

Festival International de Colmar

Alain ALTINOGLU

Direction artistique

5 au 14 juillet 2023



Télérama

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www.festival-colmar.com

Press kit

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Edito

The **Colmar International Festival** is a major event in the cultural life of Alsace, with deep roots, a strong artistic demand and a loyal and knowledgeable audience. These foundations, combined with my perception of music, my desire to transmit it and to open it up to new audiences, will give rise to new dynamics that we hope will appeal to you.

This edition of the Festival is, for me, the opportunity to meet artists who, beyond being colleagues, are for some, even friends, with whom we want to transport the public: to make music a meeting point, a point of communion, of dreams... and above all of pleasure!

The programme of this 2023 edition, built in an extraordinarily short period of time, aims to be eclectic and of high musical quality.

Accessible, classical and popular works rub shoulders with rarer and more complex pieces that I personally like, such as Strauss's oboe concerto or Enoch Arden, which I hope will lead our spectators to reflection and introspection. A programme with a very broad repertoire, therefore, to open up the field of discovery and sharing with the public.

The soloists, orchestras and chamber music ensembles reflect international excellence, because the Festival and myself are committed to respecting this artistic requirement. It also seems to me that, during fine events such as this, it is also important to preserve a space for expression for local talent.



Of course, the very structure of the Festival has been preserved with its three series of concerts. The 12:30 p.m. concerts will be, for this new edition turned towards the future, an opening towards the young talents of the Conservatoire National Supérieur de Musique et de Danse de Paris. So that the public can discover the future great names of tomorrow, whom I am eager to honour. We wanted these concerts to be as accessible as possible, with a single ticket for 15€!

The Festival will also see the return of Masterclasses because the Festival so that young Alsatian talent can benefit from the experience of their peers.

Finally, we wish to invite the public to new artistic experiences, as they open our world to new audiences. For example, this surprising sensory concert, or the Symphonic Mob© as a link between amateur practice, the general public and the orchestra.

Joyful and festive moments that will make the heart of Colmar beat to the rhythm of the music of the Festival.

Follow us in this beautiful adventure!

Alain Attinoglu

From 5 to 14 July 2023

Alain Altinoglu
Art Direction

15 concerts in 3 series and 3 venues

- f 9 Prestige Concerts with international soloists**
20:30 in Saint-Matthieu Church
- f 6 Chamber music concerts by the young generation of excellence**
18:00 at the Théâtre municipal de Colmar
- f 5 concerts by young artists in partnership with the Conservatoire National Supérieur de Musique et de Danse de Paris.** 12.30 pm at the Koïfhus
- f 1 public meeting** with Alain Altinoglu
- f 1 Symphonic Mob(c)** with Alain Altinoglu and the Frankfurt Radio Symphony Orchestra



ORCHESTRAS AND CONDUCTORS

- Frankfurt Radio Symphony
Alain Altinoglu, conductor
- Orchestre national du Capitole de Toulouse
Tarmo Peltokovski, conductor
- Mulhouse Symphony Orchestra
Christoph Koncz, conductor
- Academy of Saint Martin in the Fields

LYRICAL ARTISTS

- Chen Reiss
- Nora Gubisch

RECITER

- Éric Génovèse
Member of the
Comédie Française

VIOLINISTS

- Sergei Khachatryan
- Daniel Lozakovich

CELLISTS

- Edgar Moreau
- Bruno Philippe
- O'Celli (cello octet)

PIANISTS

- Alexandre Kantorow
- Grigori Sokolov
- Cédric Tiberghien

HAUTBOIST

- François Leleu

QUARTET

- Ardeo Quartet

TRIOS

- Trio Karénine
- Trio Moreau



Crédit : Sasha Gusov



Crédit : Paul Marc Mitchell



Crédit : HR Werner Kmetitsch

Saint-Matthieu Church - 20:30

Ludwig van Beethoven

Piano Concerto in G major, Op. 58

Gustav Mahler

Symphony No. 4, in G major

Chen Reiss, soprano
Alexandre Kantorow, piano

Frankfurt Radio Symphony
Alain Altinoglu, conductor

To open the Colmar International Festival in style, **Alain Altinoglu and the Frankfurt Radio Symphony** offer us a striking journey through the 19th century. Inaugurating a new era, Beethoven's miraculous *Piano Concerto No. 4* (1803) is a manifesto in its own right: with its classical formal rigour, it nonetheless vibrates with passions and heartfelt outbursts such as only Romanticism could provide. It also allows us to meet **Alexandre Kantorow**, the only French pianist to have won the First Prize of the Tchaikovsky Competition (2019).

At the other end of the century, Mahler's luminous *Symphony No. 4* (1901), in which the Austrian composer seems to turn his back on the excesses of his previous works for a while, will be an opportunity for us to discover the wonderful soprano **Chen Reiss**.



hr sinfonie
orchester
FRANKFURT RADIO SYMPHONY

Crédit : HR Ben Knabe



Crédit : Frances Marshall



Crédit : Philippe Matsas

Théâtre Municipal de Colmar - 18:00

Frank Bridge

Sonata for Cello and Piano

Claude Debussy

Sonata for cello and piano

Johannes Brahms

Sonata for cello and piano No. 2

Cédric Tiberghien, piano
Bruno Philippe, cello

Despite their very different identities, the piano and the cello can, when played together, create sound worlds of incredible richness. Among the countless sonatas for cello and piano that have left their mark on history, those of **Brahms** - of which **Cédric Tiberghien** and **Bruno Philippe** propose to hear the second from 1886 - are among the most absolute pillars of the repertoire. At the very end of his life, **Debussy** too was seduced by the magical alchemy of this duet and delivers a page where humour and melancholy are happily mixed (1915). Perhaps less well known to the French public, the British composer **Frank Bridge**, who wrote his work at the same time as Debussy (1917, while the First World War was raging), offers us a pure jewel of rare colours and harmonies. An often melancholy work of breathtaking beauty.

