



# BÜRGENSTOCK *festival*

## TICKETS – HOTEL VILLA HONEGG

- CHF 95.– Concert ticket  
CHF 145.– Concert ticket  
incl. champagne aperitif  
CHF 250.– Concert ticket  
incl. champagne aperitif  
and four-course dinner

In combination with one night's stay, you can enjoy special offers. Enquire about our accommodation offers.

### Advance sales/Reservations:

Hotel Villa Honegg

Phone +41 41 618 32 00  
Fax +41 41 618 32 01

marketing@villa-honegg.ch  
www.villa-honegg.ch

## TICKETS – KAUFLEUTEN ZURICH

- CHF 65.– Category 1  
CHF 45.– Category 2  
CHF 25.– Discounted student ticket  
(category 2)

### Advance sales/Reservations:

www.kaufleuten.ch  
www.starticket.ch

Enjoy some fine dining in the Kaufleuten restaurant beforehand. Reserve a table by calling 044 225 33 33 or visit [www.kaufleuten.ch](http://www.kaufleuten.ch)

There are a limited number of seats available so we recommend that you book early.

[buergenstock-festival.ch/en](http://buergenstock-festival.ch/en)

## 8TH WINTER FESTIVAL – LONG TIME AGO

21–25 JANUARY 2020

Kaufleuten Club, Zurich

Hotel Villa Honegg, Bürgenstock

Dear music lovers

Classical music largely relies on melodies from the past, with an almost mystical aura that repeatedly arouses our curiosity. What feelings, circumstances and character traits inspired the geniuses to create their masterpieces?

The 8th Bürgenstock Winter Festival exhibits this same curiosity, and focuses on traditions, legacies and anniversaries. 2020 is dominated by Ludwig van Beethoven, as we celebrate the 250th anniversary of his birth. We also make music in memory of the Romantic composer Max Bruch, who died 100 years ago. In accordance with our little festival's new tradition, we also depart from the purely classical and explore the American songbook's tunes by Gershwin, Copland and Cole Porter, with famous baritone Thomas Hampson.

However nice the past may be, above all we are looking forward to the present, to the fantastic artists that we have the honour to present to you, and to your presence.

*Andreas Ottensamer & José Gallardo*

### TUESDAY, 21 JANUARY – KAUFLEUTEN ZURICH

8 pm (door opening at 7 pm)

## Opening Concert in the Club

After two successful and unforgettable evening concerts in the legendary Kaufleuten Club, Zurich, it was clear to us that the 8th Winter Festival should launch here too. Brace yourself for a different kind of evening of chamber music!

The programme, which will be announced during the concert, includes works by Ludwig van Beethoven, Darius Milhaud, George Gershwin, Cole Porter and others

Performers:

Yuja Wang, *piano*  
Thomas Hampson, *baritone*  
Ray Chen, *violin*  
Roberto González-Monjas, *violin*  
Maximilian Hornung, *cello*  
Andreas Ottensamer, *clarinet*  
José Gallardo, *piano*

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**WEDNESDAY, 22 JANUARY – HOTEL VILLA HONEGG**

6 pm, champagne aperitif

6.30 pm, concert

Followed by dinner

## Enchanting Romanticism

Antonín Dvorák is regarded as one of the most well-known composers, above all for his Slavic Dances and mighty symphonies. Classed as a High Romantic (and ultimately as a “nationalist Romantic”), together with Smetana he lent Czech music a national identity and helped it to achieve its apogee. His “malickosti”, or bagatelles, are an expression of this and are pieces which fit perfectly with our little festival, as Dvorák composed it for a private group of enthusiastic instrumentalists and friends.

Whilst Dvorák took Brahms as his role model, Max Bruch’s wildly romantic Eight Pieces are guided by the style of Robert Schumann’s Fairy Tales. They can be played by various ensembles, which promises a diverse musical experience. The clarinet, for which Bruch, who died exactly 100 years ago, loved to compose because his son played this instrument, is always to the forefront, and quite superb!

Finally, we leave the stage to one of the most in-demand pianists of our time – Yuja Wang. To hear and watch her is so overwhelming, that even critics can scarce find the words to describe the experience...

