



MARTHA ARGERICH

AND FRIENDS
LIVE FROM
LUGANO 2013



Martha Argerich and Friends: Live from the Lugano Festival 2013

Ludwig van Beethoven 1770–1827

Piano Concerto No.1 in C major, op.15

- | | | | |
|----------|------------|----------------------------------|--------------|
| 1 | I | Allegro con brio | 14.35 |
| 2 | II | Largo | 11.04 |
| 3 | III | Rondo: Allegro scherzando | 9.07 |

Martha Argerich *piano*

Orchestra della Svizzera italiana / Hubert Soudant *director*

Recorded: 3.VII.2013, Palazzo dei Congressi, Lugano

Audio producer and mastering: Ulrich Ruscher · Editing: Uta Ruscher

Executive producer (RSI): Alissa Nembrini-Pedotti

Cello Sonata No.2 in G minor, op.5 no.2

- | | | | |
|----------|------------|--|-------------|
| 4 | I | Adagio sostenuto ed espressivo | 5.18 |
| 5 | II | Allegro molto, più tosto presto | 9.58 |
| 6 | III | Rondo: Allegro | 8.03 |

Mischa Maisky *cello* · **Martha Argerich** *piano*

Recorded: 11.VI.2013, Auditorio Stelio Molo, Lugano

Audio producer, editing and mastering: Wolfgang Müller

Executive producers (RSI): Giuseppe Clericetti, Carlo Piccardi

Ottorino Respighi 1879–1936

Violin Sonata in B minor, P110

- | | | | |
|---|-----|---|------|
| 7 | I | Moderato | 8.38 |
| 8 | II | Andante espressivo | 9.15 |
| 9 | III | Passacaglia: Allegro moderato ma energico | 7.29 |

Renaud Capuçon *violin* · **Francesco Piemontesi** *piano*

Recorded: 1.VII.2013, Auditorio Stelio Molo, Lugano
Audio producer, editing and mastering: Michael Rast
Executive producers (RSI): Giuseppe Clericetti, Carlo Piccardi
Francesco Piemontesi appears by kind permission of Naïve

Franz Liszt 1811–1886

- | | | |
|----|--|------|
| 10 | La lugubre gondola, S200 for violin and piano | 7.47 |
|----|--|------|

Alissa Margulis *violin* · **Jura Margulis** *piano*

Recorded: 17.VI.2013, Auditorio Stelio Molo, Lugano
Audio producer, editing and mastering: Wolfgang Müller
Executive producers (RSI): Giuseppe Clericetti, Carlo Piccardi

Dmitri Shostakovich 1906–1975

Cello Sonata in D minor, op.40

- | | | | |
|----|-----|--------------------|-------|
| 11 | I | Allegro non troppo | 12.00 |
| 12 | II | Allegro | 3.18 |
| 13 | III | Largo | 9.16 |
| 14 | IV | Allegro | 4.31 |

Gautier Capuçon *cello* · **Gabriela Montero** *piano*

Recorded: 17.VI.2013, Auditorio Stelio Molo, Lugano
Audio producer, editing and mastering: Wolfgang Müller · Editing: Uta Ruscher
Executive producers (RSI): Giuseppe Clericetti, Carlo Piccardi

Maurice Ravel 1875–1937

15 Violin Sonata, Op. posth. 16.16

Andrey Baranov *violin* · **Jura Margulis** *piano*

Recorded: 23.VI.2013, Auditorio Stelio Molo, Lugano · Audio producer, editing and mastering: Michael Rast
Executive producers (RSI): Giuseppe Clericetti, Carlo Piccardi

Claude Debussy 1862–1918

Petite Suite for piano four hands

16	I	En bateau	3.32
17	II	Cortège	3.04
18	III	Menuet	3.01
19	IV	Ballet	3.36

Martha Argerich *piano* · **Cristina Marton** *piano*

Recorded: 23.VI.2013, Auditorio Stelio Molo, Lugano · Audio producer, editing and mastering: Wolfgang Müller
Executive producers (RSI): Giuseppe Clericetti, Carlo Piccardi

