

2018

LAUENEN CHAMBER CONCERTS

Saturday February 10th, 2018
6.15 pm



Dear Friends

It is a great pleasure to welcome you to our 15th uninterrupted Lauenen concert this year ! We witnessed a number of important developments in the past 15 years, not forgetting the loss of loved ones, but in 2018 we surely can say we have a new Joji, as Sabine and he got married in Venice in October 2017 ! So may we all dedicate the 2018 edition to our “better halves”, their patience and their love !

The promotion of the concert and ensuing dinner is our usual organisational challenge and this year we tried to become more attune to the modern age, on the one hand by digitalising the invitations and on the other by showing you all that our future and eternity lies with the next generation: Natasha, Philip-Leopold, Amélie, Alexandre, Larissa, Kyril, Joia and Olympia, Maïté & François, Charlotte & Willi, Antoine and Louis now are your hosts just as much as we are! I hope the internet links to the website of the Lauenen Chamber Concerts gave you the chance to catch a glimpse of the detailed program of this year but also to recall past performances since 2003.

Since 2003, the year of our first concert, we have all experienced quite extraordinary musicians and this year is no exception. This year you will even hear free improvisations in the second half and I'm convinced it will be a new experience for many of us ! Joji has again worked his magic and summoned friends to our little corner of paradise. We are blessed to welcome a fabulous group of artists with a fabulous reputation this year: pianist Gabriela Montero whose interpretations are a worldwide hit, composer and violinist Aleksey Igudesman whose multi-talent gives us the beautiful program and most of the music of tonight, violist Ziyu Shen, an upcoming star from China, and of course to welcome again cellist Alexey Stadler who enchanted us last year and Joji Hattori who is our mentor and artistic director. To them all, and to Joji in particular to have assembled them for our greatest joy, goes our deepest gratitude: we are all very excited to have them make music for us tonight!

I'd like to thank my darling wife Andrienne for her patience, stamina, good taste and humour she gave in the preparations, my brother Leopold and his wife Isabel for their

indomitable energy as well as my brother Henri and his wife Dainé for their grand generosity and good laughs, and last but not least our children and some of nephews/nieces who could join us this year for co-organising this concert and dinner with us!

And now let's hear the interpretations of our music which is being composed in front of you !

*Etienne d'Arenberg
for the Lauenen Chamber Concerts Association*

Dear Friends of the Lauenen Chamber Concerts,

as the permanent artistic director of this annual concert series, it is very important for me to create enough variety each year.

This year's programme is particularly daring and unusual within the classical music world, not only because of including two contemporary works, but also because of having two genius performers who themselves are the composers of these works, and who are able to improvise on top of it!



Joji Hattori

What seems so rare today was actually the norm for most musicians during Mozart's time. In the 18th century, most great composers were master instrumentalists at the same time, and most great performers were also master improvisers!

Today, most classical musicians including myself are performers who were not trained to compose or improvise.

I am so delighted that with Gabriela Montero and Aleksey Igudesman, I was able to bring two exceptional artists to Lauenen who can do it all. Please enjoy!

With deep gratitude as always to the Arenberg family and further supporters who make this project possible each winter,

