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27 dec
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DEAR FRIENDS

First and foremost I wish to express my gratitude to our magnificent and generous patrons Mrs Aline Foriel-Destezet, Mr Philippe Foriel-Destezet, Mr Paul Fichot, HH Prince Mubarak Al-Sabbah, Mrs Federica & Mr Patrice Feron, Mrs Sana Sabbagh and Mr Antoine Turzi together with a generous benefactor who prefers not to be named here. The Festival would never have been able to attract such fine artists without our patrons' unfailing commitment. Most especially, I would like to thank Mr Philippe Gudin de La Sablonnière for his precious, and loyal, support for the festival by hosting the young artists.

I also wish to warmly thank those wonderful Amis du Festival who together made it possible to present the concerts of 30 December: Mrs Inès Bodmer & Baron Xavier del Marmol, Mrs Birgit Gerlach, Count & Countess Alexandre von der Pahlen, Count & Countess Alain de Saint Côme Mr & Mrs Pierre Tari and of the 3 January recital of the incredible 12 year-old pianist Alexandra Dovgan: Mrs Armelle Gauffenic, Mr & Mrs Dogaev & Mr Theo Grand. I would also like to acknowledge the generous sponsorship of Les Amis de l'Hôpital de Château d'Oex for the concert on New Year's Eve and Mr Andre Reichenbach and Mr Louis Martin for our traditional New Year's Day concert in Rougemont.

The support of the Commune de Rougemont and Gstaad Tourism indicates the importance of our presence during this festive time of the year, as well as the great honour done to our festival by the city of Bonn by including us in the Beethoven 2020 and Beethoven Pastoral Project world celebrations. The Gstaad New Year Music Festival will be the first to celebrate the events in Switzerland.

We could not exist without les Amis du Festival and their Chairman Mr Jean-Sébastien Robine. Jean-Sébastien has helped in so many different ways over the past years that I am greatly indebted to him.

It is a great honour for me to receive the support of HRH Princess Marie-Gabrielle de Savoie - a passionate patron of the arts, and a dear friend.

Our Festival needs to be different in order to retain the interest of our audience. Thanks to our faithful contributors and partners we are able to present a variety of genres and introduce young, upcoming artists. All our performers understand the special quality of our festival and they are happy to share in its warmth and familial atmosphere.

Among the artists joining us for our 14th edition are exceptional opera singers - Lisette Oropesa, the new star of opera who will be heard on every major stage; bass-baritone Edwin Crossley Mercer and rising star Alexandros Stavrakakis are sure to win everyone's heart. We renew our collaboration with the Concerts du Château de Versailles and faithful friend of the festival Béatrice Villiger returns to St Josef Kirche on the Gstaad Promenade for the traditional New Year's Eve concert.

To celebrate Beethoven, we start with transcriptions of his work courtesy of Joachim Horsley, the US composer and arranger, whose Beethoven in Havana has attracted millions of views on YouTube. He will be joined on stage with the sensational violinist Charlie Siem. Direct from Austria the celebration continues with Beethoven's music played on a fortepiano and Viennese Jodel which he would have heard in the city in his own time. Then on New Year's Day, Beethoven's 5th piano concert and his 5th symphony in transcription for quintet. The festival ends on Monday 6 January 2020 with the Soloists of the Menuhin Academy performing Beethoven's Eroica symphony - a transcription written especially for them.

Drawing Bruegel's art to the music he would have heard in the 16th century, we have a special evening at the Park Gstaad.

So many wonderful moments to look forward to, thanks to your generous support, my dear friends.

I would like to express my heartfelt gratitude to those who faithfully over the years have helped the festival: Jane Mcintosh, Mrs Michele Mandallaz, Mr Urs Wirthmueller, Mr Philippe Gudin de la Sablonnière, Mr David Bennett, Mr Bernard Piguët, Mayor André Reichenbach of Rougemont, Mrs Michele and Mr Bernard Nussbaumer, Mr Louis Martin, Mr Jan Grevstad, Mr Philippe Biland, Mr Jean-Claude Leclerc, Dr & Mrs Francis Weber, Mrs Michèle Larivière, Mr Nelson Monfort, Mr Eric Sez, Mr Menelik Plomjoux, Mrs Illyria Pfyffer and Ms Odeta Hoxha.

Thank you! Happy holidays and a prosperous new year,

Caroline Murat Artistic Director


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DEAR & LOYAL FRIENDS,



I am thrilled to be with you for the 14th edition of the Gstaad New Year Music Festival.

Your commitment to the Festival is vital and your support to music and art is essential.

My very best wishes for the coming year, I look forward seeing you all at the wonderful events that await us!

Marie Gabrielle de Savoie
Honorary Chairman of Club des Amis



My heartfelt thanks go to H.R.H. Princess Marie Gabrielle de Savoie, honorary chairman of Club des Amis, and to all of you who enable the Gstaad New Year Music Festival to prosper. I am thrilled to be part of this great adventure with Princess Caroline Murat, the artists surrounding her and her hardworking team. This year we celebrate the 14th edition of the Festival in a spirit of joy and open-mindedness, with musicians from all over the world. We need their art more than ever and I wish to express my gratitude for your unfailing support.

Enjoy the Music, enjoy the Season,
All my best,

Jean-Sébastien Robine
Chairman of Club des Amis

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Gstaad New Year Music Festival

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FRIDAY 27 DECEMBER 2019 - 7 P.M.

Eglise de Rougemont

Beethoven in Havana !

Joachim Horsley Ensemble

Joachim Horsley, piano

Charlie Siem, violin

Beethoven, Bach, Mozart, Smetana,

Rimsky Korsakov in a Cuban Rumba style

27.12



6.30 P.M. **SATURDAY 28 DECEMBER 2019**
St.Niklauskapelle, Gstaad Promenade

The Beethoven Circle, a Viennese soirée:

Fransizka Raaflaub, soprano

welcomes you with traditional Jodel

Agnes Palmisano, soprano Dudeln

Paul Gulda, fortepiano (1815)

Beethoven, Schubert, Mozart, Friedrich Gulda, Viennese songs.

28.12



SUNDAY 29 DECEMBER 2019 - 7 P.M.

Park Gstaad - Wispilenstrasse 29

Bruegel's art in music

Conference 7 p.m. .

Georges F. De Jonckheere, art historian

Concert 7.45 p.m.

Lieselot De Wilde, soprano,

Sofie Vanden Eynde, lute

Attaignant, de Sermisy,

Adraenssen, Willaert.

29.12



MONDAY 30 DECEMBER 2019 - 7 P.M.

Eglise de Rougemont

Versailles in Rougemont

Marguerite Louise Ensemble:

Cécile Achille, Virginie Thomas, sopranos

Gaétan Jarry, grand orgue

Clérambault, Couperin, Guilain, Balbastre,

Daquin, Rameau, Campra, Marchand.

30.12



7.30 P.M. **TUESDAY 31 DECEMBER 2019**
St Josefkirche, Gstaad Promenade

Pergolesi: Stabat Mater

Corinne Page, soprano,

Béatrice Villiger, alto

Luc Baghdassarian, conductor

Soloists from the Orchestre

des Variations Symphoniques

31.12



WEDNESDAY 1 JANUARY 2020 - 7 P.M.

New Year's Day Traditional Concert

First concert of the Beethoven 2020 celebrations in Switzerland

Szymon Nehring, piano
Stefan Plewniak, violin & direction,
Ensemble Il Giardino d'Amore
Beethoven: 'Emperor' Piano Concerto No. 5,
Fifth Symphony

THURSDAY 2 JANUARY 2020 - 7 P.M.

Eglise de Rougemont

Star of Opera

Lisette Oropesa, soprano
Natalia Morozova, piano
Händel, Schubert, Rossini, Debussy,
Richard Strauss, Massenet, Schumann.

FRIDAY 3 JANUARY 2020 - 7 P.M.

St Niklaus Kapelle, Gstaad Promenade

Star of the Next Generation

Introduction by Michèle Larivière (in French)
Alexandra Dovgan, piano
Beethoven, Chopin, Bach / Rachmaninov,
Mendelssohn / Rachmaninov.

SATURDAY 4 JANUARY 2020 - 7 P.M.

Eglise de Rougemont

Inva Mula presents: **Rising Star**

Alexandros Stavrakakis, bass,
Dimitris Vezyroglou, piano
Introduction by Michèle Larivière (in French)
Mozart, Schumann, Schubert, Lully, Gounod, Ibert, Rachmaninov,
Tchaikovsky, Mussorgsky, Bellini, Rossini, Donizetti.

SUNDAY 5 JANUARY 2020 - 7 P.M.

Gstaad Yacht Club

An Evening with Beethoven

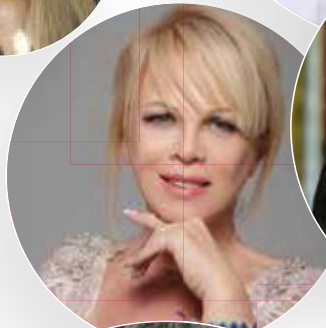
Conference 7 p.m.
Beethoven facing the political issues of his time
Philippe Agid (in English)
Concert 7.45 p.m.
Edwin Crossley Mercer, bass-baritone
Yoan Héreau, piano
Beethoven

MONDAY 6 JANUARY 2020 - 7 P.M.

Lauenenkirche

Beethoven's Eroica

Introduction by Christine Mondon (in German).
Soloists of the Menuhin Academy
Concertmaster and direction: Oleg Kaskiv
Bach: Concerto for Two Violins
Beethoven: Symphony No. 3 Eroica



01.01

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27.12

FRIDAY

This concert has been made possible thanks to the extreme generosity, marvelous vision and wonderful support of Mrs Aline Foriel-Destezet, the great patron of music.

Beethoven in Havana



7 p.m.

Eglise de Rougemont

Joachim Horsley Ensemble

Joachim Horsley, piano

Charlie Siem, violin

Damian Nueva Cortes, bass

Natascha Rogers, percussion

Cyrille Maillard, timpani

Joachim Horsley has a passion for mixing disparate styles of music, sometimes converting the body of the whole piano into a percussion ensemble. His Beethoven In Havana, a performance of the 2nd Movement of Beethoven's 7th Symphony in a Cuban Rumba style, was viewed over ten million times online in the first six months of its release.

Charlie Siem

Joachim Horsley

Bach: Prelude No 1
 New World Rumba
 Impromptuno
 Amadeus Guanguanco
 Bach Chaconne from Partita No. 2 BWV 1004 (Siem)
 Lacrimonson
 Rumbacabre
 Island Emperor
 Mahler's Resurrection Rumba
 Scheherazade in Cape Verde (Horsley, Siem)
 Beethoven in Havana



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SATURDAY

The Gstaad New Year Music Festival would like to recognize and thank Mrs Sana Sabbagh for her generous support which has made this concert possible.

The Beethoven Circle, a Viennese soirée

Fransizka Raaflaub,



6.30 p.m.

