



LAC
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LAC edu & Franklin University Switzerland

ARTISTIC SEASON 2024-2025

The collaboration with Franklin university is very important for the LAC, and through the cultural mediation department and the LAC edu project we are happy to offer students the opportunity to attend dance, theatre and music performances at special prices, to encourage shared experience through art and access to culture.

We look forward to seeing you at the LAC!

Partner principale



DANCE

Deepstaria

Wayne McGregor

Saturday, Nov. 16, 8:30 PM

Award-winning British choreographer and director Sir Wayne McGregor, director of the Biennale Danza and “Resident Choreographer” of the Royal Ballet in London, presents *Deepstaria*-a title inspired by an enigmatic species of jellyfish with a star-sounding name-a highly sensory and meditative pure sound and dance experience that reflects on our deep relationship with emptiness and our mortality.

Since the beginning of time, humanity has been fascinated by the void. From the deep sea to deep space, these dark and mysterious zones ignite our imagination and our desire to explore the world to its limits.

Deepstaria harnesses the revolutionary creative potential of emerging technologies and explores the intersection and relationship between the live and digital experience. Drawing on the latest technologies in AI, acoustic research and spatial computing, McGregor brings to the stage a changing work in constant transformative dialogue with itself-a choreographic evolution that coexists across multiple dimensions of experience.

Using Vantablack technology to create unfathomable darkness on stage, McGregor imagines an environment that disrupts traditional hierarchies of perception. In this void, acoustic images and animated music by Oscar-winning sound designer Nicolas Becker and renowned music producer LEXX create a dreamlike soundscape that is continuously recomposed and performed by the revolutionary Bronze AI digital sound engine, thus reconfiguring the relationship between live-performed dance and real-time recorded music.

Like the jellyfish with its ability to regenerate, *Deepstaria* invites audiences to dream anew of their own immortal connection to the universe that contains us.

PRICE: 10 CHF for maximum 10 participants / from 11th – 50% discount

Tracce

Compagnia Tiziana Arnaboldi

venerdì 29 novembre, 20:30

Friday, Nov. 29, 8:30 PM

Conceived especially for the LAC, *Tracce* encapsulates the poetics of Ticino-based dancer, choreographer and director Tiziana Arnaboldi, who celebrates her Company's 35th anniversary in 2024: a song of freedom in which the body, dispenser of emotions, becomes landscape and soul.

Tracce of gestures and sounds. Hints of journeys and memories sung by bodies in an atmosphere of suspension and fragility. Six dancers - the “historians” of the Company and those trained in the Tiziana Arnaboldi Youth Company - join together in a solemn

game, as if it were a ritual, to meet the motif of a dance. A search for the elusive, capable of making us travel beyond the beauty of mystery. The performers draw in space a dance that reveals itself as a free and weightless entity, in perpetual becoming and constant change.

The performance is divided into two moments: in the first part, the experimental nature of the research between piano and dancers transforms movements from notes to precise gestures. The performers, enveloped by the notes of Gyorgy Ligeti - performed by pianist Gabriele Leporatti - go in search of their own color, rhythmic movement and silence, opening up new horizons to dancing feeling. In the second part we witness a choreography of elusive, intangible and shifting gestures that elicit dreamlike and profound images.

PRICE: 10 CHF for maximum 10 participants / from 11th – 50% discount

Il Lago dei Cigni, ovvero il Canto

Balletto di Roma

Tuesday, Dec. 03 and Wednesday, Dec. 04, 8:30 PM

Amidst the suggestions of a cruel love tale and the symbols of an art that surpasses life, Fabrizio Monteverde, master of an energetic and personal style, reinvents the most famous of the classical repertory ballets to the music of Tchaikovsky, guaranteeing the unique choreographic and directorial originality that has always characterized his creations and success.

A masterpiece of ballet, a perfect synthesis of academic choreographic composition and romantic nocturne, of formal clarity and disturbing psychoanalytic symbolism, Swan Lake is a fairy tale without a happy ending in which the two star lovers, Siegfried and Odette, pay with their lives for the passion that binds them. One of those “fairy tales of love in which one believes in youth” would have said Anton Chekhov, writing in the one-act *The Swan Song* (1887) about a now old and ailing actor poignantly retracing the thousand roles of a long career.

With avowed intellectual derivation from the Russian writer, the work of choreographer and director Fabrizio Monteverde finds in *The Swan Song* its natural dramaturgical fulfillment, and in a poignant journey of illusions and memory he brings to the stage a group of “elderly” dancers who, amid the travails of a vanished youth and the neurotic search for a happy ending, retrace the acts of a further, “inevitable” Lake.

Lost among the roles of a long career, the weary dancers of an imaginary decayed company cling to one last Lake, between the suffering memory of an art that overwhelms life and the extreme attempt to postpone its ending. Individuals imprisoned in a compulsion to repeat, saboteurs of their own salvific realization beyond the roles of a vanished life, the performers retrace the plot of an endless Lake, reiterating gestures and bonds in the heartbreaking hope of surviving the finale of an interminable repetition. Condemned to a perpetual metamorphosis, a woman somewhere between good and evil, Odette/Odile will be swan and princess, good

and cruel, faithful lover and mocking rival. A metaphor for an art that knows no finish line, she will search for herself in a troubled journey of love, betrayal, imprisonment and liberation. In a theater where everything begins and nothing ever ends, she will meet the worn rags of an artist's life with the white spirit of a forever young Venus.
PRICE: 50% DISCOUNT

Una noche con Sergio Bernal

Sunday, December 15, 6:00 PM

Madrid-based bailaor Sergio Bernal, considered the king of flamenco and formerly principal dancer with the National Ballet of Spain, stars in a mesmerizing show that brings the scorching heat of the Spanish sun as well as its radiance to the stage.

Inspired by gypsy culture, *Una noche con Sergio Bernal* features dizzying solos and refined pas de deux and pas de trois: In addition to original choreography performed by Sergio Bernal, such as *El ultimo encuentro* (to the notes of *Hable con ella* by Alberto Iglesias) and the solo *El Cisne* (to the famous notes of *La Morte del Cigno* by Camille Saint-Saëns), both by Ricardo Cue, there will also be a never-before-seen version of Maurice Ravel's *Boléro*, choreographed by Bernal himself.

On stage is a visionary picture story in which the Spanish tradition, the elegance of classical dance and the fire and passion of flamenco, the expression and symbol of the gypsy spirit, are blended.

Among the most influential dancers of his generation on the international scene, Sergio Bernal is known and loved worldwide. His style combines the vigor of traditional Spanish dance, which seeks contact with the earth, and the aesthetic refinement of classical ballet. His charisma is so intense that by the time his slender, powerful silhouette appears in the half-light, the audience is already completely mesmerized. To borrow the words of choreographer Ricardo Cue, who signs some of his most striking choreographies, Sergio Bernal is “strength and beauty.”

PRICE: 10 CHF for maximum 10 participants / from 11th – 50% discount

Semâ

Compagnie Linga

Saturday, January 11, 8:30 PM

The award-winning Compagnie Linga-founded in 1992 by Katarzyna Gdaniec and Marco Cantalupo, who met at Béjart Ballet Lausanne-comes to the LAC for the first time with a work whose title, *Semâ*, refers to the whirling dance of the whirling dervishes.