*Yours ever,
Joji Hattori
Artistic Director
Lauenen Chamber Concerts*

10th February 2017

PROGRAMME

“LET’S DANCE” – a program by **Aleksey Igudesman** and **Gabriela Montero**

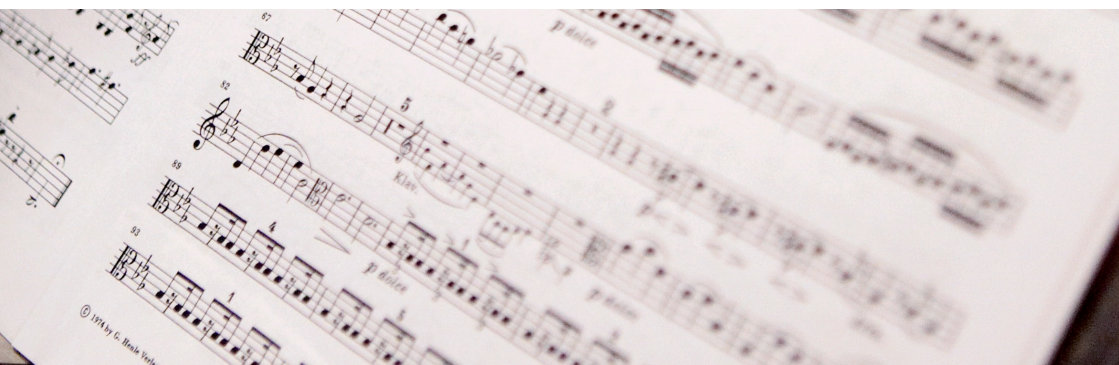
1. **ALEKSEY IGUDESMAN**
“EDIRNE” FOR PIANO QUINTET FROM THE TURKISH DANCE SUITE
2. **GABRIELA MONTERO**
PIECE FOR RUTH FOR VIOLIN AND PIANO
3. **ALEKSEY IGUDESMAN**
“IZMIR” FOR VIOLA AND CELLO FROM THE TURKISH DANCE SUITE
4. **ALEKSEY IGUDESMAN**
TWO WALTZES FOR 2 VIOLINS
5. **ALEKSEY IGUDESMAN**
“ANKARA” FOR PIANO TRIO FROM THE TURKISH DANCES
6. **WOLFGANG AMADEUS MOZART**
RONDO “ALLA TURCA” FROM PIANO SONATA NO.11
7. **ALEKSEY IGUDESMAN**
“ISTANBUL” FOR STRING QUARTET FROM THE TURKISH DANCE SUITE

INTERMISSION



8. **GABRIELA MONTERO**
IMPROVISATION
9. **ALEKSEY IGUESMAN AND GABRIELA MONTERO**
DUO IMPROVISATION
10. **ALEKSEY IGUESMAN**
“GIRESUN” FOR 2 VIOLINS AND PIANO FROM THE TURKISH DANCE SUITE
11. **IMPROVISATION FOR FIVE**
12. **ALEKSEY IGUESMAN**
“KARS” FOR QUINTET FROM THE TURKISH DANCE SUITE

Gabriela Montero – piano	1, 2, 5, 6, 8, 9, 10, 11, 12
Aleksey Igudesman – violin	1, 4, 5, 7, 9, 10, 11, 12
Joji Hattori – violin	1, 2, 4, 7, 10, 11, 12
Ziyu Shen – viola	1, 3, 7, 11, 12
Alexey Stadler – cello	1, 3, 5, 7, 11, 12



PROGRAMME NOTES

“My romance with Turkish music started from an early age, I have to say. Growing up, partly in Germany, it was hard to miss the exotic-sounding pop and traditional music often blaring out of the cars or homes of Turkish immigrants. From the very start, I was fascinated by its original and strong individuality, compared to most other European pop music, which mostly tried to conform as much as possible to its English and American big brothers. Turkish music had its own sound, its own groove, its own scales, it even had its own smell! Well, at least it did in my mind. And it smelt good, compared to a lot of European folk music that seemed stuck in the past and lifeless, and pop music that was purely a means for musicians to make more money.

It was not until I was in my thirties and started visiting Turkey to perform there and to learn about its culture and its music, did I realize how fascinating and varied Turkish music really is. It is at least as deliciously succulent as the amazing Turkish food and that is saying something. Every region has its own flavour, with a seemingly endless amount of spices.

I am fully aware that my research merely scratches at the very surface of how rich Turkish dance music really is, but I gathered many ingredients in the form of scales and rhythms and added it to my own palette of abstract and delicious musical recipes in my mind. And voilà: “From Edirne to Kars” was born. I hope you enjoy all its flavours and if you do, please pass on the compliments to the cook.” (Aleksey Igudesman)

From Edirne to Kars (Suite of Turkish Dances) is dedicated to Ferhan and Ferzan Önder and the Borusan Quartet.

