

2024

# LAUENEN CHAMBER CONCERTS

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Saturday February 17<sup>th</sup>, 2024  
6.15 pm



Dear Friends

A very happy welcome to the 21st iteration of this wonderful journey on the path to music!

21 is the legal age of maturity in Belgium and tonight we are making every effort to show you the contrary! Joji has again managed to mesmerise us with a musical voyage from Bach to The Beatles which this church is going to remember for a long time...! You will immerse yourselves in classical music's beauty and hum along and laugh with some well-known pop songs. Our immense gratitude goes to Joji and to him we owe the joy of this concert, even if this year he took Amélie as his programme creative-assistant, another proof that he listens to the NextGen, proud father that he is of his son, Lenny!

As parts of the world have been pushed into the devastating embrace of war and suffer under terror attacks, we don't forget suffering populations; while we are here to celebrate friendship, family and peace in a wonderful setting, we count our blessings and we won't forget to foster dialogue, harmony and solutions rather than encourage hatred, find differences and promote suffering. Music remains a guide for that, and as we sit in this church to create harmony and joy, let's vote for peace and let's help our fellow humans however and whenever we can!

As every year, it is a great joy to rejoin forces with our incredibly kind & world-renowned musician friends again in Lauenen, Nina, Alexej and Stepan and welcome those who come for the first time, Juliette, our star singer from the Volksoper in Vienna, Yu and Piotr. A huge thanks to all of them for their most versatile performance tonight!!

And finally, a word of thanks to Family and Friends: tonight a little over half of us is of the younger generation, the other half being the young-since-a-longer-period-of-time generation, and the latter thanks the former for sharing this time with us and giving us your views and opinions: we value it immensely and we learn from you!!



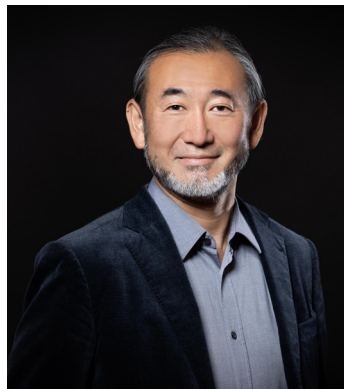
An organisation like this takes quite a bit of attention and management, and I'd like to thank from the bottom of my heart my darling Andrienne, Léopold & Isabel, all the Arenberg cousins, family members and friends who support the LCCA with both their organisational skills and enthusiasm: you are the life of the party and we feel privileged to be here tonight with you!

And now to the music !

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

Dear Friends of the Lauenen Chamber Concerts,

2024 marks the 21st year since we started organizing this intimate, annual chamber music concert series in Lauenen. While the basic philosophy of gathering top international classical music artists to perform chamber music within a non-commercial environment shall never change, I am very grateful to our hosts, three generations of the d'Arenberg Family, for helpfully guiding me with the occasional tip in order to keep up with the changing times.



One of the most recent of those tips was to pay particular attention to the younger members of our audience. Many of this year's audience were not even born when we started this project in 2003. With this in mind, and following a brainstorming session with Amélie d'Arenberg last year in London, I picked up on one of Amélie's ideas to create a musical journey through the last 300 years of musical history in Europe. For this unusual programme I could not think of a better soloist than Juliette Khalil, who not only has one of the most beautiful soprano voices I know but, for certain, is THE most versatile singer I have ever come across. I have never met an artist in my entire life who can interpret Bach, Puccini, Johann Strauss, Loewe, Piaf AND The Beatles so convincingly - we are talking here about six completely different genres!

The other wonderful colleagues you will experience tonight are Nina Heidenreich, Piotr Szumiel, Alexey Stadler, Yu Horiuchi and our arranger, Stepan Sobanov, whose digital percussion skills are just one of many.

Please have fun!

