



SOMMETS
MUSICAUX
DE GSTAAD



THIERRY SCHERZ PRIZE

Sponsored by the Pro Scientia et Arte Foundation and the Friends of the Sommets Musicaux de Gstaad

One of the main goals of the Sommets Musicaux de Gstaad has always been to give young talents a chance, to help and guide them, reason for which, from the very start, the festival included into its programme a series of concerts given in the Gstaad chapel by promising young musicians of different nationalities playing the same instrument.

Every year, this Prize aims to reward one of these young musicians with the opportunity of recording a CD with an orchestra, produced by Claves Records, ensuring a wide distribution.

This Prize gives the laureate experience with microphones, collaboration with a conductor, with orchestra musicians, an artistic director, sound engineers... and finally the joy of an extensive distribution.

Our laureates' success reminds us of the importance of supporting a promising career in its early days. We offer our sincere thanks to our sponsors who enable us to continue in this direction.

The Thierry Scherz Prize is an homage to the co-founder and artistic director of the Festival.

2019 Prize: Timothy Ridout, *viola*

Past winners

2002	Liviu Prunaru	<i>violin</i>	2012	Soo-Hyun Park	<i>violin</i>
2003	Herman Wallén	<i>baritone</i>	2013	Pablo Ferrández	<i>cello</i>
2005	Emmanuel Ceysson	<i>harp</i>	2014	Bizjak Piano Duo	
2006	Joseph Moog	<i>piano</i>	2015	Anaïs Gaudemard	<i>harp</i>
2007	Alexandra Soumm	<i>violin</i>	2016	Guillaume Bellom	<i>piano</i>
2008	Nicolas Altstaedt	<i>cello</i>	2016	Kevin Jansson	<i>piano</i>
2009	Berolina Piano Trio		2017	Caroline Goulding	<i>violin</i>
2011	Sophie Pacini	<i>piano</i>	2018	Anastasia Kobekina	<i>cello</i>

MUSIC FOR VIOLA & CHAMBER ORCHESTRA:

VAUGHAN WILLIAMS, MARTINU, HINDEMITH & BRITTEN

The wealth of music composed for the viola in the 20th century almost lets one forget the dearth of it in the 19th, which brought forth only two solo works of note: Hector Berlioz's *Harold in Italy*, a concerto commissioned by Paganini that sidelines the viola so much he refused to play it; and Richard Strauss's *Don Quixote*, in which the solo viola is relegated to the part of the Don's sidekick Sancho Panza. Sidelined and sidekicked – the viola's fate seemed a fulfilment of the oft-quoted line from Quantz's sometime flute treatise that “the viola is largely regarded among musicians as being of little significance”. It was only really in the 20th century that composers realised that the viola's status of an in-between instrument could actually be to its advantage. It's bigger than a violin, but tuned like a cello, and is both warmer in tone than the former, and much more agile than the latter. The viola then had the good fortune to become the preferred instrument of several important composers. Ralph Vaughan Williams (1872-1958) briefly toyed with going professional on it; Paul Hindemith (1895-1963) went the whole hog and made a living from it in the Amar Quartet and as a soloist; and Benjamin Britten (1913-1976) too was a violist, though he kept his public performing activities to the piano and the podium.

The viola was also lucky in having several fine virtuosi in the 20th century, most notably Lionel Tertis (1876-1975) and William Primrose (1904-1982). Primrose had commissioned Bartók's (unfinished) Viola Concerto in 1945, and it was for him that Britten wrote his *Lachrymae* for viola and piano in 1950. This is a series of “reflections”, i.e. variations, on a song by the Elizabethan composer John Dowland entitled “If my complaints could passion move”. The song's melody is heard in the bass line after a few bars in the first variation, but only becomes properly recognisable at the end of the tenth and last. Meanwhile, another Dowland song has also infiltrated the texture – variation No. 6 refers back to Dowland's more famous song “Flow my tears”, which had originated in his “Lachrymae pavan” – hence Britten's title. He composed it during a break in work on his opera *Billy Budd*, and gave the first performance with Primrose at the Aldeburgh Festival in 1950. Britten then scored the work for viola solo and string orchestra in the spring of 1976, just months before he died.

