



CHAMBER MUSIC IS BACK IN SAAS-FEE.

PROGRAM

TALIS FESTIVAL & ACADEMY

2017

TALIS

FESTIVAL • ACADEMY
SAAS-FEE



Foto: Christof R. Schmidt

DEAR FRIENDS

After a marvelous third edition of Talis Festival & Academy, we are ready to present to you our 4th season. This year's concerts will continue to feature collaborations between internationally recognized musicians and Talis Academy Fellows in the beautiful surroundings of Saas-Fee, Switzerland.

There will be something for everyone: from brunch concerts, children's afternoon filled with music and fairy tales all the way to time-honored classical pieces, Russian and Swiss discoveries and several world premieres.

This year we auditioned over 100 applicants and we will welcome 14 Talis Academy Fellows from the USA, Latin America, Australia, Asia and Europe.

We are very excited to bring music and new talent every year to Saas-Fee and hope to meet you in person this week.

Maria Wildhaber
Founder and Artistic Director

PROGRAM OVERVIEW

JULY 22, 20:00

FESTIVAL HIGHLIGHTS KATHOLISCHE KIRCHE

JULY 24, 14:00

CHILDREN'S CONCERT DORFPLATZ

JULY 24, 21:30

TALIS MEETS SAAS-FEE FILMFEST DORFPLATZ

JULY 25, 21:30

FROM CLASSICS TO CONTEMPORARY REFORMIERTE KIRCHE

JULY 26, 19:30

MADE IN SWITZERLAND REFORMIERTE KIRCHE

JULY 27, 19:30

BRAHMS AND FRIENDS REFORMIERTE KIRCHE

JULY 28, 19:30

EVENING SERENADE REFORMIERTE KIRCHE

JULY 29, 19:30

FROM RUSSIA WITH LOVE REFORMIERTE KIRCHE

JULY 30, 9:00

BRUNCH CONCERT THE DOM HOTEL

SAAS-FEE

50m



FESTIVAL HIGHLIGHTS

SATURDAY

**JULY 22
20:00**

CATHOLIC CHURCH
(AFTER MASS)

ANTONIO VIVALDI (1678-1741) CONCERTO FOR LUTE, STRINGS AND HARP IN D MAJOR (RV 93)

I. ALLEGRO GIUSTO

II. LARGO

III. ALLEGRO

Vivaldi's nearly five hundred works for various instruments helped to define the style of the solo concerto in the late Baroque period. His widely influential contributions to the genre included a call for increased virtuosity on the part of the soloist and the careful crafting of themes with complementary phrases that could be separated and recombined in various ways. J.S. Bach admired and studied Vivaldi's concerti as models of the Italian style. The Lute Concerto in D major (RV93) was written in the 1730s and is one of four lute works written by Vivaldi.

CLAUDE DEBUSSY (1862-1918) DANSE SACRÉE ET DANSE PROFANE, FOR HARP AND STRINGS (1904)

I. DANSE SACRÉE

II. DANSE PROFANE

Debussy wrote *Danse sacrée et danse profane* in 1904 on commission from the Pleyel company of instrument builders. The company had recently brought forth a newly designed harp and wanted a composition to showcase its possibilities. Though the intractable Pleyel harp soon vanished, Debussy's resulting *Danse sacrée et danse profane* of 1904 remains eternal, one of the finest chamber works featuring the harp, an instrument so beautifully suited to Debussy's ineffable style.

LUDWIG VAN BEETHOVEN (1770-1827) SEPTET IN E-FLAT MAJOR, OP. 20

I. ADAGIO. ALLEGRO CON BRIO

II. ADAGIO CANTABILE

III. TEMPO DI MENUETTO

IV. TEMA CON VARIAZIONI: ANDANTE

V. SCHERZO: ALLEGRO MOLTO E VIVACE

VI. ANDANTE CON MOTO ALLA MARCIA – PRESTO

Beethoven's Septet in E flat, Op 20, was written in 1799 and was given its premiere at the first of Beethoven's benefit concerts, in Vienna's Burgtheater, on April 2, 1800. This concert, known as an Akademie, became the first in a series of

programs Beethoven presented throughout his life, both for his own financial benefit and to introduce new compositions. The piece was dedicated to Archduke Rudolph's sister-in-law, Empress Maria Theresia, second wife of Franz II – a clever move for a young composer eager to gain a solid foothold among the elite of the empire's musical capital. Yet, as the years went on and the Septet became one of his most popular works, with numerous arrangements and transcriptions (including the composer's own Op. 38 for piano trio), Beethoven distanced himself somewhat from it, citing its lack of seriousness, especially when compared with his later compositions.