*Yours ever,  
Joji Hattori*

*Artistic Director Lauenen Chamber Concerts*

17<sup>th</sup> February 2024

## PROGRAMME

### FROM BACH TO THE BEATLES, A JOURNEY THROUGH THE HISTORY OF MUSIC

JOHANN SEBASTIAN BACH (2, 3, 4, 5, 6)  
*Allegro from Keyboard Concerto No.4 in A major BWV 1055*

JOHANN SEBASTIAN BACH (1, 2, 5, 6)  
“Ei! Wie schmeckt der Coffee süße” from the *Coffee Cantata BWV 211*

WOLFGANG AMADEUS MOZART - arr. Joji Hattori (1, 2, 3, 4, 5)  
“Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte” *K 520*

FELIX MENDELSSOHN-BARTHOLDY (2, 3, 4, 5)  
*Intermezzo from String Quartet No. 2 Op.13*

FRANZ SCHUBERT (1, 6)  
“Seligkeit” D. 433

JOHANNES BRAHMS (2, 4, 5, 6)  
*Andante from Piano Quartet No.3 Op. 60*

GIACOMO PUCCINI - arr. Stepan Sobanov (1, 2, 3, 4, 5, 6)  
“O mio babbino caro” from the opera *Gianni Schicchi*

MAURICE RAVEL (2, 3, 4, 5)  
*Vif et agité from String Quartet in F major*



## INTERMISSION

**JOHANN STRAUSS** (1, 2, 3, 4, 5, 6)

**“Unschuld vom Lande”** from the operetta *Die Fledermaus*

**WALTER JURMANN** - arr. Joji Hattori/Stepan Sobanov (1, 2, 3, 4, 5, 6)

**“Ninon, quand tu me souris”**

**STÉPHANE GRAPPELLI AND YEHUDI MENUHIN** (2, 3, 5, 6, 7)

**“Button up your Overcoat”**

**EDITH PIAF/MARCEL LOUIGUY** (1, 2, 3, 4, 5, 6, 7)

**“La vie en rose”**

**FREDERICK LOEWE** (1, 2, 3, 4, 5, 6, 7)

**“I could have danced all night”** from the musical *My Fair Lady*

**BENNY ANDRERSSON AND BJÖRN ULVAEUS (ABBA)** - arr. Stepan Sobanov (2, 3, 4, 5, 7)

**“Money, Money, Money”**

**PAUL MCCARTNEY (The Beatles)** (1, 2, 3, 4, 5, 6, 7)

**“Let It Be”**

### PERFORMERS:

*Juliette Khalil* - soprano (1)

*Joji Hattori* - 1st violin (2)

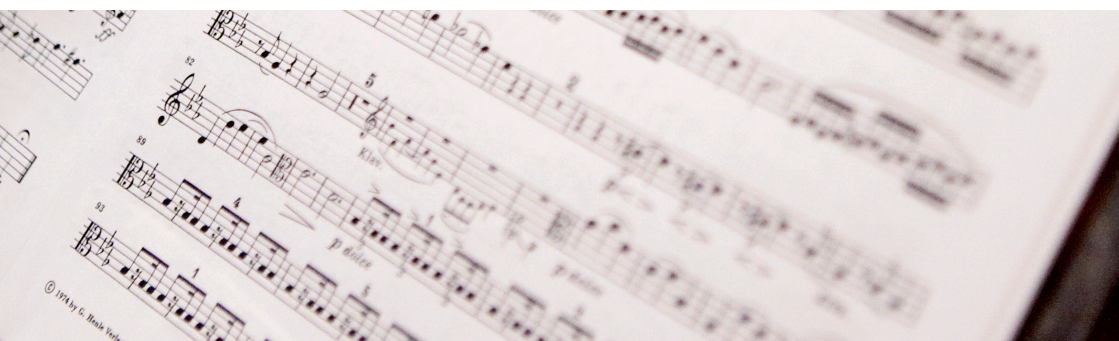
*Nina Heidenreich* - 2nd violin (3)

*Piotr Szumiel* - viola (4)

*Alexey Stadler* - cello (5)

*Yu Horiuchi* - piano and keyboard (6)

*Stepan Sobanov* - digital percussion (7)