**St. Niklauskapelle,
Gstaad Promenade**

*Fransizka Raaflaub, soprano
welcomes you with traditional Jodel*

*Agnes Palmisano, Soprano, Dudeln
Paul Gulda, fortepiano (1815)*

Mozart: Rondo for Fortepiano in D major, K.485

German Songs:

Die Verschweigung KV 518 (Words: Christian Felix Weisse)

Der Zauberer KV 472 (Christian Felix Weisse)

Das Veilchen KV 476 (Johann Wolfgang von Goethe)

Abendempfindung an Laura KV 523 (unknown)

Schubert: Nacht und Träume Op.43 No.2 (Matthäus von Collin)

Friedrich Gulda: Selige Sehnsucht (Goethe)

Beethoven: Moonlight Sonata - Piano Sonata No. 14,

Quasi una fantasia, Op. 27, No. 2

Adagio sostenuto, Allegretto, Presto agitato

Schubert: Die junge Nonne (Words: Jacob Nicolaus Craigher de Jachelutta)

Beethoven: Alpine Songs

Gulda/Palmisano: Viennese traditional Songs and Dudeln (Viennese Yodeling)

After beginning with the Rondo KV 485, we move on with Mozart, sung in order to enchant, and then, after Abendempfindung we continue from evening to night with Schubert's Nacht und Träume. The poetry of Goethe follows, equally describing the nocturnal thoughts and feelings of an artist. Then moonlight.

Opening Gala dinner, Park Gstaad - 8.30 p.m.



Paul Gulda, Fortepiano



Agnes Palmisano,
Sängerin, Dudeln

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Jan Brueghel the Elder (1568-1625), circa 1602, oil on copper, 17,3x24,5 cm. Sold: CHF 425,000
Patek Philippe. Rare skeleton pocket watch. Ref. 894. Sold: CHF 40'000



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29.12

SUNDAY

Bruegel's art in music

7 p.m.

**Park Gstaad
Wispilenstrasse 29**

*Conference 7 p.m. -
Georges F. De Jonckheere, art historian*

*Concert 7.45 p.m. -
Lieselot De Wilde, soprano,
Sofie Vanden Eynde, lute*

*Pierre Attaignant, Claudin de Sermisy,
Jacobus Clemens non Papa, Symon Cock,
Emanuel Adriaenssen, Adriaen Willaert,
Philippe Verdelotto, Orlando di Lasso,
Giovanni Maria da Crema, Giulio Abbondante.*

Pieter Bruegel the Elder (1525/1530 -1569) was the most accomplished landscape artist of Dutch and Flemish Renaissance painting. A painter and printmaker from Brabant, he spent most of his life in Flanders. He began his work in Mechelen (Malines) and, after three years in Italy - where he visited Naples, Messina, Rome and Venice - he was based in Antwerp. After his marriage, he moved to Brussels where he lived until he died.

With this eclectic programme, soprano Lieselot De Wilde and lute player Sofie Vanden Eynde invite you to discover the instrumental and vocal music which resonated throughout all the towns which Bruegel would have known.

From Italy, you will hear music for lute written by Giulio Abondante and Giovanni Maria da Crema, madrigals by Philippe Verdelot and Neapolitan songs by Adrian Willaert. You will enjoy dance and love songs as well as drinking songs from Antwerp's liedboek and songs by Tielman Susato. Music published by printer Pierre Phalèse is also full of beautiful Dutch tunes. Typically Flemish metrical rhyming psalms propose a religious equivalent.

The Gstaad New Year Music Festival would like to recognize and thank Mr Bernard Piguet - Piguet Hôtel des Ventes Genève - for his loyal and generous support.



Georges F.
De Jonckheere



Lieselot De Wilde



Sofie Vanden Eynde

French songs, widespread throughout sixteenth century Europe, will not be omitted; the musicians searched through the collections of Pierre Attaignant to offer you several, successful Renaissance works.

The music of Bruegel's time will reveal itself just as rich in colour and expression as the unparalleled and appetizing feasts revealed in Bruegel's paintings.

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Mozart • Marc Minkowski

30.12

MONDAY

Versailles In Rougemont

Dans l'attente du plaisir de vous rencontrer prochainement à Rougemont, je remercie mon très cher ami Jean-Robert Cain de venir vous exposer le projet fou et ambitieux d'orgue à structure variable, imaginé par Jean Guillou, qui nous a malheureusement quittés en début d'année. Un orgue itinérant, pouvant être joué dans tous les grands festivals d'Europe, dans les grands lieux sacrés, en plein air (son concepteur aurait voulu l'entendre dans les arènes de Vérone...). Et un instrument qui, en l'absence d'orgue à Notre-Dame, pourrait assurer les services religieux dans une cathédrale partiellement réouverte au culte dans quelques années. Que de projets en perspective! Mais avant cela, je vous souhaite une excellente soirée en compagnie de mon ancien élève Gaétan Jarry qui, j'en suis sûr, saura grâce à son talent vous faire passer un moment de grâce et d'émotion partagée.

Olivier Latry


The Gstaad New Year Music Festival would like to recognize and thank:
Mrs Inès Bodmer & Baron Xavier del Marmol
Mrs Birgit Gerlach
Count & Countess Alexandre von der Pahlen
Count & Countess Alain de Saint Côme
Mr & Mrs Pierre Tari
for their generous contribution to this concert and their loyal support.



Cécile Achille



Virginie Thomas



Gaétan Jarry

7 p.m.

Eglise de Rougemont

Chapelle Royale and Opera Royal
of Versailles Artists in Residence.

Marguerite Louise Ensemble:

Cécile Achille, Virginie Thomas, sopranos
Gaétan Jarry, grand orgue

Louis-Nicolas Clérambault: Suite du deuxième ton (Plein jeu, duo, trio, basse de cromorne, Récit de Nazard, Dialogue sur les Grands Jeux) organ solo

François Couperin: Magnificat

Jean-Adam Guilain: Tierce en taille, (extraite de la Suite du deuxième ton), organ solo

Claude Balbastre: A la venue de Noël (organ solo), Or nous dites Marie

Louis-Claude Daquin: Quand le Sauveur Jésus Christ

Jean-Philippe Rameau: Les Boréades, Contredanse en Rondeau et contredanse très vive, organ solo

André Campra: Tota pulchra es

Louis Marchand: Grand Dialogue en ut, organ solo

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TUESDAY

The festival wishes to acknowledge and thank Les Amis de l'Hôpital de Château d'Oex for their generous support for the musicians.

Traditional New Year's Eve Concert

7.30 p.m.

St. Josef kirche, Gstaad

Corinne Page, soprano, Beatrice Villiger, alto

Luc Baghdassarian, conductor

Soloists from the Orchestre des Variations Symphoniques



GIOVANNI BATTISTA PERGOLESI: STABAT MATER

Composed in the final weeks of Pergolesi's life in 1736, it is a musical setting of the Stabat Mater sequence in 12 movements. Composed for a Neapolitan confraternity, he wrote it during his final illness in a Franciscan monastery and finished it just before he died aged about 26 years. Although the Stabat Mater is a mournful death hymn, meditating on the suffering of Mary during the crucifixion, the fourth movement is light, and completely set in major key. Jean-Jacques Rousseau described the opening movement as «the most perfect and touching duet to come from the pen of any composer.»

The festival is pleased to offer the receipts for this concert to the musicians


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L'hôpital du Pays d'Enhaut, à Château d'Oex, seul établissement de soins aigus dans la haute vallée de la Sarine, fournit les prestations suivantes : médecine générale, urgences et polyclinique, cardiologie, gastro-entérologie, chirurgie générale, traumatologie, orthopédie, radiologie, scanner et ultrasons, hémodialyse, chimiothérapie, laboratoire, physiothérapie et réadaptation.

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0101

WEDNESDAY

The Gstaad New Year Music Festival would like to recognize and thank:
 the Commune of Rougemont
 Mr Andre Reichenbach, Mayor of Rougemont
 Mr Louis Martin CF Immobilier Compagnie Foncière SA- Barnes Gstaad Valley, for their generous contributions to this concert.

New Year's Day Traditional Concert

BEETHOVEN

2020



Lukasz Madej



Gabriela Opacka



Magdalena Chmielowiec-Kozioł



Stefan Plewniak



Julia Kotarba



Wiktoria Chorobik



Szymon Nehring

7 p.m.

Eglise de Rougemont

Szymon Nehring, piano
Stefan Plewniak, violin and direction
Gabriela Opacka, violin
Wiktoria Chorobik, viola
Magdalena Chmielowiec-Kozioł, viola
Julia Kotarba, cello
Lukasz Madej, bass

Beethoven:

'Emperor' Piano Concerto No. 5 in E flat major Op. 73, transcripion for string quintet:
 I Allegro in E flat major - II Adagio un poco mosso in B major - III Rondo: Allegro in E flat major

Symphony No 5 in C minor, Op.67, arrangement for string quintet by Carl Friedrich Ebers:
 I Allegro con brio - II Andante con moto - III Scherzo: Allegro - IV Allegro

Beethoven's Fifth Symphony is considered to be one of the most important works in the history of music. Its beginning is world famous and it has been interpreted as the musical expression of eternal human destiny. First performed in Vienna's Theater an der Wien in 1808, it became popularly known as the «Schicksals-Sinfonie» (Fate Symphony), and the famous five bar theme its «Schicksals-Motiv.» What does this symphony inspire in us today? Christine Mondon

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(Deuxième partie)

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CECILIA BARTOLI

mezzo-soprano

ANDRÉS GABETTA

violon et direction

LES MUSICIENS DU PRINCE - MONACO

Soirée baroque

Vendredi 17 janvier 2020 à 20 heures

JORDI SAVALL

viole de gambe et direction

LE CONCERT DES NATIONS

François Couperin: Les Nations (1726)

Dimanche 16 février 2020 à 17h

MARTIN FRÖST

clarinette et direction

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CHARLES DUTOIT

direction

PIETRO DE MARIA

piano

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VARDUHI ABRAHAMYAN

mezzo-soprano

CECILIA BARTOLI

mezzo-soprano

GIANLUCA CAPUANO

direction

LES MUSICIENS DU PRINCE - MONACO

Soirée romantique:

Rossini, Berlioz, Gounod et Saint-Saëns

Mercredi 6 mai 2020 à 20 heures

ESTHER HOPPE

violon

CHRISTIAN POLTÉRA

violoncelle

RONALD BRAUTIGAM

piano

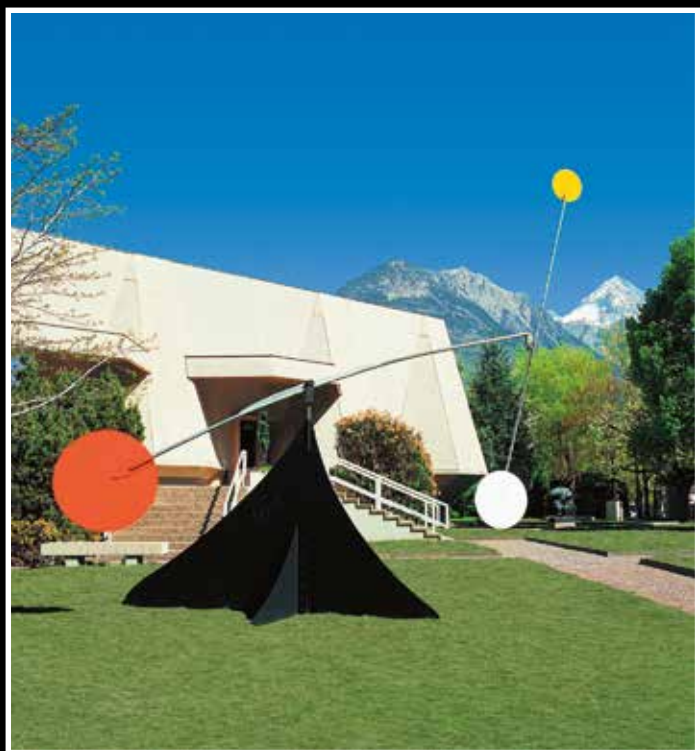
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Suisse

This concert has been made possible thanks to the extreme generosity, marvelous vision and wonderful support of Mrs Aline Foriel-Destezet, the great patron of music.