EDIRNE **(inspired by Trakya)**

Although the first movement of the Turkish Dance Suite certainly has a rather wild and virtuosic gypsy flavour to it, the very beginning introduces the players’ “main themes”. Aleksey Igudesman used the Germanically-named notes that are hidden in the dedicatees’ names as individual themes: F, E, A and F, E, H, A for Ferzan and Ferhan and B, A and B, S(es), A for Borusan. Interestingly enough, the melodic contrast already adds a Turkish

flavour to the equation. The general rhythmic pattern is 9/8, which is subdivided in 2,2,2,3, with variations that always stay close to the original pattern.

GABRIELA MONTERO

Piece for Ruth

An annoying traffic accident in London's Fleet Street led to the first meeting of the internationally renowned classical pianist and composer, Gabriela Montero, who is known for her musical multitalent and brilliant improvisations on the piano, with one of Britain's finest young violinists, Ruth Palmer.

The accident, in which Palmer was hit by a motorbike driven by the younger brother of the Venezuelan pianist's boyfriend, inspired Montero to write a piece for Ruth, who's now a good friend of hers. In December 2012 *A Piece for Ruth*, Montero's first composition for piano and violin, had its premiere in the Caspary Auditorium of New York's Rockefeller University – with Gabriela Montero on piano and Ruth Palmer on violin.

ALEKSEY IGUDESMAN

Izmir

(dedicated to Mustafa Kemal Atatürk)

The Zeibek, a slow, proud dance from the Izmir region, was allegedly Atatürk's favourite dance. Igudesman has tried to capture the flavour of it, while adding additional nuances to the harmonies and the rhythm.

ALEKSEY IGUDESMAN

Two Waltzes

"I always felt there is something magical and soothing about a waltz", says Aleksey Igudesman. "That 3/4 rhythm with a slight lilt can get you to dance, yet quite as easily, also put you to sleep. My strong connection to waltzes started from crawling under the piano while my mother was practising Chopin or Tchaikovsky waltzes. When I moved to Vienna at the age of 16, waltzes were inevitably present in my

life. I spent many a night during my student years playing and conducting waltzes by Johann Strauss. This could have made me sick of them but interestingly enough, it didn't. In fact, it made my fascination and love for them even stronger. In many pieces of mine one can find waltzes, often hidden in a bar or two and at other times as the core of the composition. Waltzes are always little gems and often quite fragile. They need a special and individual groove, tailor-made for each one of them. In this program Joji and I have selected a couple of my special waltzes, especially for the Lauenen public."

ALEKSEY IGUESMAN

Ankara

Originating from central Turkey, the Misket is a straightforward dance in 4/4. Aleksey Igudesman has tried to adapt the sound of it to a piano trio, as well as adding his own personal chromatic harmonic progressions.

WOLFGANG AMADEUS MOZART

"Rondo alla Turca" from Piano Sonata No.11 in A major, K. 331

Rondo alla Turca, popularly known as the "Turkish March", is the dazzling final movement of the Piano Sonata No.11 in A major (K.331) which Wolfgang Amadeus Mozart composed at the age of around 27. It is now established as likely to have been written in Vienna or Salzburg during 1783, but highly probable during the period Mozart and his wife Constanze spent in Salzburg in the summer months of that year, where the composer also introduced his wife to his father Leopold.

The "march", which by its preference for the minor keys creates exotic coloring, is one of Mozart's most famous piano pieces and often heard on its own. The rondo was entitled "Alla Turca" by Mozart himself. It took inspiration from the sound of Turkish Janissary bands, which are thought to be the oldest form of military marching bands in the world and came to know in the 17th and 18th centuries as a result of the Turkish wars in Central and Western Europe and whose music was very much in vogue at Mozart's time.

Its Turkish flair places Mozart's *Alla Turca* among the first pieces of music in the

European tradition to show any kind of non-Western influence. Numerous other works of the time also imitate the Turkish style, including Gluck's *Iphigénie en Tauride* (*Iphigenia in Tauris*), Haydn's *Militärsymphonie* (*Military Symphony*, Symphony No.100 in G major) or Beethoven's *Wellingtons Sieg* (*Wellington's Victory*) – and Mozart himself exploited the fashionable form already in his singspiel *Entführung aus dem Serail* (*The Abduction from the Seraglio*) of the previous year.

