
TOUS POUR
LA MUSIQUE

Season 20/21

Press
folder

Summary

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The guidelines of the second season of TPLM-Tous pour la musique.

We've weathered the shock of the early days!

So what now? Our desire is to continue to create the conditions that **invite everyone to enter a concert hall** to listen to classical music, by offering **incentive prices** (subscription for 5 concerts from CHF 80!), by integrating people in difficulty who face the **feeling of exclusion**, with the aim of facilitating their **social reintegration**, by collaborating with **schools**, by inviting music by **AC/DC** or **John Williams**, thus opening up the repertoire, by offering extra motivation to **young people in training**, by encouraging **transmission between generations** and by opening up to dialogue and the freedom to heal through an **interdisciplinary** show on the **rights of the children**.

As to the concerts, a single credo: the highest international level, the Salle de musique in La Chaux-de-Fonds and prizes that aim to **open up** this magical alloy to a wide audience, **regardless of age, social or cultural background**. The price of the subscription is intended to be very accessible (5 concerts at the Salle de musique from CHF 80, from CHF 70 until 31 October 2020!). Ticket prices range from CHF 25 to CHF 55, with a CHF 5 reduction for AVS, AI, Unemployed persons and entertainment professionals. Tickets ranging from CHF 15 to CHF 35 for holders of the Culture Card (Caritas) etc. (details on page 12).

The dimension of **transmission between generations** is going to go beyond the tariff dimension alone to reach the heart of the artistic program.

Thus the opening concert, a piano recital, will be given by the young pianist **Alexandra Dovgan**, 13 years old in November 2020, whose undisputed master of the piano, Grigory Sokolov thinks the world of her, emphasizing that this is by no means a child prodigy but an artist who has already reached an incredible level of achievement: "*...This is one of those rare occasions. The twelve-year-old pianist Alexandra Dovgan can hardly be called a wonder child, for while this is a wonder, it is not child's play. What one hears is a performance by a grown up individual and a Person. It is a special pleasure for me to commend the art of her remarkable music teacher, Mira Marchenko. Yet there are things that cannot be taught and learned. Alexandra Dovgan's talent is exceptionally harmonious. Her playing is honest and concentrated. I predict a great future for her...* ". **Grigory Sokolov**

Grigory Sokolov will perform the closing recital on June 3, 2021! These two concerts create the line of force that will link the whole season together.

Between these two poles, three concerts whose originality is equalled only by their excellence; a recital by the Italian cellist **Mario Brunello** who will give a new reading of Bach's Sonatas and Partitas for violin, interpreted on the **piccolo cello**, as a new sound experience (February 20, 2021); the arrival of the magnificent **Jupiter Ensemble**, created by **Thomas Dunford** (which should have been in concert with Jean Rondeau on March 24, 2020, concert rescheduled on November 24, 2020!), with the mezzo of the moment, **Lea Desandre**, engaged in a programme entitled "**Amazons**"; "**Starry Night**" a program that will blow your mind, performed by the **Signum saxophone quartet** and by the indomitable multi-percussionist **Alexej Garassimez**, with among others, music by **AC/DC** and **John Williams**, Steven Spielberg's and George Lucas' regular composer, author of the music for the films Star Wars, Jaws, E.T., Indiana Jones, Jurassic Park and Superman!

The socio therapeutic power of music and more generally of the performing arts will be expressed through one pre-concert by the **Fanfare 3D la fanfare autrement**, in collaboration with the **Fondation Les Perce-Neige**.

Interdisciplinarity is embodied by Dori (30.04 to 30.05.2021), a character who also visits the socio-therapeutic dimension, created and interpreted by Mélanie Pauli who should have performed with the Duo Jumel on June 5, 2020.

The field of **training** continues and develops the collaborations inaugurated during the current season, notably with the Collège musical de la Ville de La Chaux-de-Fonds (pre-concert on March 9, 2021) and with the Conservatoire de musique neuchâtelois (CMNE) (pre-concert on May 20, 2021) by the CMNE saxophone ensemble and masterclass by Signum on 21 May).

The 2020-2021 season

Salle de musique de La Chaux-de-Fonds

Friday 20 November 2020

7:45 pm to 9:35 pm

Alexandra Dovgan piano

Beethoven *Sonata No. 8 op. 13 in C minor (Great Pathetic Sonata)*,

Schumann «*Waldszenen*» op. 82 (*Scenes from the Forest*)

Rachmaninoff *5 Preludes: D major op. 23 No. 4, B minor op. 32 No. 10, G sharp minor op. 32 no. 12, G major op. 32 no. 5, C minor op. 23 No. 7*

Chopin *Andante Spianato and Grande Polonaise Brillante in E flat major op. 22*

Saturday 20 February 2021

7:45 pm to 9:35 pm

Mario Brunello cello piccolo

J.-S. Bach *Sonata No. 1 in G minor for violin BWV 1001*

J.-S. Bach *Partita No. 1 in B minor for violin BWV 1002*

J.-S. Bach *Partita No. 2 in D minor for violin BWV 1004*

6:30 pm to 7 pm pre-concert

Fanfare 3D. la fanfare autrement

Géraldine Benza and Jean-Bernard Vurlod direction

Together with the Perce-Neige Foundation

BACH AND THE CELLO PICCOLO

"Bach was considered an incomparable master in the art of using and manipulating the traditional instruments of his time. His imaginative, even staggering orchestrations bear witness to this. Moreover, the solo parts of his compositions prove his exceptional knowledge of organology, whether wind, rubbed or plucked stringed instruments, or even keyboard instruments. His contemporaries knew Bach above all as a world-famous organist and harpsichord virtuoso"; his second son, Carl Philipp Emanuel, however, testifies that his father had also "perfectly understood the possibilities of all the instruments of the violin family" and cites in support the Solos for violin and cello without bass. Bach certainly studied the playing techniques of the different types of instruments during his early years. Later he certainly benefited from many suggestions from the expert musicians of the Royal Chapels of Weimar and Köthen, who must have inspired him to use the languages of each instrument to invent new timbres and means of expression.

Bach considerably deepened his interest in new sonorities and the development of instrument-specific idioms during his early years in Leipzig (from 1723). In the cantatas of the early years (1723/24), he first experimented with the soft sounds of the oboe d'amore and the hunting oboe. In the second year (1724/25), also known as the "year of the choral cantatas", it was the turn of the transverse flute, which Bach had hitherto only used for subordinate roles, to be entrusted

with extremely virtuosic parts and thus to be given a real boost. The sharp sound of the piccolo recorder is also a novelty in this second cycle.

