners: When else would a concert-hall audience sway to the rhythms of an ensemble, or laugh at their wit and cheer with enthusiasm — all while listening to world-class music?

The Andermatt programme of Philharmonix brings together Maurice Ravel's *La Valse* and Johann Strauss's *Tales from the Vienna Woods* alongside Irish folk music from the *Titanic* film and a csárdás from *Star Trek* — and, of course, classic numbers like "Swing on Beethoven" and the Philharmonix's Baltic anthem "Noriet Saule Vakara" can't be absent either. Sometimes elegant, at others tongue-in-cheek and full of energy, the music of Philharmonix is underpinned throughout by the musical heritage of their top-class orchestras. They're virtuosic, full of good humour, and exude a contagious passion for good music.



HOMELAND! FAZIL SAY

—
SYMPHONY CONCERT
SATURDAY, 5 JUNE 2027, 7.30 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 135 / 105 / 85 / 60 / 45

—
FAZIL SAY, PIANO
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR

—
JOSEPH LAUBER
Suite romande

—
WOLFGANG AMADEUS MOZART
Piano Concerto No. 12 in A major,
K. 414
Piano Concerto No. 20 in D minor,
K. 466

—
PAUL JUON
Serenade Music op. 40

TICKETS



Sometimes you just have to seize the day and grasp the chances life gives you. Like Wolfgang Amadeus Mozart back in 1781, when he gave up a safe position in Salzburg to go and strike out as a freelance composer and pianist in Vienna. He composed his Piano Concerto No. 12 in 1782, during this transitional period when he had already achieved initial success but was still far from being properly established. He hoped to get his works co-financed by patrons by offering a subscription to the tune of four ducats — not unlike today's crowd-funding programmes. While this only brought him limited success, the first performance of his new concerto was nonetheless a hit. And the risks that Mozart took also found their reward: in 1785, he was able to finance his Piano Concerto No. 20 in D minor solely through the subscription concerts he had meanwhile established with himself as pianist — performing barely after the ink had dried on his manuscript paper. Mozart had become so good in his business that he was completing his works more or less to order. His gamble on Vienna had indeed paid off.

The Turkish pianist and composer Fazıl Say is also a man who doesn't shy away from a challenge, whether by offering courageous criticism of social injustice in his homeland, or by mastering the technical impositions of the concert repertoire. In Andermatt, Say will perform both the aforementioned piano concertos. Unlike No. 12, which was aimed at gifted amateurs, No. 20 in particular makes demands that can only be truly fulfilled by real virtuosos. This programme is bookended by works by two near-forgotten Swiss composers: Joseph Lauber, who was born in Ruswil near Lucerne, grew up in the Jura, and in the late-19th and early 20th centuries created a significant oeuvre in which we repeatedly hear his impressions of the natural world of his Alpine homeland. Paul Juon came from a family of emigrant confectioners from the Canton of Graubünden. He was born in Moscow, and only in later life was able to fulfil his longing to return to his native Switzerland. All the same, nor did he forget the land of his birth, as is evident in the echoes of Eastern Europe in the "Quasi Polka" that features in the Andante of his *Serenade Music*. Lauber and Juon — if you've never yet heard of them, then it's time for you to take a chance and rediscover them!

FAZIL SAY

With his exceptional pianistic artistry, Fazıl Say has been captivating audiences and critics around the world for over 25 years — in a way that is uniquely his own, especially in today's increasingly structured and commercialised classical music world. A concert with Fazıl Say is never just a performance. It is more immediate, more open, more electrifying. In short: it speaks directly to the heart. Since the beginning of his career, he has performed with many renowned American and European orchestras and numerous leading conductors, building up a diverse repertoire ranging from Bach to Viennese Classical, Romantic and contemporary music, including his own compositions for piano. Guest performances have taken Fazıl Say to countless countries on all five continents, alongside numerous appearances as a chamber musician.

As a composer, Fazıl Say has received commissions from leading institutions including the Boston Symphony Orchestra, Orpheus Chamber Orchestra, the BBC, Salzburg Festival, WDR, Munich Philharmonic, Schleswig-Holstein Music Festival, Wiener Konzerthaus, Dresden Philharmonic and the Fondation Louis Vuitton, among others. His oeuvre encompasses six symphonies, two oratorios, several solo concertos, as well as numerous works for piano and chamber ensemble.

