



**SUBSTITUTE CONCERTS**

June 26 and 28, 2020

## Dear Audience Member

Welcome to our concerts, whether at Olsberg Convent Church in Switzerland, in the comfort of your home, or on a screen wherever you happen to be. The message Sol Gabetta, I as Artistic Director, the musicians, and indeed the whole festival team wanted to send out by offering you these two extraordinary concerts, is that we are keen to do more than just provide a substitute: we want to truly celebrate music and create a space for it in this time of uncertainty. Although we had no alternative but to cancel our festival plans for 2020 in the light of the present circumstances, we wanted to signal that other ways can be found of communicating music which still conveys its spirit and emotions. Even if, on this occasion, the concerts cannot be experienced by everyone live and at their intended locations, we still wanted to share with you these new creations on which Sol Gabetta and her guests had been working for two concert programmes this year in Olsberg. We feel it is important in these dark times to welcome new artistic initiatives; even if we face certain limitations and more challenging conditions, we can still find ways to give art a voice. Thanks to the latest

technology, we will be premiering the two programmes on Friday, 3 July and Sunday, 5 July on our Hochrhein YouTube channel, where we will reach more than 30,000 subscribers directly. A few weeks later, after some editing and polishing, the complete concert films will be available for the public to enjoy on the same channel.

Our ability to offer two full-value concert programmes featuring top-class musicians despite the cancellation of the festival is thanks to our sponsors and the members of our Club for Friends, as well as to the many festival visitors who waived their ticket refund either partially or



completely, or who made generous donations. We would like to send them our heartfelt thanks for their solidarity. We hope our two concert programmes will bring you great pleasure. You can be certain that we will make every effort to be ready in June 2021 to stage our next Solsberg Festival in its more familiar form!

Meanwhile, we hope you will enjoy the summer and remain in the best of health.

Yours,  
Sol Gabetta and Christoph Müller

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Following recent appearances with Berliner Philharmoniker and Sir Simon Rattle, Los Angeles Philharmonic under the baton of Gustavo Dudamel and BBC Symphony Orchestra with Sakari Oramo opening the BBC Proms, **Sol Gabetta** starts into this season as Artist-in-Residence at Staatskapelle Dresden. As part of her residency she will join forces with Christian Thielemann, Tugan Sokhiev, and Daniele Gatti. This season she is also Portrait artist with Bamberg Symphony and will collaborate with Klaus Mäkelä and perform one of her signature works, Elgar's Cello Concerto, under the baton of Jakub Hruša on tour throughout Germany and Spain. A respected advocate for lesser known works, Sol Gabetta will conclude her Bamberg residency illuminating, under the direction of Krzysztof Urbanski, Weinberg's Cello Concerto, which she also brings to Gewandhausorchester Leipzig. Chamber music is at the core of Gabetta's work, visible in her upcoming tour of Italy with Nelson Goerner, performances at Semperoper Dresden and Heidelberger Frühling with her longtime recital partner Bertrand Chamayou and recent appearances with the Hagen Quartet at Salzburg Festival, Tonhalle Zürich, Elbphilharmonie and Wiener Konzerthaus. In the past, chamber music performances led her to venues such as New York's Lincoln Center,



Wigmore Hall in London, Lucerne, Verbier, Schwetzingen and Rheingau festivals, Schubertiade Schwarzenberg and Beethovenfest Bonn.

Sol Gabetta performs on a cello by Matteo Goffriller from 1730, Venice, provided by Atelier Cels. She has been teaching at the Basel Academy of Music since 2005.