It is also in this second year that we find the term "**cello piccolo**" in the airs with demanding solo parts: it seems that Bach only used this instrument in the continuo in his late period. It is possible that he meant to indicate different types of instruments by this term, since the notation of the different voices shows considerable variation, whether in the choice of keys (G, C, tenor or F) or in the order of the voices in the score: sometimes the part is notated in the line of the first violin, so it seems to have been played by a violinist; more often than not, however, the cello piccolo has its own part. It is also striking that from time to time the material for a cantata is presented for this instrument in two voices, in two different keys, at the same time. In these cases, Bach seems to have switched between two types of instruments during the performances, or else he chose, depending on the musician present, another key for the solo part (a violinist would hardly read the key of C or F, for a cellist the key of G was unusual). This confusing observation about the performance material of the cantatas is still a source of discussion today. In addition, there are documents from the second half of the 18th century in which Bach is described as the inventor of the "**Viola pomposa**," a large viola tuned like a cello with the addition of an E string. However, the term Viola pomposa does not appear anywhere in Bach's original sources. It does, however, appear in various chamber music works and concertos by masters of the Berlin school, who could hardly have been aware of an instrument developed in Leipzig. Therefore the viola pomposa must have been a particular form of viola, certainly rare but nevertheless widely used, an instrument therefore played on the shoulder. According to the sources, the parts noted Violine I most likely to be related to the viola pomposa are those of the Cantatas Bleib bei uns, denn es wird Abend werden BWV 6 and Jesu, nun sei gepreiset BWV 41.

The cello piccolo parts, mostly notated in the key of F, of the cantata Also hat Gott die Welt geliebet BWV 68 and the Mass in A Major BWV 234 seem clearly intended for a **cello piccolo** (C-G-G-R-E chord). And the solo parts too, written on separate sheets, are more convincing from a technical and sonorous point of view on a leg-held instrument.

A further observation about the type of instrument concerns its use in interaction with other instruments. The compositions for **viola pomposa** by Johann Gottlieb Janitsch, Johann Gottlieb Graun and Georg Philipp Telemann use it exclusively in ensemble music. Bach, on the other hand, uses the **cello piccolo** in his cantatas preferably as a solo instrument: he hardly plays more than two arias with a high register wind instrument.

The coexistence of two types of instrument with the same tuning is also based on organological research. **According to information from Johann Adam Hiller, the Leipzig violin maker Johann Christian Hoffmann built several five-stringed grand violas around 1724 on Bach's instructions. The inventory of the Köthen Castle Music Chamber also includes an instrument built in 1731 by Hoffmann called "Cello Piculo violin with five strings".** Bach must have been familiar with the five-string cello and its handling already in Köthen's time, since his six Suites for Solo Cello without Bass, which follow, in a copy by Anna Magdalena Bach, as "Pars 2", the six Violin Solos dated 1720, seem to include the whole series of instruments known in the 18th century as "Violoncello", including the five-string cello piccolo. The Sixth Suite in D major is marked "A cinq cordes". **The small size of the instrument as well as the high fifth string make it possible to play similar to the Violin Solos in many respects.** Like the Prelude, which works generously with the effects of bariolage, which means that a note is played quickly on an empty string and replayed on the nearest lower string. This technique is very common on the violin and is particularly difficult on the cello. Bach uses it in a limited way at the climax of the Prelude to the First Suite. In the Sixth Suite BWV 1007, on the other hand, the colour scheme becomes the basic thematic idea, and in this sense it has similarities with the Prelude to the Third Partita in E major BWV 1006 for solo violin. The Allemande of the Sixth Suite also recalls, with its broad melodic lines and three- and four-part chords, similar models from the Violin Solos. The most striking passage, however, concerning the violinist's approach, is found in the Sarabande in the numerous chords, in the polyphony as well as in the barely sketched conduct of the voices.

With his works for solo instrument, Bach dares a means of sound that very few composers before him had explored and whose potential in his time had barely been grasped. While the attempt to present an entire harmonic complex in a single, often interrupted melodic line is at best only partially convincing in pre-existing works, it would seem that it was

precisely the challenge presented by this solo instrument that inspired Bach to seek to imitate and even surpass the sonic richness of his great works for keyboard and organ - perhaps also because these could only be sketched by the performer and heard and understood by the imagination of an attentive listener. Philippe Spitta's words about the Ciaccona of the Second Partita for solo violin, "triumph of spirit over matter", perfectly define the two monumental soloist cycles for violin and cello. A remark by Johann Friedrich Reichardt goes in the same direction, who recognizes in the mastery demonstrated in the Solos the composer's ability to move with great freedom and safety within the limits he has imposed on himself.

Bach's pupil, Johann Philipp Kirnberger, emphasizes above all **the capacity for compositional technique demonstrated in these works.** According to him, the high school of polyphonic construction lies in **the art of avoiding the superfluous:** only those who are able to represent the complex secrets of harmony and counterpoint in a work with few voices - that is, transparent - really master it. On the first page of his book *Die Kunst des reinen Satzes in der Musik* (The Art of Pure Composition in Music) published in 1771, Kirnberger, after explaining the two- and three-voice fugues, tells us about works for an unaccompanied melodic instrument: **"It is even more difficult to write a simple song without accompaniment,** in such a harmonious way that it is not possible to insert another voice without fault, not to mention that the added voice would be quite impossible to sing and clumsy. **In this genre, we have from J.S. Bach, without any accompaniment, 6 Sonatas for violin and 6 for cello ". The quite exceptional requirement that Bach faced in knowingly choosing this reduction of sound means consisted in realizing with a melodic instrument having very few possibilities of playing chords and without compromise all the richness of all his harmonic and polyphonic musical language.** This approach to the art of composition propels solo works - strangely enough despite their sometimes extremely sharp playing technique - so to speak into the sphere of abstract music, which can be realised in an extremely variable way.

Peter Wollny, Leipzig, août 2019

Peter Wollny is Director of the Bach-Archiv Leipzig and Professor of Musicology at the Leipzig University and at the University der Künste in Berlin. He has also taught at the Humboldt-Universität Berlin, the Technische Universität Dresden and the Musikhochschule Weimar. He has published several volumes of the Neue Bach-Ausgabe, is editor-in-chief of "C.P.E Bach: The Complete Works" and editor of the Bach-Jahrbuch. He has published numerous writings on the Bach family and on the history of music from the 17th to the 19th century. His monograph on the stylistic changes in Protestant church music after the Thirty Years' War was published in 2017.

Tuesday 9 March 2021

7:45 pm to 9:35 pm

Jupiter Ensemble

Thomas Dunford direction et luth

Lea Desandre mezzo soprano

Sophie Gent, violin

Théotime Langlois de Swarte, violin

Sophie de Bardonnèche, viola

Cyril Poulet, cello

Myriam Rignol, viola da gamba

Douglas Balliet, double bass

Keyvan Chemirani, percussions

Harpichord (TBA)

6:30 pm to 7 pm pre-concert

Students of the Collège musical de la Ville de La Chaux-de-Fonds

AMAZONS

For her first solo recital on disc, rising star Lea Desandre faithfully surrounds herself with the musicians of Jupiter, with whom she has collaborated since the Ensemble's inception. The Amazons will be featured in a Franco-Italian program, the artist's nationalities, crossing the baroque repertoire with numerous world rediscoveries.