Jacques Offenbach 1819–1880

Gaîté parisienne (from the ballet suite by Manuel Rosenthal)

(transcription by Carlo Maria Griguoli for three pianos — world premiere)

20	I	Ouverture	2.11
21	II	Galop	1.00
22	III	Barcarolle	2.51
23	IV	Cancan	4.22

Giorgia Tomassi *piano* · **Carlo Maria Griguoli** *piano* · **Alessandro Stella** *piano*

Recorded: 23.VI.2013, Auditorio Stelio Molo, Lugano · Audio producer, editing and mastering: Michael Rast
Executive producers (RSI): Giuseppe Clericetti, Carlo Piccardi

Camille Saint-Saëns 1835–1921

Carnival of the Animals

24	Introduction and Royal March of the Lion: Andante maestoso	2.19
25	Hens and Cockerels: Allegro moderato	0.43
26	Wild Asses: Presto furioso	0.33
27	Tortoises: Andante maestoso	3.25
28	The Elephant: Allegretto pomposo	1.24
29	Kangaroos: Moderato	0.58
30	Aquarium: Andantino	2.40
31	Personages with Long Ears: Tempo ad libitum	0.41
32	The Cuckoo in the Depths of the Woods: Andante	2.36
33	Aviary: Moderato grazioso	1.20
34	Pianists: Allegro moderato	1.36
35	Fossils: Allegro ridicolo	1.23
36	The Swan: Andantino grazioso	4.04
37	Finale: Molto vivace	2.10

Martha Argerich *piano* · **Lilya Zilberstein** *piano* · **Andrey Baranov** *violin*

Michael Guttman *violin* · **Lyda Chen** *viola* · **Alexandre Debrus** *cello* · **Enrico Fagone** *double bass*

Alfred Rutz *flute* · **Corrado Giuffredi** *clarinet* · **Gregorio Di Trapani** *percussion*

Recorded: 25.VI.2013, Auditorio Stelio Molo, Lugano · Audio producer, editing and mastering: Michael Rast
Executive producers (RSI): Giuseppe Clericetti, Carlo Piccardi

Warner would like to dedicate these recordings to the memory of Jurg “Abdul” Grand, who founded the Martha Argerich Project at the 2002 Festival and co-directed the 2002 and 2003 events.

Warner möchte mit diesen Aufnahmen an Jurg “Abdul” Grand erinnern, der das Martha Argerich Projekt beim Lugano Festival 2002 gegründet hat und Kodirektor der Festivals 2002 und 2003 war.

Warner aimerait dédier ces enregistrements à la memoire de Jurg “Abdul” Grand, fondateur du Martha Argerich Project lors du Festival de Lugano 2002 et codirecteur des Festivals 2002 et 2003.

Argerich in Lugano 2013

The twelfth Progetto Martha Argerich took place during June and early July 2013. The aims of the Progetto since 2004 remain the same: to invite the most promising young musicians to take part in recitals, chamber and orchestral concerts and masterclasses with their older peers, all under the aegis (and with the full involvement) of the project's namesake, Martha Argerich. These concerts are ideal for a pianist who has long since abandoned solo performance in preference for the collaborative world of chamber music-making and her determination to encourage the finest of the new generation of musicians — a mission she shares with many of her favourite collaborators, not least among them the late Claudio Abbado, himself the founder of more than a handful of world-class youth orchestras.

This three-disc compilation of highlights from the sixteen concerts that took place during the 2013 Progetto largely follows the format of its predecessors: opening with works representing the central tradition of the European Romantic repertoire, broadening out to include works from the later period and a wider geographical range. The compilation opens in fact with the last performance of the series, Martha Argerich herself in Beethoven's First Piano Concerto. While her avoidance of later Beethoven concertos may be a cause of regret to her many admirers, the vitality and acuity of interpretation she brings to such classically scaled works as this remain among the wonders of the musical world. This is a work that has stayed with her for the entire length of her career, the earliest of her eight or more recordings dating from 1949, when she was an eight-year-old in Buenos Aires.