02.01 THURSDAY

Star of Opera

Lisette Oropesa



Natalia Morozova

7 p.m.

Eglise de Rougemont

Lisette Oropesa, soprano
Natalia Morozova, piano

Händel: V'adoro pupille (I adore you, eyes)
from Giulio Cesare

Schubert: Gretchen am Spinnrade
(Gretchen at the Spinning Wheel), Op. 2, D 118,
An die Musik, (To Music) D.547, Suleika, D.720,
Rastlose Liebe, (Restless Love) D.138.

Schumann: Lieder - Widmung - Schöne Wiege

Rossini: Come dolce all'alma mia (How sweet is
the sound of your voice to my soul) from Tancredi.

Interval

Luna Carné: De España vengo from El niño judío

Debussy: Romance, Beau soir, Noël des enfants qui n'ont
plus de maison.

Richard Strauss: Drei Lieder der Ophelia, Op.67:
I - Wie erkenn' ich mein Treulieb (How shall I know my true love?),
II - Guten Morgen, 's ist Sankt Valentinstag (Good morning,
it is St Valentine's day),
III - Sie trugen ihn auf der Bahre bloss (They bore him barefaced
on the bier, from Shakespeare's Hamlet).

Massenet: Gavotte, Air No.17, from Manon.



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03.01

FRIDAY

The Gstaad New Year Music Festival would like to recognize and thank:
Mrs Armelle Gauffenic
Mr & Mrs Dmitri Dogaev
Mr Theo Grand, Vos Voyages
for their generous contributions
to this concert.

Star of the Next Generation:

Alexandra Dovgan

7 p.m.

**St Niklaus Kapelle,
Gstaad Promenade**

Alexandra Dovgan, piano

Beethoven: Piano Sonata 'Pathétique'
No. 8 in C minor, Op. 13

Chopin: Fantaisie Impromptu, Op. 66;
Waltz in C-sharp minor, Op. 64, No. 2,
Waltz in D-flat major, Op. 64, No. 1 -
the Minute Waltz;
Mazurkas, Op. 68 - Vivace (C major) - Lento
(A minor) - Allegro ma non troppo (F major)
Andantino (F minor).

Interval

Bach / Rachmaninov: piano transcription of Violin Partita
No. 3 in E major - Prelude - Gavotte & Gigue

Rachmaninov: Six Romances, Op. 38 - Margaritki/Daisies,
arranged for piano solo

Mendelssohn / Rachmaninov: Scherzo from
A Midsummer Night's Dream, incidental music, Op. 61.

Rachmaninov: Prelude No. 4 in D major,
No. 10 in B minor,
No. 12 in G sharp minor, No. 5 in G Major, No. 7 in C minor,
No. 12 in G sharp minor, No. 5 in G Major, No. 7 in C minor,
Op. 23.

Introduction by Michèle Larivière (in French)

The great Russian pianist Grigory Sokolov said of the 12-year-old Alexandra Dovgan: «What one hears is a performance by a grown up individual and a Person. It is a special pleasure for me to commend the art of her remarkable music teacher, Mira Marchenko. Yet there are things that cannot be taught and learned. Alexandra Dovgan's talent is exceptionally harmonious. Her playing is honest and concentrated. I predict a great future for her.»



Michèle Larivière



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04.01

SATURDAY

The Gstaad New Year Music Festival would like to thank Mr Paul Fichot for his most generous and loyal contribution which has made this concert possible.

Inva Mula presents

Rising Star

Alexandros Stavrakakis



Alexandros Stavrakakis, bass



Inva Mula, soprano



7 p.m.
Eglise de Rougemont

Inva Mula, soprano
Alexandros Stavrakakis, bass
Dimitris Vezyroglou, piano



Dimitris Vezyroglou, pianist

Mozart: Deh vieni non tardar from Le Nozze di Figaro, Là ci darem la mano from Don Giovanni

Schumann: Du bist wie eine Blume, Ich Grolle nicht

Schubert: Erlkönig

Lully: Bois Epais from Amadis

Gounod: Vous qui faites l'endormie from Faust

Ibert: Chanson de la mort de Don Quichotte

Rachmaninov: Ne poi krasavitsa

Tchaikovsky: Prince Gremin Aria from Eugene Onegin

Mussorgsky: Mephistopheles' Song of the Flea

Bellini: Vi ravviso, o luoghi ameni from La Sonnambula

Rossini: La calunnia è un venticello from Il barbiere di Siviglia

Donizetti: Signorina in tanta fretta from Don Pasquale

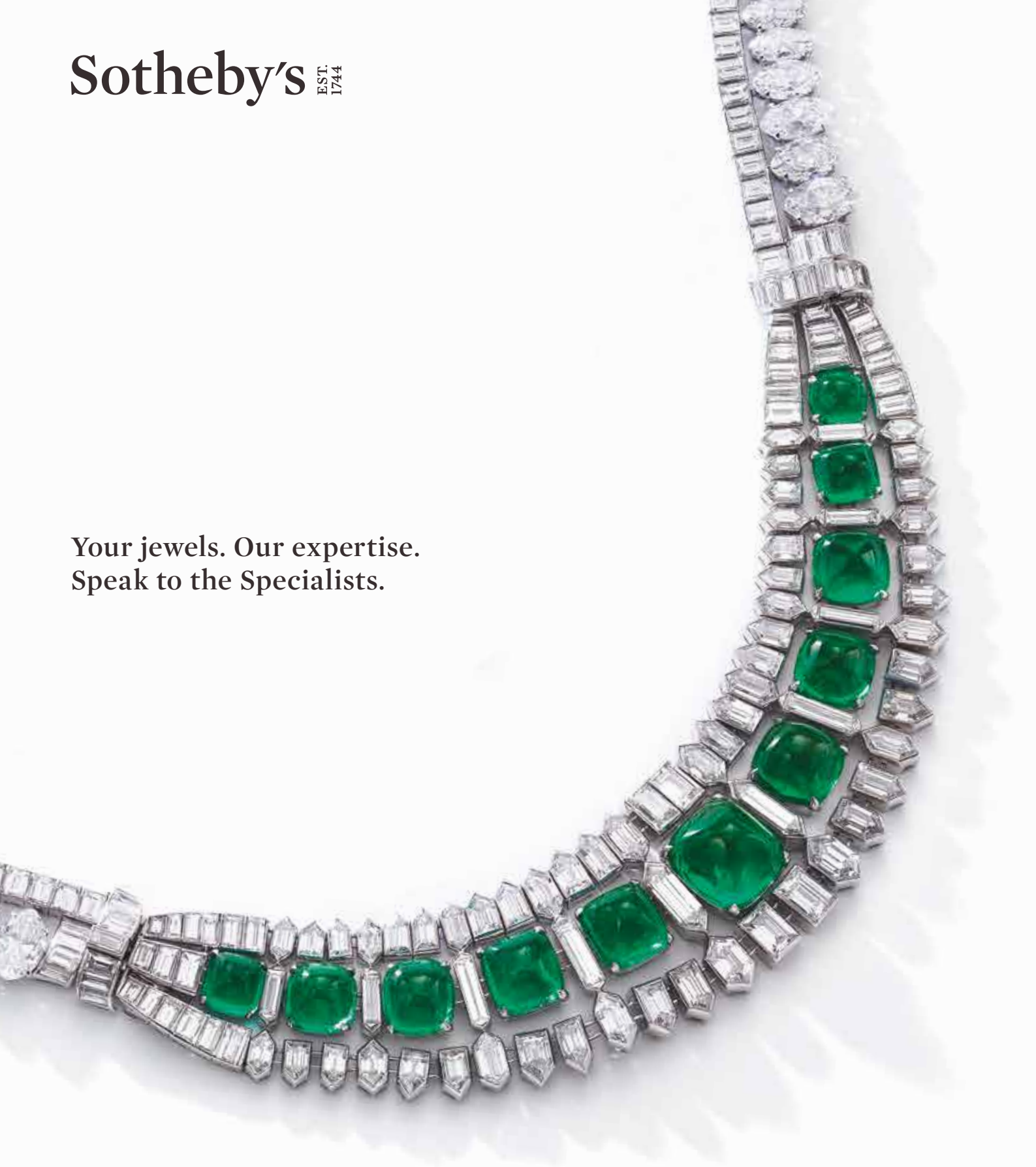
Introduction by Michèle Larivière (in French)



Michèle Larivière

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05.01

SUNDAY

The Gstaad New Year Music Festival would like to recognize and thank HH Prince Mubarak Al-Sabbah for his generous and constant contributions to the festival and Mr David Bennett, Sotheby's for his generous support for the evening.

An Evening with Beethoven

Edwin Crossley Mercer

Gstaad Yacht Club

Conference 7 p.m.
Philippe Agid (in English)
Beethoven facing the political issues of his time.



Yoan Héreau

Philippe Agid

A 30-minute presentation by French author and arts director Philippe Agid, with musical illustrations including: an excerpt from the Eroica Variations, the set of fifteen variations for solo piano composed by Beethoven in 1802; the theme of the groundbreaking 4th movement of the 9th Symphony with chorus and vocal soloists; an excerpt from the finale of Fidelio and an excerpt from Richard Strauss' Metamorphosen, his study for 23 solo strings.

Concert **7.45 p.m.**

Edwin Crossley Mercer, bass-baritone
Yoan Héreau, piano

Adelaide
An die ferne Geliebte
Die Ehre Gottes in der Natur (Goethe)
Kriegslied der Österreicher
Der Zufriedene
Hat man nicht auch Gold daneben, extrait de Fidelio, air de Rocco

Scottish songs : Oh sweet were the hours / Bonnie Laddie, highland Laddie / The shepherd's song

Elegie auf den Tod eines Pudels.

Aus Goethe's Faust : Es war einmal ein König.

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06.01 MONDAY

Beethoven's "Eroica"



The Gstaad New Year Music Festival warmly thanks les Amis du Festival and Mr & Mrs Patrice Féron for their generous contributions which have made this concert possible. We would like to dedicate this concert to Mr Philippe Foriel-Destezet for his faithful support since the beginning, to Mr Jean-Sebastien Robine for his tireless work for les Amis du Festival and thank Mrs Yolanda Navas Puig for her generous support.

7 p.m.