The third stage in a journey that explores the laws governing group movement and the collective consciousness of gestures in space, *Semâ* is a creation that combines live music and choreography for organic, flexible and fluid formations.

After *Flow* (Swiss Dance Prize 2019) and *Cosmos* (2021), Katarzyna Gdaniec and Marco Cantalupo continue their collaboration with composer Mathias Delplanque,

here accompanied by percussionist Philippe Foch, a versatile musician and “traverser of territories” of traditional, improvised and electroacoustic music.

With this surprising and original musical line-up, Compagnie Linga once again plays with the alchemy that is created through unlikely artistic encounters and with the living interdependence, in continuous reconstruction, between dancer and musician, melody and gesture, which feed off each other in the flow of movement.

PRICE: 10 CHF for maximum 10 participants / from 11th – 50% discount

Recollection of a falling

Forma Mentis / Daughters and Angels

Spellbound Contemporary Ballet / Jacopo Godani / Mauro Astolfi

Friday, January 17, 8:30 PM

Created to celebrate Spellbound Contemporary Ballet's 30th anniversary, Recollection of a falling is a two-part program featuring the creations of Jacopo Godani, among the names of Italian excellence in the world, and Mauro Astolfi, the company's artistic director as well as a choreographer capable of combining poetry and precision with great skill.

The evening opens with Forma Mentis, a choreographic experience in which Jacopo Godani uses the art of “intelligent dance” as a tool of achievement and as a means of direct communication with the new generations. Every step, every movement is an opportunity to express ideas and visions, creating a dynamic dialogue between extraordinary young dancers, the audience and future generations. In this creative space, Godani recognizes the value of talent and professional determination: each artist is a beacon of inspiration for those who yearn to realize their dreams.

PRICE: 10 CHF for maximum 10 participants / from 11th – 50% discount

Bye bye baby blackbird / Béjart et nous / Boléro

Béjart Ballet Lausanne

Saturday, Feb. 01, 8:30 PM

Sunday, February 02, 7:00 p.m.

Among the foremost exponents of the choreographic world, Béjart Ballet Lausanne returns to the LAC with a program composed of three resounding ballets: Maurice Béjart's famous Boléro, to music by Ravel, Bye bye baby blackbird by Dutch choreographer Joost Vrouenraets, to the notes of Johnny Cash, and Béjart et nous, a medley of the company founder's danced (and musical) repertoire, in tribute to his choreographic art.

Since its creation in 1987, Béjart Ballet Lausanne has been a landmark in the dance world. Since Maurice Béjart's death in 2007, the company has preserved its artistic excellence by performing in major international theaters, including NHK Hall in Tokyo, the Kremlin State Palace in Moscow, and the Odeum of Herodes Atticus in Athens,

and receiving a triumphant reception. Since 2024, Julien Favreau has been the artistic director of Béjart Ballet Lausanne.

The work of Maurice Béjart is at the heart of the company's repertoire, with iconic choreographies such as Boléro-an original reinterpretation of Ravel's opera-and others that Béjart Ballet Lausanne is introducing to today's audiences. Invited choreographers such as Joost Vrouenraets, who here presents his Bye bye baby blackbird, an intimate dialogue of light and shadow, contribute to the Lausanne company's creative development.

PRICE: 50% DISCOUNT

Hominal / Hominal

Marie-Caroline Hominal / David Hominal

Tuesday, March 18, 8:30 PM

French-Swiss choreographer and dancer Marie-Caroline Hominal meets her visual artist brother David Hominal in a four-handed self-portrait-a spark in their fraternal relationship that deliciously escapes any category or expectation.

Hominal / Hominal is the third installment of a triptych in which Marie-Caroline Hominal invites artists to collaborate with her, each in their own discipline. In this case, the co-creation is signed by her brother David Hominal, who, in addition to serial painting, devotes himself to sculpture, drawing, video, collage, printmaking, performance, and installation.

Marie-Caroline Hominal dances as her brother paints, with a fragile power that allows them to confront their models. The narrative is tinged with a familiar closeness: we see cinema, fashion, sensitive gasps, banal boredom; we think we can read adolescence, timeless patterns, exuberant flashes, laughter. The body is deformed by the effects of strobe lights, becoming a silhouette or an insurmountable weight. This imagery is precisely what David Hominal's painting refers to: his work is as radical as it is banal. Onstage he constructs a space of color like a set, spreading colors on the floor as if in a silk-screen printing studio. The gestures are repeated and precise. He imagines immersing us in color; he plays with the fluorescence of colors to distort our perception; he twists our perspectives by exploiting the imposing dimensions allowed by the stage space. The intimate becomes monstrous, affectionate but omnipresent.

PRICE: 10 CHF for maximum 10 participants / from 11th – 50% discount

Beethoven 7

Sasha Waltz & Guests

Sunday, April 13, 6:00 PM

The dance company Sasha Waltz & Guests, founded by Sasha Waltz and Jochen Sandig in 1993 in Berlin, arrives for the first time at LAC presenting *Beethoven 7*, a work with a strong visual impact, great scenographic power and emotional intensity,

built on the notes of the celebrated Seventh Symphony of the great German composer.

Considered the heir par excellence of Pina Bausch, German choreographer Sasha Waltz stands out for her ability to investigate the most hidden folds of the human soul, its marvelous vulnerability and fragile beauty, and for her ability to translate this existential inquiry into dance-theater, confronting us with universal questions and themes.

With *Beethoven 7*, Waltz continues his exploration of the relationship between dance and music: fourteen dancers from his company confront the Symphony no. 7 in A major Op. 92 by Ludwig van Beethoven and with the electronic sounds of *Freiheit/Extasis*, a new work specially commissioned from Chilean composer Diego Noguera as a response to the themes and questions posed by this monument of world musical culture. In 1812 Beethoven noted in his diary, "Are real people slaves to the environment in which they live, or can they call themselves free?" Sasha Waltz tries to give a contemporary answer to this question through a precise idea of body and sound movement, aesthetics and creative freedom.

PRICE: 10 CHF for maximum 10 participants / from 11th – 50% discount

Sol Invictus

Compagnie Hervé Koubi

Sunday, May 11, 6:00 PM

French-Algerian choreographer Hervé Koubi returns to the LAC with his eponymous company that, over the years, has earned an international reputation by combining urban and contemporary dance with powerful imagery in the name of experimentation.

Sol Invictus or how to make fun of death by dancing: the show celebrates, through dance, the vital energy we must find within ourselves to face our fears and ourselves. While the exploration of personal memory and his Algerian roots had served as the basis of the "Mediterranean Trilogy," in this his latest work Koubi addresses more universal themes. *Sol Invictus* represents a fervent hymn to the unifying power of dance, against the backdrop of and in contrast to the irrelevance of our human existence in the universe. Koubi says the inspiration for this choreography is rooted in his fascination with the cosmos and all life forms: "Our insignificance and loneliness in the immensity of the cosmos can be daunting. Only accepting the challenge to live fully, bringing light into our own darkness, can make our existence meaningful and give fulfillment." And dance for Koubi is not only essential but indispensable, as it offers life energy and helps in facing fear. Once again, Koubi demonstrates his ability to bring together an exceptionally talented group of dancers from all backgrounds and corners of the earth, creating an ensemble heterogeneous in style and ability, but with the ability to find unity in diversity. This eclectic mix includes hip hoppers, street dancers, but also dancers who

have developed their training and practice in extreme places such as the Amazon and Siberia.