CHILDREN'S CONCERT

MONDAY

JULY 24
14:00
DORFPLATZ

THE STORY OF BABAR: THE LITTLE ELEPHANT

An orphaned baby elephant goes to live in the city with an old lady who gives him everything he wants. Eventually, he returns to the forest, to his cousins Arthur and Celeste to be crowned King of the Elephants. With music by Francis Poulenc, arranged by Talis Academy Composer 2016, Tzu-Chin Hsu.



TALIS MEETS SAAS-FEE FILMFEST

MONDAY
JULY 24
21:30
DORFPLATZ

"AUTUMN FIRE IN VALAIS"
(ROBERT PARLIER D'OLLON CH 1937, 27 MIN), SILENT FILM
WITH LIVE MUSIC BY SERGIO HERRERA.

AUTUMN FIRE IN VALAIS shows working life, harvests, celebrations and customs in various Valais communities in 1937.

An exceptional cinematic document of Valais day-to-day life at the dawn of the machine age.

WITH KIND PERMISSION OF MÉDIATHÈQUE VALAIS – MARTIGNY



FROM CLASSICS TO CONTEMPORARY

TUESDAY
JULY 25
19:30
REFORMIERTE
KIRCHE

GYÖRGY LIGETI (1923-2006)
SIX BAGATELLES FOR WIND QUINTET
I. ALLEGRO CON SPIRITO
II. RUBATO. LAMENTOSO
III. ALLEGRO GRAZIOSO
IV. PRESTO RUVIDO
V. ADAGIO. MESTO
VI. MOLTO VIVACE. CAPRICCIOSO

Hungarian composer György Ligeti's early compositional output was largely dictated by the constraints of Nazi and Stalinist regimes. During this time, he primarily produced choral works in a folk style for the public while privately composing pieces of a more complex nature, including the Six Bagatelles for woodwind quintet (1953). These are a series of miniatures which Ligeti arranged from a set of eleven piano pieces, composed in the early 1950s and entitled "Musica ricercata". The Bagatelles were first performed in 1956, but not in their entirety: the last movement was censored by the Soviets for being too 'dangerous'.



LAURA SCHWENDINGER (B.1962) HIGH WIRE ACT

I. HIGH WIRE ACT

II. TIGHTROPE-WALKER

III. THE AERIALIST

IV TRAPPED BIRD (IN CIRCUS TENT)

V. TROUPE FINALE

Schwendinger's High Wire Act was written in 2005. The work was inspired by the wire circus figures of Alexander Calder (Cirque Calder), with each movement a character portrait of its title. In the first movement ,High Wire Act, we hear alternation between the fast-moving figures representing the trapeze artists and the longer, overlapping, interruptive lines in string harmonics, which represent the trapeze apparatus. In Tightrope-Walker, the lines are long and nearly static but finally grow and blossom. Inevitably the music culminates in the highest tessitura of the ensemble. The Aerialist starts with a flash of motion in all instruments but lands in an expressive and arching love song between the flute and the viola, accompanied by the support of a "veil" (or net) of shimmering string harmonics. Trapped Bird highlights the virtuosity of the flutist, whose part aurally depicts a bird trapped under a circus tent, fighting for free "flight". Troupe Finale reprises material from the first movement; while in the first movement the troupe has a hard time coordinating, now, in a more active and virtuosic setting, they are allowed, at the very end, to state the idea together. It is a short yet rousing Finale.

ROBERT SCHUMANN (1810-1856) PIANO QUINTET IN E-FLAT MAJOR, OP. 44

I. ALLEGRO BRILLANTE

II. IN MODO D'UNA MARCIA. UN POCO LARGAMENTE

III. SCHERZO: MOLTO VIVACE

IV. ALLEGRO MA NON TROPPO

Schumann's Piano Quintet was composed in less than six weeks in 1842. It is considered one of his finest compositions and a major work of nineteenth-century chamber music. Schumann dedicated the Quintet to his wife Clara, herself a great pianist. She was due to play in the first private performance of the piece on 6 December 1842. However, she fell ill and Felix Mendelssohn stepped in, sight-reading the piano part. Clara Schumann did play in the Quintet's first public performance on 8 January 1843, at the Leipzig Gewandhaus.