Lauenenkirche



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*Soloists of the Menuhin Academy,
resident orchestra of Le Rosey Concert Hall
Concertmaster and direction: Oleg Kaskiv*

Bach: Concerto for Two Violins in D minor, BWV 1043
I Vivace - *soloist: Juan Jose Pena Aguirre*
II Largo ma non tanto - *soloist: Luca Faulisi*
III Allegro - *soloist: Bogdan Luts*

Beethoven: Symphony No.3 Eroica
Op. 55 - especially transcribed for string ensemble
for the Menuhin Academy:
I Allegro con brio
II Marcia funebre. Adagio assai
III Scherzo. Allegro vivace - Trio
IV Finale. Allegro molto - Poco Andante - Prest

*Christine Mondon: pre-concert
presentation (in German)*



Christine Mondon

Juan Jose Pena Aguirre
(10 years old)

Free entrance for les Amis du Festival



Maestro Oleg Kaskiv
Soloists of the Menuhin Academy,

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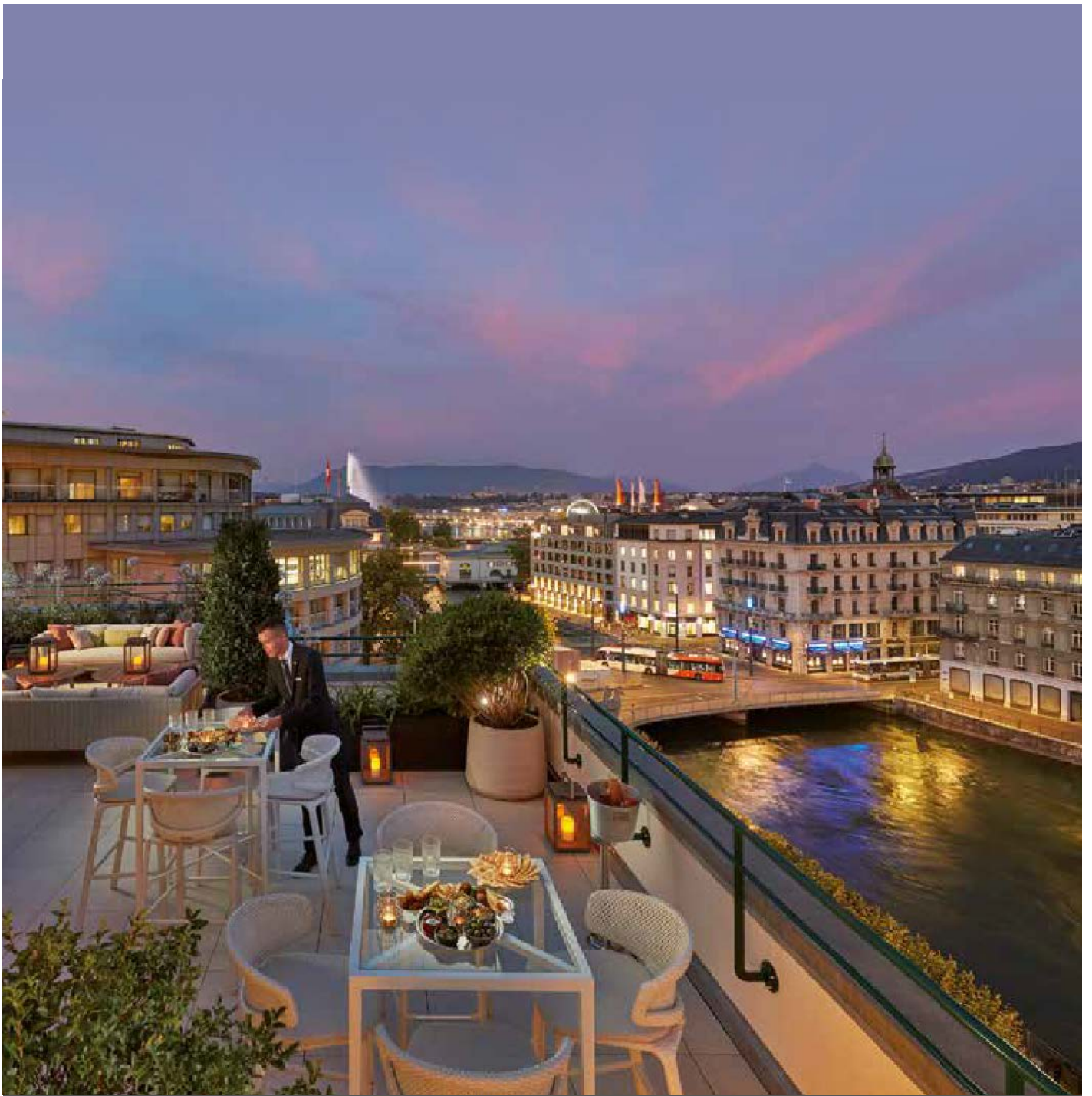


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BEETHOVEN'S 3RD SYMPHONY - A TURBULENT HISTORY, BY CHRISTINE MONDON

Started in Heiligenstadt in 1802, the 3rd Symphony was finished in Vienna in May 1804. Initially named Bonaparte as the French leader was still Premier Consul at the time and admired by Beethoven, the symphony was re-named the Eroica to commemorate the memory of a great man. The change was made as a result of Beethoven's sense of disappointment as he learned of the coronation in France of his hero. Then dedicated to Prince Lobkowitz, the symphony was performed privately in August 1804 and the first public performance was given at the Theater An der Wien in 1805 under the direction of Beethoven himself. The 3rd Symphony was a revolutionary work for the time, if only for its length and its monumental structure. It proclaimed the beginning of romanticism in music and marked a turning point in Beethoven's compositions.



CÉCILE ACHILLE

Cécile Achille studied at Notre-Dame de Paris and at the Conservatoire National Supérieur de Musique in Paris, and made her debut in 2011 at the Opéra Comique before joining the Academy. Upcoming roles include Françoise in Reynaldo Hahn's Ciboulette and Maguelonne in Pauline Viardot's Cendrillon. She has appeared in Werner Egk's Peer Gynt and Monteverdi's Vespers to the Virgin and is regularly invited to sing with ancient music ensembles. She sang Proserpine in Marc-Antoine Charpentier's La descente d'Orphée, in Jean-Philippe Rameau's Les Indes galantes and Naïs, and Charpentier's Actéon. Passionate about the works of Mozart, she has sung Papagena in the Magic Flute and Ilia in Idomeneo. In 2015, she founded the Marie Nodier Trio which focuses on romantic and contemporary repertoires. A prizewinner in the 2017 Marseille International Competition and at the Gabriela Benackova Competition in the Czech Republic, she made her first recording as La Paix in Charpentier's Les Arts Florissans as part of the Marguerite Louise Ensemble in 2018.



LUC BAGHDASSARIAN

Luc Baghdassarian studied mainly at the Geneva Conservatoire and graduated from Arpad Gerecz's conducting class and won a first prize for piano virtuosity in Maria Tipo's class as well as a first prize for chamber music. He went on to study in Vienna with Karl Oesterreicher and won the concours de jeunes chefs in Switzerland and in Romania. A student of Maestro Carlo Maria Giulini, who judged him the winner of conducting exercises, he went on to win first prizes at the Concours Internationaux de Direction d'Orchestre, Grenchen in 2002 and in Vienna in 2005. He has directed major orchestras in Romania, the Orchestre de la Suisse Romande, the Orchestre de Chambre de Lausanne, the National Philharmonic Orchestra of Armenia, the Orchestra of Roma & Lazio, the Symphony Orchestra of the Hermitage of St. Petersburg, Orchestre et le Choeur Amadeus de Paris, the State Choir of Iasi and I Vocalisti of Florence. He is the founder and director of the Orchestra of Symphonic Variations, the Symphonic Riviera Orchestra and the Villeneuve Chamber Orchestra.



PHILIPPE AGID

Born in Nice, Philippe Agid has spent his career as a public official and arts manager. From his studies in Paris he went on to work in the French government and for the Lafarge company before co-directing the Opéra national de Paris from 1995 to 2001. He then joined the Conseil de la Réunion nationale des musées de France and the Opéra national du Rhin (2002-2005). As an author, he has written extensively about opera and arts management. His international comparative study on The Management of Opera presented the issues facing opera houses and opera companies, comparing the American and European management styles. He contributed to Découvrir Wagner published in 2013, writing on the challenges involved in staging the German composer's operas. His contribution to Geschichte der Oper in Wien (History of Opera in Vienna, published in 2019) concerned the artistic and economic model of opera in the Austrian capital.



MAGDALENA CHMIELOWIEC-KOZIOL

Magdalena Chmielowiec-Kozioł graduated with honours from Cracow Music Academy before pursuing her studies at the Universität für Musik und darstellende Kunst in Graz and at the Universität für Musik und darstellende Kunst in Vienna in the chamber music class. She is currently studying for her PhD.

A laureate of many soloist competitions, she has also obtained artistic scholarships. In 2009 she co-founded the Antarka Quartet and played in Germany, Austria, Italy, Macedonia, Serbia, Slovenia, Iran and Denmark. She has developed an interest in early music as a member of the Cappella di Ospedale della Pietà and Il Giardino d'Amore. Her artistic output includes concerts and recordings with other ensembles including Sinfonietta Cracovia, the Beethoven Academy Orchestra, the Polish Art Philharmonic and Polish Soloist String Orchestra.



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WIKTORJA CHOROBIK

Wiktorja Chorobik graduated from the Academy of Music in Krakow in the viola class of Professor Janusz Pisarski before taking postgraduate studies at the Universität für Musik und darstellende Kunst in Graz, Austria and participating in a number of masterclasses, including those with Ariel Barnes, Reinhard Latzko, Maighread McCrann and the Carmina String Quartet. She has worked with the Sinfonietta Cracovia, AUKSO, the Polish Art Philharmonic and Beethoven Academy Orchestra. She was also a member of the Grazer Kammerorchester. She won a chamber music prize in Vadeblore in 2016, including a special prize for Mozart's Flute Quartet. Wiktorja has obtained scholarships from Soroptimist International Poland and from Zodiac Trio in the US. As a chamber musician she performs regularly, including with the Hensel String Quartet in France, Austria, Poland and Germany.



ALEXANDRA DOVGAN

Alexandra Dovgan was born in 2007 into a family of musicians and began her piano studies when she was four and a half. At the age of five, her talent emerged when she passed the extremely competitive selections to join the Academic Central Music School of Moscow State Conservatory, where she is currently studying under renowned teacher Mira Marchenko. Alexandra is a prize winner at five international competitions, among them Moscow International Vladimir Krainev Piano Competition, Astana Piano Passion International Competition, International Television Competition The Nutcracker. In May 2018, when she was not yet 11, Alexandra gained world fame winning the Grand Prix at the Second International Grand Piano Competition for Young Pianists in Moscow created by Denis Matsuev. The images of this concert have travelled the world on Medici.TV and on YouTube, moving musicians and piano lovers all around the globe. In December 2018 her performance with Denis Matsuev and Valery Gergiev opened the Mariinsky International Piano Festival while in January 2019 she made her first appearance at the Philharmonie in Berlin. Her debut in the Great Hall of the Concertgebouw in Amsterdam of last May, within the Meesterpianisten Serie of Marco Riaskoff, received a standing ovation and was highly acclaimed by the press. Spontaneous depth and consciousness along with a sound of incredible beauty and precision are the distinguishing characteristics of Alexandra's pianism. You will not find any element of show off or technical demonstration at her piano playing but an impressive concentration combined with purity of expression and a creative imagination. She possesses a charismatic presence on stage and a distinct personality. Away from the piano, Alexandra can be found skiing, playing the organ, learning ballet, math's and having fun with her 6-year-old little brother.

