

Classical Programme I

G. F. Händel (1685-1756)	Trio Sonata in G Minor
Franz Schubert (1797-1828)	Variations on „Trockne Blumen“ for Flute and Piano
Johannes Brahms (1833-1897)	Sonata in A Major for Violin and Piano
Claude Debussy (1862-1918)	Prélude a l'Après-midi d'un Faune*
Nino Rota (1911-1979)	Trio (1958)

This traditional concert programme is particularly based on the popular works from the classics up to the 20th century. Because these authors were not only master composers but also visionaries ahead of their time, this programme offers not only musical pleasure but an insight into the milestones and turning points of the history of music. Along with Mozart's wind serenade KV 375 and Debussy's famous Prelude to the Afternoon of the Faun, we complete the programme with a neo-classical trio by Nino Rota.

Classical Programme II

L. v. Beethoven (1770-1827)	Variations on "ein Mädchen oder Weibchen" Op. 66*
Johannes Brahms (1833-1897)	Scherzo in C Minor
Frank Martin (1890-1974)	Ballade
Lili Boulanger (1893-1918)	D'un Matin de Printemps*

Pause

F. Mendelssohn- Bartholdy (1809-1847) Trio (after the Octet Op. 20)*

The first half of the programme presents energetic music with youthful freshness. This part ends with „Of a Spring Morning“ by composer Lili Boulanger who died at age 24. After the intermission, we present as our most significant arrangement Mendelssohn's Octet Op. 20. At only aged 16 Mendelssohn wrote this monumental piece for two string quartets and arranged it later for four-handed piano; he also arranged the third movement for a full symphony orchestra. This is a classical programme based on well know works with high dynamism.

Music of the 20th Century I

Claude Debussy (1862-1918)	Prélude a l'Après-midi d'un Faune*
Maurice Ravel (1875-1937)	Tzigane
Steve Reich (*1936)	Vermont Counterpoint for Flute and Tape
Mike McFerron	Music for Flute, Violin and Piano
	Pause
Charles Ives (1874-1954)	Sonata for Violin and Piano Nr. 2
Lowell Liebermann (*1961)	Sonata for Flute and Piano
Nino Rota (1911-1979)	Trio (1958)

At no other time in history existed such diverse styles of music as in the 20th century. Out of the various styles we have selected pieces that offer particular insight into the ideas and emotions of the past century that will allow the listeners to gain a better understanding of this so-called "modern music." Amongst the emotionally moving compositions, there are both impressionistic as well as lively, energetic and expressionistic ones. The three works after the intermission are style defining masterpieces of modern chamber music. If desired, the programme also lends itself to include an additional piece before the intermission.

Music of the 20th Century II

Charles Ives (1874-1954)	Largo*
Jacques Ibert (1890-1962)	Jeux
George Gershwin (1898-1937)	It ain't necessarily so
Bohuslav Martinu (1890-1959)	Promenades
Beat Furrer (*1954)	Presto con fuoco
Arvo Pärt (*1935)	Fratres
Aaron Dan (*1981)	Fuego Místico

Similar to the programme Music of the 20th Century I, this programme offers a selection of different works of the last one hundred years. However, the focus here deals more with the shocks and turmoil of the twentieth century. Where words fail to capture emotions is where this music starts to flow. It sets signals of the counter movement against an increasing materialistic world and in an ever increasing pace of life. Both American composers are included as well as the Czech visionary Bohuslav Martinu and Arvo Pärt.

Programme „La Muerte del angel“ – Portrait of Astor Piazzolla

Astor Piazzolla (1921-1992)	Introduction al Angel*
Astor Piazzolla	Milonga del Angel*
Alberto Ginastera (1916-1983)	“Impresiones de la Puna” for Flute and Piano*
Astor Piazzolla	La Muerte del Angel*
Astor Piazzolla	La Resurreccion del Angel*
Nadia Boulanger (1887-1979)	Trois Pièces, für Violine und Klavier*
Astor Piazzolla	Fuga y Misterio*

All his life Astor Piazzolla was indebted to his teachers Alberto Ginastera and Nadia Boulanger. Ginastera helped the young Piazzolla to dedicate his life to composing and encouraged him to take part in a composing competition, which he won. The prize was a scholarship to study in Paris with the famous teacher Nadia Boulanger. Even though he never followed the conventional rules, he displayed that he mastered his trade to the fullest even in the most demanding musical genre, the fugue. We will show the fascinating balancing act between convention and freedom from the viewpoint of his teachers.

Fantasy and Vision

L. v. Beethoven (1770-1827)	Variations on “ein Mädchen oder Weibchen” Op. 66*
Gabriel Fauré (1845-1924)	Fantasie Op. 79
Maurice Ravel (1875-1937)	Ma Mère l’Oye*
Lili Boulanger (1893-1918)	D’un Matin de Printemps*
Henryk Wieniawski (1835-1880)	Legende
Nino Rota (1911-1979)	Trio

Music can tell stories like fairy tales or like romantic movies. But how do you create images in music? For this programme we have selected and arranged pieces related to fairy tales and fantasies. We start with variations on Papagenos air „Ein Mädchen oder Weibchen wünscht Papageno sich“ from Mozart’s Magic Flute; the following five fairy tales of Mother Goose tell the stories of Sleeping Beauty, Tom Thumb or The Fairy Garden. The conclusion to the programme is a fiery trio composed in 1958 by Nino Rota who is well known for composing music for movies directed by Federico Fellini.

Idea and Inspiration

Joseph Haydn (1732-1809)	Trio in G Major*
Cécile Chaminade (1857-1944)	Concertino
Eugène Ysaye (1858-1931)	Poème Élégiacque
Claude Debussy (1862-1918)	Prélude a l'Après-midi d'un Faune*
Paul Taffanel (1844-1908)	Freischütz-Fantasy
Pablo de Sarasate (1844-1908)	Introduction et Tarantelle
Aaron Dan (*1981)	Fuego Místico

How does a composer develop his style? This programme focuses on the works by five composers Chaminade, Ysaye, Debussy, Taffanel und Sarasate who all studied within a few years of each other at the Paris Conservatory. Despite the similar schooling and living in the same epoch this programme shows how differently five people can perceive the world. None of these five rebels composed as the books taught them yet this gives them a degree of freedom and allows them to create works that are lively and timeless.

Emancipation and Identity

J. S. Bach (1685-1750)	Trio Sonata in C Minor (from Musical Offering)
Joseph Haydn (1732-1809)	Cassation
F. Mendelssohn- Bartholdy (1809-1847)	Allegro moderato (from Octet Op. 20)*
Henryk Wieniawski (1835-1880)	Polonaise D-Dur Op. 4
Francois Borne (1840-1920)	Fantaisie brillante sur Carmen
Astor Piazzolla (1921-1992)	Fuga y misterio*

Music always reflects social reality. The setting of main and supporting instruments reflects the social structures of the time. When the French Revolution brought the idea of equality the emancipation of subordinate voices/instruments to a free, emancipated voice was already on its way. Fraternity is not always peaceful as you can see from the competition between the solo instruments of the violin and flute in the virtuoso works of Wieniawski and Borne. Astor Piazzolla's „Fuga y misterio“ from the opera „Maria de Buenos Aires“ concludes the programme with another struggle between instrument voices.