MADE IN SWITZERLAND

WEDNESDAY

JULY 26

19:30

**REFORMIERTE
KIRCHE**

ERNEST BLOCH (1880-1959) IN THE MOUNTAINS

I. DUSK. MODERATO

II. RUSTIC DANCE. ALLEGRO GIOCOSSO – ASSAI LENTO – TEMPO I

Ernest Bloch was born in Geneva on July 24, 1880. He began playing the violin at age 9 and started composing soon thereafter. He studied music in Brussels, Frankfurt, Paris and Geneva before settling in the United States in 1916. A year later, he became the first teacher of composition at Mannes School of Music in New York City. Later, he became the Music Director of the Cleveland Institute of Music and San Francisco Conservatory of Music. In 1941, he moved to Oregon, where he lived for the rest of his life. He taught at the University of California, Berkeley until 1952. In the Mountains is a 1924 diptych, its two movements meant to evoke, in the first instance, dusk falling over the peaks of the Haute Savoie near Geneva and, in the second instance, a folk dance somewhere in the Swiss Alps.

LAURA SCHWENDINGER (B.1962) C'È LA LUNA QUESTA SERA?, FOR VIOLIN, CELLO AND PIANO

Schwendinger writes: "There are three versions of 'C'è la Luna Questa Sera?': one for violin, harp, and cello, one for flute, viola and percussion, and another recent version for piano trio. The original was written for the 1998 Ernest Bloch Festival in Newport, Oregon. The phrase in English means "Is there a moon out this evening? It is an affectionate, haunting, and sometimes passionate homage to my memories of Lake Como at night. The piece is dedicated, in all its versions, to Donald Martino".

CASPAR DIETHELM (1926-1997) 10 KLANGFIGUREN, OP. 224, FOR SOLO PIANO

ADAGIO PENSIEROSO

ALLEGRO APERTO

LENTO CON ESPRESSIONE

PRESTO CORRENTE

ANDANTINO CANTABILE

LARGHETTO MEITATIVO

VIVACE ALLA BURLA

TEMPO DI MINUETTO

ALLEGRO MINACCIANDO

ALLEGRO STREPITOSO

Casper Diethelm was born in Lucerne on March 31,



1926. From 1963 to 1993 he taught music history, music theory, composition and chamber music at the Lucerne Conservatory. During the same period, he often conducted his own works at home and abroad. Diethelm composed over 300 works, among them over 100 for orchestra, concertos for almost every instrument and a ballet. “Klangfiguren” was composed in 1984. It consists of 10 studies for piano, concise expressions of motoric or acoustic sequences of widely varying character.

SARAH WALD (B.1990) TRIO FOR VIOLIN, ENGLISH HORN, AND HARP

Trio for Violin, English Horn, and Harp was composed during the spring of 2017. Several traditional elements, such as counterpoint and triadic harmony, are the basic building blocks of the Trio - yet the composer treats them in her own way. Structurally, the piece borrows features from a number of traditional genres, but does not adhere to any particular established form.

FRANK MARTIN (1890-1974) PAVANE COULEUR DU TEMPS, FOR STRING QUINTET

Frank Martin was born in Geneva, the youngest of 10 children of a Calvinist pastor. Between 1918 and 1926 he studied in Geneva, Zürich, Rome and Paris. In 1926 he

founded the Société de Musique de Chambre de Genève which he led as pianist and harpsichordist for ten years. He also taught at the Institut Jacques-Dalcroze and the Geneva Conservatory of Music. In 1932 he became interested in the 12-tone compositional technique of Arnold Schoenberg and incorporated some elements of it into his own musical language. Pavane Couleur du Temps was originally composed for string quartet in 1920. It is a slow movement with an air of solemnity and nobility. Versions for string orchestra and piano duet also exist.

PAUL JUON (1872-1940) DIVERTIMENTO IN F MAJOR, OP. 51, FOR PIANO AND WINDS

Paul Juon was the son of Swiss parents who emigrated to Moscow, where he was born. Educated at the Moscow German High School, he subsequently entered the Moscow Conservatory, where he studied violin and composition. In 1906, he was invited by Joseph Joachim, head of the prestigious Berlin Hochschule für Musik, to become a Professor of Composition, a post which he held until 1934. Afterward, he returned to Switzerland, where lived for the rest of his life. The Divertimento Op.51 dates from 1913. As the title implies, this is music of a lighter nature, witty and full of surprises in its rhythms and tonal colors.