Fazıl Say has built an extensive discography of over 50 recordings released on labels such as Teldec Classics, naïve and Warner Classics. His work has earned numerous accolades, including four ECHO Klassik Awards and a *Gramophone* Classical Music Award. In the 2025/26 season, the release of Fazıl Say's major new work *Mozart and Mevlana* marks a powerful musical dialogue between East and West, premiered alongside Mozart's *Requiem* and inspired by the poetry of Rumi. He also continues to release his own compositions on his own label, ACM. Say's latest album, *Oiseaux Tristes*, released in 2024 on Warner Classics, was awarded the 2025 OPUS KLASSIK Award in the Solo Instrumental category. fazilsay.com

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

→ P 13

→ P 12



A New Era of Alpine.

DISCOVER UNFORGETTABLE WINTERS IN THE HEART OF SWITZERLAND.
EXCLUSIVE STAYS. EXCITING EXPERIENCES. MICHELIN-STARRED DINING.

BOOK YOUR WINTER ESCAPE NOW.
ANDERMATT-SWISSALPS.CH

Andermatt Swiss Alps

by DRASCOM DEVELOPMENT



OF STRINGS AND ALPS

SWISS ORCHESTRA SOLOISTS
SUNDAY, 6 JUNE 2027, 5 PM
WHOLE SEASON, FREE CHOICE, SWISS
CHF 85 / 70 / 50 / 35

SWISS ORCHESTRA SOLOISTS

**SHERNIYAZ MUSSAKHAN,
JANA OZOLINA, MATTHIAS
BRUNS & EMANUELE ZANFORLIN,**
VIOLINS
**LADISLAV CRISTIAN ANDRIS &
SYLVIA ZUCKER,** VIOLAS
**SARAH WEILENMANN & GUNTA
ABELE,** CELLOS

JOACHIM RAFF

Octet in C major for four violins,
two violas and two cellos op. 176

FELIX MENDELSSOHN BARTHOLDY

Octet in E-flat major for four violins,
two violas and two cellos op. 20

TICKETS



In early 2022, the Swiss Orchestra moved into its new home as the orchestra in residence of the Andermatt Concert Hall. Since then, the Orchestra has been responsible for the majority of Andermatt Music's symphonic programme. The Swiss Orchestra brings back to life those Swiss symphonic works of the Classical and Romantic periods that have long remained largely unknown, combining them with well-known masterpieces of the world repertoire. In addition to its symphony concerts, smaller ensembles derived from the Swiss Orchestra can also often be heard in Andermatt.

At our concert of 6 June 2027, the first desks of the violins, violas and cellos will come together to form a string octet. Their programme will feature one work each by the Schwyz native Joachim Raff and his Leipzig friend and supporter Felix Mendelssohn Bartholdy. Both these composers wrote a work for the relatively unusual genre of the string octet — an ensemble that is comparatively large for chamber music, but much smaller than a string orchestra. Joachim Raff was 50 years old and in the midst of his most productive phase when he composed his Octet in C major. For the first time in his life, he was able to make a living from his work as a composer. In contrast, when Mendelssohn wrote his own Octet in E-flat major, his great career was still ahead of him — for he was just 16 years old at the time. It is one of his earliest masterpieces and is regarded as a milestone in the chamber music repertoire.

The octets by both our composers feature a lively, exuberant scherzo (Raff's second, Mendelssohn's third movement). Raff's begins in a scurrying, impish, bustling, brisk manner, and it's full of energy despite its restrained dynamics (the second part of this brief movement then surprises us with an incredibly lovely tune). Mendelssohn's scherzo also buzzes about, back and forth. His sister Fanny described it vividly: "The whole piece is played staccato and pianissimo; the occasional tremolando frissons and gently flickering mordents all come across as new and strange and are yet so appealing, so friendly. You feel so close to the world of the spirits, lifted lightly into the air — indeed, you almost feel like picking up a broomstick in order better to follow the airy band in their flight". In this concert of the Swiss Orchestra Soloists, we can thus look forward to Raff and the young Mendelssohn taking us on an exciting musical flight in the Andermatt Concert Hall.