## PROGRAMME NOTES

### FROM BACH TO THE BEATLES, A JOURNEY THROUGH THE HISTORY OF MUSIC

We begin our journey with **Johann Sebastian Bach** who perfected two hundred years of musical ideas, setting parameters that most of western music has been working within ever since. Bach invented the genre of the keyboard concerto, bringing the instrument from a supportive role into the spotlight. Composed for harpsichord and strings, his ***Concerto No.4 in A major BWV 1055*** is nowadays often performed on the piano, an instrument invented in Bach's lifetime but rarely employed (Bach wasn't an immediate fan of the first prototype but enjoyed later models, praising the beautiful sound). Tonight we hear the first movement, **Allegro**, in which Bach uniquely gives the soloist the tune throughout, allowing the instrument to really shine.

Written in **1738** while Bach was director of Leipzig Collegium Musicum, the work would have been first performed with one of his sons as soloist at the society's weekly public concerts at Zimmermann's Coffee House.

This fashionable venue would have seen the first performance of ***Bach's Coffee Cantata BWV 211***, a comic, secular work written between **1732 and 1735** in which Bach mocks both the middle-class obsession with coffee in 18th century Leipzig and society's fear that its consumption was a bad habit. Over ten movements, father and daughter battle it out with the father attempting to bribe his caffeine-addicted daughter to renounce coffee in favour of settling down and getting married. In **"Ei! Wie schmeckt der Coffee süße"**, his daughter, Lieschen, enthuses about her love for the drink that 'tastes better than a thousand kisses'.

No doubt its composition would have served as light relief for Bach in a period of writing large oratorios and masses in the same way as our next song, ***"Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte" K 520*** might have been for **Mozart in 1787**, one of many lieder written in the midst of composing *Don Giovanni*. Here, Louise is burning letters from an unfaithful lover, exclaiming that the letters which began in flames of passion should be returned to flames. Arranged here by

Joji Hattori for soprano and string quartet, the accompaniment illustrates both the burning flames and the singer's fury about the unfaithful lover. Mozart gifted the song to his friend and occasional composer, Jacquin, in whose home he was staying at the time and only after his death did his wife, Constanze, prove the provenance of the work which, with Mozart's blessing, had been included in Jacquin's own songbook. Although it might be Mozart's shortest song, with its deep dramatization, it is considered one of his best.

Another child prodigy, our next composer, **Felix Mendelssohn-Bartholdy** was heralded as 'a second Mozart'. At the time of writing his ***String Quartet No. 2 Op.13*** in **1827** at the age of 18, his compositions included two masterpieces, the *Overture to a Midsummer Night's Dream* and the *String Octet*. Written the year that Beethoven died and his late quartets published, this quartet is said to show particularly strong Beethovenian stylistic traits. In the third movement, **Intermezzo**, the folk song theme with pizzicato accompaniment contrasts affectively with a speedy, staccato section and trio.

Living in Berlin, Mendelssohn's wealthy family would host Sunday morning chamber concerts at a huge salon in their garden in which Mendelssohn would perform and conduct for the intellectual elite.

In contrast, **Franz Schubert** came from impoverished roots and in his short life, his music was appreciated by just an inner circle of Viennese admirers. He was, however, similarly prodigious at a young age, composing 1000 works including over 600 Lieder. A master of the genre, "**Seligkeit**" **D. 433** - with soprano, dates from **1816** and is set to a poem by Ludwig Höltz. We are transported to a serene world of inner reflection in which the singer contemplates heavenly bliss but prefers earthly life with their beloved to the life to come, showcasing Schubert's proficiency at capturing human emotions through music.

Forty years later in the same city, a young **Johannes Brahms** is writing his **Piano Quartet No.3 Op. 60** while grappling with conflicting emotions of despair for his friend, Robert Schumann, whose mental health is worsening in an asylum and love for Robert's wife, Clara. He then shelved the work for almost two decades before sending the reworked piece to his publisher in **1875** with the sarcastic suggestion "On the cover you must have a picture, namely a head with a pistol to it. Now you can form some conception of the music!" a reference to Goethe's *The Sorrows of Young Werther*, in which a young man commits suicide because of unrequited love. While some of



those turbulent passions felt at the time are retained in other movements, perhaps we can hear some of the deep affection Brahms had for Clara in the **Andante**, which begins with one of the composer's most beautiful melodies, given to the cello.

