

2019

# LAUENEN CHAMBER CONCERTS

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Saturday March 2<sup>nd</sup>, 2019  
6.15 pm





Dear Friends

Welcome to the 17th edition of the Lauenen concerts ! It is a great joy to welcome so many of you. We have decided a couple of years ago to orient this concert and party decidedly towards our next generation, and we love the buzz they bring with them !

We are so grateful to our dear friend Joji (who has become a proud father of a son, Leonard Makoto) for the beautiful chamber music band lyrical programme he has concocted: we have the privilege to hear Olga Peretyatko, one of today's very best soprano voices and we are absolutely delighted to have her sing for us. Joji has assembled a group of wonderful friends that have major international careers and we're happy to welcome again Alexej Stadler whom you have heard the past 2 years in Lauenen as well as « first time Lauener» Sarah McElravy, Josef Spacek & Itamar Golan. I should add that 3 of them have been in the past jury members of the Menuhin Competition, the world's Olympic Games for the world's best young violinists with whom we are associated.

I'd like to thank from the bottom of my heart my family, and my darling wife Andrienne in particular with Leopold and Isabel, for the enthusiasm, love and friendship in managing this project so consistently in the past 16 years. The sheer size of it requires of course generosity beyond compare (and a particular thank you to Henri and Daïné) but also a good dose of humour and more than a pinch of energy. The others that I'd like to thank are our children Natasha, Amélie, Larissa, Philip and Alexandre and all the young people amongst us tonight, we love your energy, beauty and enthusiasm!!

As we all know, life is a reciprocal exchange and therefore I know I can ask from

all of you a strong applause for the musicians who travelled from Prague, Vienna, Germany, Italy and Israel for our greatest delight.

And now to the music !

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

Dear Friends of the Lauenen Chamber Concerts,

In today's world which seems to develop almost too quickly and change all the time, I really appreciate having a few steady, constant pillars. The annual d'Arenberg party in Lauenen - after 16 years - has definitely become exactly one of those important pillars in my life, although it is of course my job to create enough variety as regard to the programmes every year.



*Joji Hattori*

This year, I have dared to programme many single movements from different works, which used to happen regularly until the beginning of the 20th century. It is a modern phenomenon that in the world of classical music, only complete works get performed.

Olga Peretyatko needs no explanation and just needs to be experienced. She will perform a collection of arias which displays her enormous width of repertoire, and the other musicians including myself are honoured to accompany her as well as creating beautiful musical contrasts between each of her arias.

On behalf of the musicians, I would like to thank all our generous hosts who enable us to enjoy this pure non-commercial week of musicmaking in the mesmerising Swiss Alps! To many more editions to come!

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

2<sup>nd</sup> March 2019

## PROGRAMME

**WOLFGANG AMADEUS MOZART (1756-1791)**

**Allegro from Piano Trio in C major, K.548**

**Joji Hattori** – violin, **Alexey Stadler** – cello, **Itamar Golan** – piano

**WOLFGANG AMADEUS MOZART (1756-1791)**

**Concert aria „Chi sà, chi sà, qual sia”, K.582**

in an arrangement for soprano and piano quintet

**Olga Peretyatko** – soprano, **Joji Hattori**, **Josef Špaček** – violins,

**Sarah McElravy** – viola, **Alexey Stadler** – cello, **Itamar Golan** – piano

**WOLFGANG AMADEUS MOZART (1756-1791)**

**Menuetto & Trio from String Quartet in E flat major, K.428**

**Joji Hattori**, **Josef Špaček** – violins, **Sarah McElravy** – viola, **Alexey Stadler** – cello

**WOLFGANG AMADEUS MOZART (1756-1791)**

**Concert aria „Vado, ma dove?”, K.583**

in an arrangement for soprano and piano quintet

**Olga Peretyatko** – soprano, **Joji Hattori**, **Josef Špaček** – violins,

**Sarah McElravy** – viola, **Alexey Stadler** – cello, **Itamar Golan** – piano

**JOHANNES BRAHMS (1833-1897)**

**Andante from Piano Quartet No.3 in C minor, op.60**

**Josef Špaček** – violin, **Sarah McElravy** – viola, **Alexey Stadler** – cello,  
**Itamar Golan** – piano

**ANTONIN DVORÁK (1823-1892)**

**Finale (Allegro) from Piano Quintet in A major, op.81**

**Joji Hattori**, **Josef Špaček** – violins, **Sarah McElravy** – viola, **Alexey Stadler** – cello,  
**Itamar Golan** – piano