FESTIVAL OF MUSIC

FROM THE ALPHORN TO NEOCLASSICISM

SATURDAY, 10 JULY 2027, 5 PM

WHOLE SEASON, FREE CHOICE, SWISS, LOCAL

CHF 105 / 90 / 75 / 60 / 45

LISA STOLL, ALPHORN
YUKI HIRANO, VIOLIN
SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER,
CONDUCTOR

EDVARD GRIEG

Two Nordic Melodies, for string
orchestra, op. 63

LEOPOLD MOZART

Sinfonia Pastorella in G major
for alphorn and string orchestra

HANS-JÜRIG SOMMER

Alp-Sommer ("Alpine summer") for
alphorn and string orchestra, op. 222

ALEXEY SHOR

Violin Concerto No. 6, *Carpe diem*

FRANZ WAXMAN

Carmen Fantasy for violin and
string orchestra

SAMUEL BARBER

Adagio for Strings

TICKETS



In 1888, the German philosopher and scholar Friedrich Nietzsche wrote one of the most scathing yet entertaining polemical pamphlets in the history of music. It was about his former friend, the composer Richard Wagner, whom he had once held in high esteem. Entitled *The Case of Wagner. A Musician's Problem*. Nietzsche began its preface with a charming understatement: "I am writing this to give myself a little relief". He then proceeds to take the composer and his music apart using every rhetorical trick in the book. The sound of Wagner's orchestra, thus Nietzsche, is "artificial" and "brutal", his art itself a conjuring trick, the composer a "clever rattlesnake". As his positive counterexample, Nietzsche chooses none other than Georges Bizet's opera *Carmen*. Once an ardent Wagnerian, Nietzsche claims that listening to *Carmen* has turned him into both a "better philosopher" and even a "better human being". Its music, he says, is light, charming, rich and cheerful. It "doesn't sweat". Bizet's atmosphere — figuratively speaking — is dry, pure and clear, thus Nietzsche. His music symbolises a return to "Nature, health, cheerfulness, youth and virtue".

But what does any of this have to do with this concert by the Swiss Orchestra? Well, first of all, there's Franz Waxman's *Carmen Fantasy* for violin and string orchestra, which brings the loveliest melodies from Bizet's opera into the concert hall. And that's not the only thing that would have delighted Nietzsche. Much of the rest of our programme would also match his criteria for "good music" (criteria that were admittedly rather different in his earlier writings), for these works are cheerful, youthful and very much in touch with Nature. First we have two Nature-inspired pieces for the unusual combination of string orchestra and alphorn (played here by Lisa Stoll): Hans-Jürg Sommer's *Alp-Sommer* and Leopold Mozart's *Sinfonia Pastorella*. Edvard Grieg's *Two Nordic Melodies* for string orchestra, as their title suggests, are derived from Norwegian folk music, though with a deeply atmospheric sense of harmony. Alexey Shor's Violin Concerto (with Yuki Hirano as soloist) combines virtuosic passages with youthful cheerfulness. Samuel Barber's Adagio for Strings offers a very different mood — it's even been voted the saddest piece of classical music by listeners of the BBC. But a little metaphorical counterpoint of sadness in an otherwise cheerful programme surely wouldn't offend Nietzsche's ears!

LISA STOLL

Lisa Stoll discovered the alphorn and her passion for wind music when she was 10 years old. Originally rooted in folk music, Lisa continues to cultivate this style in her concerts to this day. At the same time, she performs in a wide variety of ensembles — such as with organ, vocals, wind orchestra, strings, symphony orchestra, big band and more. In doing so, she impressively demonstrates just how versatile the alphorn can be: from classical and modern to pop-inspired sounds. Lisa is regarded both nationally and internationally as the “Swiss lady” of the alphorn and as a musical ambassador for Switzerland. Her performances have taken her to numerous countries and cities, including Dubai, Kuwait, London, China, Moscow, Japan, Sri Lanka and Florida, as well as to renowned concert halls such as the KKL Lucerne, the Concertgebouw in Amsterdam, the Berlin Philharmonic, the Tonhalle Zurich, the LAC Lugano and the Elbphilharmonie Hamburg. lisastoll.ch