From unrequited love in Vienna, we move to emotional blackmail in Florence for the aria **"O mio babbino caro"** from the opera *Gianni Schicchi* by **Giacomo Puccini**, arranged by Stepan Sobanov for voice and piano quintet. One of three works written for the Metropolitan Opera in 1918, this one-act comic masterpiece is based on a tale in Dante. This beautiful aria is famously heart-wrenching but in the opera, Gianni Schicchi's daughter is cunningly manipulating her father into helping her fiancé's family out of a problem, threatening to throw herself into the river Arno if she's not allowed to go to Porte Rossa to buy a wedding ring. Who could resist such pleading?

French composer, **Maurice Ravel** composed his **String Quartet in F major in 1902-3** while completing his studies at the Paris Conservatoire and it was first performed in Paris in 1904. Dedicated to his teacher, Gabriel Fauré, it was Claude Debussy who enthused and admired Ravel's piece and it soon became a favourite in the chamber music repertoire. Influenced by the musical and intellectual scene in Paris, Ravel also acknowledged the impact of events such as the 1889 Paris World Exhibition, where he was exposed to the sounds of exotic instruments such as the Javanese gamelan. Some think this instrument influenced the pizzicato theme of the second movement we hear tonight, **Vif et agité**, others that the movement has a rather Iberian flavour, a nod to Ravel's Spanish heritage.

## INTERMISSION

Despite the best efforts of his famous father, **Johann Strauss** the younger successfully established an unrivalled reputation as the purveyor of light Viennese music. Beside his 150 waltzes, he composed several operettas of which ***Die Fledermaus*** is the best known. Premiered on Easter Day in Vienna in **1874**, critics found the story of a practical joke spinning out of control scandalous and inappropriate for the occasion but the audience loved it. The aria **"Spiel'ich die Unschuld vom Lande"** (I play the country innocent) is sung in the third act by the social-climbing chambermaid, Adele who, masked as the actress, Olga, reveals her identity and her theatrical ambitions.

She shows off her range to demonstrate her suitability for a stage career in an attempt to impress the “Chevalier”.

Jumping to 1930s Berlin, fellow Austrian-born composer, **Walter Jurmann** was becoming renowned for his popular music, specialising in film scores and soundtracks. Jurman’s melodies were so charming and easy to remember that a contemporary paper reported that cinema-goers were already humming the new tunes the morning after the release of a new film. In 1933, Jurmann left Berlin for Paris where he was offered a contract by MGM and subsequently moved to Hollywood where he had success with films including *Mutiny on the Bounty* (1935), the Marx Brothers films *A Night at the Opera* (“Cosi Cosa” 1935) and *Presenting Lily Mars* (1943) starring Judy Garland. “**Ninon, quand tu me souris**” was written for the **1933** German movie *Ein Lied für dich* (“Ninon, lach mir einmal zu”) and has become a firm favourite amongst singers and audiences alike.

In 1972 **Stéphane Grappelli and Yehudi Menuhin** began an unlikely yet popular partnership which captured the public’s imagination and made the French jazz violinist a household name. Menuhin enjoyed eclectic musical interests and was full of admiration for Grappelli’s improvisatory technique, “He is like a wonderful juggler who throws plates and pots into the air and miraculously catches them again”. The recordings they made together were collections of pieces Menuhin said he “would have whistled as a young man, had he been able to whistle” and include the 1928 song “**Button up your Overcoat**” which they recorded in **1985**, a transcription of which you hear tonight.

We come to the signature tune of another French star and the song that made **Edith Piaf** internationally famous, “**La vie en rose**”. Written in 1945 (with music by **Marcel Louiguy**), Piaf’s lyrics express the joy of finding true love (and, as we might say, seeing life through rose-tinted spectacles), a universal feeling, which may have been even more appreciated when the song was released, just after the horrors and sadness of World War II. Encouraged by the song’s success she wrote another 80, often about loss and love, drawing on her own unhappy personal life with an expressive voice that touched listeners’ hearts.