## INTERMISSION

**GIOACHINO ANTONIO ROSSINI (1792-1868)**

**“Sombre forêt” from Guillaume Tell**

in an arrangement by Stepan Sobanov for soprano and piano quintet

**Olga Peretyatko** – soprano, **Joji Hattori**, **Josef Špaček** – violins,

**Sarah McElravy** – viola, **Alexey Stadler** – cello, **Itamar Golan** – piano

**RICHARD STRAUSS (1864-1949)**

**Andante cantabile from Violin Sonata in E flat major, op.18**

**Joji Hattori** – violin, **Itamar Golan** – piano

**RICHARD STRAUSS (1864-1949)**

**“Beim Schlafengehen” from Four Last Songs, op.posth.**

in an arrangement by Stepan Sobanov for soprano and piano quintet

**Olga Peretyatko** – soprano, **Joji Hattori**, **Josef Špaček** – violins,

**Sarah McElravy** – viola, **Alexey Stadler** – cello, **Itamar Golan** – piano

**SERGEI WASSILJEWITSCH RACHMANINOV (1873-1943)**

**Piano Trio élégiaque No.1 in G minor**

**Josef Špaček** – violin, **Alexey Stadler** – cello, **Itamar Golan** – piano

**CHARLES GOUNOD (1818-1893)**

**“Je veux vivre” from Romeo et Juliette**

in an arrangement by Stepan Sobanov for soprano and piano quintet

**Olga Peretyatko** – soprano, **Joji Hattori**, **Josef Špaček** – violins,

**Sarah McElravy** – viola, **Alexey Stadler** – cello, **Itamar Golan** – piano



## PROGRAMME NOTES

### WOLFGANG AMADEUS MOZART

#### **Allegro from Piano Trio in C major, K.548**

Wolfgang Amadeus Mozart wrote his Trio for violin, cello and piano, catalogued as K.548, in July 1788.

But although this was a period of extraordinary productivity, it brought Mozart little financial reward. Austria was at war with the Ottoman Empire, aristocratic support for the arts had shrunk. The illness of Mozart's wife Constanze required an expensive treatment, at the same time Mozart's debts piled up and necessitated a move from the inner city to a suburb. In addition, shortly before this trio was written, his 6-month-old daughter Theresia died.

Nevertheless, he composed a series of major works in the space of just three months. And they show the composer at the very height of his powers. These included the piano Sonata K.545, his last three symphonies, and two piano trios.

In fact, the trio seems indeed suspiciously to have been written for performance by amateur musicians in the hope that the composer might make quick money by selling it. The first movement opens as simply as a teaching exercise and though there are some bravura passages and runs, the work is in C major and the difficulty is low.

The first movement of the trio opens confidently, with assertive octaves played by all three instruments, answered delicately and questioningly by the piano. Soon there are flamboyant runs in both piano and violin suggesting that, despite the opening exchange, this trio is going to be uncomplicated in tone.

### WOLFGANG AMADEUS MOZART

#### **“Chi sà, chi sà, qual sia”, K.582**

Throughout his career, Mozart wrote nearly fifty individual arias. The concert arias were created for very different purposes – some to insertion arias into his own operas or those of other composers, and others for vocal recitals by friends or admired artists. Arias and opera roles were tailored for a special singer. Because composers were often asked to write a new aria that better matches the voice of the new interpreter, Mozart and his colleagues left behind numerous works of insertion arias for works by other composers. So Mozart helped many soloists to a successful career, as the new aria and opera roles highlighted the advantages and abilities of the particular singer.

*Chi sà, chi sà, qual sia* is fashioned as one of two insertion arias for the opera *Il Barbero di Buon Cuore* (*The Good-Hearted Curmudgeon*), which is a work of the Valencian Vicente Martín y Soler. It is based on the comedy *Le Bourru bienfaisant* (*The Benevolent Bear*) by Carlo Goldoni. Lorenzo da Ponte, Mozart's favourite librettist and librettist of many of his classic operas - including *Le Nozze di Figaro* and *Don Giovanni* - provided the text for the aria.

The protagonist of *Chi sà, chi sà, qual sia* is Madama Lucilla, who wonders if she is in some way responsible for the sourly mood of her husband. What she does not know is that Giocondo has made debts out of love for her. Giocondo, on the other hand, complains that his wife considers him richer than he really is and knows nothing of his financial difficulties.

Chi sa, chi sa qual sia l'affanno del mio bene,  
Se sdegno, gelosia, rabbia, dispetto, amor?  
Voi che sapete, o Dei, i puri affetti miei,  
Voi questo dubbio atroce, toglietemi dal cor!

Who knows, who knows, what is the agitation of my love?  
Anger, jealousy, fear, suspicion, or just love?  
You who know, oh gods, the purity of my affection,  
This bitter doubt, pluck it from my heart

## WOLFGANG AMADEUS MOZART

### Menuetto & Trio from String Quartet in E flat major, K.428

The String Quartet No.16 in E-flat major, K.428, was composed by Wolfgang Amadeus Mozart in 1783. It is the third of the “Haydn Quartets”, a set of six string quartets that he wrote in Vienna in the early years (1782-1785) and later dedicated to Joseph Haydn.

Of his six quartets dedicated to Haydn, String Quartet No.16 is one of the most genial and which, in some respects, were most Haydn-esque in its delight in unexpected shifts of harmony. By the time he came to compose the E flat major Quartet, K.428, Mozart seems to have felt that Haydn’s ‘new and special style’ of musical discourse was now his own, and that the time was right for further exploration.