ALEKSEY IGUESMAN

Istanbul (inspired by Turkish Pop Music)

Having listened to and enjoyed a lot of Turkish pop music, which is, to a great extent, produced in Istanbul, Aleksey Igudesman came up with a whole lot of short popular sounding themes in various keys. Igudesman started the piece with a more mono-harmonic approach and, after adding a slow and improvised-sounding middle section for the cello, he tried to enrich and popularise the harmonies. The quarter tones can be played slightly higher or lower to taste, since in traditional Turkish music the distinctions are finer.

ALEKSEY IGUESMAN

Giresun (inspired by the Horon Dance)

Secretly this “Black Sea dance” may be a bit of a favourite of the composer. Aleksey Igudesman tried to keep its minimalist, nearly hypnotic motoric feeling in tact, while adding a harmonic structure and, at times, an eastern Jazz and even a Funk groove in the piano part. Traditionally played on a kemençe violin tuned in fourths, the two violins repeat a fast rhythmic pattern throughout the piece, while the piano provides the external influences.

ALEKSEY IGUESMAN

Kars

This Kafkas Dance in 6/8 is a fast and furious finale, at times reverting again to the first movement and the themes of the players to whom the suite is dedicated: F, E, A and F, E, H, A for Ferzan and Ferhan, and B, A and B, S(es), A for Borusan. The

middle “love” theme quotes the names of Sabina and Dina (S(es), A, B, A and D, A), two special people who introduced the composer to a lot of wonderful Turkish music. The performers may start this movement with each player beginning with eight bars of percussive playing on their instruments, one player joining after the other, before bar 1 starts.

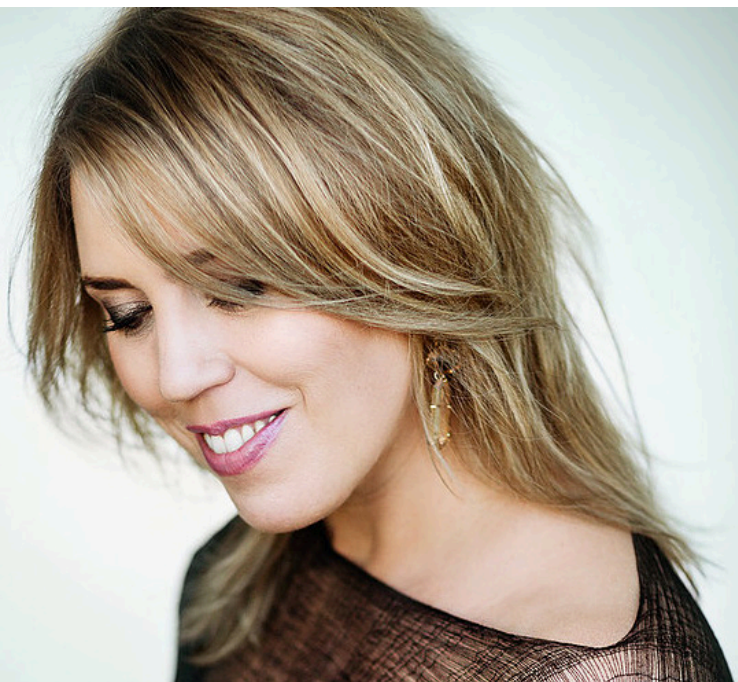
BIOGRAPHIES

GABRIELA MONTERO

Gabriela Montero’s visionary interpretations and unique improvisational gifts have won her a devoted following around the world. Anthony Tommasini remarked in *The New York Times*, “Montero’s playing has everything: crackling rhythmic brio, subtle shadings, steely power in climactic moments, soulful lyricism in the ruminative passages and, best of all, unsentimental expressivity.”

Highlights from recent seasons include recitals at Avery Fisher Hall, Kennedy Center, Wigmore Hall, Vienna Konzerthaus, Berlin Philharmonie, Frankfurt Alte Oper, Cologne Philharmonie, Leipzig Gewandhaus, Munich Herkulesaal, Luxembourg Philharmonie, Lisbon Gulbenkian Museum, Tokyo Orchard Hall, and at the Edinburgh, Salzburg, Lucerne, Ravinia, Tanglewood, Saint-Denis, Dresden, Ruhr, Bergen, Istanbul, and Lugano festivals.