Turning to 1950s Broadway, “**I could have danced all night**” is from the musical **My Fair Lady** written in **1956** by **Frederick Loewe**. Based on George Bernard Shaw’s play *Pygmalion*, *My Fair Lady* tells the tale of a Cockney flower girl transformed into an elegant lady. Packed with hit songs, the popular musical features one of musical

theatre's greatest scores. Having been tutored to an acceptable level to enter polite society, here, Eliza Doolittle expresses her exhilaration and excitement returning from a dance in the early hours. As if reflecting her transformation, in this number Eliza is rewarded with sweeping lyrical lines quite unlike anything we've heard from her.

Talking of hit songs, on the release of **ABBA's** *Arrival* album in **1976**, **Benny Andersson** proclaimed **"Money, Money, Money"** to be "...my favourite. Of all the things we've done, that one is the best ever...it's got some kind of tension in it, as a tune." Clearly many people agreed that it was a top tune, sending the single to number one in six countries and the top three in a further four. With its Central European sounding, slightly exotic tune, **Björn Ulvaeus** was inspired to write lyrics entitled "Gypsy Girl" with an impassioned Romani-style violin part. Despite his concern that too many other successful songs of the time had the same monetary theme (*Cabaret*, Pink Floyd), **Ulvaeus** returned to his initial instinct to call the song "Money, Money, Money" and in the final mix of the song, the violin writing was reduced to a single note before the chorus. In Stepan Sobanov's arrangement for string quartet, we can enjoy hearing the violin back in the foreground.

Our musical tour through the ages culminates with music from the most influential pop band in history, The Beatles. **Paul McCartney** wrote **"Let It Be"** during the band's sessions for the *White Album*, a tense time when Paul was feeling rather isolated trying to keep the band motivated and together. The song was inspired by a dream in which his mother, Mary, who had died when he was 14, reassured him, "It will be all right, just let it be". Released in **1970**, "Let It Be" took on religious overtones with many listeners interpreting "Mother Mary" as a reference to the Virgin Mary. It was The Beatles' last single.

J.S. Bach, with whom we started this evening, studied different musical styles and made them his own. Similarly, 200 years later, this rock 'n' roll band absorbed musical history like sponges, borrowing with great enthusiasm while always retaining the unique sound of The Beatles.

## BIOGRAPHIES

### JULIETTE KHALIL – soprano

Juliette Khalil took her first musical steps in the children's choir at the Vienna State Opera, playing her first leading role at the Chamber Opera at the age of 14. She went on to study singing and musical theatre at the Vienna Conservatory and in 2014 she won first prize at the Walter Jurmann Competition. The following summer, the young singer appeared as Clara in the operetta *White Horse Inn* at the Operetta Summer Kufstein.

Between 2016 and 2019 she made her debut as Hannerl at the Stadttheater Baden im Dreimäderlhaus, sang the role of Maria in *West Side Story* at the Steyr Music Festival, made her debut as Adele at the summer festival in Weitra and appeared as Valencienne in *The Merry Widow* at the festival of the same name.

In 2022 Juliette made her debut in the world premiere of the musical *Anne Frank* as the title role at the Stadttheater Mödling, played Minnie Fay in *Hello Dolly* at the Stadttheater Baden, had concerts at the Kasematten and the Musikverein in Graz, performed with Seiler and Speer in the Great Hall of the Konzerthaus in Vienna and sang "Beautiful Helena" in *A Midsummer Night's Dream* at the Philharmonie in Luxembourg.

Juliette Khalil has been engaged at the Volksoper Wien since the 2015/16 season, appearing in many roles such as Dorothy in *The Wizard of Oz*, Ida in *Die Fledermaus*, Taumännchen in *Hansel and Gretel*, Liesel in *The Sound of Music*, Papagena in *The Magic Flute*, Barbarina in *The Marriage of Figaro*, Carrie Pipperidge in *Carousel* and Helen in *Wonderful Town*.