<b>Antonín Dvorák</b> (1841–1904)	Bagatelles, op. 47 <i>for 2 violins, cello and piano</i>
<b>Max Bruch</b> (1838–1920)	Eight Pieces (selection), op. 83 <i>for clarinet, violin, cello and piano</i>
<b>As announced</b>	Yuja Wang, <i>piano solo</i>
<b>Performers:</b>	<b>Yuja Wang, piano</b> <b>Ray Chen, violin</b> <b>Roberto González-Monjas, violin</b> <b>Maximilian Hornung, cello</b> <b>Andreas Ottensamer, clarinet</b> <b>José Gallardo, piano</b>

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**THURSDAY, 23 JANUARY – HOTEL VILLA HONEGG**

6 pm, champagne aperitif

6.30 pm, concert

Followed by dinner

## Long Live Beethoven

In this special anniversary year of 2020, it is only natural that Beethoven’s works will ring around the world, in every form. Not only is he a classical music icon, he was an absolute revolutionary in his day and is still the composer most revered for his complete composition skills. His irascible nature and the story of his tragic hearing loss are fascinating details, inextricably linked with his powerful music. And yet the two works we will hear today are imbued with anything but bitterness. In the Trio op. 11, he even took a melody, by Joseph Weigl, the most popular opera composer of the day, as his theme. A real gem of popular music that has been elevated, as Andreas Ottensamer, José Gallardo and Maximilian Hornung will show. Maximilian Hornung is one of the most interesting young cellists of our time, who has received worldwide acclaim both as a soloist and for accompanying Anne-Sophie Mutter. The Kreutzer Sonata is regarded as the benchmark for violinists and is a work unequalled in its perfection.

American star baritone Thomas Hampson will sing some of Antonín Dvorák’s famous Gypsy Songs between the two pieces.

<b>L. van Beethoven</b> (1770–1827)	Clarinet Trio in B-Flat Major, op. 11 (Gassenhauer Trio) <i>for clarinet, cello and piano</i>
<b>Antonín Dvorák</b> (1841–1904)	Gypsy Melodies, op. 55 (selection) <i>for baritone and ensemble</i>

**L. van Beethoven** Violin Sonata no. 9 in A Major, op. 47 (Kreutzer Sonata)  
*for violin and piano*

Performers: **Thomas Hampson**, *baritone*  
**Ray Chen**, *violin*  
**Roberto González-Monjas**, *violin*  
**Maximilian Hornung**, *cello*  
**Andreas Ottensamer**, *clarinet*  
**José Gallardo**, *piano*

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## **FRIDAY, 24 JANUARY – HOTEL VILLA HONEGG**

6 pm, champagne aperitif

6.30 pm, concert

Followed by dinner

## **America**

We are greatly honoured to have Thomas Hampson at this festival. He is regarded as one of the most important American baritones, with “a voice so rich it could embrace the universe” (Good Morning America). He is at the heart of today’s American evening and sings songs by Aaron Copland, George Gershwin and Cole Porter. Whilst many of them are categorised as “classics”, we are once again stumbling into popular music territory. But where exactly do you draw the line?

The virtuoso, joyful suite for violin, clarinet and piano by Darius Milhaud also shows that the line is not clear. The native Frenchman composed many pieces for film and stage in the 1930s. The Suite op. 157b arose from a piece that he wrote for Jean Anouilh’s play “The Traveller without Luggage”. Later, after the outbreak of the Second World War, Milhaud and his wife emigrated to the USA, where he was greatly influenced by jazz, which he skilfully incorporated into his music.

Yuja Wang once again brings things to a close on the piano – it’s a surprise!

**Darius Milhaud** Suite, op. 157b  
(1892–1974) *for violin, clarinet and piano*

**Aaron Copland** Long Time Ago  
(1900–1990) Simple Gifts  
*for baritone and ensemble*

**George Gershwin** Embraceable You  
(1898–1937) Fascinating Rhythm  
*for baritone and ensemble*

**Cole Porter** Night and Day  
(1891–1964) Begin the Beguine  
*for baritone and ensemble*

**As announced** Yuja Wang, *piano solo*

Performers: **Thomas Hampson**, *baritone*  
**Yuja Wang**, *piano*  
**Ray Chen**, *violin*  
**Roberto González-Monjas**, *violin*  
**Maximilian Hornung**, *cello*  
**Andreas Ottensamer**, *clarinet*  
**José Gallardo**, *piano*