About the Artists



EDWIN CROSSLEY-MERCER

After studying the clarinet and church music in Versailles then Opera in the Hanns Eisler Hochschule in Berlin, Edwin Crossley Mercer made his opera debut as Mozart's Don Giovanni in Berlin 2006, reprising the eponymous role in 2013 in Dijon. He made his US debut in 2013 as Figaro at the LA Philharmonic with Gustavo Dudamel. He also appeared as Jupiter in Platée at the Lincoln Centre, Theater an der Wein, at the Opéra Comique and created the title role in Fenelon's biographical opera of Jean-Jacques Rousseau in Geneva in production by Robert Carsen. Leporello at the 2014 Glyndebourne Festival marked his UK debut. He has also performed at Moscow's Dom Musiki, Carnegie Hall, Aix-en-Provence, Opéra de Lille. Recent concerts include the Bayerischer Rundfunkorchester (Deutsches Requiem), the Orchestre National de France (Fauré Requiem), Paradies und die Peri (Radio France) and Haendel's Messiah in Vienna (Theater an der Wien). He appeared recently with the Berliner Philharmoniker in La Damnation de Faust in Baden-Baden, conducted by Simon Rattle and in Japan at the Saito Kinen Festival under the baton of Seiji Ozawa. He collaborates with pianists Michel Dalberto and Jason Paul Peterson in recitals throughout France and Switzerland. He shall appear at the benefit concert Aids Gala at the Deutsche Oper Berlin in November and the 1st December will be in Salzburg at Mozarteum Salzburg.



PAUL GULDA

Born 1961 in Vienna to pianist Friedrich Gulda and actress Paola Loew, Paul Gulda began his international career in 1982 appearing as a soloist and chamber musician with experiences in the fields of composition, improvisation and conducting. He works with actors and painters, jazz artists and folk musicians. He has played with the Vienna Philharmonic/ Zubin Mehta, Kurt Masur, Yehudi Menuhin and many others. His instrumental partners included Martha Argerich, Heinrich Schiff, Renaud Capuçon, The Hagen Quartet, Joe Zawinul and Makoto Ozone, the Austrian actors Michael Dang and Peter Matic, and author Michael Köhlmeier. His deep fascination with Johann Sebastian Bach led him to play harpsichord, clavichord and organ. He has published 30 CDs and teaches masterclasses in many countries as well as being a social activist in various fields.



YOAN HÉREAU

After completing courses at the Nantes, Boulogne-Billancourt and Lille conservatories, Yoan Héreau trained at the National Conservatory of Music and Dance of Paris in the classes of Direction of Voice, Vocal Accompaniment and Chamber Music before joining the Academy of the Opéra National de Paris as pianist conductor for three seasons. His various activities have led him to collaborate with conductors internationally including Ottavio Dantone, Philippe Jordan, Marc Minkowski, Daniel Harding, Philippe Herreweghe, Matthias Pintscher, Donato Renzetti and Giacomo Sagripanti. He has also conducted ballet orchestras himself. He has also participated in the creation of a number of new works and was the sponsor of seven melody creations around Paul Verlaine's poetry in March 2013. This season will see the release of two new recordings, including Schubert's *Winterreise* with bass-baritone Edwin Crossley-Mercer.



GAÉTAN JARRY

French conductor and organist Gaétan Jarry was born in 1986. He is the founder of the Marguerite Louise Ensemble. After prize-winning studies at Versailles and Saint-Maur-des-Fossés conservatories, Gaétan Jarry refined his musical training at the Conservatoire National de Musique in Paris where he received his degree as an organist-performer in 2010. Organist at the church of Sainte Jeanne d'Arc in Versailles, he became in 2016 co-chair of the Grandes Orgues Historiques of the Church of Saint Gervais in Paris. From 2010 to 2017, Gaétan Jarry was also director of the Maîtrise des Petits Chanteurs de Saint François de Versailles. His passion for voice and Baroque repertoires led him to create the Marguerite Louise Ensemble, choir and orchestra. As conductor and soloist, he has performed in France and internationally. He regularly collaborates with the Palace of Versailles, where he performs at the head of his Ensemble for sacred and chamber music and operas. Gaétan Jarry devotes a large part of his discography to French Baroque for the label Château de Versailles Spectacles.

About the Artists



JOACHIM HORSLEY

Joachim Horsley is a composer, pianist, and arranger. His VIA HAVANA videos, where he performs new arrangements blending great works of classical music with afro-caribbean rhythms, has been viewed millions of times online garnering him international attention. In 2018 he performed to full houses with the National Symphony Orchestra at the Kennedy Center and with his band at the Folie Bergere in Paris, France. His *Via Havana* EP is released on La Cafe. Recently he has composed the original score for the Disney animated series "Big City Greens," and the 2018 feature films "2307: Winter's Dream" and "Guys Reading Poems" (starring Patricia Velasquez). Other recent projects include arranging for Michael Bublé, John Legend's "All of Me" tour, and orchestrating Ben Folds' Piano Concerto. Working with composer Anton Sanko, Horsley orchestrated and conducted the score for the films «Ouija,» «The Possession,» and «Rabbit Hole» (starring Nicole Kidman and Aaron Eckhart), as well as the TV series «Great Migrations,» which aired on the National Geographic Channel and won a News and Documentary Emmy® for music and sound. He has created the scores for over 50 film and television projects. He has a passion for mixing disparate styles of music, sometimes converting the body of the whole piano into a percussion ensemble. His *Beethoven In Havana*, a performance of the 2nd Movement of Beethoven's 7th Symphony in a Cuban Rumba style, was viewed over ten million times online in the first six months of its release.



GEORGES DE JONCKHEERE

Georges De Jonckheere started his Old Masters Paintings dealer and expert career in 1976. He first opened a gallery in Brussels, before setting up his activity in Paris at 100 rue du Faubourg Saint Honoré. Forty-five years during which he, joined by his brother François, sought, selected, acquired and presented 16th and 17th century Flemish School painters. As a founding member of the Parisian Biennale des Antiquaires and Tefaf in Maastricht, he is particularly involved and concerned by the status and future of his profession; which is why he is also a long-standing committee member of the French Syndicat National des Antiquaires. Since its establishment in Geneva's Old Town in 2011, the De Jonckheere gallery attended numerous international art fairs and has accompanied its collectors on the trails of modern art. Regarding Brueghel, subject of this communication, the gallery contributed to most of the public and private collections; inducing the acquisition of one of the nicest versions of the *Birdtrap* by the Tokyo Museum, and a considerable depiction of the *Fight between Carnival and Lent* by Les Musées Royaux des Beaux-Arts de Belgique. Most recently, Georges De Jonckheere has been invited to chair the Biennale des Antiquaires in Paris.



JULIA KOTARBA

Julia Kotarba studied cello at the Cracow Academy of Music in Poland with Jan Kalinowski, and at the Brussels Royal Conservatory with Jeroen Reuling. She has been acclaimed as a soloist and for her performances with chamber ensembles and orchestras. A very committed chamber musician, Julia was the cellist with the Airis Quartet between 2015 and 2018. During this time the quartet performed throughout Europe, recorded a CD album with the music of Karl Amadeus Hartmann and was awarded several prizes including one from the Minister of Culture in 2017. In 2018 Julia has co-founded the Karski String Quartet, winning the Grand Prix at the Triomphe del Arte Competition in Brussels. She continues postgraduate studies at the Royal Northern College of Music in Manchester. From September 2019, together with the Karski Quartet she began an Artistic Residence at the Queen Elizabeth Music Chapel in Brussels, working with the Artemis Quartet and Miguel da Silva.



LUKASZ MADEJ

Lukasz Madej was born in Krakow into a family of musicians. He began his musical education on the piano at the music school in Jaslo. In high school he started to learn double bass and went on to the Music Academy in Cracow where he graduated in contemporary and baroque double bass. He has collaborated with many ensembles, especially Il Giardino d'Amore, Capella Cracoviensis, Cornu Copiae. He feels at ease with many styles: baroque, classical, modern, jazz, pop, free improvisation. He plays solo, in duets and trios as well as in chamber orchestras. He has taken part in the staging of many operas and theatre performances, as well as concerts. His repertoire ranges from Baroque operas to classical and contemporary music.



MICHÈLE LARIVIÈRE

Author, Broadcaster and Lecturer

Musicologist of the Verbier Festival, Switzerland, and speaker in French for all the pre-concert conversations in the evenings since 1995, Michèle Larivière has also broadcast flagship musical series for Radio France/France Musique including *les Mémoires retrouvées* of Nicolai Gedda, Leopold Simoneau, Suzanne Danco, Ileana Cotrubas, Peter Ustinov, and *Portraits* of Alfred Bruneau, Wolf-Ferrari, Maurice Ohana, Yves Prin and Renaud Gagneux. Presenter at Mezzo TV from 1999 to 2002, and lecturer in the most important concert halls in France including the Châtelet, Pleyel, Auditorium de Lyon and Paris Opera, Nancy, Tours and Nantes, she is also the narrator for such productions as Tchernin's *Fisherman and the Fish*, Poulenc's *Histoire de Babar*, *Les rêves d'Alfred Bruneau* or Yves Prin's *Psaume pour Nako*, in France and Switzerland.

Author and director of documentaries for Arte, Mezzo and France 2, she wrote *Les pianos de l'été* with Don Kent and *Une Trilogie de Monteverdi*, *Coline Serreau répète Rossini*, *La Péniche Opéra*, *Le Manuscrit disparu*, *Le Concours de Musique*, and *OMO BELLO I want to be a prima donna* (Vosges TV 2016) with Gérald Caillat and Stéphanie d'Oustra. More recently she has written *Divertir en honnête homme* (Yves Coudray) for the *Péniche Théâtre-Opéra*, *Rencontre avec Jean-Claude Penetier* (2017) and *Yves Prin : Portrait Lyrique*.



MENUHIN ACADEMY

Yehudi Menuhin founded the International Menuhin Music Academy (IMMA), a unique string academy, in 1977. It was his last and perhaps, as he said in several interviews, his most accomplished project. Lord Menuhin was more than a genius musician. His influence as a great humanist, as a thinker and as a believer in peace and harmony in the world reached far beyond the world of classical music. A man of great discipline and strong life principles, he believed that the European humanistic ideal was best expressed through the great composers of classical music. He believed that this musicianship represented a unique and precious heritage that had to be preserved. He therefore decided to create IMMA with the help of Alberto Lysy in Switzerland, his last place of residence and a country he admired for its values. The Academy was conceived from the very beginning as a unique music learning institution, which would help spread his vision of musical excellence worldwide, thus continuing the uninterrupted line of composers and masters who had passed on this cultural heritage. In 2015, IMMA had the honour of becoming the Orchestra in Residence of the Paul & Henri Carnal Hall, the prestigious Rosey Concert hall in Rolle, which offers state-of-the-art facilities to IMMA Students. The orchestra also studies and performs in Gstaad, the winter quarters of Le Rosey. In order for Lord Menuhin's legacy to be shared, we encourage the recruitment of students from all over the world: no more than 16 students at a time in order to allow the formation of a chamber orchestra, recruited on the basis of exceptional talent. In turn, IMMA alumni as soloists, members of orchestras worldwide and professors can perpetuate and become ambassadors of this legacy. The Academy is unique because the studies are specialized to prepare students to give concerts and perform regularly on stage as soloists in festivals and renowned halls, in Switzerland and abroad. They learn to play together in the prestigious Camerata Soloists of the Menuhin Academy. Since July 2019, Renaud Capuçon has become the artistic director of IMMA and initiated a prestigious invitation program.