During this time, Haydn and Mozart had become friends, and sometimes played quartets together in Mozart’s apartment, with Mozart playing the viola, and Haydn playing violin. It is believed that this may have been one of the pieces performed at a quartet party the following year in which the players were violinists Haydn and Dittersdorf, violist Mozart, and cellist Vanhal. Haydn himself first heard the quartets at two gatherings at Mozart’s home, 15 January and 12 February 1785.

The harmonic language of the Menuetto is very simple, which is unusual for Mozart. In fact the style and mood of this movement are strikingly reminiscent of Haydn. And the Trio section, coming before a repeat of all of this, noodles a troubled little tune over a bass drone. Throughout the third movement Mozart “makes use of a pedal point in the bass, thus giving the music an entrancing rustic effect.”

## WOLFGANG AMADEUS MOZART

### “Vado, ma dove?”, K.583

Like *Chi sà, chi sà, qual sia* this aria was also written as an insertion aria for Martin y Soler’s opera *Il burbero di buon core*. Both are among his finest arias for soprano, with *Vado, ma dove?* especially characterized by the magnificent Andante part.

The aria, *Vado, ma dove?* is written in a two-part form. The aria begins with a fast allegro section to convey confusion. The second section has a slower andante sostenuto

section, demonstrates loving and tenderness. In the andante sostenuto section, the piano accompaniment, has a constant triplet rhythm, while the voice is in a duple meter.

Madama Lucilla starts by singing “Vado” (I am going), but then there is a pause, and she more quietly asks “Ma dove?” (But where?) For Madama, Lucilla, who sings this piece, has arrived on the verge of despair. Her husband accuses her of being responsible for his financial misery. In the next section, the orchestra takes on a very mournful tone in the slower “You who speak to my heart, guide my steps, love; remove that hesitation that makes me doubt.” Like *Chi sà, chi sà, qual sia*, this aria has an air of dignity, even solemnity to it.

Vado, ma dove? Oh Dei!  
Se de’ tormenti suoi,  
se de’ sospiri miei  
non sente il ciel pietà!  
Tu che mi parli al core,  
Guida i miei passi, amore;  
Tu quel ritegno or toglì  
Che dubitar mi fa.

I go, but where? Oh Gods!  
If for its torments  
For my sighs  
heaven feels no pity?  
You, who speak to my heart  
guide my steps, love;  
remove the hesitation  
that makes me doubt.

## JOHANNES BRAHMS

### Andante from Piano Quartet No.3 in C minor, op.60

Johannes Brahms completed his third piano quartet in C minor in Ziegelhausen near Heidelberg in July 1875. It was a hard-won, over decades matured opus.

Already in 1855, at the age of 22, he had begun a piano quartet in C sharp minor, of which at least three movements (Allegro, Scherzo and Andante) were completed. From this early work, Brahms now took over parts for the C Minor Quartet.

It is significant that Brahms left such an immediate autobiographical work so long. So as far back as the 1870s, he continued to point out in letters how much this work reflects a state of deepest despair, a “Werther mood”, as he called it. When he sent the final version of the quartet to his publisher Simrock in 1875, he jokingly said that one should print a picture of him “in the Werther costume” in the sheet music edition.

By identifying himself with Goethe's desperate suicide, Brahms seems to have pointed out his intimate mental involvement with Clara and Robert Schumann of 20 years ago.

The C minor Piano Quartet was first performed in Vienna on November 18, 1875, with Brahms himself at the piano, and members of the Hellmesberger Quartet.

The *Andante* begins with a luscious melody played by the violoncello with only the piano as accompaniment and brings the solution of the pent-up conflicts into a set of wistful beauty.

### ANTONIN DVORÁK

#### Finale (Allegro) from Piano Quintet in A major, op.81

In the early 1870s Antonín Dvořák wrote a Piano Quintet in A major that was published as op.5. Always dissatisfied with it, he attempted in 1887 to revise it. However, he quickly set about composing a completely new piano quintet. This Piano Quintet in A major, Op.81 (now called No.2), is a complete success and is today acknowledged as one of the masterpieces in the form, along with those of Schumann, Brahms and Shostakovich.

It was composed in the late summer of 1887 in just seven weeks while a composer's stay at his beloved summer house in Vysoká. The premiere was given on 8 January 1888 at the Rudolfinum in Prague.

It's a mixture of Dvořák's personal form of expressive lyricism as well as a utilization of elements from Czech folk music. Characteristically those elements include styles and forms of song and dance – but not actual folk tunes. Dvořák instead created melodies in an authentic folk style.

The Finale is reminiscent of scenes of cheerful, rustic celebrations. Again, Dvořák picks up themes that are partly similar to another Slavic dance, the polka.

Already in the first year of its premiere, the quintet was repeatedly performed in Prague, as well as in Amsterdam, Frankfurt, Hamburg and twice in London, where it became one of the most-played works of Dvořák in the following years.