She has also appeared on stage in roles including Papagena in *The Magic Flute*, Adele in *Die Fledermaus*, Lois Lane/Bianca in *Kiss me, Kate*, Eliza in *My Fair Lady* and Mowgli in *The Jungle Book*. Last season she played the role of Margot together with Harald Schmidt in the opening premiere of *Die Dubarry* and in *Orpheus in the Underworld* Juliette sang the role of Cupid.

Last March, Juliette made her debut as Maria Rainer in *Sound of Music* and has been performing as Susan in the musical *Tick Tick Boom* and Maria in *West Side Story* at the Volksoper. This summer, she will make her debut as Pepi in *Wiener Blut* in Baden.

## JOJI HATTORI – violin

Joji Hattori, Artistic Director of Lauenen Chamber Concerts, is one of the leading Japanese musicians of his generation and has enjoyed a very varied career as a



© Anna Stöcher

musician, firstly as a concert violinist, an activity which has developed into directing chamber orchestras, conducting symphony orchestras and finally operas.

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 Lorin Maazel Conducting 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 two years.

Joji Hattori currently is Principal Guest Conductor of the Vienna Chamber Orchestra, which he has been conducting regularly since 2004. From 2007 to 2008 Joji Hattori served as Principal Resident Conductor of the Opera House in Erfurt and from 2014 to 2018 he was Principal Guest Conductor and Co-Artistic Director of the Balearic Symphony Orchestra in Palma de Mallorca. As guest conductor he has worked among others with the Philharmonia Orchestra London, Slovakian Philharmonic, Wiener Symphoniker, the Düsseldorfer Symphoniker or many major symphony orchestras in Japan. In 2009 he conducted three performances of *The Magic Flute* at the Vienna State Opera, he has also conducted repeatedly at the New National Theatre in Tokyo. From 2009 to 2021, Joji Hattori was the Music Director of the Open-Air Opera/ Operetta Summer Festival in Schloss Kittsee. He has recently founded the “Wiener Opersommer”, a new Open-Air Opera Summer Festival in Vienna which will be inaugurated during the summer of 2024.

Apart from his performing activities, Joji Hattori is the Vice President of the Foundation Concours Menuhin 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 has been the owner of Shiki, a Japanese Fine Dining restaurant in Vienna.

## NINA HEIDENREICH – violin

Until 2016 Nina Heidenreich was Principal of the second violins of the Qatar Philharmonic Orchestra, Doha (Qatar), an orchestra founded and chaired by Lorin Maazel. Between 2007 and 2008 Nina was Concertmaster of the Orchestra Metropolitana de Lisboa, Portugal.

Nina was born in 1980 in Regensburg, Germany and made her solo debut at the age of nine in Paris. In 1990, as a highly talented and gifted violinist, she began studying at the Music Academy Würzburg, Germany with Conrad von der Goltz and was chosen for a scholarship from the federal state of Bavaria. From 1994-2004 she continued her



studies with Boris Kuschnir at the Vienna Conservatory and later on at the University of Music and Dramatic Arts in Graz, Austria.

Nina Heidenreich soon gained international recognition – in 1997 she won the “Città di Moncalieri” Competition, in 1998 the “Città di Stresa” Competition. She attended lessons with Shlomo Mintz, Viktor Tretjakow and Zakhar Bron. In 1999 she began additional studies with Julian Rachlin at the Vienna Conservatory.

In March 2000 Nina Heidenreich made her debut at the Wiener Konzerthaus and at the ORF-RadioKulturhaus with E. Chausson’s *Poème*, which was broadcast by the Austrian Broadcasting Corporation ORF. Her first CD was a result of this live recording.

In 2003 she studied with Tibor Varga at the Music and Dramatic Arts in Graz, Austria and was amongst the winners of the Fidelio-Wettbewerb Competition. In October 2003 Nina switched to the Vienna University of Music with Professor Gerhard Schulz, where she finished her studies with distinction in October 2005.

Between October 2003 and September 2005 Nina was supported by the Herbert von Karajan Institute and the textiles wholesale trading company JONES. From November 2005-2007 she worked for the Vienna Symphony Orchestra.