GABRIELA MONTERO



Gabriela has also been invited to perform with many of the world's most respected orchestras, including the Los Angeles, New York, Liverpool, Rotterdam, and Dresden philharmonic orchestras; Chicago, San Francisco, Houston, Pittsburgh, Detroit, Atlanta, and Toronto symphony orchestras; the Gewandhausorchester Leipzig, Academy of St Martin in the Fields, WDR Sinfonieorchester Köln, and Zürcher Kammerorchester; the Cleveland, City of Birmingham Symphony, Philharmonia, and Komische Oper Berlin orchestras; and the Vienna Symphony, NDR Radiophilharmonie Hannover, Residentie, and Sydney Symphony orchestras.

Recent collaborators include conductors Claudio Abbado, Lorin Maazel, Leonard Slatkin, Sir Roger Norrington, Yannick Nézet-Séguin, Vasily Petrenko, Marin Alsop, Eivind Gullberg Jensen, James Gaffigan, Andrés Orozco-Estrada, Mario Venzago, Peter Oundjian, Mikko Franck, Carlos Miguel Prieto, Jaime Martín, Kristjan Järvi, Pietari Inkinen, and Patrick Lange.

Gabriela has recently given debut performances at the BBC Proms, and with the NDR Sinfonieorchester Hamburg, Bilbao Orkestra Sinfonikoa, Orquesta Sinfónica del Principado de Asturias, and the Malaysian Philharmonic Orchestra, as well as debut recitals at the Sydney Opera House, Amsterdam Concertgebouw, Antwerp deSingel, Manchester Bridgewater Hall, Rheingau Musik Festival, and Cheltenham Music Festival.

In addition to her brilliant interpretations of the core piano repertoire, Gabriela is also celebrated for her ability to improvise, composing and playing new works in real time. She says, "I connect to my audience in a completely unique way – and they connect with me. Because improvisation is such a huge part of who I am, it is the most natural and spontaneous way I can express myself." Whether in recital or following a concerto performance, Gabriela regularly invites her audiences to choose themes and ideas on which she improvises.

Gabriela has long held a desire to apply her abilities in improvisation and composition to larger ensembles and contexts. In 2011, she embarked on this new phase of her career by composing a tone poem for piano and orchestra, entitled *Ex Patria*. Her piece had its world premiere tour in October of that year with the Academy of St Martin in the Fields in London and in several German cities. In 2016, Gabriela performed the world premiere of her *Piano Concerto No.1*, the "Latin" Concerto, at the Gewandhaus Leipzig with the MDR Symphony Orchestra and Kristjan Järvi, to great critical acclaim.

Gabriela is also an award-winning and best-selling recording artist. Bronze medalist at the Chopin Competition, her debut disc, *Bach and Beyond*, featured her own improvisations on themes by Bach and held the top spot on the Billboard Classical Charts for several months. She has won two Echo Klassik Awards: the 2006 Keyboard Instrumentalist of the Year and 2007 Award for Classical Music without Borders. She received a Grammy® nomination for her *Bach and Beyond* follow-up, *Baroque*, in 2008. *Solatino*, inspired by her Venezuelan homeland, is devoted to works by Latin American composers and features her own interpretations on Latin themes. Gabriela's most recent album – an emphatic demonstration of the "total" artist as pianist, composer and improviser – features Rachmaninov's *Piano Concerto No.2*, Montero's own *Ex Patria*, and 3 freeform improvisations. It earned Gabriela her first Grammy® Award for "Best Classical Album" at the 2015 Latin Grammy Awards®.

Gabriela's innovative perspectives have also been sought outside the sphere of classical music. In May 2015, she was appointed as the first "Honorary Consul" of Amnesty International, in recognition of her sustained efforts to advocate for human rights in Venezuela, both through music and public discourse. That commitment also garnered a nomination for Outstanding Work in the Field of Human Rights by the Human Rights Foundation. Gabriela was invited to participate in the 2013 Women of the World Festival at London's Southbank Centre, and has spoken and performed twice at the World Economic Forum in Davos-Klosters (Switzerland). She was awarded the 2012 Rockefeller Award for her contributions to the arts and played at Barack Obama's 2008 Presidential Inauguration.