The figures of the Amazons were a great source of inspiration for 18th century composers. We then find in their works recurring female characters: queens (Antiope, Mitilene, Hippolyte, Talestri, Marthésie) or androgynous figures, both feminine and warlike. From the victorious laurels of war to the passions and amorous complaints, this program is a dedication to these feminine and emblematic figures, and a journey into the state of mind and the state of being of these women warriors. This diversity of characters makes it possible to alternate very contrasting arias: lamenti, great lyrical scenes, war plays, tales of fury, recitatives, tender tunes, instrumental pieces.

Francesco Provenzale **Lo schiavo di sua moglie** « Non posso far » (1'30)

« Lascatemi morire » (3')

Giovanni Buonaventura **VIVIANI Mitilene** « Muove il pie fuorie d'averno » (1'15)

Francesco Cavalli **Ercole Amante** Sinfonia Acte 1 (1')

Francesco Provenzale **Lo schiavo di sua moglie** « Quanto siete per me » (2')

Giovanni Buonaventura **VIVIANI Mitilene** « Congiuro tutto l'inferno » (2')

Tarquinio Merula **Chaconne** (4')

Giovanni Buonaventura **VIVIANI Mitilene** « Preparate la tomba » (3')

Carlo Pallavicino **L'Antiope** « Mio cor, io non la so comprendere » (2'15)

Georg Caspar Schürmann **Die Getreue Alceste** Sinfonia pour la tempête (1')

Carlo Pallavicino **L'Antiope** : « Vieni, corri » (2'20) , « Sdegni furori barbari » (1'30)

François-André Danican Philidor **Les Amazones** Marche - Thalestris – Marche (2'30)

André-Cardinal Destouches **Marthésie** « Faible fierté, gloire impuissante » (3'15)

François Couperin **Second livre des pièces de clavecin** Dixième ordre : L'Amazone (1'30)

André-Cardinal Destouches **Marthésie** « Reignez obscure nuit » (3'17)

Marin Marais **Badinage** (4')

André-Cardinal Destouches **Marthésie** (« Ô Mort ! Ô triste mort » (2'13)

François Couperin **Second livre des pièces de clavecin** Sixième ordre *Les Barricades mystérieuses* (transcription for lute) (2'30)

André-Cardinal Destouches **Marthésie** « *Quels coups me réservait la colère céleste* » (4'30)

Antonio Vivaldi **Ercole sul Termidonte** first movement, *Ouverture* (1'40)

Giuseppe de Bottis **Mitilene Regina delle Amazzoni** (1707), « *Che farai misero core* » (4')

Georg Caspar Schürmann **Die Getreue Alceste** (1719) « *Non ha fortuna il pianto moi* » (3'15)

Antonio Vivaldi **Ercole sul Termidonte** (1723) second movement, *Ouverture* (2')

Giuseppe de Bottis **Mitilene Regina delle Amazzoni** (1707) « *Lieti fiori* » (3'15), « *Sdegno all'armi alle vendette* » (2')

Antonio Vivaldi **Ercole sul Termidonte** (1723) third movement, *Ouverture* (0'50)

« *Onde chiare che sussurate* » (5'30), « *Scendero, volero, gridero* » (1'30)

Thursday 20 May 2021

7:45 pm to 9:35 pm

SIGNUM saxophone quartet

Blaž Kemperle, soprano saxophon

Hayrapet Arakelyan, alto saxophone

Alan Lužar tenor, saxophone

Guerino Bellarosa, baritone saxophon

& Alexej Gerassimez multi-percussionist

6:30 pm to 7 pm pre-concert

Saxophone ensemble of the Conservatoire de musique neuchâtelois (CMNE)

STARRY NIGHT

Five young musicians create soundscapes that no one has ever explored before as they embark on a Star Trek-like journey. Percussionist Alexej Gerassimez and the SIGNUM saxophone quartet are all highly acclaimed performers and universalists of the young classical music scene. These are five virtuosos who love to break down barriers between concert and performance, between styles and genres and between composition and improvisation.

Crossing borders is also the central focus of the programme which the multi-percussionist and four saxophonists have conceived together. Familiar classics such as Holst's "Planets" are followed by contemporary works by Alexej Gerassimez ("Rebirth") and Steve Martland ("Starry Night") and by a new piece specially commissioned from the New Zealand composer John Psathas. Cosmic sound tracks by John Williams rub shoulders with fire crackers from the world of rock music (AC/DC). The theatrically choreographed work "Bad Touch" and a series of moderations define the concert cosmos.

In putting together their set list, the musicians have sought inspiration from the major questions facing mankind. Who are we? Where do we come from? Where are we going? Their music takes the audience on a trip deep into space and right into the heart of our subconscious, where we confront our fears, dreams and yearnings.

In short, the concert becomes a spatial experience which appeals to all ages and all types of audience – exciting and soothing, surprising and familiar, romantic and rocking, grounded and other worldly.

Alexej Gerassimez (1987) Rebirth
for percussion and saxophone quartet

Gustav Holst (1874-1934) The Planets
Transcription for percussion and saxophone quartet, by Hugo Van Rechem

Uranus
Venus
Jupiter

Casey Cangelosi Bad Touch

John Williams (1932) Flying Theme (E.T.)
Arrangement for saxophone quartet and percussion by Alexej Gerassimez

Alexej Gerassimez (1987) Asventuras
for Snare Drum Solo

Steve Martland (1954-2013) Starry Night
Transcription for percussion and saxophone quartet

AC/DC (Angus Young, Malcolm Young) Thunderstruck
Transcription for percussion and saxophone quartet by SIGNUM saxophone quartet

John Psathas (1966) Connectome (2019)
Commission piece for Alexej Gerassimez and SIGNUM saxophone quartet

Pashupatastra
Farewell to Flesh
Rom in Space

Friday, May 21, 2021

Salle Faller of the CMNE, avenue Léopold-Robert 34, La Chaux-de-Fonds

Schedule TBA

Public masterclass by Signum saxophone quartet for saxophone students of the CMNE, classes of Laurent Roussel-Galle, Jean-François Lehmann and Florent Haas.

Thursday 3 June 2021

7:45 to 10 pm

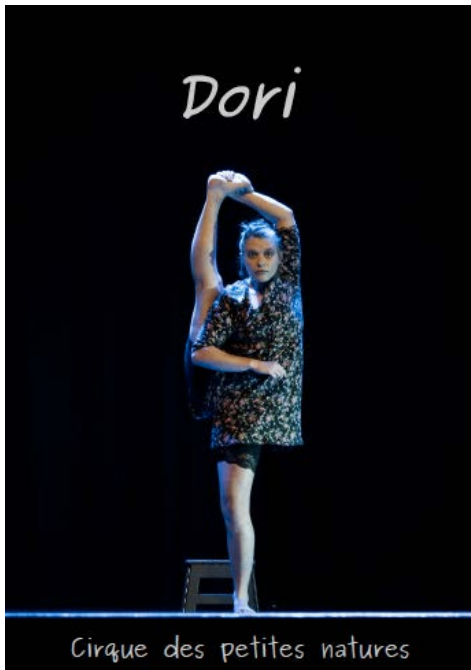
Grigory Sokolov piano

Program TBA

The transmission, see first concert.