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CHRISTINE MONDON

German expert, doctor of letters at Paris-Sorbonne, senior lecturer at the University of Bordeaux Montaigne, Christine Mondon has a focus on three areas: Austria, music and Italy, including Venice. Included in *Who's Who* since 2011, she has participated in television programmes with Stéphane Bern, Frank Ferrand and Arté. A published author in French since 1998, she has written on Hermann Hesse, the search for a new humanism; Sissi, a woman of the avant-garde; Louis II of Bavaria, the King of Moons; Rodolphe de Habsbourg; Romance Writing and Philosophy; Vienna, the Imperial City; Franz Liszt; The Mark of Wagner; The legacy of Verdi; Venice - beyond the times; The Venetian refuge; Johann Strauss and the Viennese spirit; Franz Schubert, The musician of the shadows and a novel: A beautiful lesson of life.

Of Beethoven's Eroica Symphony, Ms Mondon wrote:
Beethoven's 3rd Symphony - a turbulent history



INVA MULA

Born in Albania to parents who were both lyrical singers, soprano Inva Mula's early life led her to opera. She studied singing at the Tirana conservatory before starting her career and winning a number of singing competitions. She then moved to France and took part in the very first Operalia competition which she won, standing out as one of the most promising coloratura sopranos of the time. She has performed concerts and in opera all around the world, including at the Bastille and Garnier opera houses in Paris, Statopera Wien, La Scala Milan, the New York Met, Madrid and Barcelona operas as well as Japan and Los Angeles. She is known as one of the great sopranos for her ability to move from Italian bel canto to French heroine roles, both of which represent important elements of her repertoire. Inva Mula is perhaps best-known outside of classical music circles for her singing role in the French science-fiction, intrinsically musical, action film *The Fifth Element*, directed by Luc Besson, when the voice of the Diva passes all borders. She was awarded the Chevalier des Arts et des Lettres by the French government in 2006 for her lifetime achievements, and the Nderi I Kombit order from the Albanian Government in 2012.

About the Artists



NATALIA MOROZOVA

The Russian pianist Natalia Morozova was born in Moscow and began her piano studies at the age of six at the Rachmaninoff School. She attended the Tchaikovsky State Conservatory with the pianist Tigran Alikhanov. She pursued her piano studies while also studying chamber music. In 2001, she graduated with highest honors and went on to present her doctoral dissertation in 2003 with similar excellent results. Between 2003 and 2005, she took advanced courses at the Chamber Music International School of the Trio of Trieste in Duino, Italy. Natalia Morozova has received several international prizes in Russia, Italy and Switzerland. Since 2010, she has been a member of the committee of the international Primavera Musicale project at the Discanto Academy of Arts in Verona (Italy) where she conducts masterclasses. Since 2012, she has been part of the jury of the international competition Umbria Music Fest. Sought out as piano accompanist for her sensitivity and great skill in working with singers, she was selected to be part of Europe's International Music Tournament. Constantly seeking new forms of expression and knowledge, Natalia Morozova's repertoire has increased in both baroque music and modern sonority.



SZYMON NEHRING

From 2017 to 2019 Szymon Nehring was a student in the class of Boris Berman at the Yale School of Music. At the Academy of Music in Bydgoszcz he studied in the class of Stefan Wojtas, with whom he has worked since 2013. Before that, he studied piano in the class of Olga Łazarska at the Mieczysław Karłowicz Primary Music School in Kraków and, for 11 years, at the Fryderyk Chopin Secondary Music School in Kraków. In 2014 he won first prize at the Arthur Rubinstein in Memoriam International Competition in Bydgoszcz and the following year, he obtained a Krystian Zimerman scholarship and performed in the finals of the 17th Fryderyk Chopin International Piano Competition to win an Honourable Mention, the Audience Prize among others. In 2017 he won the first prize at the Arthur Rubinstein International Piano Master Competition in Tel Aviv, among others, including for best performance of a Chopin piece prize. Szymon Nehring has given concerts in Europe, the Americas and Asia. He has performed with orchestras including the Warsaw Philharmonic, the Polish National Radio Symphony, the NFM Wrocław Philharmonic, the Israel Symphony, L'Orchestre Philharmonique de Marseille, the Hartford Symphony, the Calgary Symphony and the Orchestra of the Eighteenth Century. His recent concerts include performances at Hamburg's Elbphilharmonie, Copenhagen's DR Koncerthuset, Barcelona's Palau de la Música Catalana, Berlin's Konzerthaus, Vienna's Musikverein, Zürich's Tonhalle and Munich's Herkulesaal. In 2019 he joined Switzerland's Orpheum Foundation programme for the development of young soloists.

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GABRIELA OPACKA

Gabriela Opacka began her musical education at the Artur Malawski School of Music in Przemysl and went on to take her master's at the Cracow Academy of Music where she took part in the Erasmus+ programme, allowing her to study at the Guildhall School of Music and Drama in London. She is completing her doctoral studies at the Warsaw Chopin University of Music. Gabriela has performed in concert venues across the world, including New York's Carnegie Hall, the Vienna Musikverein, the Beijing Concert Hall, the Shanghai Oriental Art Centre, London's Barbican Centre, the Tokyo International Forum, and Notre Dame in Paris. In demand as a soloist, Gabriela has performed throughout Europe. A prizewinner at the Young Paganini International Violin Competition among other awards, she performed the Glasunov Violin Concerto with Maestro Jerzy Maksymiuk. Gabriela is an enthusiastic chamber musician and has played with the Southbank Sinfonia Quartet at the Royal Opera House Covent Garden and made recordings for BBC Radio 3, as well as films and documentaries. Since 2018 she has been a member of the Amelior Quartet.



LISETTE OROPESA

Lisette Oropesa was born in New Orleans, Louisiana, to Cuban parents, and played the flute for 12 years before she began her studies in vocal performance at Louisiana State University. After winning the Met Opera National Council Auditions, she entered the Lindemann Young Artist Development Program and moved to New York City. She sang her first major role, Susanna, in *Le nozze di Figaro*, at the Met at the age of 22, and has sung there in over 100 performances in many different roles since. She has appeared in concert halls and opera stages all over the world since graduating from the young artist program in 2008, and has become one of the most celebrated singers of her generation. Ms. Oropesa has appeared many times with the Bayerische Staatsoper as Konstanze in *Die Entführung aus dem Serail*, a role she has also sung at the Opéra National de Paris. Her most performed role is Gilda in *Rigoletto*, which she has sung at the Dutch National Opera, Teatro dell'Opera di Roma, Los Angeles Opera, the Metropolitan Opera, Opéra National de Paris, and the Teatro Real. In the U.K., Ms. Oropesa triumphed as Norina in *Don Pasquale* at Glyndebourne, and as Lucia di Lammermoor at the Royal Opera House. Other roles include Ophélie in *Hamlet*, Cleopatra in *Giulio Cesare*, Leïla in *Les pêcheurs de perles*, Marie in *La fille du régiment*, Amalia in *I masnadieri*, and Violetta in *La traviata*. In the U.S., Ms. Oropesa has appeared at San Francisco Opera, Los Angeles Opera, Philadelphia Opera, and Washington National Opera, among others. She has released two recital albums, titled *Within/Without*, and *Aux filles du désert*, and has performed recitals in New York City, Washington DC, Los Angeles, and more. In concert she has appeared with the Philadelphia Orchestra, the Chicago Symphony, the Cincinnati Symphony Orchestra, the Concertgebouw in Amsterdam, among others. She has sung at Carnegie Hall, the Accademia Nazionale di Santa Cecilia in Rome, The Ravinia Festival, The Tanglewood Music Festival, The Chicago Bach Project, The Mostly Mozart Music Festival, and more. She has collaborated with many of the world's leading conductors, including Riccardo Muti, Yannick Nézet-Séguin, Anthony Pappano, Daniele Gatti, Fabio Luisi, Ivor Bolton, William Christie, and many more. In the fall of 2018, Ms. Oropesa starred as Marguerite de Valois in a new production of *Les Huguenots* at the Opéra National de Paris, and sang Adina in *L'elisir d'amore* immediately after. She then sang Gilda in a new produc-

tion of *Rigoletto* at the Teatro dell'Opera di Roma, and made role and house debuts as Rodelinda at the Gran Teatre del Liceu and Isabelle in *Robert le Diable* at La Monnaie. In the United States she revisited the role of Norina in *Don Pasquale* in Pittsburgh. Next, she made her debut at Teatro alla Scala, as Amalia in a new production of Verdi's *I masnadieri*. The production toured to the Savonlinna Festival over the summer. Immediately following, Ms. Oropesa sings the title role in *La traviata* in both Athens and Verona.



CORINNE PAGE

After studying piano at the Conservatoire de la Chaux-de-Fonds, Corinne Page turned towards voice and graduated in 2004 in the class of Charles Ossola. She then studied with Heidi Wolnerhanssen in Basel as well as Tiny Westendorp. She regularly performs concerts in Switzerland (Neuchâtel, Fribourg, Zurich) and in France, Italy, Bulgaria and the Netherlands. She has participated in several festivals including Chateau d'Oex's Bois qui Chante and her repertoire includes contemporary music by Bertrand Roulet, Oleg Bezborodko and Jean-Claude Charrez, Lied, with music by Schumann, Duparc, Dvorak and Grieg and oratorio, including Rossini's *Petite Messe Solennelle* and opera arias. In 2017 she performed Swiss music with Reto Reichenbach in Rio de Janeiro and is regularly invited to the Festival des Rencontres where she performs with the musicians of the Menuhin Academy.



AGNES PALMISANO

Born in Vienna, Agnes Palmisano studied at the Vienna Music University Vocal Department, and took masterclasses with Kurt Widmer, Antonio Carangelo, Norman Shetler, as well as private studies in acting and dance. Starting in 2002, she became fascinated with traditional Viennese music in all its ambivalence between artistry and folk entertainment. More specifically, she became the leading expert and performer of the Viennese Dudler, a particular style of yodeling, which since 2010 has been a part of the UNESCO cultural heritage. Agnes Palmisano easily and playfully transcends the boundaries between musical genres; between tradition and innovation. Her voice moves from somber depths to brilliant heights, malleable and virtuosic at the same time; fireworks of colour and emotion. The musical theatre is a true passion of hers. She has appeared in stage productions of Volksoper Wien, Wiener Burgtheater, Oper Dortmund and others. So far, she has eight CDs to her credit with various ensembles. She has been a tutor at the following institutions: Vienna Music Universities MDW and MUK, Teachers seminar Baden, Musikforum Viktring.