Born in Venezuela, Gabriela gave her first public performance at the age of five. At age eight, she made her concerto debut in her hometown of Caracas, which led to a scholarship from the government to study privately in the USA. She continued her studies under Hamish Milne at the Royal Academy of Music in London, graduating with the highest honours. She currently resides in Barcelona, with her husband and two daughters.

ALEKSEY IGUESMAN

Aleksey Igudesman is best known as a violinist, but he has also established himself as a composer, conductor, actor and filmmaker. Aleksey was born in St. Petersburg, Russia, and was accepted into the prestigious Yehudi Menuhin School in England at the age of 12. He then



ALEKSEY IGUESMAN

later studied violin with Boris Kuschnir at the Vienna Conservatory.

His compositions are published by Universal Edition and have been performed worldwide by soloists, ensembles and orchestras, such as the New York Philharmonic and the Vienna Symphony Orchestra, often with his participation as a solo violinist and conductor. Aleksey has performed his numerous violin duets in the project “Violins of the World”, where his poems are recited by Sir Roger Moore.

Aleksey has written for and performed as a soloist on several movie soundtracks and has worked closely with Academy Award-winning film composer Hans Zimmer on numerous movies, such as *Sherlock Holmes* which received an Oscar nomination for the Best Original Score. Aleksey has co-written with Hans Zimmer the soundtrack for *Jealous of the Birds* together, which won the Grand Prize for the Best Original Score in the Rhode Island International Film Festival. In 2016, Aleksey appeared alongside Hans Zimmer as a soloist on tour.

Aleksey has directed, produced and starred in the feature-length comedy/documentary *Noseland*, featuring, among others, Julian Rachlin, John Malkovich and Sir Roger Moore. *Noseland* has been premiered in 14 festivals around the world and won the “Most Entertaining Documentary” award at the Doc Miami International Film Festival. Aleksey stars in an Austrian TV series, broadcasted by ORF, entitled “Du Kunst Mich”, where he features talents from the fields of music, dance, photography and fashion.

He is currently working on a new TV series entitled “Feast Of Duos” based on Igudesman & Joo’s violin and piano competition set in Sion, Switzerland.

Aleksey partners with pianist Hyung-ki Joo, together they perform as IGUDESMA & JOO. Their shows “A Little Nightmare Music”, “And Now Mozart”, “Play It Again” and “Silent Night Music” and “BIG Nightmare Music”, “Upbeat” and “Scary Concert”, cooperatively with symphony and chamber orchestras, have received much acclaim around the world. Clips with excerpts of those shows have been watched on YouTube over 40 million times. As a duo, they have performed with Gidon Kremer, Julian Rachlin, Janine Jansen, Viktoria Mullova, Emanuel Ax, Joshua Bell and John Malkovich, among others.

Igudesman & Joo have performed in front of half a million people, alongside rock legends like Simple Minds, Kim Wilde, Sinead O’Connor, Tears for Fears and Robin Gibb from the Bee Gees.

Apart from touring extensively across the world with Igudesman & Joo, he performs in his show “The Cyber Conductor” with Sebastian Gürtler and in his solo show “Fasten Seat Belts”, as well as “MAD – Music & Dance” together with the “chameleon dancer” Manaho Shimokawa and violinist Kristina Suklar. Aleksey regularly performs in numerous shows with various orchestras, such as the “Vienna and I”, “Waltz of The World”, “The other seasons” or “The music critic” – where he created a sardonic mix of the most evil music critiques of the last centuries written about some of the greatest works of music. Equipped with a frivolous potpourri of musical insults, John Malkovich slips into the role of the evil critic who believes the music of Beethoven, Chopin, Prokofiev and the likes to be weary and dreary.