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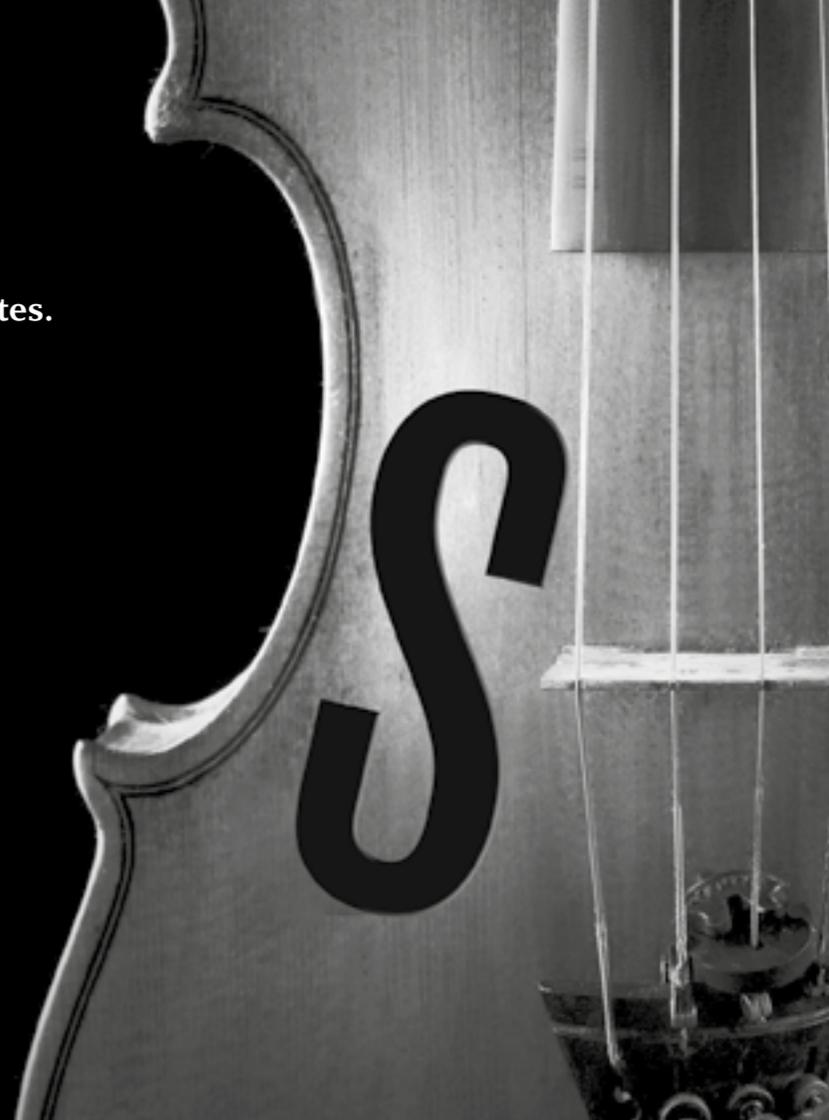
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# Bei uns spielen Sie die erste Geige.

## SUBSTITUTE CONCERT 1

Friday, June 26, 2020, 19:30, Klosterkirche Olsberg

## “Soirée Beethoven”

SABINE MEYER, CLARINET  
SOL GABETTA, VIOLONCELLO  
SEONG-JIN CHO, PIANO

## BROADCAST ON “WELT- KLASSE AUF SRF 2 KULTUR”

Wednesday, August 5, 2020  
20:00–22:00 (MEZ)

## BROADCAST ON YOUTUBE

Friday, July 3, 2020  
19:30 (MEZ)

### Ludwig van Beethoven (1770–1827)

Trio B flat Major for Clarinet, Violoncello and Piano, op. 11

“Gassenhauer-Trio” (1797)

Allegretto con brio

Adagio

Tema: Pria ch’io l’impegno. Allegretto

### Ludwig van Beethoven

Trio E flat Major Clarinet, Violoncello and Piano, op. 38

“Grand Trio” (after the Septet, op. 20) (1805)

Adagio – Allegro con brio

Adagio cantabile

Tempo di Menuetto

Andante con Variazioni

Scherzo. Allegro molto e vivace

Andante con molto alla marcia – Presto



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## PROGRAM

Popular songs or the latest hits – Gassenhauer, as such catchy melodies used to be known – tend to come and go, and the tunes people were whistling in the streets in Beethoven's time have long since been erased from the common memory. Yet in one case we do know what operagoers were singing or whistling as they made their way home in the years around 1800, namely an aria from Joseph Weigl's opera 'L'amor marinaro' ('The Corsair' or 'Love at Sea'), which has also been quoted, modified or otherwise reworked in countless compositions. **Ludwig van Beethoven** borrowed this simple melody as the basis for the Variations movement of his **Trio, op. 11**. That is why it is nicknamed the 'Gassenhauer Trio'. Originally written for clarinet and paying obvious tribute to Mozart's Kegelstatt Trio with which it shared the same instrumentation, a version of the work for the classic trio of piano, violin and cello was soon also attracting attention. The clarinet version was premiered by the piano virtuoso Daniel Steibelt, who just happened to be living in Vienna at the time, and who also performed a self-penned quintet at the same concert. Beethoven was present in the room and was visibly annoyed by what he obviously dismissed as Steibelt's amateurishly composed Quintet which, in Beethoven's eyes, detracted from the importance of his Trio. So when the concert came to an



Beethoven in 1804.  
Painting by Willibrord Joseph Mähler

end, he marched quickly up to the podium, snatched Steibelt's Quintet score from the stand, deliberately placed it the wrong way round on the piano – and then proceeded to improvise on themes from Steibelt's Quintet in a lengthy, elaborate and virtuoso performance. An eye-witness wrote that the audience disapproved of this affront and vacated the auditorium as quickly as possible and without applauding. Contemporary critics, on the other hand, were enthused by Beethoven's Trio and encouraged him to compose even more works of this kind, so as better to be able to consign the "bland amateurish fare" of other composers to oblivion.