While performances by her young charges form the bulk of the Progetto, Argerich's own pianism forms the backbone, not only of the concert series but also of these recordings. Her long-standing artistic partnership with the cellist Mischa Maisky continues to bear fruit in a traversal of the second of Beethoven's five cello sonatas, the frisson offered by the live situation and the heavy whiff of the opera house that pervades this work in particular playing to the strengths of these two veteran musicians and offering a different angle on the work from their 1990 studio recording together. On the other hand, Debussy's *Petite Suite* is new to her discography (in the West, at least). Two years on from their collaboration in Mozart's piano-duo masterpiece, the F major Sonata, Argerich mounts the piano stool with the Romanian pianist Cristina Marton in Debussy's 1889 four-hand work. The final work in this three-disc set sees Argerich at the centre of a grand gathering of ten of Lugano's 2013 delegates for a gala performance of Saint-Saëns's infectious *Carnival of the Animals* — a glorious opportunity for them all to demonstrate not only their natural virtuosity but also their individual descriptive abilities.

Martha Argerich is the guiding spirit behind the other selections on these discs although not involved in a practical sense in the performances. Two violin sonatas grace this set: one each by Ravel and Respighi. Ravel's "Posthumous" Sonata is in fact an early work from 1897, in a single movement; despite its nascent Impressionism and tinges of orientalism, the composer deemed it unsuitable for publication and it did not appear in print until 1975, the year of his centenary. The violinist Andrey Baranov (winner of the Queen Elisabeth Competition in 2012) appeared in 2013 for the first time at the Progetto and is joined by the pianist Jura Margulis. Respighi's B minor Sonata, the second of his two, dates from twenty years after the Ravel and is roughly contemporary with Respighi's *La Boutique fantasque* and *Fountains of Rome* — with both of which it shares a fecundity of melody at the same time as a seriousness of intent that is perhaps less apparent in the orchestral works. The violinist in this performance, Renaud Capuçon, is no stranger to the Lugano stage and he is joined by the Swiss-Italian pianist Francesco Piemontesi.

Shostakovich's sole Cello Sonata dates from 1934, shortly after the premiere of his opera *The Lady Macbeth of Mtsensk*, and continues its composer's search for a more direct, simpler language. At the time Shostakovich had argued with his wife and was staying in a friend's empty Leningrad flat, and composed the sonata at night when he could not sleep. Its tragic mien turns to characteristically sour humour, qualities brought out by cellist Gautier Capuçon and pianist Gabriela Montero.

Liszt stayed with his son-in-law Richard Wagner at the Palazzo Vendramin on the Grand Canal in Venice in late 1882, and there he is said to have had the premonition of Wagner's death that led to the composition of *La lugubre gondola*, evoking not only Wagner's penchant for unending melody but also the gentle lapping of the water against the gondola's side. The work exists in a number of versions: the original piano version was rapidly recomposed and shortly afterwards arranged for violin or cello with piano accompaniment; it is played here by the brother-and-sister duo of violinist Alissa and pianist Jura Margulis.

Carlo Maria Griguoli's exhilarating multiple-piano arrangements have become something of a fixture at Lugano. The 2013 instalment saw Griguoli joined by Giorgia Tomassi and Alessandro Stella for *Gaîté parisienne* — based on music from operettas by Offenbach and orchestrated by Manuel Rosenthal for the Ballets russes' Monte Carlo season of 1938, with choreography by Léonide Massine. Its frothy exuberance is by no means compromised by its re-imagination from Rosenthal's orchestration to Griguoli's scintillating version for three pianos.