PRICE: 10 CHF for maximum 10 participants / from 11th – 50% discount

Danza Cieca

Virgilio Sieni

Saturday, May 24, 4 PM and 7:30 PM

Presented as part of the eighth edition of ORME - International Festival of Inclusive Arts of the Italian Swiss, curated by Teatro Danzabile and Inclusione Andicap Ticino, Danza Cieca is a duet performed by Virgilio Sieni, an artist active internationally for leading theatrical institutions, and Giuseppe Comuniello, a blind dancer with whom the Italian choreographer has shared years of research and movement initiation.

The performance explores the nature of play as a poetic and creative device that opens and closes each stretch of movement.

The dance is born from the encounter of the two bodies, where the dilation of time, the gaze turned to tactile space and being adjacent to each other give rise to a continuum of postures and approaches that transform the body into an inexhaustible atlas of democratic places.

“I dance with a blind man to listen each time to the new air around us, to train myself in the presence of the aura that forges and dilutes us,” declares Virgilio Sieni. The mind articulates in gestures and dissolves by remaining attentive to the dynamics of approach and adjacency. In proximity to the other, there are no territories to conquer or cultivate, but wild prairies that move to the wind and to a necessarily democratic space that mediates our impulses, makes them converge. How to listen to the light and copy it. Or rather, how to be the dictation of the light.”

PRICE: 10 CHF for maximum 10 participants / from 11th – 50% discount

THEATRE

Titizé – A Venetian Dream

Compagnia Finzi Pasca

Oct. 22-27, various times

True to the language of dreams that returns evanescent images, allusions and mirages, Compagnia Finzi Pasca's new production is a show that leads the spectator into a rarefied and surreal universe. Its narrative, apparently fragmented but deeply allusive, develops in a kaleidoscopic game that interweaves different planes of meaning, evoking a hyperbolic "grammelot."

"Titizé," or 'you are': an emblematic word full of rhythm, which with its evocative sonority draws attention to the power of the verb 'to be' while emphasizing the universality of an experience imagined to intimately engage a diverse audience of all ages.

The show blends tradition and innovation in a fascinating marriage of clowning, body language and acrobatics-which allows for allusion, metaphor-making, and the amplification of emotions-and the use of innovative stage machinery, resulting in a theater of wonder and lightness, without having to resort to words.

With a cast of ten talented performers, including acrobats, actors and musicians, Titizé - A Venetian Dream invites you to immerse yourself in the essence of Venice, where the past and the present mingle into one fascinating tale and the stories, scattered like shells on the beach, each with its own beauty and mystery, are recomposed into a precious mosaic.

PRICE: 10 CHF for maximum 20 participants

MUSIC

Giovanni Allevi

Piano Solo Tour 2024

Wednesday, November 27, 8:30 PM

Internationally renowned composer and pianist Giovanni Allevi, who has been battling illness for some time, is ready to return to the stage with an exciting new solo piano concert.

After the success of *Ecstasy - Live Piano Solo 2022*, the “philosopher of the piano” returns to LAC with his new tour, ready to engage the audience with his romantic notes and unmistakable touch.

Responsible for a profound renewal of cultured music, capable of bringing the art of composition back to the attention of new generations, Allevi has been fighting his greatest battle for two years: the fight against multiple myeloma. Through official social channels, he has constantly given updates with respect to his health status, expressing deep gratitude to the hundreds of thousands of followers who are waiting to relive the overwhelming atmosphere of his piano concerts.

The Ascolan musician has graced the stages of the world's most important concert halls, from New York's Carnegie Hall to Milan's La Scala Theater to the Forbidden City Auditorium in Beijing. Through his intellectual engagement, he is a philosophical reference point on the concepts of innovation and analysis of change.

PRICE: 50% DISCOUNT

Vincent Bohanan & The Sound of Victory

Christmas Gospel

Monday, Dec. 23, 6 PM and 8:30 PM

Talented New York-based artist Vincent Bohanan and his magnificent Sound of Victory choir, among the most active and renowned in the U.S. gospel scene, return to LAC to star in the usual Christmas concert event.

Founded by Bohanan in 2014, the choir consists of thirteen versatile and talented performers - ten vocalists accompanied by a rhythm section complete with piano, bass and drums - from the New York boroughs of Brooklyn and Bronx.

Over the years, Sound of Victory has shared the stage with such high-caliber artists as Mariah Carey, Cece Winans, Rev. Hezekiah Walker. Their repertoire offers a gospel strongly influenced by African-American sounds, rhythm & blues and soul that will be able to evoke a unique atmosphere capable of combining spirituality and rhythm, religious sentiment and joie de vivre; the result is a musical journey full of unprecedented twists and turns.

PRICE: 50% DISCOUNT

CLASSICAL MUSIC

Beatrice Rana

Friday, October 18, 8:30 PM

Beatrice Rana, piano

Felix Mendelssohn

Romanze senza parole (selection from op. 62, op. 67 and op. 85)

Johannes Brahms

Piano Sonata No. 2 in F-sharp minor, op. 2

Maurice Ravel

Gaspard de la nuit. Three piano poems from Aloysius Bertrand, M 55

La valse. Choreographic poem for piano, M 72

A top star on the international piano scene for more than a decade, musical and style icon Beatrice Rana, hailed by critics as the “new Martha Argerich,” returns to the LAC. Growing up in Puglia in the warmth of a family of musicians, she conquered ever-higher heights after winning, in her early twenties, the Van Cliburn Competition (2013). Since 2017, between concerts around the world, she has been organizing the Classiche Forme chamber music festival in her beautiful Lecce, which since its first edition has become one of Italy's most anticipated and prestigious summer events. Often called a compelling “storyteller on the piano,” in her program for the LAC Beatrice Rana proceeds on the fascinating narrative paths of Felix Mendelssohn (*Romanze senza parole*), Maurice Ravel (*Gaspard de la nuit* and *La valse*) and Johannes Brahms (*Sonata No. 2*).

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

LuganoMusica Ensemble

Tuesday, Oct. 29 and Thursday, Oct. 31, 8:30 PM

Complicity, technique and great harmony distinguish the LuganoMusica Ensemble, which each year accompanies LAC audiences in the discovery of more and less well-known sound worlds, creating refined listening paths.