### GIOACHINO ANTONIO ROSSINI

#### “Sombre forêt” from Guillaume Tell

*Sombre forêt* (Dark Forest) is a soprano aria from act two of the opera *Guillaume Tell* (William Tell) by Gioachino Rossini. The text was written by Étienne de Jouy and Hippolyte Bis after the eponymous play by Friedrich Schiller.

The opera opens with an idyllic scene in which the villagers of Canton Uri celebrate a threefold wedding. Melchthal, a respected elder of the canton, is to bless the three couples at the celebration. Although his son Arnold is of marriageable age and also loves the Habsburg princess Mathilde, he does not participate in the celebration. He has to choose between love and fatherland.

Background of the *Guillaume Tell* opera is the liberation struggle of the Swiss under the legendary William Tell against the Habsburg rule at the beginning of the 14th century. In its basic features, the plot follows Schiller's play.

In the second act Mathilde, a princess of the Habsburg House, left the hunting party to meet Arnold. The two reaffirm their love for each other. In the romance *Sombre forêt*, Mathilde sings of the beauty of nature, which she prefers to the splendor of the palaces. But when Arnold learns that his father was killed, he finally decides to join the freedom fight.

*Guillaume Tell* has been well received by the contemporary Paris public and press from the beginning and remains a popular work to this day.

Sombre forêt, désert triste et sauvage,  
Je vous préfère aux splendeurs des palais:  
C'est sur les monts, au séjour de l'orage,  
Que mon cœur peut renaître à la paix;  
Mais l'écho seulement apprendra mes secrets.  
Toi, du berger astre doux et timide,  
Qui, sur mes pas, viens semant tes reflets,  
Ah! sois aussi mon étoile et mon guide!  
Comme lui tes rayons sont discrets,  
Et l'écho seulement redira mes secrets.

Dark forest, wilderness sad and wild,  
I prefer you to the splendors of the palace:  
It is on the mountains, the place of the storm  
That my heart can regain peace;  
And only the echo will learn my secrets.  
You, the sweet and shy star of the shepherd,  
Whose light illuminates my footsteps,  
Ah! be also my star and my guide!  
Like him, your rays are discrete,  
And only the echo will repeat my secrets.

## RICHARD STRAUSS

### Andante cantabile from Violin Sonata in E flat major, Op.18

The Violin Sonata in E flat major Op.18 was written between 1887 and 1888 by the only 23-year-old Richard Strauss. Although not considered a milestone in violin literature, it is frequently performed. It is known for its lyrical beauty and its technical demands placed on violinists as well as pianists.

On April 16, 1886 Strauss had signed a contract as the third Kapellmeister at the court opera of his hometown of Munich. Even the next day he travelled to Italy for five weeks. Inspired by this trip, but also by the composer Franz Liszt, Strauss devoted himself at that time very symphonic poetry and reached a pinnacle of his instrumentation.

In 1887, Strauss began working on the violin sonata. During this year the composer had not only learnt to know Gustav Mahler, but also the young soprano Pauline de Ahna, who became his pupil and later his wife and for whom Strauss composed many songs.

Throughout the violin sonata, Strauss's love feelings for her can be heard. But while Strauss in his early years took Schumann and Mendelssohn as role models, the sonata was written just at the end of this period and at a time when Strauss began to stand under the influence of the new tonalities of Liszt, Berlioz and Wagner. The tonalities found in the sonata are still rooted in classical romantic composers.

The piece is in three movements. The middle movement is called improvisation and marks Andante cantabile. However, it's not improvised: rather this is a very carefully crafted instrumental song. This movement maintains a beautiful singing tone and ends meditatively.

As its main theme it has an unabashed love song. Ludwig Finscher called this movement "downright nebulizing" in its sounds and pointed out that around 1900 it was a popular salon piece as "Improvisation from Opus 18".

## RICHARD STRAUSS

### "Beim Schlafengehen" from Four Last Songs, op.posth.

The last four songs (*Vier Letzte Lieder*) are – with the exception of the song "Malven" (Mallows), composed later the same year – the final completed works of Richard Strauss. They were composed in 1948 when the composer was 84.

The songs are *Frühling* (Spring), *September*, *Beim Schlafengehen* (When Falling Asleep) and *Im Abendrot* (At Sunset). The title Four Last Songs was posthumously selected by Strauss' friend Ernst Roth, who released the four songs in 1950.

The premiere took place on May 22, 1950 at the Royal Albert Hall in London.

*Beim Schlafengehen* was based on a poem by Joseph von Eichendorff, which had a special meaning for Strauss. At the same time the composer also read the complete poems of Hermann Hesse, whom he happened to meet in a Swiss hotel. Three of them (*Frühling*, *September* and *Beim Schlafengehen*) he also set to music for orchestra – and soprano, for which Strauss showed a pronounced inclination all his life.

For many, these songs are considered the culmination of Strauss' production as a composer of songs. The songs are sad but laid back. They document a continuous, dynamic examination of the themes of death and farewell, also against the background of the past war and the awareness of one's own near death.

#### *Beim Schlafengehen*

Nun der Tag mich müd gemacht,  
soll mein sehnlisches Verlangen  
freundlich die gestirnte Nacht  
wie ein müdes Kind empfangen.