Beethoven, who was always vehemently opposed to sub-standard arrangements being made of his works by relatively untalented employees of the publishing houses, took this as an incentive to pen new arrangements for a whole series of his own works. In a self-assured letter to the publisher Breitkopf & Härtel in 1802 on the subject of his own arrangements, he wrote, "I realise that it is no easy matter for another to imitate me". Beethoven completed eight major arrangements of his own works. It strikes one that he almost always reduced the number of parts in the process. The Quintet for Piano and Winds, op. 16 was arranged as a Piano Quartet, and the Octet for Winds became the String Quintet, op. 4, while the composer scaled down his Symphony No. 2, op. 36 to a Piano Trio. In 1803 – the year of the famous 'Kreutzer Sonata' – he distilled the musically exuberant material of his Septet, op. 20 into a **Piano Trio, op. 38**, to be played either on violin or clarinet, as the original title makes clear. Here, Beethoven chose a distinctive instrumentation for his basic structure. For he allowed the original voice of the clarinet in the Septet to remain almost unaltered, while the voice of the cello in the Septet, on the other hand, was to disappear, with the cello in the Trio version marrying the original horn and bassoon parts in-

stead. The piano emulates the accompanying string parts of the Septet and also takes up the voice of the violin. The notion that Beethoven arranged his own material in order to pre-empt amateurish arrangements is certainly true, but does not really take us to the heart of the matter. For almost every arrangement reveals an idiosyncrasy of Beethoven's manner of composing. Musical elements, ideas, sketches and finished works were the 'quarry' from which the composer repeatedly sourced his material. For instance, traces of the Eroica theme appear in many of his works over the years, and notes from his many sketchbooks influenced a wide variety of compositions scattered across the course of his life. And compositions for which Beethoven felt inclined to make a new arrangement also had their origins in this quarry, most especially when the original – in this case the Septet, op. 20 – lent itself to a concentration and distillation of musical ideas.

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SAISON

**2020-2021**

«TRANSATLANTIQUES»

**FR 11/12/20**

*Konzert 1 / 20.00 Uhr  
Bahnhofsaal Rheinfelden*

**GERSHWIN PIANO QUARTET**

«FOLK DANCES»

**SA 06/03/21**

*Konzert 2 / 20.00 Uhr / Kurbrunnen-  
anlage Rheinfelden, Musiksaal*

**KSENIJA SIDOROVA, AKKORDEON  
AVI AVITAL, MANDOLINE**

«BEETHOVEN AUS WIEN»

**SA 20/03/21**

*Konzert 3 / 20.00 Uhr / Kurbrunnen-  
anlage Rheinfelden, Musiksaal*

**WIENER KLAVIERTRIO**

«CHARLIE CHAPLIN: THE IMMIGRANT»

**DO 22/04/21**

*Konzert 4 / 20.00 Uhr / Kurbrunnen-  
anlage Rheinfelden, Musiksaal*

**GABRIELA MONTERO,  
KLAVIER & IMPROVISATION**

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**Sabine Meyer** is one of the world's most renowned instrumental soloists. It is partly due to her that the clarinet, a solo instrument previously underestimated, recaptured the attention of the concert platform.

Born in Crailsheim, she studied with Otto Hermann in Stuttgart and Hans Deinzer in Hanover, then embarked on a career as an orchestral musician and became member of the Symphonieorchester des Bayerischen Rundfunks. This was followed by an engagement as solo clarinetist at the Berliner Philharmoniker which she abandoned as she was more and more in demand as a soloist. For more than 30 years numerous concerts led her to all musical centres of Europe, to North America, Japan, China and Australia.

Sabine Meyer has been a much-celebrated soloist with more than three hundred orchestras internationally. She is particularly interested in the field of chamber music where she has formed many long-lasting collaborations. She is a prominent champion for contemporary music – works by Jean Françaix, Edison Denisov, Toshio Hosokawa, Niccolò Castiglioni, Manfred Trojahn, Aribert Reimann and Peter Eötvös were written for her. Sabine Meyer received eight “Echo Classic Awards” and is a member of the “Academy of Arts Hamburg”. In 2010 she received the decoration “Chevalier des Arts et des Lettres” from the French government.