YUKI HIRANO

Yuki Hirano was born in 2004 and grew up in Sapporo, the capital of Japan’s northern island. She began playing the violin at the age of five. In 2025, she won First Prize at the 7th Jascha Heifetz International Violin Competition in Lithuania. She also won First Prize at the Vienna Classic Violin Competition, which led to her performance in the Grand Final in Dubai, where she earned multiple distinctions and performed with several orchestras. Yuki has appeared as a soloist with orchestras such as the Tokyo City Philharmonic Orchestra, Gunma Symphony Orchestra, Armenian State Symphony Orchestra, Madrid Philharmonic Orchestra, Transylvania State Philharmonic Orchestra and Lithuanian National Symphony Orchestra. She plays a 1764 Nicolò Gagliano violin, generously loaned to her through the cultural project “Tora ni Tsubasa”. [instagram.com/yukihirano.vl](https://www.instagram.com/yukihirano.vl)

SWISS ORCHESTRA
LENA-LISA WÜSTENDÖRFER

→ P 13

→ P 12



A DUEL ON 53 STRINGS: HARP MEETS GUITAR

APÉRITIF CONCERT

SUNDAY, 11 JULY 2027, 5 PM

WHOLE SEASON, FREE CHOICE, WORLD

CHF 98 / 86 / 65 / 51

ALEXANDER BOLDACHEV,
HARP
ALEXANDR MISKO, GUITAR

Unique repertoire that unites arrangements of classical pieces, compositions of their own and genre-spanning crossover works

TICKETS



When I think of harps I imagine angels, heaven and paradise; unreal, ethereal fairy-tale worlds; delicate, graceful, elegant femininity; purity and beauty. Magical, floating sounds fill the air. And when I think of guitars I imagine campfires, Nature and simplicity; intimate personal moments and expressions of love, rage and rebellion; freedom, being cool and creative; youth culture, rock stars and stage lights. So we have heavenly romanticism and visions of the afterlife on the one hand, but the earthy romanticism of the campfire and a zest for life on the other. Those are the clichés. And what's the real beauty of clichés? Disproving them!

We have a perfect opportunity to do this at our concert featuring the harpist Alexander Boldachev and the guitarist Alexandr Misko. They have defied all the clichés to form one of the most original crossover duos on the current international scene. They combine classical virtuosity with contemporary instrumental expressive power. Since their sold-out debut at Carnegie Hall, Boldachev and Misko have developed a unique repertoire that unites arrangements of classical pieces, compositions of their own and genre-spanning crossover works. The duo's performances have gone viral — including a medley of famous tunes by Hans Zimmer and “Zombie” by The Cranberries — and have garnered over 20 million views on TikTok, YouTube, Instagram and Facebook. Their own titles, such as “Crossover” and “Better Fields”, have in turn inspired cover versions from many other artists. They've performed together in the Netherlands, Italy, Switzerland, Canada and elsewhere, and have given guest appearances at festivals for both classical and popular music.

In Andermatt, Misko and Boldachev will be performing solo pieces for harp and guitar before coming together as a duet. Contrary to what the title of their concert might suggest — “A duel on 53 strings”, it naturally isn't (just) going to be some kind of tense showdown, but (also) a harmonious collaboration. Anything else would be unfair, since Alexander Boldachev has 47 strings on his harp, whereas Alexandr Misko as the guitarist has to make do with only six ...

ALEXANDER BOLDACHEV

Alexander Boldachev is a multifaceted artist, a committed humanitarian, and an innovative musician, revising the perception of the harp in the 21st century. He creates unique adventures in his concerts with his innovative approach. He has 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 Teatro Colón, as well as the Burning Man and the FIFA World Cup Opening. Aside from his busy performing schedule, Alexander is passionate about sharing his knowledge and training methods with aspiring musicians worldwide. His creativity also extends to organising projects such as the Harp Festival Zürich and World Harp Day, which celebrate the beauty and diversity of his instrument. alexanderboldachev.com