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Argerich in Lugano 2013

Das zwölfte Martha Argerich-Projekt fand im Juni und Anfang Juli 2013 statt. Seit 2004 ist das Ziel des "Progetto" das gleiche geblieben: die vielversprechendsten jungen Musiker einzuladen, solistisch aufzutreten und an Kammermusik, Orchesterkonzerten und Meisterklassen mit älteren Künstlern teilzunehmen — und all das unter der Ägide (und mit voller Teilhabe) der Namensgeberin des Projekts, Martha Argerich. Diese Konzerte sind ideal für eine Pianistin, die schon lange Soloauftritte zugunsten des Ensemblespiels in der Kammermusik zurückgestellt hat und entschlossen ist, die besten Nachwuchskünstler der jungen Generation zu ermutigen. Diese Mission teilt sie mit vielen ihrer Lieblingskollegen, darunter nicht zuletzt mit dem verstorbenen Claudio Abbado, der selbst auch mehr ein halbes Dutzend erstklassige Jugendorchester begründet hat.

Die drei CDs in dieser Box sind die Highlights aus 16 Konzerten, die während des Progetto 2013 stattfanden, das weitgehend dem Modell seiner Vorgänger folgte: Das Eröffnungsstück repräsentiert die Haupttradition des Repertoires der europäischen Romantik; das Programm erweitert sich dann, um auch Stücke späterer Epochen und eines größeren geographischen Raumes einzuschließen. Diese Kompilation beginnt in der Tat mit der letzten Aufführung dieser Serie, Martha Argerich spielt selbst das 1. Klavierkonzert von Beethoven. Während viele ihrer Bewunderer sicher bedauern, dass sie die späteren Klavierkonzerte Beethovens meidet, gehören doch die Vitalität und scharfgeschliffene Interpretation, die sie solchen klassisch dimensionierten Werken wie diesem entgegenbringt, zu den Wundern der musikalischen Welt. Dieses Werk spielte sie über ihre gesamte Laufbahn hinweg; die erste von acht oder mehr Einspielungen stammt aus bereits dem Jahr 1949, als sie als Achtjährige noch in Buenos Aires lebte.

Während die meisten Aufführungen des Progetto von Nachwuchskünstlern bestritten werden, so bilden Martha Argerichs eigene pianistische Darbietungen das Rückgrat, und zwar nicht nur für die Konzertreihen, sondern auch für die Aufnahmen. Ihre langjährige künstlerische Partnerschaft mit dem Cellisten Mischa Maisky trägt weiterhin Früchte bei der Erkundung der zweiten der fünf Cellosonaten Beethovens. Der Kick der Live-Situation und der starke opernhafte Einschlag, der gerade dieses Werk durchzieht, gibt diesen beiden erfahrenen Musikern, Gelegenheit, ihre Stärken zu zeigen und bietet eine andere Sicht auf das Stück als bei ihrer Studioaufnahme von 1990. Neu hingegen in ihrer Diskographie (im Westen zumindest) ist Debussys *Petite Suite*. Zwei Jahre nach ihrer Zusammenarbeit in Mozarts Meisterwerk für zwei Klaviere, der F-Dur-Sonate, spielen Martha Argerich und die rumänische Pianistin Cristina Marton in Debussys vierhändigem Werk von 1889 erneut

gemeinsam. Das Schlusstück in dieser 3-CD-Box stellt Argerich ins Zentrum einer großen Zusammenkunft der zehn eingeladenen Künstler bei dem Progetto 2013 in Lugano, und zwar bei Saint-Saëns' mitreißendem *Karneval der Tiere*. Eine großartige Gelegenheit für alle, nicht nur ihre angeborene Virtuosität, sondern auch ihre persönlichen Fähigkeiten zur musikalischen Schilderung zu zeigen.

Martha Argerich ist der *Spiritus rector* hinter den anderen ausgewählten Stücken auf diesen CDs, auch wenn sie nicht selbst als Pianistin mitwirkt. Zwei Violinsonaten, eine von Ravel und eine von Respighi, schmücken dieses Set. Ravels "postume" Sonate in einem Satz ist eigentlich ein Frühwerk aus dem Jahr 1897. Trotz des ihr innewohnenden Impressionismus und den orientalischen Anklängen hielt der Komponist das Stück nicht für die Veröffentlichung geeignet und so erschien es erst 1975, dem Jahr von Ravels 100. Geburtstag, in Druck. Der Geiger Andrey Baranov (Gewinner des Königin Elisabeth-Wettbewerbs 2012) trat 2013 erstmals beim Progetto auf, und ihn begleitet der Pianist Jura Margulis. Respighis h-moll-Sonate, die zweite von zwei Werken dieser Gattung, ist 20 Jahre jünger als die Ravel-Sonate und entstand in etwa zu der Zeit von Respighis *La Boutique fantasque* und *Fontane di Roma* — mit denen es den Melodienreichtum teilt, ebenso wie die Ernsthaftigkeit der Absicht, die vielleicht in den Orchesterwerken weniger offensichtlich ist. Der Geiger in dieser Aufnahme ist der in Lugano nicht unbekannte Renaud Capuçon, und er wird von dem schweizerisch-italienischen Pianisten Francesco Piemontesi begleitet.