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STEFAN PLEWNIAK

Stefan Plewniak is a Polish violinist, conductor and music producer. He is the founder and leader of Il Giardino d'Amore orchestra in Vienna/Cracow, Cappella dell'Ospedale della Pietà Venezia and The Feel Harmony studio orchestra with which he has toured Europe, the USA and China, giving concerts in major concert halls including the Carnegie in New York, Mozarteum in Salzburg and the Forbidden City in Beijing. Stefan Plewniak is also the founder of the exclusive CD label Évoe Records which has received worldwide praise. As a conductor and violinist he has been described as the «Paganini of the baroque violin» the «master of emotional chemistry» and as a «hurricane on stage.» In 2018 he released an album *Enemies in Love*, with Jakub Jozef Orlinski and Natalia Kawalek, which reached the top 8 of the best-selling classical albums in the world. His future engagements include Chamber Opera in Warsaw and L'Orchestre de l'Opéra Royal Versailles in France where he will conduct in 2020. As a teacher and conductor he cooperates closely with the NOR59 String Institute in Oslo, and gives masterclasses in several US universities including Rochester, Chicago, L.A and San Diego.



CHARLIE SIEM

Charlie was born in London to a Norwegian father and a British mother and began to play the violin at the age of three. He read music at Girton College, Cambridge, furthering his violin studies with tutors from The Guildhall School of Music and The Royal College of Music under Itzhak Rashkovsky and Shlomo Mintz. His 2008 début CD featured violin sonatas by Grieg and Elgar. Throughout 2009 his reputation as one of the brightest new classical artists grew with prestigious concerts in Paris, London, Oslo, Bergen and Basel. He has since enjoyed a very successful career, appearing with major orchestras and at festivals around the world. In 2010 he signed to Warner Classics and Jazz, releasing a critically acclaimed album, including repertoire by Paganini, Sarasate, Wieniawski and Kreisler. Also released on Warner Classics, recorded with the London Symphony Orchestra, is Bruch's Violin Concerto No 1, coupled with Ole Bull's *Cantabile doloroso e Rondo giocoso*. Charlie Siem plays a 1735 Guarneri del Gesù d'Egville violin, once treasured by Yehudi Menuhin and now owned by the Elderberry Foundation, which is on loan to him.

About the Artists



FRANZISKA RAAFLAUB

Franziska Raaflaub grew up in the Saanenland and started yodelling at age 15 while completing her high school education in Gstaad and Interlaken. She took classes from the talented swiss yodeller Barbara Klossner also known as Miss Helvetia at the local Music School Obersimmental-Saanenland (MSSO). Since 2012 she has toured Switzerland with her colleague Sarah Iseli and together they form the Duo höch obe. As a solo artist Franziska has also performed regularly since 2015 with the award-winning accordeonist Gyorgi Spasov. She has made a number of radio and TV appearances, and yodelled at local events such as the beach volleyball and the ATP tennis event in Gstaad, as well as at private and corporate events. This summer, Franziska was able to share her passion for yodelling even beyond the borders of Switzerland while performing in North Macedonia on the occasion of the Swiss National Day Celebrations which took place in the swiss ambassador's residence in Skopje. Besides her work on stage, Franziska also shares her music through yodelling workshops for local people and tourists. She is working as a legal research fellow at the University of Fribourg and writing her PhD in the field of tort law.



ALEXANDROS STAVRAKAKIS

Winner of the prestigious International Tchaikovsky Competition in 2019 and winner of the audience prize at the Hans Gabor Belvedere competition in Riga in 2018, Alexandros Stavrakakis graduated from the Athens conservatory and received a Maria Callas Scholarship. He has continued his studies and taken part in masterclasses with Giacomo Aragall, Brigitte Fassbaender, Deborah Polaski, Marlis Petersen, Dimitri Kavrakos, and Paata Burtshuladse. A graduate of the Meister Sänger Programm in Dresden, Germany he is a member of the city's Semperoper where he has performed roles including Colline (*La Bohème*), Commendatore (*Don Giovanni*), High Priest of Baal (*Nabucco*), Gremin (*Eugene Onegin*), Eremit (*Der Freischütz*), Sprecher (*Die Zauberflöte*). He made his Bolshoi Theatre debut in 2018 as Basilio in Rossini's *Il barbiere di Siviglia*. In 2020 he makes his debut at the Bordeaux Opera as Prince Gudal in Anton Rubinstein's *The Demon* and will sing Count Rodolfo in Bellini's *La Sonnambula* at Deutsche Oper Berlin. He has collaborated with orchestras such as the SWR Symphonieorchester, Staatskapelle Dresden, Mariinsky Theater Symphony Orchestra under the direction of conductors including Christian Thielemann, Valery Gergiev, Eugene Cohn, Omer Meir Wellber, John Fiore, Andres Orozco-Estrada.



VIRGINIE THOMAS

Virginie Thomas graduated with honours from Toulouse conservatory and in 2006, she gained her professional diploma for ancient music, with the congratulations of the jury. She has sung under the direction of Joël Suhubiette, Emmanuel Krivine, Jérémie Rhorer, Emmanuelle Haïm, Claus Peter Flor, Leonardo García Alarcon, Marc Minkowski, Raphael Pichon and Sébastien Daucé. She was *Une Nymphé* in Lully's *Armide* at the Théâtre des Champs-Élysées and *Céphise* in Rameau's *Pygmalion* in the US and Europe. In 2011, she participated in the historic recovery of *Atys* by Lully with Les Arts Florissants. She sang under the direction of Christophe Rousset in *Phaëton* by Lully in Beaune, Lausanne, Paris and London. She played *Daphné* in *Actéon* by Charpentier in Versailles, Bogotá, Los Angeles, Berkeley and Sonoma and was *Thalie* in *Platée* of Rameau, *Actéon* in *Actéon changé en Biche* by Charpentier at the Royal Opera of Versailles in 2018. In 2019, has sung with Marguerite Louise for several programs of sacred music (*Filia* in *Jephte* by Carissimi) and *La Poésie* in Les Arts Florissants in Versailles and Souvigny.



SOFIE VANDEN EYNDE

Sofie Vanden Eynde studied at the Ghent Conservatory and with Hopkinson Smith at the Schola Cantorum in Basel. She has gained an international reputation as a specialist in historical, plucked instruments and regularly performs with ensembles including Neue Hofkapelle Graz and *A Nocte Temporis*. As a duo, she has played with Lieselot De Wilde, Benjamin Glorieux and Deborah Cachet. In 2012, Sofie set up *Imago Mundi*, an ensemble which aims to foster encounters between different branches of the arts and genres of music: eastern and western, old and new. Sofie's current main project is *Murmuring Muses* and *Whispering Jinn*, a conversation between her instrument, the lute, the oud, as played by Saad Mahmood Jawad, and the poetry of Mahmoud Jaber. Sofie has performed at renowned festivals and concert venues including Valletta Baroque, Oude Muziek Festival Utrecht, Festspiele Sanssouci Potsdam and the Wigmore Hall. She has recorded for RAMEE, CYPRES, Fuga Libera, Paraty and Ricercar among others.



DIMITRIS VEZYROGLOU

Born in Athens in 1972, Dimitris Vezyroglou studied piano at the Athens Conservatory and then in Paris at the National Conservatory of Auber-villiers-La Courneuve and in Moscow at the Tchaikovsky Conservatory. A participant in many competitions, he has performed in chamber music recitals and with orchestras in Paris, Moscow and Athens as well as recording for radio. His repertoire extends from symphonic music to early Baroque and music from this century. He plays music by Ravel, Shosta-

kovich, Stravinsky, Bela Bartok, Honegger, Saint-Saenz, Orff, Villa Lobos, Guarnieri, Martinu, Ligeti, Bloch, Bernstein, Mussorgsky, Prokofiev, Janacek, R. Strauss, Mahler, Skalkotas, Kalomoiris, Varotsis, Sicilianos, Theodorakis, Antoniou and Tsalachouris. He teaches piano and has worked as a musical coach at the Athens Conservatory among others, and also as a professor of History of Music at the State School of Dance.



BEATRICE VILLIGER

Beatrice Villiger, is a soprano spinto with a broad opera, chamber and church music repertoire. She took her first steps on stage performing *Annina* (*La Traviata*) at the Avenches Opera Festival before singing *Flora* (*Traviata*), *Berta* (*Barbiere di Siviglia*) and *Zweite Dame* (*The Magic flute*) in freelance productions. She has performed in concert and opera in various countries including Italy, France, Germany, the USA, China - to sing Mozart - and India, where she also led a masterclass. As a freelance singer, Beatrice has performed with orchestras including the International Menuhin Music Academy Orchestra, Geneva Sinfonietta and the Las Cruces Symphony Orchestra. Under the leadership of conductors such as Philippe Bach, Sarah Danielle-Grosskopf or Bennoît Willemann, she performed Puccini, Mozart, Mendelssohn and Beethoven concert arias. As a member of the ADLER Trio, Opera Viva Ensemble and Oper'Harpe she sings chamber music singer, and also performs at the Festival Le Bois qui Chante in Château d'Oex.



LIESELOT DE WILDE

Lieselot De Wilde graduated at the Lemmens Institute, tutored by Dina Grossberger and Katelijne Van Laethem. Later on she studied with Jard Van Nes. In 2014 she participated as a soloist in the Lucerne Festival Academy under the baton of Sir Simon Rattle. She obtained a first prize during the Concours Axion Classic of Belfius Bank. Lieselot regularly works with Ghent based music theatre Lod, in production s.a. *House of forbidden music*, *the revanche* (Dick van der Harst), *i c o n* (Atelier Bildraum, Frederik Neyrinck.) She was one of the three soloist in *The Wasp Factory*, an opera by Icelandic composer Ben Frost. Besides she works with Muziektheater Transparant, Les Talens Lyriques, Cappella Mediterranea, Correspondances, Servir Antico, Imago Mundi, Zefiro Torna, Apotheosis, Pluto. Together with jazz guitarist Peter Verhelst she forms the ensemble *Bel Ayre* with which she creates her own songs and searches for new interpretations and realizations of the song repertoire, including and combining techniques, instrumental colors and virtuosity from both classical and jazz/traditional music.



BEETHOVEN, DER ZEITGENOSSE

Von Paul Gulda

The music world is holding a special, international celebration of Ludwig van Beethoven in 2020 - 250 years after he was born in Bonn, Germany in 1770. Here, the musician Paul Gulda writes in German and English about Beethoven:

250 Jahre, seitdem er 1770 in Bonn geboren wurde: die Musikwelt feiert im Jahr 2020 Ludwig van Beethoven.

Deutschland, dem Beethoven über Generationen als „Titan“ Identifikationsfigur war, und seine Kulturindustrie, wird feiern. Meine eigene Heimatstadt Wien, in der er ab 1792 lebte und zu Größe und Ruhm wuchs, wird feiern: der Imagefilm ist schon gedreht, die Reisegruppen werden gebucht. Hoffentlich wird die Welt, neben dem zu erwartenden Pomp und Kommerz, doch innehalten und den Blick auf dieses einzigartige Leben und Werk richten.

Was kann uns, hier und heute, die Beschäftigung mit Beethovens Welt, mit Beethovens zu Tönen gewordenem Denken, für unser Leben bringen?