The brainchild of Etienne Reymond, the group - composed of first parts from the OSI and professors from the Conservatorio della Svizzera italiana - brings together the best musicians present in Lugano in a versatile ensemble. With the two concerts scheduled for this season, it once again guides us to discover fascinating rarities in the chamber music repertoire, such as Francis Poulenc's sextet written in 1938. A quarter century earlier, Maurice Ravel composed his famous Introduction and Allegro for harp, flute, clarinet and string quartet. Ravel felt very close to Robert Schumann, whose Piano Quintet will conclude the first evening. In the second, however, we will

hear Igor' Stravinsky's Octet and Wolfgang Amadeus Mozart's String Quintet, among the greatest masterpieces of the Salzburg master.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Janine Jansen / Sunwook Kim

Friday, November 8, 8:30 PM

Janine	Jansen,	violin
Sunwook Kim, piano		
Johannes Brahms		
Violin Sonata No. 1 in G major, Op. 78		
Violin Sonata No. 2 in A major, Op. 100		
Clara		Schumann
Three Romances for violin and piano, Op. 22		
Johannes		Brahms
Violin Sonata No. 3 in D minor, Op. 108		

A journey to the Schumann household to follow the thread that connects Clara Wieck and Johannes Brahms, performed by the incredible talent of Dutch violinist Janine Jansen and the award-winning Korean pianist Sunwook Kim. "My heart beats fast," wrote Clara Wieck in 1879 after finishing reading the score of the Violin Sonata No. 1 by her beloved Johannes (also known as the "Rain Sonata," named after the Lied that surfaces in the opening and closing movements). This was followed by the *Thun Sonata* (1886) and the final sonata, dedicated to his friend and collaborator Hans von Bülow (1888), so different from the previous ones with its four-movement structure. These three masterpieces are suspended between dreamy melancholy and transparent grace, with hints of song-like textures and exuberant virtuosity. And who better than Janine Jansen—an artist of extreme sensitivity and refinement—can give voice and vivid expression to the enchantments of these Brahmsian works? Three sonatas that remain "a wonderful gift" to this day, interspersed with Clara's *Three Romances for Violin and Piano*, creating an ideal dialogue between the two musicians.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Budapest Festival Orchestra

Iván Fischer / Kirill Gerstein

Tuesday, November 19, 8:30 PM

Budapest	Festival	Orchestra
Iván	Fischer,	conductor
Kirill Gerstein, piano		

Johannes Brahms
 Hungarian Dance No. 1 in G minor for piano four hands, WoO 1 (orchestration by Johannes Brahms)
 Piano Concerto No. 1 in D minor, Op. 15
 Hungarian Dance No. 11 in D minor for piano four hands, WoO 1 (orchestration by Albert Parlow)
 Symphony No. 1 in C minor, Op. 68

Recognized as one of the world's finest orchestras and a two-time Gramophone Award winner, the Budapest Festival Orchestra and its conductor Iván Fischer return to Lugano following their March 2023 performance. This time, the program is entirely dedicated to Brahms.

Two *Hungarian Dances* serve as an amuse-bouche of gymnastic dexterity, a playful prelude to the heart of the program: the Piano Concerto No. 1 and Symphony No. 1, two highly challenging works, marked by self-criticism and rewrites. Initially, the concerto was intended to become Brahms' first symphony, had he only lowered "his magic wand" (as Robert Schumann noted). "I can no longer form an objective opinion on this concerto," Brahms would later confess before its public performance in 1859 in Leipzig, where it was met with hisses. Even more striking is the twenty-one-year period Symphony No. 1 spent in Brahms' creative workshop before finally premiering in 1876.

At the piano is Kirill Gerstein (born in 1979), a Soviet-born, American citizen now living in Berlin. Awarded the Gilmore Artist Award, winner of the 10th Arthur Rubinstein Competition, and recipient of an Avery Fisher Career Grant, Gerstein has explored a vast range of repertoire over the years, from Bach to Thomas Adès, showcasing an unshakable technique and insatiable curiosity.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

I Barocchisti

Diego Fasolis / Klaus Mertens

Saturday, November 30, 8:30 PM

I				Barocchisti
Diego		Fasolis,		conductor
Klaus		Mertens,		bass
Fiorenza	De		Donatis,	violin
Emiliano Rodolfi,	oboe			

Johann Sebastian Bach (1685-1750)

Overture from *Orchestral Suite No. 1* in C major, BWV 1066

Cantata *Ich will den Kreuzstab gerne tragen*, BWV 56

Cantata *Ich habe genug*, BWV 82

Cantata *Der Friede sei mit dir*, BWV 158

Concerto for oboe, violin, strings, and basso continuo in C minor, BWV 1060R

The Barocchisti, led by Diego Fasolis—the renowned Lugano-born maestro and a leading figure in historically informed performance—return to the LAC stage with a program entirely dedicated to Bach. Joining them is bass Klaus Mertens, one of the foremost interpreters of the Kantor's works.

Internationally acclaimed as a benchmark ensemble for the performance of early music on period instruments, the Barocchisti, under Fasolis' direction, have taken up the legacy of the Lugano Chamber Society, founded by Edwin Loehrer. Together with the RSI Choir, over the past twenty years they have produced numerous concert and recording projects, including their celebrated Bach recordings for the Arts label, regarded as definitive interpretations. The evening's program is dedicated to Bach and features the Overture from *Orchestral Suite No. 1* in C major and the *Concerto for oboe, violin, strings, and basso continuo* in C minor, framing three cantatas—BWV 56, 82, and 158—as part of the ongoing journey by the Barocchisti and the RSI Choir to perform Bach's complete cantatas in Italian Switzerland.

On stage as the soloist is Klaus Mertens, a reference artist for major Baroque oratorios and the first and only singer to have performed all of Bach's vocal works, both in recordings and in concert.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Die 12 Cellisten der Berliner Philharmoniker

Sunday 01 December, 5 PM

Julius Klengel

Hymnus for 12 cellos, op. 57

Jean Françaix

Noël nouvelet

Aubade, for 12 cellos (excerpts)

Dmitri Shostakovich

Waltz from Suite for jazz orchestra no. 1, op. 38b

Vincent Scotto

Sous les ponts de Paris

Edith Piaf and Louis Guglielmi

La vie en rose

Henri Bourtayre

Fleur de Paris

Stephan Koncz

Swing on Dvořák

John Williams

Catch me if you can (from the soundtrack of the film *Catch Me If You Can*)

George Shearing

Lullaby of Birdland

Jule Styne

Let it snow! Let it snow! Let it snow!

John Williams

Home alone (from the soundtrack of the film Home Alone)

Leroy Anderson

Sleigh laughs

Glenn Miller

Moonlight serenade

Juan Tizol Martínez and Duke Ellington

Caravan

An explosive mixture of seriousness and humour, of composure and lightness: the 12 cellists of the Berlin Philharmonic invite you to set sail with them on an overwhelming musical journey.

They have already celebrated 50 years of activity, their records have repeatedly received the Echo Klassik award and they continue to be one of the leading institutions in international musical life. Whether they play classical, jazz, songwriting, film music or avant-garde repertoire, the audience is always equally fascinated by the wide range of timbres and nuances that these twelve virtuosos manage to shape. It was a 1972 radio production that offered the idea of founding this ensemble: it was necessary to perform Julius Klengel's Hymnus, composed expressly for twelve cellos and which, not surprisingly, is presented at the opening of the program. From Klengel, the 12 Cellisten der Berliner Philharmoniker will set off on an exploration of very different horizons: from Edith Piaf to John Williams, from Jean Françaix to Glenn Miller.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Festival Strings Lucerne

Daniel Dodds / Maria João Pires

Friday 06 December, 8.30 PM

Festival		Strings		Lucerne
Daniel Dodds,	conductor	and	concert	master
Maria João Pires, piano				
Florence				Price
Andante cantabile for string orchestra (from String Quartet No. 2 in A minor)				
Ludwig van				Beethoven
Piano Concerto No. 4 in G major, op. 58				
Wolfgang Amadeus				Mozart
Symphony no. 41 in C major, K 551 <i>Jupiter</i>				

One of the most brilliant chamber groups in the world returns to Lugano, with almost seventy years of history behind it. Founded in 1956, directed by Daniel Dodds since

2012 and winner of a Gramophone Award in 2015, the Festival Strings Lucerne arrives together with an icon of international pianism, Maria João Pires, who this year celebrates 80 years (and 76 since her debut on stage).