Dori on tour

Public show on children's rights. Any audience.



DORI, with the support of Cirque des Petites Natures, April 30 to May 30, 2021.

Stages of the tour under progress.

Performed by Mélanie Pauli

“Snack-show to bandage together”

Growing old on the spot, standing up, recovering physical and emotional balance, falling from the top of oneself, starting all over again.

Dori is a character created and performed by Mélanie Pauli, with the support of the company of Cirque des Petites Natures based in Toulouse. Mélanie, a circus artist from La Chaux-de-Fonds in Switzerland and trained at the Ecole du Lido in Toulouse, should have performed on June 5, 2020 with the Duo Jumel at the opening of the closing night of the first TPLM season.

Dori, shy but cheeky, invites us to celebrate her old age. During the preparations for the celebration, she recalls her birthdays since she turned eight, a day of trauma, and tells us about her life journey.

From clown to contortion, we become attached to Dori, who speaks to us with humour about her fragility and leads to a collective reflection on each person's participation and approach to the other.

Clown and balance

Dori is an obsessively meticulous and fatally clumsy character. She performs endless balance exercises that fall apart in no time.

With this multitude of subversive catastrophes, evil-being disappears in laughter, taboos dissolve into empathy and the clown overcomes the ego. There is a willingness to share an intimacy, despite mechanical modesty and stormy days.

A sprig of golden femininity, flickering on the edge of the pot of anti-aging cream.

Text

Through five recorded texts, Dori confides her relationship to violence, the early discoveries of her sexuality and her combative journey.

Aesthetics

She's trying to grow up and she finds herself growling. She moans and hides behind her silence. She forces herself to a decadent gesture, then carried by the music she rediscovers the fluidity of her childish dances.

In the public space where beauty comes down to the norm, Dori imbues the mind with an eccentric aesthetic.

Mélanie

"I was born in Switzerland 26 years ago. 5 years later, I was already singing Russian revolutionary songs on the swing and starting a career as an aerial acrobat and contortionist.

Satisfied with ever more perfectionism, I practiced circus in the schools of La Chaux-de-Fonds, Neuchâtel, Montpellier, Geneva, Kiev, Madrid and within the Zirkus Chnopf (CH), until I posed my suitcase in the summer of 2015 in the city of Toulouse. I then joined the Lido school for three years of balance on the ground.

Freshly rebalanced and singing always free, I now work within the Duo Jumel, the Cie Vagabonde (CH), in the production and on the track of the Cabaret 2000 as well as in the realization of the Dori show."

Ticket and subscriptions prices and contact

Subscription (5 concerts, numbered tickets):

Zone 1 : CHF 180 (CHF 150 until 31 October 2020)

Zone 2 : CHF 125 (CHF 110 until 31 October 2020)

Zone 3 : CHF 80 (CHF 70 until 31 October 2020)

Ticket (numbered places):

Zone 1 : CHF 55

Zone 2 : CHF 40

Zone 3 : CHF 25

AVS, AI, Unemployed: discount of CHF 5

Culture Card (Caritas): CHF 15 to CHF 35

Places @ CHF 10 for the students and under sixteen year olds

Collaboration with the card « Kultur-GA »

Transmission, grandparents with their grandson or granddaughter, child free.

Dori (duration 40 mn)

Adults: CHF 16

AVS, AI, Unemployed, Culture Card (Caritas): CHF 13

Young persons aged 12 to 25: CHF 10

Children under 12: CHF 8

Contact

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Biographies of the 2020-2021 season performers

FRIDAY 20 NOVEMBER 2020



Alexandra Dovgan piano

Alexandra Dovgan was born in 2007 into a family of musicians and began her piano studies when she was four and a half. At the age of five, her talent emerged when she passed the extremely competitive selections to join the Academic Central Music School of Moscow State Conservatory, where she is currently studying under renowned teacher Mira Marchenko.

Alexandra is a prize winner at five international competitions, among them Moscow International Vladimir Krainev Piano Competition, Astana Piano Passion International Competition, International Television Contest "The Nutcracker". In May 2018, when she was not yet 11, Alexandra gained world fame winning the Grand Prix at the Second International Grand Piano Competition for Young Pianists in Moscow created by Denis Matsuev. The images of this concert have travelled the world on Medici.TV and on YouTube, moving musicians and piano lovers all around the globe.

The young pianist has already performed in some of the most prestigious concert halls in Europe and under the batons of Valery Gergiev, Vladimir Spivakov and Vladimir Fedoseyev.

In December 2018 her performance with Denis Matsuev and Valery Gergiev opened the Mariinsky International Piano Festival while in January 2019 she made her first appearance at the Philharmonie in Berlin.

Her debut in the Great Hall of the Concertgebouw in Amsterdam of last May, within the Meesterpianisten Serie of Marco Riaskoff, received a standing ovation and was highly acclaimed by the press.

In July she will debut at the Salzburg Festival with a recital in the Great Hall of the Mozarteum. Later in November she will debut in Paris with a recital at the Théâtre des Champs Elysées and in April she will appear for the first time in Tokyo, Osaka and Nagoya. Further concerts will take place in Rome, Barcelona, Gstaad, Klavierfestival Ruhr, Munich, St Petersburg and Moscow.

Spontaneous depth and consciousness along with a sound of incredible beauty and precision are the distinguishing characteristics of Alexandra's pianism. You will not find any element of show off or technical demonstration at her piano playing but an impressive concentration combined with purity of expression and a creative imagination. She possesses a charismatic presence on stage and a distinct personality.

Away from the piano, Alexandra can be found skiing, playing the organ, learning ballet, math's and having fun with her 6-year-old little brother.



SATURDAY 20 FEBRUARY 2021

Mario Brunello cello piccolo

Mario Brunello is a captivating musician who plays with an expressive freedom rarely found today. The Italian cellist — equally at home as soloist, chamber musician, and project innovator — has been praised by Gramophone for his “great spirit” and described as “intense and passionate” by The Strad.