Hände, lasst von allem Tun,  
Stirn, vergiss du alles Denken,  
alle meine Sinne nun  
wollen sich in Schlummer senken.

Und die Seele unbewacht  
will in freien Flügen schweben,  
um im Zauberkreis der Nacht  
tief und tausendfach zu leben.

#### *Going to bed*

Now this day has fatigued me  
and my most arduous desire shall  
receive kindly the starry night  
like a tired child

Hands, rest after so much action  
Forehead, cease all thinking  
Now all my senses  
wish to sink into this light slumber

And unattendedly the soul  
wants to take wings freely  
to live on deep down and thousandfold  
in the magic circle of the night.

## SERGEI WASSILJEWITSCH RACHMANINOV

### Piano Trio No.1 in G minor

Sergei Rachmaninov is well-known both for having been a famous piano virtuoso and for having composed several important piano concertos as well as other works for orchestra. But few know that he also wrote chamber music.

Piano Trio No.1 in G minor (*Trio élégiaque*) is a little-known, attractive trio, which should be enjoyed by professionals and amateurs alike. The trio was written in the beginning of Rachmaninov's graduation year on January 18-21, 1892 in Moscow, when the composer was just 19 years old.

Piano Trio No.1 shares the same subtitle, *Élégiaque*, as a Second Piano Trio, Op.9 of the composer, which was written the following year.

While the first has the gloomy charm of adolescent morbidity and was written in just four days, Rachmaninov's second trio in D minor was inspired by the death of Tchaikovsky on October 23, 1893. At this second piece Rachmaninov worked for six weeks. On the other hand, Trio No.1 may have been inspired by Tchaikovsky's own piano trio mourning Nikolai Rubinstein.

Despite his origins in Tchaikovsky's music, Rachmaninov's trio is already completely dedicated to his own style: the angry, sad melodies, the full-bodied, smoky textures, the weighty but virtuoso piano writing. Rachmaninoff wrote this first trio during his studies – probably in homage to his older friend and mentor. A parallel to Tchaikovsky is the repetitive initial theme, a four-part ascending motif that dominates the approximately 15-minute work.

## CHARLES GOUNOD

### “Je veux vivre” from Romeo et Juliette

*Roméo et Juliette* (*Romeo and Juliet*) is an opera in five acts by Charles Gounod to a French libretto by Jules Barbier and Michel Carré. It is based on Romeo and Juliet by William Shakespeare.

Charles Gounod had composed eight operas before completing Roméo et Juliette in 1867.

Eight years had passed since Gounod's *Faust* propelled him to fame as an opera composer. Since its premiere in 1859 at the Théâtre-Lyrique, with which Gounod became associated in 1858, his *Faust* became popular (Faust was performed over 300 times between 1859 and 1868.), which is why Gounod could write four more operas for this theater. But – apart from *Faust* – only *Roméo et Juliette* became firmly established in the repertoire.

Above all, the World's Fair in Paris, which also took place in 1867, helped the opera to numerous prominent audiences – in total, more than 390 performances were given in the first 14 years.

A short prologue explains the enmity of the families Montague and Capulet in Verona. At a masked ball in the house of Count Capulet, Roméo, who is visiting the festival of the hostile family in secret disguise, and Juliette meet for the first time and immediately fall in love with each other.

Juliette's sweeping act 1 waltz aria *Je veux vivre* which is one of the most famous arias of the opera. It is a celebration of the fact that love has not yet come to her.

Je veux vivre  
Dans le rêve qui m'enivre  
Longtemps encor!  
Douce flamme,  
Je te garde dans mon âme  
Comme un trésor!  
Cette ivresse  
De jeunesse  
Ne dure, hélas! qu'un jour!  
Puis vient l'heure  
Où l'on pleure;  
Le coeur cède à l'amour,  
Et le bonheur fuit sans retour!  
Loin de l'hiver morose  
Laissemoi sommeiller,  
Et respirer la rose  
Avant de l'effeuiller!  
Je veux vivre  
Dans le rêve qui m'enivre  
Longtemps encor!  
Douce flamme,  
Je te garde dans mon âme  
Comme un trésor!

I want to live  
in the dream that has long  
elated me!  
Sweet flame,  
I preserve you in my soul  
like a treasure!  
This intoxication  
of youth  
will not last, alas! more than a day!  
Then comes the hour  
when one weeps;  
the heart yields to love,  
and happiness flees, never to return!  
Far from that sullen winter  
let me sleep,  
and breathe the rose  
before plucking it!  
I want to live  
in the dream that has long  
elated me!  
Sweet flame,  
I preserve you in my soul  
like a treasure!

## BIOGRAPHIES

### OLGA PERETYATKO

Olga Peretyatko, one of the world's most sought-after sopranos, made her international break-through after winning Plácido Domingo's prestigious Operalia Competition, since then she has been a regular guest at the world's most important opera houses and concert halls.