BRAHMS AND FRIENDS

THURSDAY

JULY 27

19:30

REFORMIERTE KIRCHE

CLARA SCHUMANN (1819-1896) 3 ROMANCES FOR VIOLIN AND PIANO, OP. 22

I. ANDANTE MOLTO

II. ALLEGRETTO

III. LEIDENSCHAFTLICH SCHNELL

Clara Schumann was and is considered one of the most distinguished pianists of the Romantic era. She began composing when she was nine years old. Despite having to raise eight children alone after her husband Robert's early death in 1856, she had a full career as a concert pianist. In 1853, she wrote Three Romances, Op. 22 for violin and piano, specifically for her to perform on tour with the eminent violinist and family friend Joseph Joachim. Interestingly, she was the first to perform Johannes Brahms' music in public.

ANDRES MALDONALDO DANZÓN – HOMENAJE A BRAHMS FOR FLUTE, CLARINET, BASSOON, VIOLIN AND PIANO

Danzon is a Latin American dance from Cuba. Maldonado wanted to explore this genre in a chamber setting with different instrumental colors and hints of tango elements. Meanwhile, he quotes themes from Brahms' Intermezzi Opp. 117/1 and 118/2; end of the era of one of the great Romantic cellists of the 19th century.

DAVID POPPER (1843-1913) REQUIEM FOR THREE CELLOS AND PIANO, OP. 66

David Popper was born in Prague. He studied at the Prague Conservatory and was widely considered the greatest cellist of the last decades of the 19th century. He knew many of the leading composers of the day such as Wagner, Bruckner, Liszt, and Brahms, with whom he was good friends. Liszt, the founder of the Budapest Conservatory, personally selected Popper to be his Professor of Cello. The Requiem was composed in 1892 and dedicated to the memory of Popper's good friend and publisher, Daniel Rahter of Hamburg. It was played at Popper's own funeral in 1913 and marked the end of the era of great romantic cellists of the 19th century.

**JOHANNES BRAHMS (1833-1897) CLARINET QUINTET IN B
MINOR, OP. 115**

I. ALLEGRO

II. ADAGIO

III. ANDANTINO – PRESTO NON ASSAI, MA CON SENTIMENTO

IV. CON MOTO

Brahms' Clarinet Quintet in B minor, Op. 115 was written in 1891 for the clarinetist Richard Mühlfeld. In 1890, Brahms had retired from composing, but in early 1891 he was so inspired by Mühlfeld's playing that he decided to write again. Between 1891 and 1894, Brahms composed several works featuring the clarinet: a trio, a quintet and two sonatas. Not since Mozart had the clarinet been given such a fine chamber setting. The Quintet, in particular, is an enduring masterwork of major proportions. It received its first private performance on November 24th, 1891 with Richard Mühlfeld and the Joachim Quartet, led by Joseph Joachim, who often collaborated with Brahms. The public premiere was on December 12th, 1891 in Berlin.

EVENING SERENADE

FRIDAY

JULY 28

19:30

REFORMIERTE KIRCHE

**FRANZ SCHUBERT (1797-1828) SERENADE FROM SWAN SONG,
D. 957, FOR FLUTE AND HARP**

Schubert's immortal Serenade was written in 1828 and published in 1829 just a few months after his death. Swansong is a collection of songs set to poems by Ludwig Rellstab, Heinrich Heine and Johann Gabriel Seidl. The Serenade is based on a poem by Rellstab; the text describes a lover pleading with his beloved and the melody is one of Schubert's most famous creations.

**KAREL HUSA (1921-2016) SERENADE FOR WIND QUINTET AND
PIANO**

Karel Husa's career as a composer initially took him from his birthplace, Prague, to Paris, where he studied with Arthur Honegger and Nadia Boulanger. Then, in 1959, he became an American citizen and spent many years in Ithaca, New York, as a lecturer at both Cornell University and Ithaca College, retiring in 1992. He wrote his Serenade for wind quintet and piano in 1953.



ALAN HANKERS (B.1992) NOCTURNE FOR VIOLIN AND HARP

Whenever Hankers discusses harp music, his initial frame of reference is the works of French composers such as Debussy, Ravel, Fauré, and so on. These composers had an important influence on him as a young pianist; their chamber and orchestral works were some of the first to which he was introduced. When Hankers learned that he would be writing a piece for violin and harp for Talis Festival & Academy, he immediately knew that he wanted to write a homage to the above-mentioned composers. In this work, he explores delicate and subtle shifts in timbre, wherein his goal is to achieve a composite instrument that is evocative of night.

RUDOLF MAROS (1917-1982) SERENADE FOR OBOE, CLARINET AND BASSOON

I. ALLEGRO MODERATO

II. ADAGIO

III. ALLEGRO MOLTO

Rudolf Maros was a Hungarian composer with Bohemian roots. He studied at the Budapest Academy of Music with the renowned Zoltán Kodály. His compositions include three ballets, 2 symphonies, chamber music pieces, and film music. The Serenade for oboe, clarinet and bassoon was written in 1951.