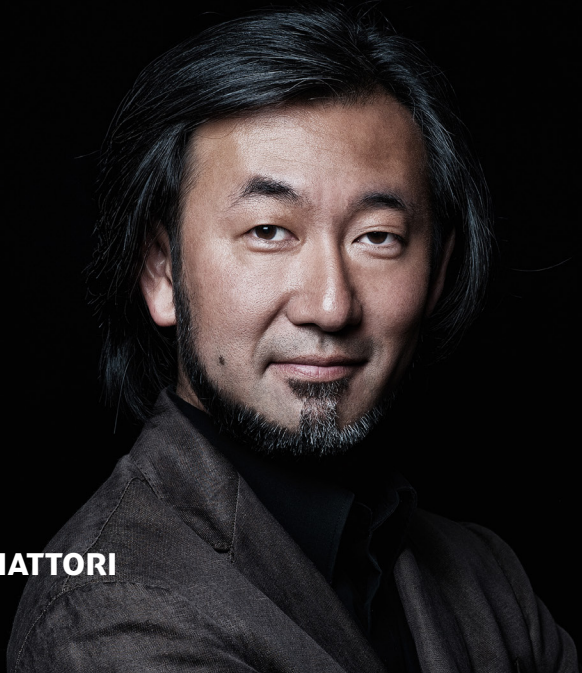
Aleksey Igudesman's future plans include various endeavours, including the Zurich Tonhalle Orchestra, numerous publications on Universal Edition and Modern Works. 2018 will also see Igudesman & Joo's book *How To Save The World* come to light.

Aleksey plays a Santo Serafin 1717 violin, kindly loaned to him by the ERSTE BANK and a bow constructed by modern bow-maker Benoit Rolland. His strings of choice are by Thomastik-Infeld.

JOJI HATTORI

Joji Hattori is one of the leading Japanese musicians of his generation and has enjoyed a very varied career as a musician, firstly as a concert violinist, an activity which has developed into directing chamber orchestras, conducting symphony orchestras and finally operas. In 2014, Joji has been appointed Principal Guest Conductor and Co-Artistic Director of the Balearic Symphony Orchestra in Palma de Mallorca. He also continues his work as Associate Guest Conductor of the Vienna Chamber Orchestra, a position which he has held since 2004. From 2007 to 2008 Joji served as Principal Resident Conductor of the Opera House in Erfurt, Germany, and from 2009 to 2011 as Music Director of the open-air Summer Festival at Schloss Kittsee, Austria, an activity which he resumed in 2017.

As guest conductor he regularly works with many distinguished orchestras such as the Philharmonia Orchestra London, Slovakian Philharmonic, Wiener Symphoniker or the



JOJI HATTORI

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Düsseldorfer Symphoniker. In 2009 he made his debut at the Vienna State Opera with three performances of *The Magic Flute*, conducting in fact the Vienna Philharmonic Orchestra in the pit. He has also conducted repeatedly at the New National Theatre Tokyo, which is Japan's leading opera house.

Joji was born in Japan and spent his childhood in Vienna where regularly attending the opera house and concert halls formed his musical development. Influenced by both cultures, he is today one of the very few musicians of Asian heritage who is respected internationally for his interpretation of the Viennese Classics. Joji started playing the violin at the age of five and studied with Rainer Küchl at the Vienna Academy of Music, followed by further studies with Yehudi Menuhin and Vladimir Spivakov. In 1989 he won the International Yehudi Menuhin Violin Competition in England. After a decade of international activities as a violin soloist, he participated at the inaugural Maazel-Vilar Conductor's Competition in New York in 2002, where he was given a major award and the opportunity to study conducting techniques with the late Lorin Maazel for the following 2 years.

Apart from his performing activities, Joji is President and Member of the Jury of the International Yehudi Menuhin Violin Competition and in 2003 he was made Honorary Member of the Royal Academy of Music, London. Having studied social anthropology at Oxford University (St. Antony College), he also continues to research the questions around the national identity of human beings. Since 2015 he is also the owner of Shiki, a Japanese Fine Dining restaurant in Vienna.

ZIYU SHEN

The Chinese violist Ziyu Shen was born in 1997 and first started playing the violin at the age of four. She switched to the viola at the age of twelve and started to study with Li Sheng at the Music Middle School affiliated to the Shanghai Conservatory of Music. She has taken part in master classes with Yuri Bashmet, Lars Anders Tomter, Antoine Tamestit, Roberto Díaz, Pinchas Zukerman and Gábor Takács-Nagy.