Brunello made his breakthrough in 1986 as the first and only Italian to win the coveted International Tchaikovsky Competition in Moscow. Since then, Brunello’s heartfelt playing has earned him appearances with such leading conductors as Antonio Pappano, Valery Gergiev, Riccardo Chailly, Ton Koopman, Riccardo Muti, Myung-Whun Chung and Seiji Ozawa, and concerto performances with many of the world’s foremost ensembles, including the London Symphony, the Philadelphia Orchestra, the NHK Symphony Tokyo, the Kioi Sinfonietta, the Filarmonica della Scala and the Accademia Nazionale di Santa Cecilia. As a chamber musician, Brunello has forged fruitful partnerships with Gidon Kremer, Yuri Bashmet, Martha Argerich, Andrea Lucchesini, Giuliano Carmignola, Frank Peter Zimmermann, Isabelle Faust, Maurizio Pollini and the Borodin Quartet. As the creator and artistic director of Arte Sella and I Suoni delle Dolomiti festivals, Brunello has also brought music of the highest calibre to the Dolomite peaks.

Among Brunello’s engagements for the season 2019-20 are concerts in Warsaw with the Warsaw Philharmonic Orchestra, in Moscow with the Tchaikovsky Symphony Orchestra and in Yerevan as a guest of the Contemporary Classics Festival. His ongoing collaboration with Kremerata Baltica continues with appearances at the Kronberg Festival — together with Gidon Kremer — and with a tour of South America in the double role of soloist and conductor. Brunello also continues to serve as artist-in-residence of the Philharmonie Zuidnederland.

Brunello plays a precious Maggini cello crafted in the early 1600s. He has, however, grown increasingly fond in recent years of the “cello piccolo”. The cello piccolo — as its name implies, a smaller version of the cello — shares the tuning of a violin, as well as something of the latter’s nimble handling, while retaining much of the resonance and depth of the former. Brunello has exploited the full potential of this instrument in revelatory performances of the baroque violin repertoire, focusing on the masterpieces of Bach, Vivaldi and Tartini.

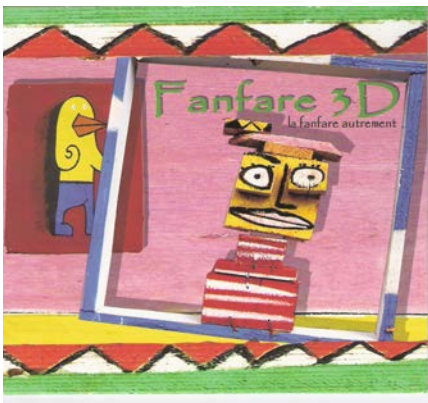
This season coincides with the 250th anniversary of Giuseppe Tartini, which Brunello will celebrate with an extended homage to the composer, whose works he will perform and record alone as well as in collaboration with the Accademia dell’Annunciata.

His recent recording of Bach’s Sonatas and Partitas for solo violin, performed on a cello piccolo, represents both the fulfillment of Brunello’s artistic dream and an extraordinary opportunity for the public to discover these familiar works in a deeply expressive and refreshingly new sound experience. This recording inaugurates the new “Bach Brunello” series in collaboration with the Arcana label. The complete three-CD series will feature violin masterpieces on the cello piccolo.



Brunello's richly diverse discography includes recordings of the works of Bach, Beethoven, Brahms, Schubert, Vivaldi, Haydn, Chopin, Janáček, and Sillima. His five-CD set on the EGEA label features his performances of Tavener's "The Protecting Veil" with the Kremerata Baltica and his award-winning recording of Bach's Cello Suites. Also worthy of note are his Deutsche Grammophon release of Beethoven's Triple Concerto under the baton of Claudio Abbado; his Dvořák's Cello Concerto, conducted by Antonio Pappano (EMI); and his stunning live performance video of Shostakovich's Cello Concerto No. 2, conducted by Valery Gergiev in the Salle Pleyel in Paris.

SATURDAY 20 FEBRUARY 2021



Fanfare 3D *the fanfare otherwise*

Géraldine Benza & Jean-Bernard Vurlod direction

Since February 2020, the Fanfare 3D has been pursuing its mission within the Perce-Neige Foundation. Its ingredients? A handful of brass instruments, an armful of percussion, a hint of woodwinds, an indispensable audience, good will, a pinch of good humour and a touch of fantasy that lets the creative impulse go. With about fifteen members, including residents as well as outside volunteers, its repertoire includes dance music, a few song tunes, and simple, lively, contemporary arrangements that bring a festive atmosphere to the occasion. The Fanfare 3D gives 4 to 5 performances a year, in institutions, old age homes or during events.

History

In February 1996, under the impulse of Mrs Jocelyne Genoud, educator at the Rehabilitation Unit of the Cantonal Psychiatric Hospital of Perreux and musician, the "Fanfare des UR de Perreux" was born.

In 2004 the band was integrated into the workshops, joined in 2006 by Mr. Jean-Bernard Vurlod, music therapist in adult psychiatry and musician. In 2009 the band was integrated into the Astelle Workshops of the newly created Centre Neuchâtelois de Psychiatrie and became "Fanfare 3D *la fanfare autrement*". "In addition to the allusion to a French singer, the 3Ds represent the musical, social and therapeutic dimensions that sum up the mission of the band.

In 2012 Ms. Géraldine Benza, a geriatric animator and musician, joined the band, as Ms. Genoud left the band the same year.

In February 2020 the Fanfare 3D left the CNP and was taken over by the Perce-Neige Foundation. It continues its mission, still directed by Mrs Benza and Mr Vurlod.

Les Perce-Neige Foundation charter

Our mission is to accompany the person in a situation of disability.

We aim for her to be able to take its full place in society.

We accomplish our mission in a professional and interdisciplinary manner by putting the human being at the center of our concerns.

We work with consistency, in a caring, respectful and balanced attitude.

In an entrepreneurial spirit, we develop a strategic, open and innovative vision.

We are recognized by our partners through the relevance of our actions, defending our values and our militant commitment.

The purpose of our commitments is to the fulfilment and valorization of each individual.

A human adventure, a state of mind

SATURDAY 20 FEBRUARY 2021



TUESDAY 9 MARCH 2021

Jupiter Ensemble

Thomas Dunford artistic director and luth

Lea Desandre mezzo soprano

Sophie Gent, violin

Théotime Langlois de Swarte, violin

Sophie de Bardonnèche, viola

Cyril Poulet, cello

Myriam Rignol, viola da gamba

Douglas Balliet, double bass

Keyvan Chemirani percussions

Harpsichord (TBA)

“We are the ocean each one a drop” Jupiter Ensemble

“With Jupiter, I wanted to bring together a group of exceptional musicians from the new generation, encountered while working with a large number of ensembles.

All of the artists invited to take part in the project are brilliant masters of their instruments, and some of them are already renowned soloists. The great freedom that they have all acquired during their projects, the choices in their explorations and a shared knowledge of music will mean we can perform the various repertoires in question with passion, power and emotion.

Ancient music has experienced a great period of rediscovery, thanks to such pioneers as William Christie, Philippe Herreweghe or Jordi Savall, with whom I have been fortunate enough to work. It is now our responsibility, as a generation who grew up with this music, to continue bringing it alive, while making it more modern, showing just how accessible it can be, and how much it touches our hearts.