JOSEPH HAYDN (1732-1809) STRING QUARTET IN F MAJOR, OP 3, NO.5, HOB.III:17 “SERENADE”

I. PRESTO

II. SERENADE: ANDANTE CANTABILE

III. MENUETTO

IV. SCHERZANDO

In the mid 1960s musicologists published the finding that Haydn's string quartets Op. 3 were actually composed by Roman Hoffstetter, a Benedictine monk and composer. Hoffstetter admired Haydn and once wrote “everything that flows from Haydn's pen seems to me so beautiful and remains so imprinted on my memory that I cannot prevent myself now and again from imitating something as well as I can”. The second movement of Op 3, No.5 contains one of the best known of all string quartet melodies. It is perhaps unlikely that it would have become so well-known had it not been attributed to Haydn.

FROM RUSSIA WITH LOVE

SATURDAY

JULY 29

19:30

REFORMIERTE KIRCHE

MIKHAIL GLINKA (1804-1857) THREE RUSSIAN SONGS FOR FLUTE, CELLO AND HARP

- I. MODERATO
- II. MODERATO
- III. ANDANTE MOSSO

Mikhail Glinka is often called the father of Russian music, for his distinctive style and strong influence on Tchaikovsky, Rimsky-Korsakov, and even early Stravinsky. The three songs are played here in a version based on the transcription for violin, viola and piano by Eduard Herrmann.

ALEXANDER TCHEREPNIN (1899-1977) WIND QUINTET, OP. 107

- I. ALLEGRO MARCIALE
- II. LANGSAM
- III. FEIERLICH

Alexander Tcherepnin was born into a family of musicians, artists, composers, art historians and music teachers. His early

music was influenced by the Russian nationalist style, but after leaving St Petersburg for Tbilisi, then Paris and finally the United States, he introduced a much more cosmopolitan flair into his later works. His Wind Quintet, Op. 107, a very late work written in 1976, demonstrates the composer's mature style with its very colorful use of exotic scales and shifting meters.

SERGEI RACHMANINOFF (1873-1943) STRING QUARTET NO. 1 (UNFINISHED)

- I. ROMANCE
- II. SCHERZO

Rachmaninoff was well-known as a concert pianist, composer and conductor. His compositions cover a variety of musical genres. Interestingly, all of his chamber music was written early in his career. He twice attempted to write a string quartet but both times left the work unfinished. The two movements of No.1 were written in 1889 when Rachmaninoff was only 16 years old and a student at the Moscow Conservatory, and remained unpublished until 1947.

TYLER KEMP (B.1989) THREE LUBKI: A TRIBUTE TO STRAVINSKY FOR FLUTE, OBOE, BASSOON, VIOLIN AND PIANO

- I. VILLAGE SCENE
- II. FAIRY TALE
- III. ONION DOMES



A lubok (plural lubki) is a piece of Russian folk art that derives its name from the wood on which it was originally engraved. These engravings are often highly stylized, almost cartoon – like illustrations that show scenes of nature, folklore, religious iconography, and many other subjects of life. By using this term in the title of the piece, the composer hopes to suggest to the listener a rustic kind of musical imagery. This composition is a tribute to Igor Stravinsky, a composer who truly integrated Russian folk music and culture into his own style.

PYOTR ILYICH TCHAIKOVSKY (1840-1893) STRING SEXTET IN D MINOR “SOUVENIR DE FLORENCE”, OP. 70 (1890)

I. ALLEGRO CON SPIRITO

II. ADAGIO CONTABILE E CON MOTO

III. ALLEGRETTO MODERATO

IV. ALLEGRO VIVACE

In 1891, Tchaikovsky wrote to his brother: “What a Sextet – and what a fugue at the end – it’s a pleasure! It is awful how pleased I am with myself; I am embarrassed not by any lack of ideas, but by the novelty of the form”. The sextet in question, “Souvenir de Florence”, received its public premiere on December 6, 1892 at a concert presented by the St. Petersburg Chamber Music Society, to which Tchaikovsky dedicated the piece.

The work was entitled “Souvenir de Florence” because the composer sketched one of the work’s principal themes while visiting Florence, which was one of his favorite vacation spots.

BRUNCH CONCERT

SUNDAY

JULY 30

11:00

THE DOM HOTEL TERRACE

SAINT-SAËNS (1835-1921) FANTAISIE FOR VIOLIN AND HARP, OP. 124

Saint-Saëns composed this piece in 1907, at the age of 72. He dedicated the duo to sisters Clara (harpist) and Marienne (violinist) Eissler. It was the second of three major pieces Saint-Saëns composed for harp including a previous Fantaisie for solo harp (1893) and the Morceau de Concert for harp and orchestra (1918).