The concert opens with a great female author who courageously inhabited the twentieth century, a creative voice that has been too long and unjustly forgotten: the African-American composer Florence Price (1887-1953), whose music for fifteen years has been gradually obtaining the recognition that it deserves. Poignant, sensual, sharp, the Andante cantabile from his String Quartet no. 2 (1935) offers an emblematic example of Price's creative brilliance, in an original mix of suggestions and styles - from the European romantic repertoire to jazz. Following is a stylistic oasis of equally unprecedented originality, suffusedly suspended in a poetic atmosphere of noble sweetness: with resolute modernity, the Concerto n. 4 for piano by Beethoven (1806) entertains experimental correspondences between musical images and instrumental gestures, hooking up to the tradition of the improvisational style, right from the iconic entrance of the soloist. In closing, then, the luminous Symphony n. 41 Jupiter, Mozart's last symphonic masterpiece, final chapter of a legendary "trilogy" composed in the summer of 1788: apotheosis of orchestral wisdom and hotbed of revitalization of the use of counterpoint.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Israel Philharmonic Orchestra

Lahav

Shani

Thursday 23 January, 8.30 PM

Israel

Philharmonic

Orchestra

Lahav Shani, piano and direction

Modest

Musorgskij

Prelude to the opera *Chovanščina*

Dmitrij

Šostakovič

Concerto for piano and orchestra n. 2 in F major, op. 102

Petr

Il'ič

Čajkovskij

Symphony no. 5 E minor, op. 64

After the 2022 concert on the podium of the Rotterdam Philharmonic Orchestra, there is great anticipation for the return to Lugano of the Israeli conductor Lahav Shani, who chooses a fascinating and surprising program, capable of best bringing out all the colors of the Russian soul.

Shani, on this occasion, will conduct the Israel Philharmonic Orchestra, which has wanted him as its new musical director since the 2020-2021 season, after 50 years under the guidance of the great Zubin Mehta. The Tel Aviv-based team – born from a dream of violinist Bronisław Huberman and which will soon celebrate 90 years of activity – has seen Shani's talent grow since he was a boy. Double bass player and pianist, Shani (born in 1989) made the decision to embark on a career as an orchestra

conductor within the ranks of the IPO, which over the years has led him to become one of the most sought-after and acclaimed baton players of the new generation. For Warner Classics he has already recorded some masterpieces from the vast Russian musical catalogue, from Tchaikovsky to Shostakovich. The latter, in the dual role of conductor and pianist, now presents the overwhelming Concerto n. 2, page of gushing freshness dedicated to his son, a piano student. Framing it in the program are the Prelude from Mussorgsky's opera *Chovanščina* and Symphony no. 5 by Tchaikovsky. **PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount**

La Cetra Barockorchester Basel

Andrea Marcon / Julija Ležneva / Valer Sabadus

Tuesday 28 January, 8.30 PM

La Cetra Barockorchester Basel

Andrea Marcon, harpsichord and direction

Julija Ležneva, soprano

Valer Sabadus, countertenor

Georg Friedrich Händel

Overture and aria "Come nimbo che fugge col vento" from the oratorio *The triumph of time and disillusionment*, HWV 46a

Antonio Vivaldi

Aria "Gelido in ogni vena" from the opera *Farnace*, RV 711

Concerto for two cellos, strings and harpsichord in G minor, RV 531

Georg Friedrich Händel

Duet "Il voler nel fior degli anni" from the oratorio *Il trionfo del tempo e del disinganno*, HWV 46a

Antonio Vivaldi

Aria "Zeffiretti, che susurrate" from the opera *La fida ninfa*, RV 714

Aria "Vedrò con mio diletto" from the opera *Giustino*, RV 717

Francesco Geminiani

Concerto grosso in D minor, op. 5 n. 12 *La follia*

Georg Friedrich Händel

Aria "Venti turbini" from the opera *Rinaldo*, HWV 7

Antonio Vivaldi

Aria "Agitata da due venti" from the opera *Griselda*, RV 718

Georg Friedrich Händel

Duetto "Caro! Bella!" from the opera *Giulio Cesare*, HWV 17

Music that knows how to "speak" to today's audience with the same freshness of the past: here is the magic created at every performance by the baroque orchestra La Cetra of Basel, which during this season celebrates 25 years of activity and finally debuts at the LAC. Baroque already in the name (reminiscent of Vivaldi), the team led by the Venetian

director Andrea Marcon has always deftly handled the interpretative tools of a repertoire distilled in wise treatises and centuries of performance practice, focusing on a dynamic, incisive approach of unparalleled effect . The selected program is configured as an eighteenth-century musical journey between Italy and England, in the company of the countertenor of Romanian origin Valer Barna-Sabadus (1986), winner of the Handel Music Prize 2020 in Halle, and the Russian soprano Julija Ležneva (1989), pupil of Kiri Te Kanawa, pupil of Elena Obraztsova in St. Petersburg and Alberto Zedda at the Rossini Academy in Pesaro. Arias and duets taken from famous operas and oratorios, interspersed with sumptuous instrumental pages, following the artistic "destinerancy" of Vivaldi, Händel and Geminiani. Fury and languor crystallized in stereotyped Arcadian poses, between throbbing chirps and stormy worries, woven into a trembling compositional plot, played on the logic of contrast and all aimed at creating wonder in the viewer. This is music of breathtaking beauty which, among captivating chiaroscuro, highlights the expressiveness and dramaturgical potential of the melodic lines.
PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Stefano Bollani
United Soloists Orchestra / Arseniy Shkaptsov
Thursday 6 February, 8.30 PM
Stefano Bollani, piano
United Soloists Orchestra
Arseniy Shkaptsov, director
Carta bianca a Stefano Bollani, piano solo
Leonard Bernstein
Mambo da West Side Story
Arturo Márquez
Danzón N.2 for orchestra
Stefano Bollani
Senza titolo for piano and orchestra
George Gershwin
Rhapsody in Blue for piano and orchestra