## Rheinfelden Schau R(h)ein Entdecke die Altstadt

Die älteste Zähringerstadt der Schweiz hat eine bewegte Vergangenheit. Dass die Zeit in der Grenzstadt aber nicht stehen geblieben ist, zeigt die Verleihung des Wakkerpreises im Jahr 2016.

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With an overwhelming talent and innate musicality, **Seong-Jin Cho** is rapidly embarking on a world-class career and considered one of the most distinctive artists on the current music scene. His thoughtful and poetic, assertive and tender, virtuosic and colorful playing can combine panache with purity and is driven by an impressive natural sense of balance.

Seong-Jin Cho was brought to the world's attention in 2015 when he won the First Prize at the Chopin International Competition in Warsaw. This same competition launched the careers of world-class artists such as Martha Argerich, Maurizio Pollini, or Krystian Zimerman.

An active recitalist, he performs in many of the world's most prestigious concert halls such as the main stage of Carnegie Hall as part of the Keyboard Virtuoso series, Amsterdam's Concertgebouw in the Master Pianists series, Berlin Philharmonie Kammermusiksaal (Berliner Philharmoniker concert series), Konzerthaus Vienna, Suntory Hall, Walt Disney Hall Los Angeles, Munich's Prinzregententheater, Liederhalle Stuttgart, La Roque d'Anthéron Festival, Verbier Festival, Gstaad Menuhin Festival, Rheingau Festival among several other venues.

Born in 1994 in Seoul, Seong-Jin Cho started learning the piano at 6 and gave his first public recital at age 11. In 2009, he became the youngest-ever winner of Japan's Hamamatsu International Piano Competition. In 2011, he won Third Prize at the Tchaikovsky Competition in Moscow at the age of 17. In 2012, he moved to Paris to study with Michel Béroff at the Paris Conservatoire National Supérieur de Musique from which he graduated in 2015. He is now based in Berlin.

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## **SUBSTITUTE CONCERT 2**

Sunday, June 28, 2020, 20:00, Klosterkirche Olsberg

# “Wanderer”

**SOL GABETTA, VIOLONCELLO**

**SEONG-JIN CHO, PIANO**

**Franz Schubert (1797–1828)**

Fantasy C Major, op. 15 (D 760) “Wandererfantasie” (1822)

Allegro con fuoco, ma non troppo

Adagio

Presto

Allegro

**Ludwig van Beethoven (1770–1827)**

Sonata No. 3 A Major for Violoncello and Piano, op. 69 (1808)

Allegro, ma non tanto

Scherzo. Allegro molto - Trio

Adagio cantabile - Allegro vivace

## **BROADCAST ON YOUTUBE**

Sunday, July 5, 2020  
19:30 (MEZ)

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SAISON  
**2020-2021**

# KLASSIK STERNE SARGANSERLAND

«AND NOW BEETHOVEN»

**SA 07/11/20**

*Konzert 1 / 19.30 Uhr / Verrucano Mels –  
Kultur und Kongresshaus, Löwensaal*

**IGUDESMAN & JOO**

«TRANSATLANTIQUES»

**DO 10/12/20**

*Konzert 2 / 19.30 Uhr / Verrucano Mels –  
Kultur und Kongresshaus, Löwensaal*

**GERSHWIN PIANO QUARTET**

«BEETHOVEN AUS WIEN»

**FR 19/03/21**

*Konzert 3 / 19.30 Uhr / Verrucano Mels –  
Kultur und Kongresshaus, Löwensaal*

**WIENER KLAVIERTRIO**

«CHARLIE CHAPLIN: THE IMMIGRANT»

**SA 24/04/21**

*Konzert 4 / 19.30 Uhr / Verrucano Mels –  
Kultur und Kongresshaus, Löwensaal*

**GABRIELA MONTERO,  
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SAISON

**2020-2021**

# KLASSIK STERNE AARAU

«WEIHNACHTEN MIT GERMAN BRASS»

**SA 12/12/20**

*Konzert 1 / 19.30 Uhr  
Kultur & Kongresshaus Aarau*

**GERMAN BRASS**

«CHARLIE CHAPLIN: THE IMMIGRANT»

**FR 23/04/21**

*Konzert 3 / 19.30 Uhr  
Kultur & Kongresshaus Aarau*

**GABRIELA MONTERO,  
KLAVIER & IMPROVISATION**

«HEIMAT»

**DO 11/03/21**

*Konzert 2 / 19.30 Uhr  
Kultur & Kongresshaus Aarau*

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