Schostakowitschs einzige Cellosonate datiert aus dem Jahr 1934, sie entstand kurz nach der Premiere seiner Oper *Lady Macbeth von Mtsensk*, und hier wird erneut das Bemühen des Komponisten um eine direktere, einfachere Musiksprache deutlich. Zu dieser Zeit hatte Schostakowitsch Streit mit seiner Frau und bewohnte die leere Leningrader Wohnung eines Freundes. Hier komponierte er das Werk, wenn er nachts nichts schlafen konnte. Sein tragisches Gebaren wendet sich oft — typisch für Schostakowitsch — in einen säuerlichen Humor, Qualitäten, die der Cellist Gautier Capuçon und die Pianistin Gabriela Montero sehr gut zum Klingen bringen.

Liszt hielt sich Ende 1882 mit seinem Schwiegersohn Richard Wagner im Palazzo Vendramin am Canale Grande in Venedig auf, und hier, so sagte er, überkam ihn die Vorahnung von Wagners Tod, der ihn zu der Komposition von *La lugubre gondola* veranlasste. Dieses Werk beschwört nicht nur Wagners Neigung zu unendlichen Melodien, es schildert auch programmatisch, wie das Wasser rhythmisch-sanft an die Seite der Gondel anschlägt. Das Stück existiert in einer Reihe von Fassungen: Die originale Klavierversion wurde bald überarbeitet und kurz darauf für Violine oder Violoncello und Klavierbegleitung arrangiert; hier spielen die Geschwister Alissa (Violine) und Jura Margulis (Klavier).

Carlo Maria Griguolis belustigende Arrangements für mehrere Klaviere sind so etwas wie ein Fixpunkt in Lugano geworden. In der Fortsetzung von 2013 spielte Griguoli gemeinsam mit Giorgia Tomassi und Alessandro Stella in *Gaité parisienne* — basierend auf Operettenmusik von Offenbach und orchestriert von Manuel Rosenthal für die Saison 1938 der Ballets russes in Monte Carlo, wobei Léonide Massine die Choreographie gestaltete. Der sprudelnde Überschwang des Stücks wird keineswegs in der Neuauflage von Rosenthals Orchestrierung in Griguolis schillernder Fassung für drei Klaviere gemindert.

David Threasher

Übersetzung: Anne Schneider

Argerich à Lugano en 2013

Le douzième Progetto Martha Argerich s'est déroulé en juin et au début de juillet 2013. Depuis 2004, les buts du Progetto restent les mêmes : inviter les jeunes musiciens les plus prometteurs à participer à des récitals, des concerts de musique chambre et d'orchestre, et des master class avec leurs pairs plus âgés, le tout sous l'égide (et avec le plein engagement) de celle qui donne son nom au projet, Martha Argerich. Ces concerts sont idéaux pour une pianiste qui a depuis longtemps abandonné les concerts en solo au profit du monde collaboratif de la musique de chambre, déterminée en outre à encourager les meilleurs d'une nouvelle génération de musiciens — mission qu'elle partage avec bon nombre de ses partenaires favoris, notamment le regretté Claudio Abbado, lui-même fondateur de plusieurs orchestres de jeunes de classe mondiale.