Listening, improvisation and energy, as well as a shared overall vision, will all be key factors. All our past experiences, as well as our group work with Jupiter, will allow us to gain a greater freedom, which will make this music utterly alive and, I hope, touching.”

Thomas Dunford artistic director



TUESDAY 9 MARCH 2021

Thomas Dunford luth

"Thomas Dunford's supple technique, combined with his passion for jazz, allows him to decorate and elaborate the written texts with improvisatory abandon, shedding new light on old favourites. He really plumbs the depths, too, of Dowland's melancholy 'blues' style, proving himself to be an Eric Clapton of the lute." (Kate Bolton, BBC Magazine)

Born in Paris in 1988, Thomas Dunford discovered the lute at the age of 9 thanks to his teacher Claire Antonini. He continued his studies at the Conservatoire de Paris where he obtained a first prize unanimously in the class of Charles-Edouard Fantin, then at the Schola Cantorum in Basel with Hopkinson Smith. He participated in many masterclasses with violinists such as Rolf Lislevand, Julian Bream, Eugène Ferré, Paul O'Dette, Pascale Boquet, Benjamin Perrot and Eduardo Eguez.

From 2003 to 2005, Thomas made his debut as a lutenist in Shakespeare's Night of the Kings on the stage of the Comédie Française. Since then, he has given concerts all over the world: Carnegie Hall and Frick Collection in New York, Wigmore Hall in London, Washington Kennedy Center, Vancouver Recital Society, Palau de la Musica in Barcelona, Philharmonies de Paris et Berlin, TAP Poitiers, WDR Cologne, Bozar Brussels... He participates in major festivals such as Saintes, Radio-France Montpellier Occitanie, Ambronay, Leipzig Bachfest, Utrecht, Folles Journées de Nantes and others. He also plays in England, Scotland, Ireland, Iceland, Italy, Spain, Austria, Norway, Belgium, Netherlands, Switzerland, Poland, Hungary, Romania, Estonia, Czech Republic, Denmark, United States, Brazil, Colombia, Chile, Mexico, Israel, China, Japan and India.

Thomas Dunford is regularly invited to perform or conduct ensembles and orchestras: A 2 Violes Esgales, Les Arts Florissants, Academy of Ancient Musik, Akadèmia, Amarillis, Les Ambassadeurs, Arcangelo, La Cappella Mediterranea, Capriccio Stravagante, Le Centre de Musique Baroque de Versailles, La Chapelle Rhénane, Cincinnati Orchestra, Clematis, Collegium Vocale Gent, Le Concert Spirituel, Le Concert d'Astrée, The English Concert, l'Ensemble Baroque de Limoges, La Fenice, Les Folies Françaises, the Irish Baroque Orchestra, Marsyas, Les Musiciens du Louvre, Les Musiciens du Paradis, Les Musiciens de Saint-Julien, Les Ombres, Pierre Robert, Pygmalion, La Sainte Folie Fantastique, Scherzi Musicali, La Serenissima, Les Siècles, the Scottish Chamber Orchestra, La Symphonie du Marais... He has also directed productions at Opéra Lafayette in Washington since 2017.

In 2018, at the age of thirty, Thomas Dunford created his own ensemble, Jupiter, to which he invited all the musicians who had marked his career and with whom he wanted to lead a musical adventure as much as a friendly one, such as Lea Desandre, Jean Rondeau, Sophie Gent, Théotime Langlois de Swarte, Bruno Philippe, Peter Whelan... Their first disc dedicated to Vivaldi, multi-awarded, was released by Alpha in 2019. Their next projects include a program by Mardrigaux de Monteverdi and "Amazones", a program of French-Italian recital with Lea Desandre. Jupiter is already scheduled in the largest theatres in Europe and the United States: Philharmonie de

Paris, Philharmonie de Berlin, Auditorium Radio-France, Elbphilharmonie Hamburg, Carnegie Hall in New York, Wigmore Hall in London, Aix-en-Provence Easter Festival...

Thomas Dunford previously received numerous awards for his solo records (at Alpha): *Lacrimae* in 2012, *Amore's Labirinto* in 2014 and *Bach's Suites solo* in 2018.

Thomas Dunford is drawn to a wide variety of musical genres, including jazz, and collaborates with chamber music projects with conductors and soloists Paul Agnew, Leonardo Garcia Alarcon, Nicola Benedetti, Keyvan Chemirani, William Christie, Jonathan Cohen, Christophe Coin, Iestyn Davies, Lea Desandre, Isabelle Faust, Bobby McFerrin, Philippe Herreweghe, Monica Huggett, Alexis Kosenko, Francois Lazarévitch, Anne-Sophie von Otter, Trevor Pinnock, Patricia Petibon, Sandrine Piau, Anna Prohaska, Hugo Reyne, Anna Reinhold, Jean Rondeau, Skip Sempé, Jean Tubéry... He notably plays in several duets: with harpsichordist Jean Rondeau, with mezzo-soprano Lea Desandre or with counter-tenor Iestyn Davies.



Lea Desandre mezzo soprano

"Lea Desandre brought life and beauty to everything she touched."
New York Times

"Révélation Artiste Lyrique des Victoires de la Musique Classique 2017", Prize HSBC at the Festival d'Aix en Provence and Prize "Jeune soliste des médias francophones 2018", Lea Desandre is noticed from its 20 years, by William Christie and integrates its Jardin des Voix 2015. She continues her development with Sara Mingardo, Valérie Guilloit and Véronique Gens.

Trained for twelve years in classical dance, the stage is a real place of expression for Lea Desandre. Since 2015, each season has marked new entries to its repertoire, with its first transvestite and handmade roles such as Sesto Giulio Cesare and Ruggiero Alcinabut also the title roles of Alcione/Marais at the Opéra Comique (Paris), at the Aix-en-Provence Festival in Erismena/Cavalli, as well as Abel in *The Dead of Abel/Caldara*. She is a noted performer of the *Messaggiera Orfeo/Monteverdi*, *Dido in Dido & Aeneas/ Purcell*, *Annio La Clemenza di Tito/ Mozart*, *Amour Orphée/Gluck-Berlioz*, *Valetto et Amore The Coronation of Poppée/Monteverdi*, *Venus Orphée aux Enfers/Offenbach*. Her musical versatility also led her to reveal herself in a "single stage" (pastiche de Rameau) at the Opéra Comique, as well as in the great *Farinelli Gala* of the Salzburger Festspiele, alongside Cecilia Bartoli.