FRANCOIS RENÉ GEBAUER (1773-1845) TRIO FOR BASSOON, VIOLIN AND CELLO

Gebauer was a French composer and bassoonist, son of a German military musician. Together with his four brothers, who were all musicians and composers, he played in a woodwind quintet, albeit with percussion replacing the flute, since one of the brothers was a percussionist. In 1788, Gebauer was a bassoonist of the Swiss Guard in Versailles; later he played at the Théâtre Français and the Paris Opera.



**LUDWIG VAN BEETHOVEN (1770-1827) SEPTET IN E-FLAT
MAJOR, OP. 20**

- I. ADAGIO. ALLEGRO CON BRIO**
- II. ADAGIO CANTABILE**
- III. TEMPO DI MENUETTO**
- IV. TEMA CON VARIAZIONI: ANDANTE**
- V. SCHERZO: ALLEGRO MOLTO E VIVACE**
- VI. ANDANTE CON MOTO ALLA MARCIA – PRESTO**

Beethoven's Septet in E flat, Op 20, was written in 1799 and was given its premiere at the first of Beethoven's benefit concerts, in Vienna's Burgtheater, on April 2, 1800. This concert, known as an Akademie, became the first in a series of programs Beethoven presented throughout his life, both for his own financial benefit and to introduce new compositions. The piece was dedicated to Archduke Rudolph's sister-in-law, Empress Maria Theresia, second wife of Franz II – a clever move for a young composer eager to gain a solid foothold among the elite of the empire's musical capital. Yet, as the years went on and the Septet became one of his most popular works, with numerous arrangements and transcriptions (including the composer's own Op. 38 for piano trio), Beethoven distanced himself somewhat from it, citing its lack of seriousness, especially when compared with his later compositions.

ABOUT TALIS FESTIVAL & ACADEMY

The Talis Festival & Academy is a chamber music festival that offers high potential, young artists from around the globe the opportunity to work alongside internationally-recognized musicians – as peers. Our Resident Artists are soloist and musicians from orchestras such as the Concertgebouw in Amsterdam the Deutsche Oper in Berlin and the Basel Sinfonietta, among others.

In its fourth year, the Talis Festival & Academy will feature time-honored classical pieces, Russian and Swiss discoveries and several world premieres. The festival also offers a composition program wherein newly composed pieces are rehearsed and performed during the concerts that week in Saas-Fee. Witness the creative process at open rehearsals, at The Dom and the Reformierte Kirche.

Tickets for evening concerts are available at the
Saas Fee / Saastal tourism office.

Prices for evening concerts are CHF 30 per concert or CHF 90 for a festival pass, giving access to all evening concerts.

The Talis Festival & Academy is a not-for-profit association. If you would like to support music in Saas-Fee, please visit our website or talk to us during the Festival.



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**MARIA WILDHABER, FOUNDER AND
ARTISTIC DIRECTOR, **BASSOON**
SWITZERLAND / BULGARIA**

Maria Wildhaber is an avid chamber musician who has collaborated with acclaimed artists such as Pierre Boulez, James Levine, Gustavo

Dudamel, Joshua Bell, Julian Rachlin, Angela Hewitt among others. Before moving to Switzerland, she was a member of the Chamber Orchestra of New York as well as the Lucerne and Verbier Festival Chamber Orchestras. She has released 2 CDs on MSR Classics label to critical acclaim and holds music degrees from The University of Arizona, Yale University and the State University of New York at Stony Brook. Wildhaber is a Moosmann bassoon artist and plays on a custom – built 222 Model.



**SCOTT POOL, ACADEMY DIRECTOR
BASSOON
USA**

Scott Pool currently serves as the Academy Director of the Talis Festival & Academy. Scott is a frequent recitalist across the nation and

abroad with appearances at numerous festivals and solo engagements. His passion for teaching is manifest in the accomplishments of his private studio. Recognized as a Moosmann Artist by master bassoon maker, Bernd Moosmann, Scott's performances have taken him throughout North and South America, Europe and Asia.