Defined by German radio BR-Klassik as a "total artist", pianist-composer Stefano Bollani brings his original interpretative art to Lugano with a program between solo and symphonic which includes the iconic *Rhapsody in Blue* by George Gershwin. "For those who are musicians," declared Bollani, "the most important thing is to try to escape the cataloging that is given to you and which then influences what you do subsequently. Gershwin is an excellent example of extreme freedom in composing." The recording of *Rhapsody in Blue* made by the Italian pianist in Leipzig in 2010 (together with Riccardo Chailly and the Gewandhausorchester) sold more than seventy thousand copies and became platinum. On the stage of the LAC Bollani

returns to perform Gershwin's masterpiece together with the United Soloists Orchestra, a Ticino symphony orchestra founded in 2017 in Sorengo and composed of soloists active all over the world. Under the guidance of its artistic and musical director Arseniy Shkaptsov, the ensemble has in recent years promoted a variety of interesting and valid musical projects ranging from classical symphonies to jazz, from traditional folk to contemporary music. Stefano Bollani embodies the figure of the contemporary musician like few others: alongside his intense concert activity and versatile record production, he has co-created popular radio series, hosted television programs with internationally renowned musicians, written several books and created theatrical shows innovative.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Jack Quartet

Friday 14 February, 8.30 PM

Christopher Otto, violin

Austin Wulliman, violin

John Pickford Richards, viola

Jay Campbell, cello

Eva-Maria Houben

nothing more

Anthony Cheung

Nuovo brano

Elliott Carter

String Quartet n. 5

John Cage

String Quartet in Four Parts

Heinz Holliger

String Quartet n. 2

Stainless technical precision and magnetic passion, nominated for a Grammy three times and with a Michael Jaffee Visionary Award from Chamber Music America as a recent recognition, the New York Jack Quartet is one of the leading ensembles of contemporary music on the international scene, and this year celebrates 20 years of activity. For his return to Lugano after the concert in January 2022, he presents a program in which songs by Eva-Maria Houben, Elliott Carter, John Cage and Heinz Holliger frame a new composition by the Californian Anthony Cheung, author of "feisty" music, inventive and wonderfully safe."

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Quatuor Modigliani

Saturday 15 February, 8.30 PM

Amaury Coeytaux, violin

Loïc Rio, violin

Laurent Marfaing, viola

François Kieffer, cello

Élise Bertrand

Lui e loro for String Quartet, op. 22

Maurice Ravel

String Quartet in F major

Ludwig van Beethoven

String Quartet n. 7 in F major, op. 59 n. 1 *Razumovsky*

Founded in 2003 and based in Paris, Modigliani is undoubtedly one of the best quartets in the world. Equipped with "balance, transparency, symphonic acumen, stylistic security" (Suddeutsche Zeitung), it is made up of Amaury Coeytaux, Loïc Rio, Laurent Marfaing and François Kieffer, who play precious instruments from the seventeenth and eighteenth centuries. At the center of the program is Maurice Ravel's String Quartet in F major, the only work for this ensemble that the twenty-eight-year-old composer dedicated in 1903 to his "cher Maître" Gabriel Fauré. Pages, those of Ravel, permeated by the sweetness of the melodic ideas, set between Him and them of the very young violinist and composer Elise Bertrand and Beethoven's first famous Razumovsky Quartet.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Carmina Quartett

Sunday 16 February, 5 PM

Matthias Enderle, violin

Agata Lazarczyk, violin

Wendy Champney, viola

Chiara Enderle Samatanga, cello

Joseph Haydn

String Quartet in C major, op. 33 n. 3, Hob:III:39 *Vogelquartett*

Claude Debussy

String Quartet in G minor, op. 10

Antonín Dvořák

String Quartet no. 12 in F major, op. 96, B. 179 *Americano*

Founded in 1984 and immediately gaining international attention, the Carmina Quartet is a Swiss excellence and boasts legends of the caliber of Sandor Végh and Nikolaus Harnoncourt among its musical mentors. His over 30 recordings have collected awards such as the Gramophone Award, Diapason d'Or, Choc du Monde

de la Musique, Preis der deutschen Schallplattenkritik, a Grammy nomination and the Record Academy Award of Japan 2008. To the mastery and experience of its two founding members, first violin Matthias Enderle and viola Wendy Champney, are joined today by the enthusiasm of Agata Lazarczyk (second violin) and Chiara Enderle Samatanga (cello), both born in 1992.
PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Ensemble Claudiana

Luca Pianca / Wiener Sängerknaben

Sunday 23 February, 5 PM

Ensemble Claudiana

Luca Pianca, director

Wiener Sängerknaben

Joanne Lunn, soprano

Terry Wey, contralto

Daniel Johannsen, tenor

Florian Boesch, bass

Chorus Viennensis

Johann Sebastian Bach

Cantata "Himmelskönig, sei willkommen", BWV 182

Cantata "Wir müssen durch viel Trübsal", BWV 146

Concerto for two violins, strings and continuo in D minor, BWV 1043

Cantata "Herz und Mund und Tat und Leben", BWV 147

To celebrate the 340th anniversary of Bach's birth, the Claudiana Ensemble directed by Luca Pianca returns to the LAC stage together with the Wiener Sängerknaben, with a program entirely dedicated to the venerated Kantor. A flexible vocal and instrumental group with over fifteen years of activity, the Ensemble Claudiana avails itself of the collaboration of some of the best European specialists in the ancient repertoire. In the solar system of interests of its leader - the formidable Lugano lutenist Luca Pianca, trained under the golden teaching of Nikolaus Harnoncourt - the repertoire of Johann Sebastian Bach and Claudio Monteverdi has always orbited (2021 also includes the beautiful recording project *Il delirio of passion*, published by the Pentatone label, with mezzo-soprano Anna Lucia Richter), but not infrequently also attracts the "satellite" of the seventeenth century instrumental, rich in musical gems even little known to the general public. In February 2023 the ensemble presented a tasty program at the LAC that intertwined pieces by the "divine" Claudio, Marco Uccellini and Biagio Marini. Now it's Bach's turn: on the lecterns a selection of iconic sacred cantatas - for the occasion performed together with the Wiener Sängerknaben, the soprano Joanne Lunn, the contralto Terry Wey, the tenor Daniel Johansen, the bass Florian Boesch - interspersed with the Concerto

for two violins, strings and continuo BWV 1043, which will feature Dmitry Smirnov and Flavio Losco as soloists.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Serata dei giovani talenti della Fondazione Gautier Capuçon

Friday 14 March, 8.30 PM

Martina Consonni, piano

Sarah Jégou-Sageman, violin

Anna Sypniewski, viola

Gautier Capuçon, cello

Robert Schumann

Fantasiestücke for clarinet and piano, op. 73

Quartet for piano and strings in E flat major, op. 47

Johannes Brahms Quartet for piano and strings no. 1 in G minor, op. 25

Gautier Capuçon takes the stage together with three young artists from his foundation: the Italian Martina Consonni and the French Sarah Jégou-Sageman and Anna Sypniewski.