Ziyu has won first prize in a number of international major competitions. In 2013 fifteen-year-old Ziyu won first prize in the 11th Lionel Tertis International Viola Competition and was the youngest winner ever. In 2012 she also won first prizes in the Johansen International Competition in Washington DC and the Morningside Music Bridge Chamber Music Competition in Canada. Another first-prize was awarded her in the 2014 Young Concert Artists International Auditions in New York.

Ziyu has given successful viola recitals in venues such as London's Wigmore Hall and Royal Festival Hall and the National Centre for the Performing Arts in China. She has also taken part in the Verbier Festival Academy, where she was awarded the Academy Prize for viola. As a soloist, she has worked with the Vienna Radio Symphony Orchestra, the Moscow Soloists Chamber Orchestra, the Calgary Philharmonic Orchestra in Canada, and the Shenzhen and Qingdao Symphony Orchestras in China.

Ziyu took part in the Kronberg Academy Festival in 2013 and 2015 and in Chamber Music Connects the World in 2014. Since 2015 she has been studying at Kronberg Academy with Nobuko Imai. These studies are funded by the Annika und Wolfgang Fink Stipendium.

ALEXEY STADLER

One of the finest young cellists of his generation and winner of the 2012 TONALi Grand Prix in Hamburg, Alexey Stadler will open his 17/18 season with appearances in a number of high level engagements across Europe, amongst them Royal Liverpool Philharmonic Orchestra, BBC National Orchestra of Wales, Haydn Orchestra Bolzano and Trento, Orquesta Filarmónica de Gran Canaria, St. Petersburg Philharmonic Orchestra and Slovak Radio Symphony Orchestra.

He caused a sensation in his BBC Proms debut with Shostakovich's *Cello Concerto No.1* with Vasily Petrenko. Other highly successful debuts include Deutsches Symphonie-Orchester Berlin, San Francisco Symphony and Orchestra della Svizzera Italiana, both with Vladimir Ashkenazy, and the Tokyo Metropolitan Symphony Orchestra as well as the Young Philharmonic Orchestra Jerusalem Weimar, both under the baton of Michael Sanderling. Festival appearances included the International Chamber Music Festival Stavanger, St. Petersburg's White Nights Festival, Menuhin Festival Gstaad and the Schleswig-Holstein Musik Festival.

A portrait of Ziyu Shen, a young woman with long, dark hair, looking directly at the camera with a slight smile. She is holding a cello, which is visible in the lower part of the frame. The background is a dark, solid color.

ZIYU SHEN

© Matt Dine

Alexey performs with orchestras such as the Mariinsky Orchestra, Münchner Symphoniker, Irish Chamber Orchestra, Riga Sinfonietta or Qatar Philharmonic under renowned conductors such as Valery Gergiev, Marek Janowski, Tugan Sokhiev and Dmitrij Kitajenko.

A keen chamber musician, Alexey has appeared in recitals and chamber music programmes at Den Norske Opera Oslo, Heidelberger Frühling and Festspiele Mecklenburg-Vorpommern and has performed with partners such as Janine Jansen, Akiko Suwanai, Vadim Repin, Igor Levit, Lukáš Vondráček, Itamar Golan and the Ébène Quartet. In 2012 he took part in the Kronberg Academy's "Chamber Music Connects the World" festival, where he performed with Gidon Kremer, Yuri Bashmet and Christian Tetzlaff.

Born into a family of musicians, Alexey began to play the cello at the age of four. He began his studies with Alexey Lazko and continued his education at the Rimsky-Korsakov College of Music in St. Petersburg. He has participated in master classes with David Geringas, Frans Helmerson, Michael Sanderling, Lynn Harrell, Steven Isserlis and Sir András Schiff.

Alexey studied with Wolfgang Emanuel Schmidt at the Hochschule für Musik Franz Liszt in Weimar and has a scholarship from the "Oscar und Vera Ritter-Stiftung" and "Alfred Töpfer Stiftung" in Hamburg.

Alexey performs on a violoncello by David Tecchler dating from 1715.



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ALEXEY STADLER

LAUENEN CHAMBER CONCERTS

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Artistic director: Joji Hattori

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