Vaughan Williams's Suite for viola and small orchestra of 1934 was the second work he wrote for Lionel Tertis, the first having been *Flos campi* of 1925, scored for the strange combination of solo viola, chamber orchestra and chorus. The Suite is more traditional in format

and comprises eight movements in assorted genres, ranging from the Bachian Prelude that opens the work (shades of No. 1 of the “48”) to the “Melancholy polka” and the “Galop” with which it closes. While there are moments that suggest Vaughan Williams knew both the recent viola concerto by his compatriot William Walton and the Piano Concerto in G by Maurice Ravel (RVW’s sometime teacher), it is the folksong element that dominates here. The melodic material was apparently Vaughan Williams’s own, but numbers such as the “Carol” (No. 2) and “Musette” (No. 6) are so lyrical that it seems a text must be missing. Although Edmund Rubbra called this Suite an “experimental essay” at the time, in fact its effortlessly endless melodies stand in stark contrast to the dissonant, truly “experimental” Fourth Symphony that Vaughan Williams completed in the same year as the Suite.

The *Trauermusik* (“Mourning music”) by Paul Hindemith also has an English connection, though it is one that came about by chance. Hindemith was visiting London in early 1936 to perform his viola concerto “Der Schwanendreher” under Adrian Boult. But as he wrote a couple of days later to his publisher Willy Strecker of Schott’s, “the swan could not be roasted owing to a dead king” – namely King George V, whose reign had come to an end on 20 January 1936. The programme had to be replaced by something more serious, “but no suitable piece could be found”, continued Hindemith, “so we decided that I should write some funeral music myself ... and from 11 to 5 I did some hefty mourning. I turned out a nice piece, in

the style of Mathis [*der Maler*, his recent opera] and Schwanendreher with a Bach chorale at the end”. The work was performed and broadcast the next day with such success that Hindemith declared delightedly to Strecker: “I’m now going to specialise in corpses”. The *Trauermusik* is in four brief movements; the first three all utilise the theme first heard in the orchestral violas at the outset, while the opening movement is also very close in mood and rhythm to the “Entombment” scene of *Mathis der Maler*. The fourth and final movement is Hindemith’s own harmonisation of the chorale “Vor deinen Thron”, with cadenza-like interjections by the solo viola between its phrases, using material already heard in the previous movement. As Hindemith found out after having written the piece, the chorale melody was well-known in England, where it is sung to a different rhythm and goes under the name “The Old Hundredth” (Britten later used it in his cantata *St Nicolas*, as it happens).

The Rhapsody-Concerto for solo viola and orchestra by Bohuslav Martinů (1890-1959) was composed in spring 1952 and first performed a year later by Jascha Veissi, the Ukrainian-born American violist for whom it was written, accompanied by the Cleveland Orchestra under the baton of George Szell. It is indeed rhapsodic in form (so much so that one stuffy English critic later took offence, unfairly calling it an “uneven work by an uneven composer”). Officially cast in two movements, its second, leisurely movement also incorporates a cadenza followed by a long, fast section that comes to a rather sudden halt on the

penultimate page of the score. The viola then closes the work with a lyrical melody we heard earlier in the second movement.

In an interview in 1942, just over a year after arriving in the USA, Martinů had been asked about his musical sources of inspiration. He replied: Czech folk music, the English madrigal of the Renaissance, and Debussy. He added that he sometimes employed real folk tunes, but mostly used invented themes that were in the spirit of folk music. All these influences can be detected in the Rhapsody-Concerto, which is immediately appealing in its easy-going, modally inflected tonality. There are moments that almost conjure up Vaughan Williams, but this is probably a result of their both being influenced by the English

madrigal style. The fast sections of the second movement also betray a close acquaintance with the music of Stravinsky (especially the Violin Concerto), but there is a Czech flavour throughout. The more lyrical sections of this concerto seem at times to refer back to Martinů's great Czech forbear who had emigrated to the USA fifty years before him: Antonín Dvořák. The close of the concerto even seems to conjure up the vague contours of Stephen Foster's song "Old folks at home", which Dvořák had once orchestrated. If this was a half-hidden homage to Martinů's new American homeland, then it was also a kind of farewell: just weeks after the world première of his Rhapsody-Concerto, he returned to Europe.

Chris Walton

TIMOTHY RIDOUT VIOLA

Selected as a BBC New Generation Artist in 2019, Timothy is one of the most sought after violists of his generation.

This season Timothy appears as soloist with the Orchestre de Lille, Salzburg Camerata, Philharmonia Orchestra, Chamber Orchestra of Europe, Tapiola Sinfonietta, Orchestre National Bordeaux, Aachen Symphony, BBC Symphony and Siberian State Symphony Orchestras. He records for the Harmonia Mundi Nova series and with l'Orchestre de Chambre de Lausanne for Claves Records.

Other highlights include recitals at Wigmore Hall, Auditorium du Louvre and the Lucerne Festival. He takes part in the Lockenhaus, Heimbach and Kronberg Festivals, collaborating with Isabel Faust, Janine Jansen, Kian Soltani, Benjamin Grosvenor, Lars Vogt, Nicolas Altstaedt and Christian Tetzlaff, among many others. Further afield he returns to Japan and joins the Marlboro Academy in the USA on the invitation of Mitsuko Uchida.