Cette compilation en trois CD des temps forts des seize concerts donnés au cours du Progetto 2013 suit pour l'essentiel le format de ses prédécesseurs : débutant avec des œuvres qui représentent la tradition centrale du répertoire romantique européen, et s'élargissant pour inclure des musiques d'une époque ultérieure et d'origines géographiques plus larges. L'anthologie s'ouvre en fait sur le dernier concert de la série, Martha Argerich elle-même dans le Premier Concerto pour piano de Beethoven. Beaucoup de ses admirateurs pourront regretter qu'elle évite les concertos de Beethoven plus tardifs, mais la vitalité et l'acuité de son interprétation d'œuvres aux proportions classiques comme celle-ci demeurent parmi les merveilles du monde musical. C'est une œuvre à laquelle elle est restée fidèle tout au long de sa carrière : le plus ancien de ses au moins huit enregistrements date de 1949, fait à Buenos Aires à l'âge de huit ans.

Si les interprétations de ses jeunes protégés forment l'essentiel du Progetto, l'art d'Argerich est l'ossature non seulement de la série de concerts, mais aussi de ces enregistrements. Sa longue collaboration artistique avec le violoncelliste Mischa Maisky continue de porter ses fruits dans une lecture de la deuxième des cinq sonates pour violoncelle de Beethoven ; le frisson du live et le fort parfum de théâtre lyrique qui imprègne cette œuvre en particulier font valoir les qualités de ces deux musiciens chevronnés et offrent une perspective différente de leur version gravée en studio en 1990. La *Petite Suite* de Debussy est en revanche nouvelle dans la discographie d'Argerich (du moins en Occident). Deux années après leur collaboration dans le chef-d'œuvre à quatre mains de Mozart, la Sonate en *fa* majeur, Argerich s'assoit à côté de la pianiste roumaine Cristina Marton pour jouer la partition à quatre mains de Debussy, qui date de 1889. La dernière œuvre de ce coffret de trois disques voit Argerich au centre d'un grand rassemblement de dix des délégués de Lugano 2013 pour une exécution de gala de l'irrésistible *Carnaval des animaux* de Saint-Saëns — splendide occasion pour tous de démontrer non seulement leur virtuosité naturelle, mais aussi leurs facultés descriptives individuelles.

Martha Argerich est l'esprit tutélaire qui préside aux autres sélections de ces disques, bien qu'elle ne participe pas en un sens pratique aux exécutions. Deux sonates pour violon figurent dans ce coffret — l'une de Ravel et l'autre de Respighi. La Sonate "posthume" de Ravel est en fait une œuvre de jeunesse de 1897, en un seul mouvement ; malgré son impressionnisme naissant et ses teintes d'orientalisme, le compositeur la jugeait indigne d'être publiée, si bien qu'elle ne parut qu'en 1975, année du centenaire du compositeur. Le violoniste Andreï Baranov (lauréat du Concours reine Élisabeth 2012), qui s'est produit pour la première fois au Progetto en 2013, est rejoint ici par le pianiste Jura Margulis. La Sonate en *si* mineur de Respighi, la seconde de ses deux sonates, qui date de vingt ans après l'œuvre de Ravel, est à peu près contemporaine de *La Boutique fantasque* et des *Fontaines de Rome* de Respighi lui-même — deux œuvres avec lesquelles elle partage une fécondité mélodique ainsi qu'un sérieux de propos qui est peut-être moins apparent dans les œuvres orchestrales. Le violoniste de cette interprétation, Renaud Capuçon, qui n'est pas un inconnu sur la scène de Lugano, est rejoint par le pianiste italo-suisse Francesco Piemontesi.

L'unique Sonate pour violoncelle de Chostakovitch date de 1934, peu de temps après la création de son opéra *Lady Macbeth du district de Mtsensk*, et poursuit sa recherche d'un langage plus direct et plus simple. À l'époque, Chostakovitch s'était disputé avec sa femme et séjournait dans l'appartement vide d'un ami à Leningrad, composant la sonate la nuit quand il ne pouvait dormir. Son allure tragique se transforme en humour d'une aigreur caractéristique, qualités que font ressortir le violoncelliste Gautier Capuçon et la pianiste Gabriela Montero.