Olga Peretyatko opens the 2018/19 season with concerts at the renowned stages of Grafenegg and Gstaad Festivals, as well as singing songs by Gabriel Fauré with the Basel Symphony Orchestra, celebrating the release of the highly acclaimed new album *The Secret Fauré*. She then heads to Asia to perform at the Forbidden Concert Hall Beijing and at Guangdong Xinghai, as well as singing Carl Orff's *Carmina Burana* with NHK Symphony orchestra in Tokyo, with Paavo Järvi conducting. China is also the place for bringing her highly acclaimed portrayal of the role of Leila in Wim Wender's production of *Les Pêcheurs des Perles* at China National Center for Performing Arts. Besides that, in this

operatic season she sings the title role of *Anna Bolena* at Opera Royal de Wallonie Liège and one of her signature roles, the title role of Lucia di Lammermoor at the Vienna State Opera, where she also performs Donna Anna in Mozart's *Don Giovanni*. After the success of her role debut singing all ladies in *Les Contes d'Hoffmann* in 17/18, she presents it in concert at Festspielhaus Baden-Baden. Olga Peretyatko also takes part in Mozartwoche 2019, the Smetana Festival Litomyšl, sings gala concerts at Budapest's MÚPA and joins stage with Rolando Villazón at Konzerthalle Bamberg.

Her uniquely compelling voice and stage presence allow Peretyatko to combine an active opera career with frequent recitals at the most legendary venues. There is hardly a major opera house that has not yet invited her to sing lead roles, including Deutsche Oper Berlin, the Berlin, Munich and Hamburg state operas, Vienna State Opera, Zurich Opera House, Lausanne Opera, Opera Monte Carlo, La Fenice in Venice, Milan's Teatro alla Scala, Teatro Real in Madrid, Opéra Bastille in Paris, Netherlands Opera in Amsterdam, La Monnaie in Brussels, the Bolshoi Theatre in Moscow, the Mariinsky Theatre in St. Petersburg, and the Metropolitan Opera in New York, where she returned several times, most recently to perform at *Lucia di Lammermoor*.

Peretyatko has collaborated with the world's most renowned directors, including Robert Lepage, whose acclaimed 2009 production of Stravinsky's *Le Rossignol* in Toronto confirmed her status as one of the top sopranos of our time. She sang Marfa in provocative Dmitri Tcherniakov take on *The Tsar's Bride*, which was presented in 2013-2014 first at Staatsoper Unter den Linden and then in Teatro alla Scala. In 2017 she sang Leila, the main role in Wim Wender's operatic debut in Bizet's *Les Pêcheurs des Perles*, under musical direction of Daniel Barenboim. She is a frequent guest star at the most prestigious opera festivals including Salzburg, Baden-Baden, Aix-en-Provence and Pesaro, Chorégies d'Orange, where video recordings of her performances in the productions of *Matilde di Shabran*, *Sigismondo*, and La Scala di Seta were released worldwide on DECCA, Arthaus Musik, and Opus Arte, respectively.

Peretyatko's recital schedule has included a performance under the Eiffel Tower for the Bastille Day celebrations in front of a live audience of 600,000 people and an international TV audience of several million viewers. In North America, she sang Strauss' *Four Last Songs* at the Kennedy Center in Washington D. C. with the National Symphony Orchestra. The same repertoire was featured on a tour of China with the Orchestre Symphonique de Montréal and Maestro Kent Nagano; its concert recording made in Nante is regularly broadcasted on ARTE. In 2018 she also had her first solo recital at Milan's Teatro alla Scala, and it was a great success.

Olga Peretyatko is an exclusive recording artist of Sony Classical and has just released her fifth album *The Secret Fauré*, recorded together with tenor Benjamin Bruns and Sinfonieorchester Basel, with Ivor Bolton's conducting. Her broad discography also includes *Russian Light* (2017, OPUS Klassik Award 2018), presenting some of the most beautiful arias and songs of the Russian repertoire; *Rossini!* (2015), awarded as Best solo album of the year at the renowned ECHO Klassik, and belcanto albums *La Bellezza del Canto* (2011) and *Arabesque* (2013).



OLGA PERETYATKO

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Olga Peretyatko was born and raised in St. Petersburg, Russia and started her musical career singing in the children's choir of the Mariinsky Theatre, went on to study at the Hanns Eisler-Hochschule für Musik in Berlin and the opera studio at the Hamburg State Opera. She continues to receive major awards, including the high distinction of Premio Franco Abbiati della Critica Musicale Italiana.

#### 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, Hattori has been appointed Principal Guest Conductor and Artistic Advisor of the Balearic Symphony Orchestra in Palma de Mallorca. He also continues his work as Principal Guest Conductor of the Vienna Chamber Orchestra, with whom he has been working regularly since 2004. From 2007 to 2008 Joji Hattori 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 again in 2017.

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

He 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, Hattori is today one of the very few musicians of Asian heritage who is respected internationally for his interpretation of the Viennese Classics. He 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 Hattori 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.