Nina Heidenreich plays a Januarius Gaglianus violin, fecit Neapel 1779.



## PIOTR SZUMIEŁ – viola

Piotr Szumieł, born in 1977 in Warsaw, is one of the most versatile violists of his generation.

From a young age he won numerous prestigious prizes at international competitions including 1st prize at the Jan Rakowski Viola Competition in Poznań in 1998, 2nd prize at the 9th International Johannes Brahms Competition in 2002 in Pörtlach (Austria) and 3rd prize at the Vienna International Viola Competition in 2004.

Between 2002 and 2008 Piotr Szumieł was a member and principal violist of the Dresden Philharmonic and the Dresden Philharmonic Chamber Orchestra.

He has been intensively involved in educational work - as a lecturer at the “Carl Maria von Weber” College of Music (since 2005), at the “Karol Szymanowski” Academy of Music in Katowice (2013-2018) and as professor of viola and head of strings at the University of Music and Drama in Rostock (since October 2019).

Piotr Szumieł has played at prestigious venues such as London’s Wigmore Hall, Berlin Philharmonie, Wiener Konzerthaus and Wiener Musikverein, Carnegie Hall, the Cologne Philharmonie, Cité de la musique Paris, Gewandhaus Leipzig, Tonhalle Zürich, Palais des Beaux Arts Brussels, Konserthuset Stockholm, Concertgebouw Amsterdam and Warsaw Philharmonic.





In addition to his solo and didactic activities, he is intensely devoted to the Apollon Musagète Quartet, founded in 2006. Within two years, the ensemble earned outstanding recognition from jurors of the most prestigious chamber music competitions and critics alike. Winning international music competitions in Vienna and Florence, the quartet quickly established itself as a fixture on the European music scene after receiving the 1st prize and almost all special prizes at the 57th ARD International Music Competition.

As a soloist, Piotr Szumieł has performed with numerous orchestras including the Dresden Philharmonic, BBC Symphony Orchestra, Radio Symphony Orchestra Vienna, the Philharmonic Chamber Orchestra Dresden, BBC National Orchestra of Wales and the Polish National Radio Symphony Orchestra.

Piotr Szumieł studied at the Fryderyk Chopin Music Academy in his hometown with Stefan Kamasa and later with Wolfgang Klos and Johannes Meissl at the University of Music and Performing Arts Vienna.

Piotr Szumieł is the recipient of the “Young Poland” scholarship program of the Minister for Culture and National Heritage and the “Burletti Buitoni Trust Award” (2014) for outstanding artistic achievements with the “Apollon Musagete Quartet”.

## ALEXEY STADLER – cello

“Alexey Stadler played with (...) the kind of tactile, honeyed tone capable of bringing listeners to their knees.”

— *The Times*

Alexey Stadler, one of the finest cellists of his generation and winner of the TONALI Grand Prix in Hamburg, caused a sensation in his BBC Proms debut performing Shostakovich’s Cello Concerto No.1 under the baton of Vasily Petrenko. Other highly successful debuts include Ulster Orchestra with Elim Chan, Deutsches Symphonie-Orchester Berlin with Tugan Sokhiev, San Francisco Symphony with Vladimir Ashkenazy and Tokyo Metropolitan Symphony with Michael Sanderling amongst others.

The 2023/24 season sees Alexey Stadler in a number of high level engagements across Europe. This season’s highlights include performances with Belgian National Orchestra, Göttinger Symphonieorchester, Vorarlberger Symphonieorchester and Georgisches Kammerorchester Ingolstadt.

A keen chamber musician, Alexey Stadler has performed with partners such as Janíne Jansen, Vadim Repin, Christian Tetzlaff, Viviane Hagner, Igor Levit, Alice Sara Ott, Lukáš Vondráček, Ebène Quartet and Szymanowski Quartet.

Festival appearances include the International Chamber Music Festival Stavanger, St. Petersburg's White Nights Festival, Menuhin Festival Gstaad, Schleswig-Holstein Musik Festival, Heidelberger Frühling and Festspiele Mecklenburg-Vorpommern.