ALEXANDR MISKO

Alex Misko is a modern fingerstyle guitar prodigy who mesmerises audiences worldwide and represents a remarkable new generation in his craft. From viral videos to Carnegie Hall and collaborations with Hans Zimmer, his music bridges the old and new, captivating audiences online and at live shows. With seven albums, global tours and a one-of-a-kind self-invented instrument, he is hailed as a multi-genre guitar maestro. In 2016, his video cover of Michael Jackson's “Billie Jean” received more than 30,000,000 views on Facebook. Since then, Misko's YouTube channel has experienced exponential growth, now exceeding 1,000,000 subscribers. In October 2018, he was awarded the prestigious “Guitarist of the Year” title by the renowned UK magazine *MusicRadar* in London. Over the years, Misko has released seven albums and performed extensively across the globe, from America to Japan, playing concerts as well as giving workshops and lectures. With a clearly recognisable style that blends cutting-edge technical innovation with accessible musicality, Alexandr Misko's compositions resonate with listeners across cultures. His music transcends cultural barriers and speaks a universal language wherever it is heard. alexandrmisko.com

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.

—

SUBSCRIPTION: WHOLE SEASON You can attend all 17 concerts in the season (excluding the Family Concert) at a preferential price, and won't miss any of the many programme highpoints in the Andermatt Concert Hall.

17 CONCERTS
CHF 1815 / 1460 / 1155 / 840

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

MINIMUM 5 CONCERTS,
10% DISCOUNT

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

5 CONCERTS
CHF 545 / 440 / 355 / 260

- FRI, 25 SEPT 2026 The Ayoub Sisters
- SUN, 27 DEC 2026 Infinite Brass
- SAT, 15 MAY 2027 Monteverdi Choir
- SUN, 16 MAY 2027 Philharmonix
- SUN, 11 JULY 2027 A Duel on 53 Strings

"SWISS" SUBSCRIPTION 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.

9 CONCERTS
CHF 1035 / 830 / 665 / 480

- SAT, 26 SEPT 2026 Season Opening with the Swiss Orchestra
- FRI, 23 OCT 2026 The Bash Part I — "Ufbruch"
- SAT, 24 OCT 2026 The Bash Part II — "Heicho"
- SUN, 29 NOV 2026 Swiss Romance
- FRI, 1 JAN 2027 Brilliant Fantasy
- SUN, 14 FEB 2027 Love is in the Air
- SAT, 5 JUNE 2027 Homeland! Fazıl Say
- SUN, 6 JUNE 2027 Of Strings and Alps
- SAT, 10 JULY 2027 Festival of Music

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

4 CONCERTS
CHF 320 / 270 / 200 / 150

- MON, 28 DEC 2026 Lucerne Piano Trio
- SAT, 13 FEB 2027 Mathias Landtwing Quartett
- SAT, 17 APRIL 2027 To Athena
- SAT, 10 JULY 2027 Festival of Music

We ensure the good tone!



Tellsgasse 16
6460 Altdorf
www.musikhaus-gisler.ch

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 breathtaking 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 furnishings. 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



TAKING ANDERMATT OUT INTO THE WORLD:
THE ORCHESTRA IN RESIDENCE
OF THE ANDERMATT CONCERT HALL

SWISSORCHESTRA.CH

S
SWISS ORCHESTRA

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.