#### JOSEF ŠPÁČEK

Josef Špaček is fast emerging as one of the most accomplished violinists of his generation. He studied with Itzhak Perlman at The Juilliard School in New York,



**JOJI HATTORI**

© Jeff Mangione



**JOSEF ŠPÁČEK**

Ida Kavafian and Jaime Laredo at the Curtis Institute of Music in Philadelphia, and with Jaroslav Foltýn at the Prague Conservatory. He was laureate of the International Queen Elisabeth Competition in Brussels and won top prizes at the Michael Hill International Violin Competition in New Zealand, the Carl Nielsen International Violin Competition in Denmark and the Young Concert Artists International Auditions in New York.

Highlights during the 2017/18/19 seasons include a return visit to the Netherlands Philharmonic Orchestra and Marc Albrecht, as well as debuts with the Orchestre Philharmonique du Capitole de Toulouse and Thomas Søndergård, the Bamberger Symphoniker and Manfred Honeck, the Scottish Chamber Orchestra and Maxim Emelyanychev, the Helsinki Philharmonic Orchestra and Michael Sanderling, the Antwerp Symphony Orchestra and David Zinman, the Orchestre Philharmonique de Strasbourg and Aziz Shokhakimov, the Orchestre Philharmonique de Monte-Carlo and Tomáš Netopil, the Stavanger Symphony Orchestra and Christian Vasquez, the Symfonieorkest Vlaanderen and Daniel Blendulf and the Kyoto Symphony Orchestra and Lio Kuokman. He continues to appear as soloist of the Czech Philharmonic Orchestra for concerts, both in Prague and on tour, conducted by Semyon Bychkov, Jakub Hruša and Thomas Adès.

Previous highlights include subscription concerts with the Czech Philharmonic Orchestra and Valery Gergiev, a return visit to the Orchestra Sinfonica Nazionale della RAI Torino and James Conlon, his debut with the Rotterdam Philharmonic Orchestra and Jirí Belohlávek, his Berlin debut with the Konzerthausorchester Berlin and Thomas Sanderling, his Amsterdam Concertgebouw debut with the Netherlands Philharmonic Orchestra and Thomas Søndergård, his Tokyo debut with the Tokyo Metropolitan Symphony Orchestra and Jakub Hruša and debuts with the Orchestra di Padova e del Veneto and Gerard Korsten, the Sønderjylland Symphony Orchestra and Johannes Wildner and the

Symfonieorkest Vlaanderen and Adrien Perruchon (recorded by Mezzo Live HD TV), as well as recital debuts in among others Kennedy Center in Washington D.C. and La Jolla, San Diego.

In addition to the afore-mentioned orchestras Josef Špaček has appeared with orchestras across Europe, the US and Asia, such as the Philadelphia Orchestra, Prague Philharmonia, Orchestre Philharmonique du Luxembourg, Essener Philharmoniker, Tonkünstlerorchester Niederösterreich, Orchestre National de Belgique, Malaysian Philharmonic Orchestra, Orquesta Filarmónica de Málaga, Auckland Philharmonia Orchestra, Kansas City Symphony and Queensland Symphony Orchestra.

The late Jirí Belohlávek was an avid supporter of Josef Špaček and regularly invited him. Other conductors he works with include Semyon Bychkov, James Conlon, Christoph Eschenbach, Asher Fisch, Valery Gergiev, Roy Goodman, Jakub Hruša, Manfred Honeck, Eliahu Inbal, Jun Märkl, Rossen Milanov, Tomáš Netopil, Thomas Sanderling and Thomas Søndergård.

Josef Špaček gives recitals and takes part in chamber music festivals in Europe (among others at the Rudolfinum in Prague, Konzerthaus in Vienna, Evian Festival, Kaposfest and Schloss Elmau), Asia and the USA (among others at Kennedy Center, Washington D.C., La Jolla, San Diego, ChamberFest Cleveland and Nevada Chamber Music Festival).

#### SARAH MCELRAVY

Canadian violinist and violist Sarah McElravy is enjoying a diverse international career of concerto, recital, and chamber music performances. Acclaimed in Europe, North America and Asia, McElravy appears as soloist in the 2018/19 season with the Moscow Philharmonic, St. Petersburg Symphony, Bayerischer Rundfunk Chamber Orchestra, Innsbruck Philharmonic, Kristiansand Symphony and Naples Philharmonic conducted by Julian Rachlin. Furthermore, she will perform the UK premiere of the Penderecki Double Concerto for Violin and Viola with Julian Rachlin and the Royal Northern Sinfonia conducted by Alexander Joel, and she will also perform Strauss' *Don Quixote* with Boris Andrianov and the Russian National Orchestra under the baton of Dmitri Jurowski. In chamber music, Sarah McElravy can be heard this season at the Palais des Beaux-Arts in Brussels, Lauenen Chamber Concerts, Turku Festival and Théâtre des Champs Elysées in Paris.