Alexey Stadler performs with orchestras such as the BBC National Orchestra of Wales, Münchner Symphoniker, Irish Chamber Orchestra, Riga Sinfonietta, Mariinsky Orchestra, Nordic Symphony Orchestra, Orchestra della Svizzera Italiana and the Royal Liverpool Philharmonic Orchestra under renowned conductors such as Dmitri Kitajenko, Robert Trevino, Valery Gergiev and Marek Janowski.

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 masterclasses with David Geringas, Frans Helmerson, Lynn Harrell, Steven Isserlis and Sir András Schiff. He received scholarships from "Oscar und Vera Ritter-Stiftung", "Alfred Töpfer Stiftung" and "Martha-Pulvermacher Stiftung" in Hamburg.

Alexey Stadler studied with Wolfgang Emanuel Schmidt at the Hochschule für Musik Franz Liszt in Weimar, and was teaching there chamber music between 2020-2023.



Recently he became a Professor of Cello at the Hochschule für Musik und Theater in Hamburg and curator of Symposiums/Artistic Advisor at the Krzyżowa-Music Festival.

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

## YU HORIUCHI – piano and keyboard

Since making her debut as soloist under the baton of Lord Yehudi Menuhin at the age of 16, Yu Horiuchi has enchanted audiences around the world with her elegant pianism, passionate temperament, and incisive musicianship in many of the world's top venues, such as the Royal Festival Hall, Wiener Konzerthaus, Tokyo Opera City, Lincoln Center and Elbphilharmonie.

On top of being a soloist and passionate chamber musician, Yu has created her highly acclaimed *Piano Tasting* project, where she compares two pianos on stage, allowing audiences to discover their preference for themselves, while informing them about countless fascinating dimensions of piano sound.

Her versatility is also shown in her range of other projects, such as the new show *Mambo Jambo* with the renowned duo, Igudesman & Joo and *Manny Spring Sonatas*, a show with the aforementioned duo and pianist, Emanuel Ax. She has premiered works especially written for her by several composers including



Wolfgang Muthspiel, and the *Piano Concerto for Four Hands* by Tristan Schulze.

One of Yu's specialties is that, on top of being a classical pianist, she also sings classical Lieder while accompanying herself. She approaches the repertoire with a deep intellect while singing in a non-classical, "natural" style, thereby producing a highly unique combination.

Born in Japan, Yu moved to Germany at the age of two, was educated in Europe (the Yehudi Menuhin School and Royal College of Music) and in the USA (The Juilliard School) and currently resides in Vienna, Austria.

Yu is one of the only artists to have recorded on the legendary "Rubinstein" Steinway for her solo CD, *Meeting Rubinstein*.

## STEPAN SOBANOV – digital percussion

Stepan Sobanov is an Austrian-based media composer, arranger and multi-instrumentalist known for his versatile contributions to film, TV, video games, and concerts.

His music for the image film *Vienna is like...* has been watched over 10 million times on YouTube, while his song *Those Memories* won the Univision Song Contest in 2018.



The video game *Tilt Pack*, which he wrote and produced music for, won the Deutscher Computerspielpreis (German Computer Game Award) in 2020. The short film *Heartbeat* (2012), which he composed music for, was screened at Cannes Film Festival (2012) and Raindance Film Festival (2013). He also composed and produced additional music for *Tatort Borowski*.

Sobanov graduated from the University of Music and Performing Arts Vienna in Composition & Music Theory, as well as Media Composition and Applied Arts. He was able to deepen his musical knowledge thanks to the composition master class at the Academy for Contemporary Music Lucerne and various workshops, including with Georg Friedrich Haas, Arditti Quartet and Alexandre Desplat.

Sobanov has been teaching at the Vienna Music Institute since 2022 and the Raindance School of Film since 2024.

His credits as a music arranger include classical music soloists like Nadine Sierra, Pretty Yende, Hyung-ki Joo and Olga Peretyatko, as well as jazz ensembles like Nouvelle Cuisine Big Band.

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Artistic director: Joji Hattori

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