Over the last year Timothy has made his debut with the Hamburg Symphony Orchestra, undertaken a residency with Baden-Baden Philharmonie, and performed the Walton Concerto with the Tonhalle Orchestra Zurich under the auspices of the Orpheum Foundation. He has worked with conductors including Christoph Eschenbach, David Zinman, Gabor Takács-Nagy, Sylvain Cambrelling, Jamie Phillips and Sir Andras Schiff.

In 2016 Timothy won 1st Prize in the Lionel Tertis Competition and was selected by Young Classical Artists Trust (YCAT). Other prizes include the 2019 Thierry Scherz Award at the Sommets Musicaux de Gstaad and 1st Prize at the 2014 Cecil Aronowitz Competition.

Born in London, Timothy studied at the Royal Academy of Music and the Kronberg Academy with Nobuko Imai.

Timothy plays on a viola by Peregrino di Zanetto c.1565-75 generously on loan from Beare's International Violin Society.

THE LAUSANNE CHAMBER ORCHESTRA

JOSHUA WEILERSTEIN, ARTISTIC DIRECTOR

SIMONE YOUNG, PRINCIPAL GUEST CONDUCTOR

The Lausanne Chamber Orchestra (OCL), founded in 1942 by violinist Victor Desarzens, has continued to spread its wings to become one of today's most sought-after chamber orchestras in Europe. The OCL's latest tour de force was the appointment in 2015 of US citizen Joshua Weilerstein, one of the most promising young directors of the new generation, as its artistic director. The OCL is a classical orchestra (an orchestra with about forty instrumentalists) influenced by the Mannheim school, covering a vast repertoire ranging from early Baroque to contemporary music.

From its beginnings, the OCL was invited abroad, participating at the the Festival d'Aix-en-Provence from the second edition on. The concert tours first in Germany and then in the United States were a resounding success, as were its more recent performances at the Theatre of Champs Elysées in Paris and the BBC Proms in London. Among the OCL's recent guest appearances, it is worth mentioning the Mariinsky Theatre in St. Petersburg, the Rostropovich Festival in Moscow, the Istanbul Festival, the Wiener Konzerthaus and the Berliner Philharmonie. In 2018-2019, the OCL performed for the first time with the pianist Chick Corea at

Gran Teatre del Liceu Barcelona and played at the Rostropovich Festival Baku, Azerbaijan. The OCL's concerts showcase the work of great soloists of the past and of rising stars, including pianists from Clara Haskil, Alfred Cortot, Walter Gieseking and Edwin Fischer to Murray Perahia, Radu Lupu, Martha Argerich and Nikolai Lugansky; violinists from Arthur Grumiaux to Frank Peter Zimmermann; cellists from Paul Tortelier to Truls Mørk; and flutists from Jean-Pierre Rampal to Emmanuel Pahud. The biggest names have contributed to its renown, and continue to do so, which is testimony of the trust they place in the OCL.

The OCL has a history of attracting the most compelling conductors of the time, and has benefited from a wide variety of influences under the baton of the likes of Günter Wand to Christoph Eschenbach; Paul Hindemith to Ton Koopman; or Jeffrey Tate to Bertrand de Billy (the current principal Guest Conductor). The OCL has an impressive discography perfectly in phase with the OCL's historical identity. The OCL's recordings constantly mirror its spirit of openness, starting with a recording of all of Haydn's operas conducted by Antal Dorati from 1970 to 1980 to the Beethoven concertos played by Christian Zacharias (released on DVD by Bel Air Media in 2013), including new recordings by Alpha of the piano pieces by Schönberg and Webern (with Heinz Holliger) and of Spohr (with Paul Meyer). The first recording conducted by Joshua Weilerstein is dedicated to Stravinsky (released by MDG in Spring 2016).

The OCL is housed in the Salle Métropole, which is ideally located in the heart of Lausanne. The OCL is also a regular guest at the opera pit of the Opéra de Lausanne and is the preferred partner of many institutions in the region, including the University of Music of Lausanne, the Manufacture (Haute école des arts de la scène), the Pierre Gianadda Foundation in Martigny, the Avenches Opera Festival and the Clara Haskil Piano Competition in Vevey. Moreover, the OCL is a long-standing partner of the Swiss radio and television company Radio Télévision Suisse (RTS), and has provided concerts and musical arrangements for the company's programmes since the beginning of the partnership. In return, the OCL benefits from RTS' vast national and European broadcasting network. Under this partnership, RTS' cultural radio station Espace 2 records the OCL's concerts and makes them available to the public on demand on its website: www.espace2.ch.