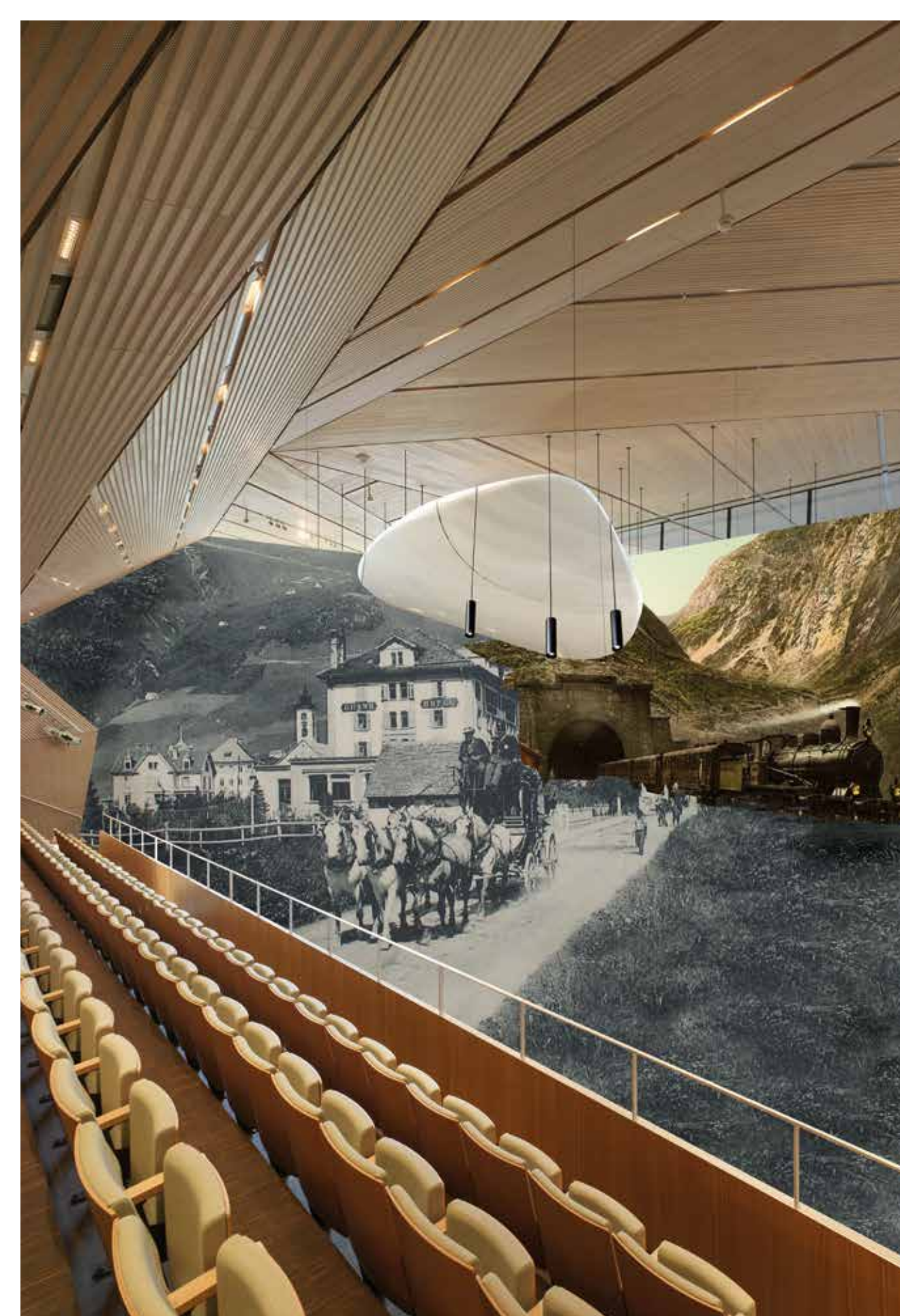
If you attend one of our concerts that begin at 7.30 pm, you can use our free shuttle service to get to the Göschenen Station afterwards. Please note: The number of seats is limited and registration by mail is required: info@andermttmusic.ch.

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
Andermatt Reuss Car Park
Bielstrasse 12
6490 Andermatt



membership

BECOME A PART OF ANDERMATT MUSIC

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

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



LIFETIME MEMBER

CHF 25,000 (ONCE-OFF PAYMENT)

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

GOLD MEMBER

CHF 5,000 PER SEASON

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

SILVER MEMBER

CHF 2,000 PER SEASON

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

BRONZE MEMBER

CHF 800 PER SEASON

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

YOUNG MEMBER

(UP TO 30 YEARS)
CHF 150 PER SEASON

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

thanks

EDITION NOTICE

© **ANDERMATT MUSIC**. Artistic directorship: Lena-Lisa Wüstendörfer. Head of dramaturgy and production: Andreas Baumgartner. Texts: Andreas Baumgartner, Julia Beier (P 40, 55, 63). Translation: Chris Walton. Concept, design and collages: Sonja Studer. Printed by: Gisler 1843 AG
You can find our GTC on our website andermttmusic.ch