Her concerts and recitals lead her to sing all over the world: Wigmore Hall, Mozarteum Salzburg, Musikverein Wien, Alice Tully Hall (NY), Walts Disney Concert Hall (LA), Harris Theater Chicago, Festival d'Aix en Provence, Théâtre des Champs Elysées, Opéra Royal de Versailles, Philharmonie de Paris, Opéra de Bordeaux, Théâtre du Chatelet, Opéra de Rouen, Opéra de Dijon, Opéra de

Lille, Sydney Opera House, Tchaikovsky Concert Hall (Moscow), Theater an der Wien, Shanghai Symphony Hall, KKL Luzern, Teatros del Canal (Madrid) as well as the Opéra-Comique and the Salzburger Festspiele for several consecutive years.

Very attached to chamber music, she regularly performs in concert with Thomas Dunford and the Jupiter Ensemble.

Lea Desandre is invited to sing with prestigious conductors and musicians such as William Christie, Sir John Elliot Gardiner, Marc Minkowski, Raphaël Pichon, Emmanuelle Haïm, Jordi Savall, Thomas Dunford, Jean Rondeau, Christophe Rousset, Laurence Equilbey, Gianluca Capuano, Fabio Biondi, David Stern or Leonardo Garcia Alarcon; as well as renowned director: Barrie Kosky, Jan Lauwers, Jean-Yves Ruf, Aurélien Bory, Jean Bellorini, Clément Debailleul. To be noted in his discography, "Vivaldi" with Jupiter Ensemble (Alpha) 2019, "Handel Italian Cantatas" with Sabine Devieille and Emmanuelle Haïm/Le Concert d'Astrée (Erato) 2018, "Berenice che fai" (Apartée) with Opera Fuoco or "Cities" with Thibault Cauvin (Sony) 2018.

The 2019-20 season marks an important turning point for Lea Desandre. She made her debut in many iconic roles in the repertoire: Rosina in *Il Barbiere di Siviglia*/Rossini at the Opéra de Rouen, Urbain Les Huguenots/Meyerbeer at the Grand Théâtre de Genève, Cherubino and Despina in the Mozart/Da Ponte trilogy at the Opéra de Bordeaux. There will also be scenic concerts: #tellingthetruthaboutlove (baroque pastiche) directed by Robert Carsen and directed by William Christie with Jakub Josef Orłowski in Versailles, Spoleto and NY; "Magic Mozart" directed by Clément Debailleul, directed by Laurence Equilbey at the Seine Musicale; "Venus & Adonis/Blow" at NY and Chicago. And in concerts: "Odyssée Baroque" tour with Les Arts Florissants, «Vivaldi» and «Chiaroscuro – Monteverdi» tour with Jupiter Ensemble.

TUESDAY 9 MARCH 2021



THURSDAY 20 MAY 2021

SIGNUM saxophone quartet

Blaž Kemperle, soprano saxophone
Hayrapet Arakelyan, alto saxophone
Alan Lužar, tenor saxophone
Guerino Bellarosa, baritone saxophone

“Four saxophonists who rock the house”

“Hamburg. Are they a reincarnation of the Beatles? Four musicians, four young guys with a 'naughty boy' image and all the self-confidence of those famous four 'mop tops', step out on stage, begin to play and set the place alight. There are young girls in the audience - a big screen as if for a pop group (...)

A mix of masculinity and sensitivity characterizes the music of the four. Playing mostly without sheet music they are freely visible, standing in a curved formation. Who is looking at whom and who steps forward as the leading voice is completely instinctive and spontaneous, in line with the musical logic. Their stupendous perfection becomes almost a given (....)”

Hamburger Abendblatt (Verena Fischer-Zernin)

The four musicians Blaž Kemperle, Hayrapet Arakelyan, Alan Lužar and Guerino Bellarosa met in Cologne where they founded the SIGNUM saxophone quartet in 2006. The saxophonists have studied in Cologne, Vienna and Amsterdam; they have been influenced and inspired by the Quatuor Ébène, Artemis Quartet and conductor Gabor Takács-Nágy.

Award winners at international competitions including Lugano and Berlin, SIGNUM nowadays play in concert halls and at festivals all over Europe. In 2013 they made their debut in the Carnegie Hall NY. A very special and remarkable achievement was the award “Rising Stars 2014/2015“ given by the European Concert Hall Organisation (ECHO), which took SIGNUM to such prestigious concert halls as the Barbican Centre London, Konzerthaus Vienna, Concertgebouw Amsterdam, Palais des Beaux-Arts Brussels, Gulbenkian Lisbon, Festspielhaus Baden-Baden, Philharmonie Luxembourg, Elbphilharmonie Hamburg, Konzerthaus Dortmund, Philharmonie Cologne, amongst others.

Recently SIGNUM was awarded “Best Ensemble” by prestigious German Festival Festspiele Mecklenburg Vorpommern.

SIGNUM are constantly searching for new ideas, ground breaking challenges and intriguing artistic encounters. Their sheer joy and experimental versatility are reflected in their extraordinary programs; the four young musicians are also to be heard in classical quartet

formations and they continue to create exciting, never before seen joint arrangements with inspiring soundscapes.

In the upcoming seasons, SIGNUM will perform with various exciting chamber music partners, among them Alexej Gerassimez (percussion), Harriet Krijgh and Mario Brunello (cello), Simone Zanchini (accordion), Lukas Geniušas (piano) und Nika Gorič (sopran). They have scheduled various quartet recitals and masterclasses at international prestigious festival and concert halls. Furthermore, in the upcoming season, SIGNUM will continue performing with orchestra; on the program: Philip Glass concerto for orchestra and saxophone quartet and Bob Mintzer's The Rhythm of the Americas. SIGNUM also cares deeply about the audience of tomorrow, and so they have devised their own educational family concert SIGNUM4kids.

The first CD of the quartet "DEBUT" was launched in 2011 including works by Grieg, Ravel, Bartók and Shostakovich; a second CD "BALKANICATION" was released in December 2014. A new CD release is scheduled for 2020.



Alexej Gerassimez multi-percussionist

Percussionist Alexej Gerassimez, born 1987 in Essen, Germany, is as multi-faceted as the instruments he works with. His repertoire ranges from classical to contemporary and jazz to minimal music whilst also performing his own works.

As a soloist, Alexej Gerassimez is a guest with internationally renowned orchestras (including NDR Radiophilharmonie Hannover, Münchner Philharmoniker, Konzerthausorchester Berlin, SWR Symphonieorchester, Rundfunksinfonieorchester Berlin) under the baton of conductors such as Tan Dun, Kristjan Järvi, Eivind Gullberg Jensen, Jonathan Stockhammer, John Axelrod and Michel Tabachnik.

The Düsseldorf Tonhalle has commissioned a new percussion concerto for Alexej Gerassimez from the New Zealand composer John Psathas. The world premiere will take place in June 2020 as part of the worldwide "Pastoral Project", which was launched jointly with the United Nations Climate Change Secretariat on occasion of the celebrations for Beethoven's 250th birthday (BTHVN 2020).