Ja, es gibt ein paar Motive und Themen aus den Symphonien, die jeder erkennt und singen kann, sie sind uns geläufig wie Grußformeln. Kurze Chiffren, die für tiefere Empfindungen stehen. Ja, da gibt es einige Klavierwerke, deren sprechende Titel (Für Elise, Pathétique, Appassionata...) uns emotionale Bewegung versprechen. Und ohne Zweifel: seine Musik umfängt und beeindruckt durch ihre Aura, durch die Prägnanz der Motive, Großzügigkeit und Tiefe der Melodien, durch die intensiven Farben, durch Glanz und Dunkel.

Aber was auch immer wir an Beethovens Kunst und Kunstfertigkeit bewundern mögen: rein ästhetische Maßstäbe werden nicht genügen.

Dekoration, höfische Repräsentation, bürgerliche Unterhaltung: auf all dies zielt Beethoven nicht ab, auch wenn sein Wiener Publikum damals das vielleicht noch glaubt oder erwartet, jedenfalls dafür bezahlt. Das Geheimnis seiner Wirkung steht so klar vor Augen, dass es vielleicht gerade darum leicht übersehen wird: es ist seine, angeborene oder erworbene, Fähigkeit zur tiefen Reflexion, zur Arbeit an großen Themen und letzten Fragen. Seine Art, Musik zu erfühlen und dabei zugleich konstruktiv zu gestalten, zeugt davon.

«Meine ist die geistige Welt» sagte er einmal, und darüber hinaus: «Musik ist höhere Offenbarung als alle Weisheit und Philosophie.»

Die Dichter Goethe, Schiller und Hölderlin, der Philosoph Hegel und der Naturforscher Humboldt sind Zeitgenossen Beethovens. In Beethovens Zitaten und seiner dokumentierten Hinwendung zur Naturumgebung Wiens wird spürbar, wie er diese Strömungen vereint: seine Musik fasst all dies zusammen und führt uns noch weiter in Räume, die menschliches Denken übersteigen, wo Natur, Universum und Gottesbild jenseits der Begriffe auf uns wirken.

Lassen Sie mich einige historische Fakten seiner Epoche erwähnen: 1776 die amerikanische Revolution, 1789 die französische, das Ende des Absolutismus.

Die konservative Reaktion in Europa, die Autokratie Napoleons und die Kriege bis 1815, als der Wiener Kongress die alte Ordnung in neuem Gewand wieder herstellt. Das Ende der Feudalherrschaft, der Beginn der bürgerlichen Gesellschaft und des Industriezeitalters.

Die Dampfmaschine und das Metronom werden erfunden und leiten die Herrschaft der Maschinen ein.

Dass Beethoven auf aktuelle Ereignisse reagierte, wissen wir: ich erwähne nur die später getilgte Widmung der Eroica an Napoleon, oder «Wellingtons Sieg.» Das sind Beispiele, äußere Zeichen für eine innere Haltung, die sein ganzes Schaffen prägt: die vehemente Haltung des Zeitgenossen. Nicht um Bewahrung von Traditionen geht es ihm, sondern um wahrhaftige, zeitgemäß gedachte Antworten auf politische wie philosophische Fragen, Fragen nach Sinn und Ende.

Und was hat das mit unserer Gegenwart heute zu tun? Lassen Sie mich wieder einige Fakten nennen.

1989, der Fall der Berliner Mauer, das vermeintliche Ende der Konfrontationen. Stattdessen ab 2001 wieder einmal der Nahe Osten (Napoleon in Ägypten 200 Jahre davor!), der sogenannte «war on terror.» Die Umgestaltung der Weltwirtschaft, jetzt Indien und China einschließend.

Die digitale Revolution, Umwelt- und Klimakrise und das Sterben der Arten. Wir leben wahrhaftig, auch jetzt wieder, in bewegten, unsicheren Zeiten.

Wir feiern Beethoven nur dann richtig, wenn wir seine Musik als Gedanken zur Zeit auffassen, zu seiner Zeit wie zu

EXPRESSION OF A LIFESTYLE
SINCE 1844



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unserer. Kaum sonst ein Komponist hat uns so zum Denken, Mitdenken aufgefordert. Seien wir realistisch - 250 Jahre sind in der Geschichte des Homo sapiens nur ein Augenblick. Die Probleme und Fragen der Menschheit erscheinen immer riesig und nahezu unlösbar. Krieg, Hass, Leid und Trauer können uns bedrücken, wie sie Beethoven bedrückt haben. Und doch, und dennoch!

Da ist noch die Pastorale, die Natur.
Da ist noch die Ode an Freiheit und Freude.
Da ist noch Fidelio: Wahrheit, Treue und Liebe.
Feiern wir Beethoven: hören wir ihn, überdenken wir unsere Zeit, unser Leben, seien wir Zeitgenossen!

Text in English:

BEETHOVEN, THE CONTEMPORARY

250 years since he was born in 1770 in Bonn: the music world celebrates Ludwig van Beethoven, this upcoming year of 2020. Germany, to which Beethoven (Der Titan) has been a major national identification figure for generations, and its culture industry, will celebrate. My own hometown of Vienna, where he lived from 1792 and grew to greatness and fame, will celebrate: the image videos have already been filmed, the tour groups are booked. Hopefully, the world will take time to pause, next to the anticipated pomp and commerce, and focus on this unique life and work.

What can looking at Beethoven's world, listening to Beethoven's music, (thought turned into sound, as it were) mean to our lives, here and now?

Yes, certainly, there are some motifs and themes from the symphonies that everyone can recognize and sing, they are familiar to us like greetings. Like them, they are a kind of shorthand that stand for deeper sensations. Yes, there are some piano works whose telltale titles (For Elise, Pathétique, Appassionata ...) promise emotional movement. And no doubt: his music embraces and impresses with its aura, by the clarity of the motifs, the generous flow and depth of the melodies, through the intense colors, in shine and darkness.

But whatever we admire about Beethoven's art and craftsmanship: purely aesthetic standards will not be enough.

Decoration, courtly representation, bourgeois entertainment: Beethoven does not intend any of this, even if his Viennese audience at the time still believes or even expects it, or at least pays for it. The secret of Beethoven's approach is so plain to see that perhaps it is overlooked for that very reason: it is his innate or acquired capacity for deep reflection, searching and striving for the answers to big issues and final questions. His way of balancing intuition with construction in his music bears witness to it.

«Mine is the spiritual world,» he once said, and moreover, «Music is a higher revelation than all wisdom and philosophy.»

The poets Goethe, Schiller and Hölderlin, the philosopher Hegel and the naturalist Humboldt are contemporaries of Beethoven. In Beethoven's quotes and his well documented penchant for the countryside around Vienna, it becomes palpable how he unites these currents: his music summarizes the train of thought of his time, yet leads us further into realms that transcend human thinking, where nature, the universe and the image of God affect us beyond terms and words. Let me mention some historical facts of his era:

1776 the American Revolution, 1789 the French, the end of absolutism.

The conservative reaction in Europe, the autocracy of Napoleon and the wars until 1815, when the Congress of Vienna restored the old order in a new guise. The end of feudal rule, the beginning of bourgeois society and the industrial age. The steam engine and the metronome are invented and initiate the rule of the machines.

We know that Beethoven responded to current affairs and events: let me mention the original dedication of the Eroica to Napoleon - later erased! - or «Wellington's Victory». These are but examples, external signs of an inner attitude that characterizes all of his work: the attitude of a vehement contemporary. He is concerned not with the preservation of traditions, but with truthful and contemporary answers to political and philosophical questions, to questions about meaning and end.

And what does that have to do with our own today? Let me give you some facts again.

In 1989, the fall of the Berlin Wall, the supposed end of the confrontations. Instead, from 2001, once again the Middle East (Napoleon campaign in Egypt 200 years before!), The so-called «war on terror». The transformation of the world economy, now including India and China.

The digital revolution, environmental and climate crisis and the near extinction of so many animal species. Truly, we do live in troubled, uncertain times again.

We only appreciate Beethoven properly if we take his music as thought in time, measured thought in measured time, in his time as well as in ours. Hardly any other composer has invited us to think and follow his thinking in quite such a way. Let's be realistic - 250 years are only a moment in the history of Homo sapiens. The problems and questions of humankind always seem huge and almost impossible to overcome. War, hatred, grief and anguish can oppress us as they have troubled Beethoven.

And yet, and still!

There's the pastoral, supreme nature.

There is the ode to freedom and joy.

There is Fidelio: truth, fidelity and love.

Let us celebrate Beethoven: let's hark and listen, let's think about our time, think our lives over, let's be contemporaries!



Thanks to Pichler Garage for the use of a car during the festival

Erich Pichler • Pichler GFG AG

Gsteigstrasse 182

CH 3784 Feutersoey

Phone: +41 (0)33 755 80 20 • Fax: +41 (0)33 755 80 89

erich.pichler@pichlergfg.ch • www.pichlergfg.ch

VENUES & TICKETS

TICKETS ON SALE
 gstaadnymf@gmail.com
 Gstaad, Saanen & Rougemont Tourist Offices
 or before concerts & events

Ticket prices:

Park Gstaad, St Niklaus Kapelle, Gstaad Yacht Club, Eglise de Rougemont & Lauenenkirche - CHF 50.- adults.

Eglise de Rougemont: seats with partial view, at the side of church - CHF 25.-

Eglise de Rougemont 1 January 2020 - free entrance

Children under 16 years, free entrance.

Les Amis du Festival: free entrance to the 4 January 2020 concert, Eglise de Rougemont.

Tickets can be bought at the entrance from 40 minutes before the start of the concert. We can not process credit card payments on the door (but Gstaad and Rougemont tourist offices can).

Concerts also listed on Bachtrack.com



GSTAAD

Park Gstaad, Wispelenstrasse 29, 3780 Gstaad (Sunday 29 December 2019)

St Niklaus Kapelle, Gstaad Promenade, 3780 Gstaad
 (Saturday 28 December 2019 and Friday 3 January 2020)

St Josefkirche, Rialtostrasse 12, 3780 Gstaad (Tuesday 31 December 2019)

Gstaad Yacht Club, by Hotel Bellevue, Untergstaadstrasse 15, 3780 Gstaad
 (Sunday 5 January 2020)



ROUGEMONT

Eglise de Rougemont, Route Cantonale, Rte de Flendruz 1, 1659 Rougemont
 (Friday 27 December 2019, Monday 30 December 2019, Wednesday 1 January 2020,
 Thursday 2 January 2020, Saturday 4 January 2020).



LAUENEN

Lauenenkirche, Kirchgemeinde, 3782 Lauenen (Monday 6 January 2020).

FESTIVAL TEAM

Founder and Artistic direction :
 Caroline Murat

Assistant: Odeta Hoxha

Partnerships: Jane McIntosh

Regisseurs: Erick Sez
 (consultant), Marceau Gouret,
 Silouane Comet

PR & website: Illyria Pfyffer

Programmes, flyers & design:
 Regen Lab

Concept and texts - Caroline
 Murat, Illyria Pfyffer.

The Gstaad New Year Music Festival is an event of the not-for-profit Association Altezza e Musica, 3782 Lauenen, registered in Switzerland.



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