Recent highlights include appearances with the Moscow Soloists conducted by Yuri Bashmet, as well as the Slovenian Philharmonic, Nice Philharmonic, Turku Philharmonic and Moscow Virtuosi. McElravy also made her Japan debut with the Royal Northern Sinfonia at the "La Folle Journée" Festival. In chamber music, she played at the Vienna Musikverein, Prague Spring Festival, Sion Festival and Julian Rachlin & Friends Festival in Palma de Mallorca. She also performed at the Kronberg Academy, Schloss Elmau, Ottawa Chamber Music Festival and the Janine Jansen International Chamber Music Festival.

McElravy's chamber music partners include, among others, Julian Rachlin, Janine Jansen, Vilde Frang, Denis Kozhukhin, Itamar Golan, Andreas Ottensamer, Mischa Maisky, Nicolas Altstaedt, Boris Andrianov, and Daniel Müller-Schott.



SARAH MCELRAVY

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She was a founding member of the Linden String Quartet, hailed as “polished, radiant and incisive” by The Strad Magazine. The ensemble toured extensively and was quartet-in-residence at Yale University and the Cleveland Institute of Music where they gave frequent master classes, lectures, and educational outreach performances. Gold medallist and Grand Prize winner at the Fischhoff National Chamber Music Competition, the quartet was also awarded a management contract with New York’s Concert Artists Guild.

In 2014, McElravy founded the Chamber Music Society México, an organization dedicated to presenting world-class chamber music in México City. As the Artistic Director, she brought leading North American artists to perform and provide educational programs for talented young Mexican musicians.

McElravy studied with Paul Kantor and Stephen Rose at the Cleveland Institute of Music. She subsequently completed a two-year graduate string-quartet-in-residence program at Yale University’s School of Music, mentored by the Tokyo String Quartet.

McElravy plays on a Ferdinando Gagliano violin from 1791 and a 1785 Lorenzo Storioni viola on loan to her courtesy of the Dkfm. Angelika Prokopp Privatstiftung in Vienna, Austria.

#### 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 18/19 season with appearances in a number of high-level engagements across Europe, amongst them Ulster Orchestra, St. Gallen Symphony Orchestra, Vorarlberger Symphony Orchestra and recitals in Paris, London, Berlin and Munich.



He caused a sensation in his BBC Proms debut with Shostakovich first Cello Concerto under Vasily Petrenko. Other highly successful debuts include 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 White Nights Festival, Menuhin Festival in Gstaad and Easter Festival in Oslo Opera House.

Alexey Stadler performs with orchestras such as the Deutsches Symphonie-Orchester Berlin, Royal Liverpool Philharmonic Orchestra, BBC National Orchestra of Wales, Mariinsky Orchestra, St. Petersburg Philharmonikern, Riga Sinfonietta, Irish Chamber Orchestra and Qatar Philharmonic Orchestra under renowned conductors such as Valery Gergiev, Vladimir Ashkenazy, Tugan Sokhiev, Dmitrij Kitajenko, Vasily Petrenko und Marek Janowski.

A keen chamber musician, Alexey Stadler has appeared in recitals and chamber music programmes at festivals such as the Schleswig-Holstein Musik Festival, Heidelberger Frühling and Festspielen Mecklenburg-Vorpommern and has performed with partners such as Janine Jansen, Akiko Suwanai, Vadim Repin, Igor Levit, Lukáš Vondrá ek, Itamar Golan, Jörg Widmann, Martin Grubinger und das Quatuor Ébène. 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 Stadler 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 András Schiff.

Alexey Stadler studied with Wolfgang Emanuel Schmidt at the Hochschule für Musik Franz Liszt in Weimar and had scholarships from the Oscar und Vera Ritter-Stiftung and Alfred Toepfer Stiftung in Hamburg.

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

#### ITAMAR GOLAN

For more than two decades, Itamar Golan has been partnering the most outstanding instrumentalists of our time. His work has brought him great critical acclaim, and he is one of the most sought-after pianists of his generation, playing on the most prestigious stages around the world.

Born in Vilnius, Lithuania, his family emigrated to Israel when he was a year old. There he started his musical studies and at the age of seven and gave his first concerts in Tel-Aviv. Itamar studied with Emanuel Krasovsky, Chaim Taub and Leonard Shure.

Since his earliest years, Itamar’s passion has been chamber music, but he has also appeared as soloist with some of the major orchestras including the Israel Philharmonic, Berlin Philharmonic, Royal Philharmonic, Orchestra Philharmonica della Scala, Vienna Philharmonic and Philharmonia

Orchestra under the direction of Zubin Mehta, Daniele Gatti, Riccardo Muti and Lorin Maazel.

Over the years, Itamar has collaborated with Vadim Repin, Maxim Vengerov, Julian Rachlin, Mischa Maisky, Shlomo Mintz, Ivry Gitlis, Ida Haendel, Kyung Wha Chung, Sharon Kam, Janine Jansen, Martin Frost and Torleif Thedéen among many others. He is a frequent participant in many prestigious international music festivals, such as Salzburg, Verbier, Lucerne, Tanglewood and Ravinia, and has made numerous recordings for labels such as Deutsche Grammophon, Warner Classics, Decca, Teldec, EMI and Sony Classical.



**ITAMAR GOLAN**

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