PHOTO CREDITS. COVER GERMAN: Thomas Hampson © Chris Singer; Lena-Lisa Wüstendörfer © Dominic Büttner; Olga Scheps © Uwe Arens; Fazil Say © Marco Borggreve; Saskia Giorgini © Maria Frodl; Jana Ozolina © zVg; Mathias Landtwing © Zoran Cvetkovic; Schmetterlinge © iStock; Wolken © iStock. **COVER ENGLISH:** Marc Sway © Jonathan Heyer; Lisa Stoll © Brig Jodlerfest, zVg; Yuki Hirano © Ayane Shindo; Bernhard Russi © Sven Thomann/freshfocus; Swiss Orchestra © Dominic Büttner; Lena-Lisa Wüstendörfer © Dominic Büttner; Sherniyaz Mussakhan © zVg; Claude Stucki © Felix Frei; Dent du Géant und Glacier du Géant, Blick nach Südwesten, 1908–1910 © Unknown, ETH Library, Zurich. **PREFIX:** Teufelsbrücke, Blick nach Südwesten, 1887 © Unknown, ETH Library, Zurich; Swiss Orchestra © Dominic Büttner; Passstrasse (Bildausschnitt) © iStock. **02:** Samih Sawiris © zVg; Lena-Lisa Wüstendörfer © Dominic Büttner; Konzerthalle © Roland Halbe; Passstrasse (Bildausschnitt) © iStock. **04:** Konzerthalle © Roland Halbe; Andermatt gegen das Urnerloch, 1902–1904 © Unknown, ETH Library, Zurich. **06:** Konzerthalle © Roland Halbe; Galenstock, ca. 1930 © Unknown, ETH Library, Zurich. **08:** To Athena © Vera Joder; Altdorf, Dorfplatz mit Telldenkmal, 1920–1930 © Unknown, ETH Library, Zurich. **10/11:** Swiss Orchestra © Dominic Büttner; Andermatt gegen das Urnerloch, 1902–1904 © Unknown, ETH Library, Zurich. **14:** Jana Ozolina © zVg; Sherniyaz Mussakhan © zVg; Konzerthalle © Roland Halbe; Wolken © iStock. **20:** Fazil Say © Marco Borggreve; Akkustikelement Konzerthalle © Roland Halbe; Flüelen, ca. 1910 © Unknown, ETH Library, Zurich. **22:** The Ayoub Sisters © Abdelrahman Gabr; Sphinx, ca. 1890 © Jean Pascal Sébah, ETH-Bibliothek Zurich; Kakteen © Wikimedia Commons; Soldaten im Gebirge (Splügen, Gotthard, Andermatt), 1914–1918 © Unknown, ETH Library, Zurich. **24:** Saskia Giorgini © Maria Frodl; Swiss Orchestra © Dominic Büttner; Ludwig van Beethoven bei der Komposition der Pastorale (Lithographie), 1834 © Franz Hegi, Zürcher Almanach der Musikgesellschaft. **28:** Marc Sway © Jonathan Heyer; Sherniyaz Mussakhan © zVg; Alexander Boldachev © Daniil Rabovsky; Claude Stucki © Felix Frei; Roberto Hacıaturyan © Peter Rauch; Akkustikelement Konzerthalle © Roland Halbe; Himmel © iStock. **30:** Marc Sway © Jonathan Heyer; Lena-Lisa Wüstendörfer © Dominic Büttner; Swiss Orchestra © Dominic Büttner; Teufelsbrücke, Blick nach Südwesten, 1887 © Unknown, ETH Library, Zurich. **33:** Thomas Hampson © Chris Singer; George Templeton Strong (Familienalbum), 1900–1912 © Michele Franciosa/commons.wikimedia.org; Franz Schubert (Ölgemälde nach Aquarellvorlage), 1875 © Wilhelm August Rieder/commons.wikimedia.org; Gustav Mahler, 1913 © Richard Specht/commons.wikimedia.org; Wolken © iStock. **36:** Ensemble Classique © Gregor Hohenberg; Douglas DC-4-1009 «Genève» am Boden in Zurich-Kloten, ca. 1950 © Unknown, ETH Library, Zurich; Akkustikelement Konzerthalle © Roland Halbe. **39:** Lucerne Piano Trio © Fabrice Umiglia; Gotthard-Pass, 1933–1940 © Unknown, ETH Library, Zurich. **42:** Valentine