Three years ago, the internationally renowned cellist Gautier Capuçon launched an ambitious philanthropic project. This is the establishment of a foundation which aims to support the most talented musicians - aged between 18 and 25 - at the beginning of their career, through a specific training course - also curated by pianist Frank Braley and by the conductor Alain Altinoglu – and of artistic promotion through a series of concerts and recordings. Young people thus have the opportunity to truly be the protagonists of the scene. And there are already numerous alumni on the register of the Capuçon Foundation from all over the world. For the occasion, three artists from the class of 2022 will perform on stage in Lugano, together with Capuçon himself: the pianist Martina Consonni, the violinist Sarah Jégou-Sageman and the violist Anna Sypniewski. On their music stands, the *Fantasiestücke* and the Quartet op. 47 by Schumann, compared to the Quartet n. 1 op. 25 by Brahms.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Superar Suisse

Carlo Taffuri / Pino Raduazzo

Sunday 16 March, 5 PM

Superar Suisse

Orchestre di Lugano, Zurigo e Basilea

Carlo Taffuri e Pino Raduazzo, directors

Superar Suisse celebrates ten years of activity in Lugano with the entire European network, amid hopes and difficulties, but with one great certainty: the musical

education of young people, if approached with professionalism and energy, can only lead to great results. 2025 marks the tenth anniversary of Superar Suisse's splendid adventure in Lugano, which brought hundreds and hundreds of young people in Ticino closer to music for free. The tenth Superar Suisse concert at the LAC will be a confirmation of the work done so far. In the framework of the educational projects that are being carried out in educational institutions, the concert of the 2024–25 season will be a great opportunity to celebrate with the City of Lugano and the entire European network of Overcoming this musical journey, thus consolidating the prospects for the years to come. In fact, more than 200 young people will be present, coming not only from the historic Superar Suisse offices (Lugano, Basel and Zurich), but also from other European offices such as Austria, Croatia, Bosnia, Hungary, Slovakia and Liechtenstein. The program will include a first part with unpublished repertoire and a second part which will instead retrace the great musical moments of these years. **PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount**

Alexandre Tharaud

Wednesday 02 April, 8.30 PM

Alexandre Tharaud, piano

Johann Sebastian Bach	
Corale <i>Herr, unser Herrscher</i> from the Passion According to John, BWV 245	
<i>Siciliana</i> from the Flute Sonata in E flat major, BWV 1031	
Keyboard suite in A minor, BWV 818a	
Aria <i>Aus Liebe will mein Heiland sterben</i> dalla Passione Secondo Matteo, BWV 244	
Suite for lute in E minor, BWV 996	
Jean-Philippe Rameau	
Excerpts from the Keyboard Suite in A minor, RCT 5	
Maurice Ravel	
Excerpts da <i>Miroirs</i> , op. 43	
Paul Dukas	
<i>L'Apprendista stregone</i>	

An authentic poet of the piano: in over 25 years of career, Alexandre Tharaud has become an emblem of refined and recognizable keyboard art. For his recital in Lugano he chooses a seductive program, from Bach to Ravel.

A tireless experimenter, Tharaud ranges with ease from harpsichordists to the lyricism of Rachmaninov, up to film music, and loves to intertwine artistic languages, often collaborating with dancers, writers, directors and songwriters. For his recital in Lugano he chooses a seductive program, which illuminates eighteenth-century pages by Bach and Rameau and then veers towards the Belle époque of Dukas and Ravel. Of the latter, whose 150th anniversary of birth is being celebrated, Tharaud is undoubtedly one of the reference interpreters. Furthermore, in March 2024 a biopic

on the composer Ciboure was released (directed by Anne Fontaine and starring Raphaël Personnaz) with Tharaud involved in the soundtrack in the performance of some iconic pieces, including the famous Alborada del gracioso taken from the Miroirs.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Leonidas Kavakos / Enrico Pace

Musica classica Récital

Wednesday 30 April, 8.30 PM

Leonidas	Kavakos,	violin
Enrico Pace, piano		
Ludwig	Van	Beethoven
Sonata for piano and violin in A major, op. 47 n. 9		
Richard		Dubugnon
<i>La Minute Exquise, Hypnos, Retour à Montfort-Lamaury</i>		
Franz		Schubert
Fantasy for violin and piano in C major, D 934		

The excellent chamber duo formed by violinist Leonidas Kavakos and pianist Enrico Pace presents a program that ranges from Schubert's Romanticism to Shostakovich's twentieth century, passing through the beloved Beethoven.

The Kavakos-Pace duo offers a highly fascinating musical excursus centered on the sonata, a genre that has allowed different composers over the centuries to highlight, each in their own way and in a portentous manner, all the possible expressive and dramaturgical qualities of the solo instrument. The program is completed by the Three Pieces for violin and piano by the contemporary Swiss composer Richard Dubugnon. A new test of dexterity and lyricism for the Greek violinist - winner of the Sibelius Competition in 1985 and the Paganini Prize in 1988 - who takes up the 1734 "Willemotte" Stradivarius. Again together with Enrico Pace, Kavakos made the complete recording for Decca of the Beethoven Sonatas for violin and piano, rewarded by an ECHO Klassik instrumentalist of the year award and the awarding of the Abbiati Award from Italian critics.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Sean Shibe

Wednesday 7 May, 8.30 PM

Sean Shibe, guitar

anonymous

Manuscripts (collected by Lady Margaret Wemyss)

Thomas

Adès

Forgotten dances for guitar

Frank	Martin
Four short pieces for guitar	
Heitor	Villa-Lobos
dai 12 studi for solo guitar, W235	
Alberto	Ginastera
Guitar Sonata, op. 47	

Scottish guitarist Sean Shibe (1992), former BBC New Generation Artist, winner of the Borletti-Buitoni Trust Fellowship 2012, the Royal Philharmonic Society 2018 Young Artist Award and the Leonard Bernstein Award 2022, makes his debut at the LAC. His performances open up a world of intensity and introspection, offering an unprecedented light to the different repertoires addressed, in their variety. Highly regarded for the originality of his programs, his discography continues to expand in ever new directions.

Giuseppe Gibboni / Ingmar Lazar

Wednesday 14 May, 8.30 PM

Giuseppe	Gibboni,	violin
Ingmar Lazar, piano		
Johannes		Brahms
Sonata for violin and piano n. 3 in D minor, op. 108		
Albert Dietrich, Robert Schumann e Johannes		Brahms
Sonata F.A.E. for violin and piano		
Franz		Schubert
Rondo for violin and piano in B minor, D 895		

Child prodigy of extraordinary talent and winner of the 56th Paganini Prize in 2021, Giuseppe Gibboni is a violinist of priceless dexterity. One of his teachers, the legendary Salvatore Accardo, recognized in him "a perfect intonation, an astonishing technique in all its aspects, a very fascinating sound and a sincere musicality". For his debut at the LAC, together with the pianist Ingmar Lazar, he chose a program entirely in the name of Romanticism: the Sonata n. 3 by Brahms, the F.A.E. Sonata – composed by Dietrich, Schumann and Brahms for the famous violinist and friend Joseph Joachim – and Schubert's Rondo in B minor.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Dominik Wagner / Lauma Skride

Wednesday 21 May, 8.30 PM

Dominik Wagner,	double	bass
Lauma Skride, piano		
Johann Sebastian		Bach
Sonata for viola da gamba and harpsichord no. 2 in D major, BWV 1028		
Arvo Pärt		Pärt
<i>Spiegel im Spiegel</i>		
Frank Proto		Proto
<i>A Carmen fantasy</i> for double bass and piano		
Astor Piazzolla		Piazzolla
<i>Ave Maria</i>		<i>Maria</i>
<i>Le Grand Tango</i>		
Henry Mancini		Mancini
<i>Moon River</i>		
Charlie Chaplin		Chaplin
<i>Smile</i>		
George Gershwin		Gershwin
<i>Rhapsody in Blue</i>		