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## **SATURDAY, 25 JANUARY – HOTEL VILLA HONEGG**

5 pm, champagne aperitif

5.30 pm, concert

Followed by dinner

## **Finale in a Minor Key**

In 1892, Dvorák took up the post of Director of the National Conservatory of Music in New York. He incomparably immortalised his impression of the New World in his 9th

Symphony. The piano accompaniment to the Rondo in G Minor was also created in New York. His “American dream” only lasted three years, though. In 1895 he returned home. Dvorák had his sponsor and life-long friend, Johannes Brahms, to thank for the fact that he had enjoyed great success early on in Europe. We will hear Brahms’s Clarinet Sonata in F Minor – one of the favourite keys of the Romantics, and of Beethoven too.

Rachmaninov emigrated to the USA some 25 years after Dvorák, but he never returned home. His political exile lasted until his death in 1943. Initially he composed very little, as he lacked the inspiration he gained from Russia. It was only in Switzerland, where he purchased a property in Hertenstein, on the shore of Lake Lucerne, and where he spent many summers, that he began to compose again. Thirty years earlier Rachmaninov had had to overcome a major artistic crisis. After the devastating criticism of his First Symphony in 1897, he fell into a deep depression that he was only able to overcome with medical help. Nikolai Dahl was a pioneer in the field of psychiatry and his hypnosis treatment was adopted. In 1900 Rachmaninov wrote the Romantic movement’s most famous piano concerto, which he dedicated to his doctor in thanks, and shortly after that the Sonata in G Minor, a work that some critics even place above his Second Piano Concerto.

Moritz Moszkowski was born between Dvorák and Rachmaninov, in 1854, and with his Spanish Dances wrote a Mediterranean counterpart to Brahms’s Hungarian Dances and Dvorák’s Slavic Dances. Around 1900 he could be heard in almost every musical household because his atmospheric drawing-room pieces were well suited to domestic pianos. These included the Suite in G Minor, in which our two superb violin players, Ray Chen and Roberto González-Monjas, again take the lead in the glorious conclusion to our festival.

<b>Johannes Brahms</b> (1833–1897)	Sonata in F Minor, op. 120 No. 1 for clarinet and piano
<b>Antonín Dvorák</b> (1841–1904)	Rondo in G Minor, op. 94 for cello and piano
<b>Sergei Rachmaninov</b> (1873–1943)	Sonata in G Minor, op. 19 (Andante) for cello and piano
<b>Moritz Moszkowski</b> (1854–1925)	Suite in G Minor, op. 71 for 2 violins and piano
Performers:	<b>Yuja Wang, piano</b> <b>Ray Chen, violin</b> <b>Roberto González-Monjas, violin</b> <b>Maximilian Hornung, cello</b> <b>Andreas Ottensamer, clarinet</b> <b>José Gallardo, piano</b>

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**SUNDAY, 26 JANUARY – STADTHAUS WINTERTHUR**

6 pm

## Extra Concert

Whilst our little festival lives by its proximity to the public in the Villa Honegg, we also constantly endeavour to expand our musical family. In addition to our opening concert in Zurich’s Kaufleuten Club, an additional concert will be held for the first time as part of a new, musical cooperation with Musikkollegium Winterthur/Winterthur Symphony Orchestra. For more information & tickets visit [www.musikkollegium.ch](http://www.musikkollegium.ch)

Performers:	<b>Yuja Wang, piano</b> <b>Ray Chen, violin</b> <b>Roberto González-Monjas, violin</b> <b>Andreas Ottensamer, clarinet</b> <b>José Gallardo, piano</b>
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*The Bürgenstock Festival is run by the Bürgenstock Festival Foundation with support from Frey Liegenschaften AG, Alptronic SA, Hotel Villa Honegg, Kaufleuten Zürich, Musikkollegium Winterthur, Bättig Treuhand AG, Schelling AG für Bautechnik, Druckerei Odermatt, Michael Schmid Photography, and the Friends of the Bürgenstock Festival. Media partner: Luzerner Zeitung.*