Michaud © Fred Merz; Lena-Lisa Wüstendörfer © Dominic Büttner; Schmetterlinge © iStock; Gotthard-Hospitz, 1905–1915 © Unknown, ETH Library, Zurich. **46:** Mathias Landtwing (gross) © Marco Borggreve; Mathias Landtwing, Florian Mächler, Patrick Sommer, Christian Zünd © Zoran Cvetkovic; Ausbildungskurs für Tourenleiter in St. Moritz und Engstingeralp, 1961 © Comet Photo AG (Zurich), ETH-Bibliothek Zurich. **48:** Olga Scheps © Uwe Arens; Lena-Lisa Wüstendörfer © Dominic Büttner; Gemälde «Roses», 1890 © Vincent van Gogh; Pfingstrosen © pxhere.com. **51:** Bernhard Russi © Sven Thomann/freshfocus; Ausschnitt aus «Z' Gheimis vu dä Urschner Bärä» © Janine Zopp und Jenny Russi; Wald © iStock. **54:** To Athena © Vera Joder; Schwäne (Anlegestelle der Fähre Mehlem-Königswinter), ca. 1975 © Heinz Baumann, ETH-Bibliothek Zurich. **56:** Monteverdi Choir © Paul Marc Mitchell; Musizierende Gesellschaft (am Cembalo sitzend Johann Adam Reincken, links daneben vermutlich Dietrich Buxtehude an der Viola da gamba), 1674 © Johannes Voorhout/commons.wikimedia.org; Handschrift ab Titelblatt von «Membra Jesu Nostrī» (BuxWV 75) © Dieterich Buxtehude/commons.wikimedia.org; Ring © iStock. **60:** Philharmonix © Julia Wesely; Andermatt, altes Bahnhofgebäude, undatiert © SBB Historic/commons.wikimedia.org; Trasse der Schöllenenbahn bei der Teufelsbrücke, 2001 © Hans-Peter Bärtschi, ETH-Bibliothek Zurich. **62:** Fazil Say © Marco Borggreve; Lena-Lisa Wüstendörfer © Dominic Büttner; Dent du Géant und Glacier du Géant, Blick nach Südwesten, 1908–1910 © Unknown, ETH Library, Zurich. **66:** (von links) Sherniyaz Mussakhan © zVg; Sarah Weilenmann © Julia Wesely; Matthias Bruns © zVg; (gross) Jana Ozolina © zVg; Gunta Abele © Daniele Caminiti; Ladislav Cristian Andris © zVg; Emanuele Zanforlin © zVg; Sylvia Zucker © Györgyi Kovács/OAK Wedding; Felix Mendelssohn Bartholdy (Gemälde), 1846 © Eduard Magnus. **68:** Lisa Stoll © Brig Jodlerfest, zVg; Yuki Hirano © Ayane Shindo; Bergsteiger mit Schweizer Fahne (gespiegelt), 1920–1930 © Ganz & Co. (Zurich), ETH-Bibliothek Zurich. Alpenrose, kolorierte Lithografie, 1881 © German School/meisterdrucke.com. **71:** Alexander Boldachev © Daniil Rabovsky; Alexandr Misko © Luke's Media Corner; Telskapelle, 1893 © Unknown, ETH Library, Zurich. **78:** Konzerthalle Andermatt © Roland Halbe; Furkapost, 1918 © Franz Beeler, ETH-Bibliothek Zurich. **80:** Jeanine De Bique © Marco Borggreve; Sebastian Bohren © Marco Borggreve; Nadia Räss © Amanda Nikolic; Sherniyaz Mussakhan © zVg; Oliver Schnyder © Marco Borggreve; Igor Levit © Peter Rigaud; Emmanuel Pahud © Josef Fischmaller; Helen Meier © Manuel Schütz; Konzerthalle © Roland Halbe; Opernhaus Zurich © zVg. **84:** Val Tremola, 1930–1940 © Unknown, ETH Library, Zurich.

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

SILVER MEMBER Kurt A. Zurfluh

YOUNG MEMBER Anna Marisol Langenberg, Nora Natividad Langenberg

PARTNERS

OFFICIAL ORGANIZING PARTNERS



CO-PARTNER



HOSPITALITY PARTNER



OFFICIAL MEDIA PARTNER



OFFICIAL SUPPLIER



MOBILITY PARTNER



CO-OPERATION PARTNER