**LAURA SCHWENDINGER
FESTIVAL GUEST COMPOSER 2017
USA**

Laura Elise Schwendinger, the first composer to win the American Academy in Berlin Prize, is a Professor of Composition at University of

Wisconsin-Madison. Her music is performed by leading artists of our day,

Her music has been described as...“Evok(ing) a sense of serene mystery and infinite beauty”, “evincing an acute sonic imagination and sure command of craft”., “darkly attractive, artful and moving...” “talent to burn...ballsy, confident music – making in both writing and execution...proves that serious contemporary music does not have to be dumbed down to be immediately accessible and emotional.” The NY Times Playlist review of her CD High Wire Acts said.” The works grouped together on this captivating disc... sketch(es) musical short stories of somnambulant fragility and purpose.”

Laura is a 2016 OPERA AMERICA Discovery Grant recipient for her opera Artemisia, which is based on the life of Italian Baroque painter Artemisia Gentileschi (1593-1656), an important follower of Caravaggio and the first woman member of the Accademia del Arte, Florence. The opera will be a co-commission by Trinity Wall Street Novus in NY and the Left Coast Chamber Ensemble in San Francisco.



NADIA STRIJBOS, VIOLIN
NETHERLANDS

Nadia Strijbos was born in Venlo, Netherlands. At the age of six she received her first violin lessons from Mia Beckers in Maastricht. She received her Bachelor from the Royal Conservatory The Hague. She then studied at the HKU Utrecht and later at the Universität Mozarteum Salzburg. She then completed her studies with a Konzertdiplom in Bern. Nadia currently is a member of Basel Sinfonietta and 21st Century Symphony Orchestra. She is a regular guest player in several Orchestras such as the Magogo Chamber Orchestra and the Philharmonie Zuid Nederland (NI). She performs not only classical music but also takes an interest in others genres like tango and singer-songwriting.



BENJAMIN PELED, VIOLIN
USA

Benjamin Peled, originally from Chicago, was appointed to the first violin section of the Royal Concertgebouw Orchestra, Amsterdam, in September 2006. In addition he performs as a guest concertmaster for the Staatskapelle Berlin, and Daniel Barenboim's West-Eastern Divan Orchestra. He received his Bachelor of Music in Violin Performance from the Cleveland Institute of Music as a student of Paul Kantor and plays on a violin by J.B. Vuillaume on generous loan from the Stichting Donateurs Koninklijk Concertgebouworkest.



SÆUNN THORSTEINSDÓTTIR, CELLO
ICELAND

Cellist Sæunn Thorsteinsdóttir, who was born in Reykjavik, Iceland, recently made her debut with the Los Angeles Philharmonic for which the LA Times praised her for her "emotional intensity".

Sæunn is the Artist-in-Residence at Sonoma State University's Green Music Center in California and is a founding member of Decoda, a group that seeks to revitalize the world of chamber music through refreshing concert experiences, creative education, and community engagement. She has also released a recording of Britten's Suites for Solo Cello.

She received a Bachelor of Music from the Cleveland Institute of Music and a Master of Music from The Juilliard School.



NATSUKI FUKASAWA, PIANO
JAPAN / USA

Steinway Artist Natsuki Fukasawa's music career has taken her throughout the US and abroad in the role of soloist and chamber musician. As a founding member of the award-winning Jalina Trio, Natsuki has won many accolades and international prizes. Natsuki is on the artist faculty for the Orfeo Music Festival in the Italian Alps, and Calcap Chamber Music Workshop in Sacramento. She is a Fulbright Scholar and has earned her degrees from the Juilliard School, the Prague Academy in Czech Republic and the University of Maryland. Natsuki records for the Classico and Da Capo labels and her career is noted in the World of Women in Classical Music and Who's Who in America.



JUAN PECHUAN RAMIREZ, OBOE
SPAIN

Juan Pechuan Ramirez, born in Valencia, started his musical studies at the Music School Jose Iturbi (Conservatorio Jose Iturbi) in Valencia under the tuition of Miguel Morella

and ended his basic education in the Music Highschool Joaquin Rodrigo (Conservatorio Superior Joaquin Rodrigo) with F. Salanova, obtaining the “Premio Final de carrera” and after that, in 2009, the “Euterpe Price”.

He has performed as the solo-oboe with the Berliner Philharmoniker, the Konzerthausorchester Berlin for 18 months, Mozart-Orchestra in Bologna, Deutsches Symphony-Orchester Berlin, Royal Scottish National Orchestra, Opera dei Teatro Regio di Torino, Frankfurt Oper, and the Komische Oper Berlin.



DIMITRI ASHKENAZY, CLARINET
SWITZERLAND / ICELAND

Born in 1969, Dimitri Ashkenazy began playing the piano at the age of six and then switched to the clarinet under the tuition of Giambattista Sisini.