Alexej Gerassimez will follow in the 2019-2020 season as a soloist invitation to orchestras in Germany, Greece, France and Finland. He is also a soloist and an enthusiastic chamber musician. His partners include pianists Arthur and Lucas Jussen and jazz pianist Omer Klein. With the SIGNUM saxophone quartet, Alexej Gerassimez will embark on a "journey through the universe" in the newly conceived programme "Starry Night" from January 2020.

Highlights of the 2018-2019 season included Alexei Gerassimez's Japanese debut, the start of a three-year residence at the Konzerthaus Dortmund as "Junger Wilder" and participation in the three-year sponsorship program of the "start academy von Bayer Kultur". Alexej Gerassimez celebrated great successes in spring 2019 with his new concept program "Genesis of Percussion" at the Prinzregententheater in Munich, Konzerthaus Dortmund and the Heidelberger Frühling.



His own compositions are characterized by the exploration of rhythmic and acoustic possibilities as well as by the creation of individual sounds and the joy of crossing borders. Accordingly, Alexej Gerassimez integrates not only the usual percussion and melody instruments but also objects from different contexts such as bottles, brake discs, barrels or ship propellers. His first CD published by GENUIN, which also includes his own works, was received enthusiastically by the press.

Concerts have led the winner of the ARD Music Competition to China, South Korea, the USA, Switzerland and the Netherlands, and to festivals such as the Schleswig-Holstein Musik Festival, the Bonn Beethovenfest and the Niedersächsische Musiktage. He is a regular guest at the Festspiele Mecklenburg-Vorpommern, and in the summer of 2017 he performed over 20 concerts as artist in residence. In January 2017 Alexej Gerassimez participated in Sasha Waltz's choreographic and musical exploration of space as part of the opening ceremony of the Elbphilharmonie in Hamburg. Since then he has performed amongst other things as a soloist with the NDR Radio Philharmonic under direction of Tan Dun in the Great Hall of the Elbphilharmonie and will return there in June 2020 together with the SIGNUM saxophone quartet. Since November 2017 Alexej Gerassimez is professor for percussion at the Hochschule für Musik und Theater in Munich.

THURSDAY 20 MAY 2021



THURSDAY 3 JUNE 2021

Grigory Sokolov piano

The unique, unrepeatable nature of music made in the present moment is central to understanding the expressive beauty and compelling honesty of Grigory Sokolov's art. The Russian pianist's poetic interpretations, which come to life with mystical intensity in performance, arise from profound knowledge of the works in his vast repertoire. His recital program spans everything from transcriptions of medieval sacred polyphony and keyboard works by Byrd, Couperin, Rameau, Froberger to the music of Bach, Beethoven, Schubert, Schumann, Chopin, Brahms and landmark twentieth-century compositions by Prokofiev, Ravel, Scriabin, Rachmaninoff, Schoenberg and Stravinsky. He is widely recognized among pianophiles as one of today's greatest pianists, an artist universally admired for his visionary insight, spellbinding spontaneity and uncompromising devotion to music.

Grigory Sokolov was born in Leningrad (now St Petersburg) on 18 April 1950. He started to play piano at the age of five and, two years later, began studies with Liya Zelikhman at the Central Special School of the Leningrad Conservatory. He went on to receive lessons from Moisey Khalfin at the Leningrad Conservatory, and gave his debut recital in Leningrad in 1962. Sokolov's prodigious talent was recognized in 1966 when at 16, he became the youngest musician ever to receive the Gold Medal at the International Tchaikovsky Piano Competition in Moscow. Emil Gilels, chairman of the Tchaikovsky Competition jury, subsequently championed Sokolov's work.

While Grigory Sokolov undertook major concert tours to the United States and Japan in the 1970s, his artistry evolved and matured away from the international spotlight. His live recordings from Soviet times acquired near-mythical status in the West, evidence of an artist at once entirely individual, like no other, yet nourished by the rich soil of the Russian tradition of piano playing. Following the collapse of the Soviet Union, Sokolov began to appear at Europe's leading concert halls and festivals. He performed extensively as concerto soloist with orchestras of the highest calibre, working with among others the New York Philharmonic, the Royal Concertgebouw Orchestra Amsterdam, the Philharmonia London, the Symphonieorchester des Bayerischen Rundfunks and the Munich Philharmonic, before deciding to focus exclusively on giving solo recitals. Sokolov performs around 70 concerts each season, immersing himself fully in a single programme and touring extensively throughout Europe.

Unlike many pianists, Sokolov takes the closest interest in the mechanism and set-up of the instruments he plays. He spends hours exploring their physical characteristics, consulting and collaborating with piano technicians to achieve his ideal requirements. "You need hours to understand the piano, because each one has its own personality and we play together," he explains. The partnership between artist and instrument is critically important to the flow of Sokolov's musical ideas. Sparing in his use of the sustaining pedal, he conjures everything from the subtlest tonal and textural gradations to the boldest contrasts of sound through the sheer

brilliance of his finger-work. Critics regularly draw attention to his uncanny ability to articulate individual voices within a complex polyphonic texture and project seamless melodic lines.

Grigory Sokolov's charismatic artistry holds the power to cultivate the concentration necessary for audiences to contemplate even the most familiar compositions from fresh perspectives. In recital he draws listeners into a close relationship with the music, transcending matters of surface display and showmanship to reveal deeper spiritual meaning. Sokolov's art rests on the rock-solid foundations of his unique personality and individual vision.

In 2014 Sokolov signed an exclusive contract with Deutsche Grammophon and a first album was released in January 2015, a sensational recital recorded live at the 2008 Salzburg Festival. The double-disc set's contents reflect the breadth and depth of his repertoire, comprising two sonatas by Mozart, Chopin's 24 Préludes Op.28 and encore pieces by J.S. Bach, Chopin, Rameau and Scriabin. Sokolov's Salzburg Recital album was followed in January 2016 by the release of a second two-disc set, Sokolov Schubert/ Beethoven. The latter includes Schubert's Four Impromptus D 899 and Three Piano Pieces D 946, recorded live at the Warsaw Philharmonie in 2013, and Beethoven's Piano Sonata No. 29 "Hammerklavier", recorded in performance at the 2013 Salzburg Festival. Sokolov's third DG album, released in March 2017, presents his personal choice of two live concerto performances: Mozart's Piano Concerto in A major K488 and Rachmaninov's Piano Concerto No. 3, the former recorded at the Salzburg Mozart Week in 2005, the latter at the BBC Proms in 1995. These historic archive recordings will be issued together with the DVD of Nadia Zhdanova's documentary film *A Conversation That Never Was*, a revealing portrait of Sokolov based on interviews with the pianist's friends and colleagues and illustrated with previously unseen footage from private archives.

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Sources:

Text "Bach and the violoncello piccolo" (pages 4 to 6):

CD Sonatas & Partitas for solo violoncello piccolo

Johann Sebastian Bach

Label ARCANA / Bach Brunello Series