Liszt séjourna chez son gendre Richard Wagner au Palazzo Vendramin sur le Grand Canal de Venise à la fin de 1882, et c'est là qu'il aurait eu la prémonition de la mort de Wagner qui conduisit à la composition de *La lugubre gondola*, évoquant non seulement le penchant de Wagner pour la mélodie infinie, mais aussi le doux clapotis de l'eau sur les flancs de la gondole. Il existe un certain nombre de versions de l'œuvre : la version originale pour piano fut rapidement recomposée et arrangée peu de temps après pour violon ou violoncelle avec accompagnement de piano ; c'est cet arrangement qui est joué ici par le duo que forment Alissa (violon) et Jura Margulis (piano), frère et sœur.

Les exaltants arrangements de Carlo Maria Griguoli pour plusieurs pianos sont régulièrement au programme de Lugano. Le projet 2013 vit Giorgia Tomassi et Alessandro Stella rejoindre Griguoli pour *Gaîté parisienne* — partition tirée d'opérettes d'Offenbach et orchestrée par Manuel Rosenthal pour la saison 1938 des Ballets russes à Monte Carlo, avec une chorégraphie de Léonide Massine. Son exubérance pétillante n'est nullement compromise par la version scintillante pour trois pianos imaginée par Griguoli à partir de l'orchestration de Rosenthal.

David Threasher

Traduction : Dennis Collins

The Progetto Martha Argerich

The Progetto Martha Argerich took place in 2011 in Lugano for the tenth consecutive year, promoted by BSI Bank, the Lugano Festival and RSI Rete Due. Over time, the great Argentine pianist, together with a substantial group of artists, has created a spirit of togetherness that has led to some memorable performances. As a chamber music event, this series has become a laboratory that gives guest artists a chance to prove themselves not only in well-known masterpieces but also in rarely performed repertoire.

Orchestra della Svizzera italiana

The Orchestra della Svizzera italiana (OSI) is one of thirteen professional orchestras in Switzerland. The orchestra's formation includes forty-one resident artists and it receives funding from the Canton of Ticino and the Swiss Italian Radio (RSI).

OSI brings to life two musical seasons of Rete Due (Concerts at the RSI Auditorium and Concerti d'autunno at the Lugano Palazzo dei Congressi) and regularly participates in the Lugano Festival, Settimane Musicali di Ascona, and the Progetto Martha Argerich. It has performed in the main Swiss and international centres as well as on numerous studio recordings for radio broadcast and commercial release. The orchestra also offers a wide range of concerts throughout the region, including summer concerts reaching the most distant locations of the Italian Swiss region, family concerts, school concerts and various projects with the Italian Swiss Conservatory.

Founded in 1935 in Lugano as the Orchestra di Radio Monte Ceneri, it has significantly contributed to musical development in the region, initiating festivals in Lugano, Locarno and Ascona since the 1940s. Over the years the orchestra has been led by many conductors of note including Ernest Ansermet, Igor Stravinsky, Leopold Stokowski, Sergiu Celibidache and Hermann Scherchen, and has collaborated with numerous composers including Mascagni, Richard Strauss, Honegger, Milhaud, Martin, Hindemith, and more recently Berio, Henze and Penderecki. Otmar Nussio, from Graubünden, was principal conductor of the orchestra from 1938 to 1968. He increased the number of concerts and fostered international collaborations. From 1969 to 1991 the Radiorchestra, conducted by Marc Andrae, gained more recognition thanks to a wider repertoire and premiere performances of works by major contemporary composers. In 1991 the orchestra took on its current name and began to achieve international recognition, performing in the most prestigious concert halls in cities such as Vienna, Amsterdam, Saint Petersburg, Paris, Milan and Salzburg. In 1999 the orchestra began a close collaboration with Alain Lombard. He became principal director and was nominated honorary conductor in 2005. From 2008 to 2010, OSI was engaged in a prestigious collaboration with Mikhail Pletnev who served as the orchestra's principal guest conductor. Today OSI attracts many internationally renowned conductors as well as the most celebrated soloists of the moment, some of whom have frequently returned as guests, including Martha Argerich, Alexander Vedernikov and Heinz Holliger.