New star in the world of double bass, Dominik Wagner (Vienna, 1997), son of the composer Wolfram, won an ECHO Klassik and today has a substantial discography to his credit. His artistic research broadens the horizons of the instrument, imagining new repertoires, with suggestive arrangements and concepts. Like the one he proposes for his debut at LAC, partly derived from his most recent album, Chapters. A Double Bass Story. An unusual and transversal musical journey, from Bach to Gershwin, jumping between different styles and forms, to enhance the timbral and virtuosic possibilities of the double bass.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Orchestre de la Suisse Romande

Daniele Gatti / Christian Tetzlaff

Sunday 25 May, 7 PM

Orchestre de la Suisse Romande	director
Daniele Gatti,	
Christian Tetzlaff, violin	
Ludwig van Beethoven	
Concerto for violin and orchestra in D major, op. 61	
Symphony no. 3 in E flat major, op. 55 <i>Eroica</i>	

In the concert that sees him return to the LAC at the head of the Orchestre de la Suisse Romande, Daniele Gatti decides to pay homage to Beethoven: more than two centuries later, his music can still teach us a lot about the meaning of carrying out a convinced act of artistic resistance in the face of difficulties and atrocities.

Exactly 220 years have passed since the first Viennese performance of Symphony No. 3, yet we continue with unchanged enthusiasm to feed on its vitalistic explosion, each time remaining fascinated and overwhelmed by it. Born as a cult of revolutionary heroism - which many associated with Napoleon, only to then have to deal with the most bitter disenchantments - this score represents a symbol of modern ideals, a fiery premise for setting out with confidence along a new path of regeneration of classical forms . A year later - in that 1806 bearer of serene productivity and temporary happiness in private life - the composer from Bonn also perfected the Violin Concerto, one of the pieces most loved by audiences all over the world. Unlike the Symphony no. 3 here there is no bombastic titanism, but rather a passionate lyricism and a cantabile effusiveness, together with a darting virtuosity at the tip of the bow. It will be up to Christian Tetzlaff to enhance the different aspects. His performances, which reach the listener like an enchantment of crystalline beauty, have earned him - among numerous awards - a Gramophone Award.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Le	Llibre	Vermell	de	Montserrat
Semi-scenic				concert
Thursday 5 June, 8.30 PM				
Coro				Clairière
Brunella		Clerici,		director
Niton				
Zeno	Gabaglio,		electric	cello
Luca	Xelius	Martegani,	analog	synthesizers
Enrico	Mangione,		amplified	objects
Andrea Chiodi, mise en espace				
Le Llibre Vermell de Montserrat				

One of the most important legacies of medieval musical art – the Llibre Vermell de Montserrat, a manuscript preserved since the 14th century at the monastery of Montserrat, near Barcelona – is reinterpreted and updated in a show between antiquity and the present that restores the eternal relevance of spiritual mystery. The Clairière children's choir of the Conservatory of Italian Switzerland, founded and directed by Brunella Clerici, combines constant commitment to young people, continuous exploration of repertoires and an artistic ideal pursued with dedication and rewarded by successes and international recognition. For this new show - a more appropriate term than that of concert, given that Andrea Chiodi's mise en espace will give a fundamental scenic value to this original LAC production - the Choir will be accompanied by the Italian-Swiss trio Niton, who have long distinguished themselves on a international for its characteristic fusion of acoustic and electronic elements. This union of ancient sounds and futuristic sounds is thought of as an affirmation of

the timelessness of certain transcendent musical messages, in which today, yesterday and tomorrow expand into multiple sensorial dimensions.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

Philharmonia Orchestra

Santtu-Matias	Rouvali	/	Nikolai	Lugansky
Monday 16 June, 8.30 PM				
Philharmonia				Orchestra
Santtu-Matias		Rouvali,		director
Nikolai Lugansky, piano				
Maurice				Ravel
<i>Alborada del gracioso da Miroirs</i> , op. 43				
Sergej				Rachmaninov
Concerto for piano and orchestra n. 3 in D minor, op. 30				
Maurice				Ravel
<i>La valse</i> , choreographic poem for orchestra op. 72				
Ottorino				Respighi
<i>Pini di Roma</i> , symphonic poem				

The Philharmonia Orchestra – legendary London team founded 80 years ago by Walter Legge – returns to meet the Lugano audience accompanied by its main conductor Santtu-Matias Rouvali, one of the most interesting and appreciated young musicians on the international scene.

The program - entirely from the early twentieth century and centered on three superb "R"s in the history of music: Ravel, Rachmaninov and Respighi - transports us among exoticisms "behind the door of the house", fragrant suggestions of ancient beauties and dance movements, in declinations and connotations musicals with a magnetic charm. The orchestral version of the fourth of Ravel's piano *Miroirs*, *Alborada del gracioso*, a picturesque piece with a Spanish flavour, is combined with the lucid and sharp colors of that «fantastic and fatal whirlwind» represented by the overwhelming *Valse*. Closing is Respighi's *Pines of Rome*, the second cycle of the famous trilogy of symphonic poems by the Bolognese composer, where "what counts is the pleasure of the musical image for itself" as Fedele d'Amico noted. Among these titles, the Piano Concerto no. 3 by Rachmaninov which will feature Nikolai Lugansky, the extraordinary Russian pianist linked to the composer not only by his country of origin and undisputed performing talent, but also by a declared elective affinity.

PRICE: 10 CHF for maximum 8 participants / from 9th – 50% discount

MUSICAL (in english)

Rocky Horror Show

Richard

O'Brien

December

17-22,

different

times

Fifty years after the release in cinemas of *The Rocky Horror Picture Show*, a cult film directed by Jim Sharman and based on the play *The Rocky Horror Show* by Richard O'Brien, screenwriter and composer of the music, an exciting restaging of the musical by Broadway director Sam Buntrock.

Fishnet stockings and stilettos are ready to return to the scene: more than one million fans have been fascinated by Sam Buntrock's musical show, internationally acclaimed and produced under the supervision of creator Richard O'Brien. For this new version, the English director took inspiration even more consistently from cinematographic means and once again underlined the emotional aspect of the story of the "sweet transvestite" – the bisexual alien scientist Frank-N-Furter – and his beautiful Rocky creature.

No other musical in the history of the theater has been as euphorically celebrated and experienced by its audiences as *Rocky Horror Show*: since its debut in London in 1973, it has become a worldwide phenomenon, exerting a notable influence on drag shows, rock bands, theater and the burlesque scene. Its message of acceptance is still relevant: in a world dominated by intolerance, *Rocky Horror Show* reiterates that it is right to be different. "Don't dream it, Be it!", sings Frank N-Furter, reminding everyone present how important it is to be original, unique, strange and how essential the liberation of oneself is for one's well-being.

The soundtrack is one of the main reasons for the success of this musical: composed by Richard O'Brien, it contains elements of glam-rock and electronic music. Among the unforgettable, irreverent, hilarious and danceable songs, *Sweet Transvestite*, *The Time Warp*, *Dammit Janet*, *Hot Patootie* and *Bless My Soul*.

PRICE: 50% DISCOUNT