He has appeared with many of the leading orchestras in Europe, the Americas and Australia and is an active chamber musician. He has collaborated with partners such as Barbara Bonney, Helmut Deutsch, David Golub, Edita Gruberova, and of course his brother Vovka and his father Vladimir Ashkenazy.



CARINA WALTER, HARP
SWITZERLAND

Born and raised in Basel, Carina Walter started playing the harp when she was eight years old. She studied at the University of Music in Basel with Ursula Holliger. She continued at the

University of Music 'Hanns Eisler' in Berlin with Prof. Maria Graf and graduated as an orchestra harpist.

She has performed regularly in the Basler Sinfonieorchester since 2007 and was a member of the Verbier Festival Orchestra from 2009-2011. In addition to her work as a teacher, Carina Walter performs with a number of orchestras in Germany and Switzerland and is a frequent collaborator with numerous chamber formations.



PETER CROTON, LUTE
USA / SWITZERLAND

Award-winning lutenist and guitarist Peter Croton is an active performer & recording artist as soloist & accompanist. He grew up in the USA and lives in Switzerland, where he

teaches lute, continuo, and historical performance practice at the Schola Cantorum Basiliensis and at the Conservatories of Music in Basel and Bern. As a child of six he began performing as a folk guitarist and singer and as a teenager he played in various jazz ensembles. Peter's musical roots in folk and jazz music were supplemented by formal studies of lute at the Oberlin Conservatory of Music (USA), and with Eugen Dombois and Hopkinson Smith at the Schola Cantorum Basiliensis.



ALEXANDRE FOSTER, **CELLO** CANADA

A devoted chamber musician, Alexandre Foster is a founding member of the Calvino Trio, with whom he has played all over the world. The ensemble was awarded the First Prize “Norbert Schenkel”

in 2015 at the Jeunesses Musicales Competition (Switzerland) and in 2016 the First Prize “Orpheus” at the Swiss Chamber Music Competition. He is also the cellist of the baroque ensemble Le-je-ne-sca-y-quoy. Since 2013, Alexandre Foster teaches at the Hochschule für Musik Stuttgart and acts as the Assistant to Conradin Brotbek at the Hochschule der Künste Bern. From this year, he is also on the staff at the Academia Sighisoara in Romania.



BEATRIZ BLANCO, **CELLO** SPAIN

Beatriz Blanco has been praised by critics and audiences alike for her passion, musicality, sensitivity, and technical mastery. She made her debut with the Castilla y León Symphonic

Orchestra in 2004 and since then her active solo career includes performances with many of the leading orchestras in Europe. A member of the Cello Faculty at the Conservatorio Superior de Música de Aragón in Zaragoza, Spain, Beatriz plays a C. Pierray cello, (Paris, 1720), thanks to the August Pickhardt Foundation.

ACADEMY FELLOWS

TONYA BURTON, **VIOLA**, USA — RICE UNIVERSITY

ALAN HANKERS, **COMPOSER**, USA — STONY BROOK UNIVERSITY
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MAX HARRIS, **COMPOSER**, AUSTRALIA — SYDNEY CONSERVATORIUM

MARISSA HONDA, **OBOE**, USA — UNIVERSITY OF SOUTHERN
CALIFORNIA

HILARY JONES, **FLUTE**, USA — RUTGERS UNIVERSITY

TYLER KEMP, **COMPOSER**, USA — ARIZONA STATE UNIVERSITY

ANDRES MALDONADO, **COMPOSER**, ECUADOR — AARON COPLAND
SCHOOL OF MUSIC NEW YORK

ANNE NEUGEBAUER, **HARP**, SWITZERLAND — HAUTE ECOLE DE
MUSIQUE DE LAUSANNE

JASON PFIESTER **FRENCH HORN**, USA — UNIVERSITY OF ARIZONA

LISA RODIONOVA, **VIOLA**, RUSSIA — UNIVERSITY OF MUSIC AND
PERFORMING ARTS VIENNA

ERINA SAITO, **PIANO**, JAPAN — FACULTY AT SIERRA COLLEGE
CALIFORNIA

ROSIE SALVUCCI, **DOUBLE BASS**, ITALY — ACCADEMIA TEATRO
ALLA SCALA

NATHALIE SCHMALHOFFER, **VIOLIN**, GERMANY — ROBERT
SCHUMANN HOCHSCHULE DÜSSELDORF

MICHAEL SIESS, **VIOLIN**, USA — CLEVELAND INSTITUTE OF MUSIC

SOPHIE VERHAEGHE, **VIOLIN**, USA — UNIVERSITY OF TEXAS AT
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