The high ranking of the OCL is of course the result of the concerts it has produced featuring prestigious guest soloists and conductors, but it is due primarily to the strong identity forged over the years by a small number of artistic directors. The first artistic director was Victor Desarzens (1942-1973) who founded the OCL, and left his mark on the history of the orchestra with his tireless commitment to promoting the work of Swiss composers (in particular the work of Frank Martin). He was followed by Armin Jordan (1973-1985) who brought the OCL to

the world stage with his recordings (distributed by Philips and Erato). The following artistic directors include Lawrence Foster (1985-1990), Jesús López Cobos (1990-2000), and Christian Zacharias (2000-2013), the latter of whom recorded an exceptional complete set of Mozart piano concertos released by MDG. Artistic director since 2015 Joshua Weilerstein has declared his intention to pursue the work of his predecessors while producing bold programmes and making more efficient use of new media to bring the OCL into the 21st century.

JAMIE PHILLIPS CONDUCTOR

Praised for having the “ability to pick up a familiar piece by the scruff of its neck and shake invigorating new life into it” (*Bachtrack*), Jamie Phillips demonstrates a natural authority on the rostrum, which he combines with a clear, assured and expressive technique and an innate musicality.

Jamie Phillips has developed a strong guest conducting profile across Europe, and in the 2019/20 season returns to orchestras including the Hallé, the Orchestra of the Opéra de Rouen, and Orchestre de Chambre de Lausanne. He will make debuts with the Het Gelders Orkest, orchestra of the Opera de Lyon, Odense Symfoniorkester, Württembergische Philharmonie and the BBC National Orchestra of Wales.

In recent seasons he has conducted orchestras including the Philharmonia, London Philharmonic Orchestra, Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra, Vienna Tonkünstler Orchestra, Antwerp Symphony Orchestra, Deutsche Radio Philharmonie, Munich Chamber Orchestra, and the Philharmonie Zuidnederland, Oslo Philharmonic, Polish National Radio Symphony Orchestra, and Orchestre National d’Île de France. Phillips has previously held the title of Assistant Conductor and the specially created title of Associate Conductor with the Hallé Orchestra.

Jamie Phillips is committed to new and 20th century music and has recorded two CDs featuring the music of Tarik O’Regan and Helen Grime, both with the Hallé for the NMC label: “Performances are spot-on, not least from the orchestra’s assistant conductor, Jamie Phillips, making an auspicious debut on disc.”

Classical Music Magazine

Recorded in Salle Métropole, Lausanne (Switzerland), September 2019

RECORDING PRODUCER, SOUND ENGINEER, EDITING, MASTERING

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COVER PHOTO

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DESIGN

Amethys

EXECUTIVE PRODUCER

Claves Records, Patrick Peikert

With the support of:



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RALPH VAUGHAN WILLIAMS (1872-1958)**Suite for Viola & Orchestra***Group 1*

- | | | |
|----------|-------------------------------|------|
| 1 | I. Prelude. Allegro moderato | 2:59 |
| 2 | II. Carol. Andante con moto | 2:19 |
| 3 | III. Christmas Dance. Allegro | 1:56 |

Group 2

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|----------|-----------------------------|------|
| 4 | I. Ballad. Lento non troppo | 5:42 |
| 5 | II. Moto Perpetuo. Allegro | 3:37 |

Group 3

- | | | |
|----------|--|------|
| 6 | I. Musette. Lento | 4:39 |
| 7 | II. Polka Mélancolique. Molto moderato | 3:27 |
| 8 | III. Galop. Allegro molto | 2:15 |

BOHUSLAV MARTINŮ (1890-1959)**Rhapsody-Concerto for Viola and Orchestra H337**

- | | | |
|-----------|------------------|-------|
| 9 | I. Moderato | 9:05 |
| 10 | II. Molto adagio | 10:21 |

PAUL HINDEMITH (1895-1963)**Trauermusik für Streichorchester mit Solobratsche**

- | | | |
|-----------|---|------|
| 11 | I. Langsam | 3:05 |
| 12 | II. Ruhig bewegt | 0:42 |
| 13 | III. Lebhaft | 1:16 |
| 14 | IV. Choral "Für deinen Thron tret ich hiermit" – Sehr langsam | 2:06 |

BENJAMIN BRITTEN (1913-1976)

- | | | |
|-----------|--------------------------|-------|
| 15 | Lachrymae Op. 48a | 14:47 |
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TIMOTHY RIDOUT *viola*
 ORCHESTRE DE CHAMBRE DE LAUSANNE
 JAMIE PHILLIPS *conductor*

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