BSI's commitment to music

Founded in 1873 in Lugano, Switzerland, BSI Bank focuses its attention on establishing and maintaining ongoing personal relationships with clients. At the same time, the Bank's passion and open-mindedness are also reflected in the non-banking scientific and cultural activities it promotes. BSI is a major promoter of classical music, believing that all assets — not just financial — play a vital role in the community in which the bank operates.

In 2002, BSI sponsored the launch in Lugano of the Progetto Martha Argerich, an initiative revolving around the personality of the great Argentine pianist. A glittering constellation of musicians gather alongside Martha Argerich for almost twenty days to rehearse and present a series of concerts of chamber music, symphonies and recitals, including some that have never been heard before.

BSI's musical sponsorship also extends to the provision of prestigious and extremely valuable instruments. An example of this is the 1737 "Panette" violin by Guarneri "del Gesù", formerly owned by Isaac Stern, which the Bank acquired in 2005 for the violinist Renaud Capuçon. Recently, BSI published a book on this extraordinary instrument, telling its story through texts and images including the first ever CAT (computed axial tomography) scan of a violin.

As part of its promotion of musical activity, in 2004 BSI decided to financially support the training and artistic development of young musicians who have shown particular talent through the BSI Talent Programme (scholarship for young talent). The scholarship holders are also given the opportunity to take part in musical events organised by BSI. In 2006 BSI launched the BSI Monaco Music Masters in collaboration with the Académie de Musique Fondation Prince Rainier III. This project enables talented young musicians from Monte Carlo and young scholarship holders from other big overseas conservatories to benefit from the advice of the great masters (for example Renaud Capuçon, Stephen Kovacevich and Maxim Vengerov) in exclusive sessions.

Lugano, the builder of culture

If you think about a “city of culture”, what names pop into your mind? For most people, the answer is easy: London, Paris, Venice, New York... But lately, the geography of culture has been in turmoil. Besides the old and still very lively names, a flock of new cities are putting their names on the global map of culture as places to be. And the reason is simple: now and more than ever before, culture is providing a boost to economic and social life, attracting talents, visitors, investors and publicity. Lugano is an ideal candidate to become the next big thing in the global cultural panorama. A lovely city, with a strategic location, easily accessible, blessed with amenities and a very high quality of life. Indeed, the city is now well on the way to unleashing its full potential. In 2013, the Lugano Arte e Cultura (LAC), a magnificent new cultural centre hosting a state-of-the-art museum and a performing arts space, plus many other facilities, will open its doors. The building, designed by the renowned Swiss architect Ivano Gianola, is a large-scale but elegant design, a transparent, see-through glass case sitting between the hills and the lakeside, cocooning a spectacular, internal plaza that is bound to become the city’s cultural meeting place. Also, the new LAC complex will be linked to the historical downtown district through a fascinating covered passageway going through the magnificent church of Santa Maria degli Angeli, which will become an integral part of the cultural centre, and an intriguing welcome gate for the visitors coming from the city’s main shopping area.

A new green space will also be created in the area between the complex and the surrounding hills. This will host a conceptual garden, consisting entirely of local plants and subtly permeated by site-specific sound installations created by local and international musicians and artists: a unique, magic place to call one’s own, sitting in the very core of the city. Here, one can prepare oneself to visit LAC with an open mind and soul or meditate upon the beauty taken in during a previous visit.

The LAC will therefore not simply be another cool place for enjoying culture: it will become the pulsating heart of a city that believes culture is its future and its destiny. Be sure to earmark this, and enjoy.

Martha Argerich and Friends



Lugano Festival 2010



Lugano Festival 2011



Lugano Festival 2012

All recordings were recorded live in concert.

Progetto Martha Argerich, Lugano Festival 2013. Artistic director: Martha Argerich

Recorded in concert: VI & VII.2013

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Senior production manager for Warner Classics: Kerry Hill

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