CHAMBER MUSIC

Saint-Matthieu Church - 20:30

Modeste Moussorgski

The Khovanchtchina, Overture

Aram Khatchatourian

Violin Concerto in D major

Modeste Moussorgski

Picture at an Exhibition

Sergeï Khachatryan, violon

Frankfurt Radio Symphony

Alain Altinoglu, conductor

Eric Girardin, Michelin-starred chef



Crédit :
A. Kinné - Le Signe



Crédit : Marco Boggreve

PRESTIGE CONCERT

For this second Prestige concert, **Alain Altinoglu** and his **Frankfurt Radio Symphony** offer us the overture to *The Khovanchtchina*, **Mussorgsky's** last lyrical masterpiece - which he left unfinished at his death in 1881. Like the famous *Pictures at an Exhibition* (1874), Mussorgsky's music in these pages expresses the entire Russian soul. **Khatchatourian**, who quickly established himself as one of the best "official" composers of the Soviet Union, also wrote music full of popular colours that testify to his love for his country (he was born in Armenia) and its folklore. His prodigious *Violin Concerto* (1940) is a perfect example. The violin prodigy **Sergei Khachatryan**, himself a native of Yerevan, has long been one of his most fervent advocates.

Awakening the senses

Alain Altinoglu invites
Michelin-starred chef
Eric Girardin
to offer the public his
flavourful
interpretation of the
programme...
In just a few delicate
bites, a musical
universe for your
taste buds!



Crédit : Frances Marshall



Crédit : Marco Borggreve

Théâtre Municipal de Colmar - 18:00

Richard Strauss

Enoch Arden

Cédric Tiberghien, piano

Eric Génovèse, narrator

"Sociétaire de la Comédie Française"

Best known for his operas and symphonic poems, **Richard Strauss** was a tireless thinker of musical form. With *Enoch Arden* (1897), he reinvented melodrama in his own way. Before its decline, this form, in which the song gives way to a spoken text set to eminently descriptive music, had in its time been illustrated by musicians such as Beethoven and Weber! Here, Strauss proposes a **musical journey in which narrator and pianist dialogue to give unprecedented depth to Tennyson's poem** (1864), a sort of modern variation on the theme of Ulysses.

To help us discover this rare work, **the most musical of the "Sociétaires de la Comédie Française", Eric Génovèse**, will join Cédric Tiberghien at the keyboard.

CHAMBER MUSIC

Saint-Matthieu Church - 20:30

Wolfgang Amadeus Mozart

The Marriage of Figaro, Overture

Richard Strauss

Concerto for Oboe

Wolfgang Amadeus Mozart

Symphony No. 40 in G minor, KV 550

François Leleux, oboe

Frankfurt Radio Symphony

Altinoglu, conductor

Third evening with **Alain Altinoglu and the Frankfurt Radio Symphony** for a programme of **Mozart and Strauss**.

Richard Strauss' dream was to be the Mozart of his time - the parallels between their operas are numerous! And the comparison does not stop at operas: in the world of the concerto too, Strauss was inspired by his genius. While the Salzburger's *Oboe Concerto* is a youthful work, Strauss composed his own at the very end of his long life (1945). It is therefore a work in a sense testamentary that Alain Altinoglu and **François Leleux, undoubtedly one of the greatest oboists of our time**, propose to rediscover this evening. As for Mozart's *Marriage of Figaro* (1786) and his famous *Symphony No. 40* (1788), do we need to present them? These pages are now part of the world's musical heritage.



Crédit : Jean-Baptiste Millot

PRESTIGE CONCERT



Crédit : Benjamin Brolet

Théâtre Municipal de Colmar - 18:00

George Gershwin, *Porgy and Bess* - ouverture
Manuel de Falla, *La Vida Breve*
Oriol Cruixent, *FaDo*
Astor Piazzolla, *Fuga y misterio*, *Milonga del Angel*,
La Muerte del Angel
Leonard Bernstein, *West Side Story*
Arturo Marquez, *Danzon n°2*

O'Celli

Sébastien Walnier, Yoori Lee,
 Jean-Pierre Borboux, Corinna Lardin,
 Raphaël Perraud, Shiho Nishimura,
 Alexandre Beauvoir, Stéphanie Huang

Bringing together artists from **the four corners of the world**, the **Ô-Celli cello octet** invites us to the countries of the South in this programme where Spanish (Falla, Cruixent), Mexican (Marquez), Argentinean (Piazzolla), Puerto Rican (Bernstein's *West Side Story*) or South Carolina (*Porgy and Bess*, which recounts the life of Afro-Americans in the South of the United States) pages are greedily mixed. **A sumptuous kaleidoscope of rhythms and colours magnified by this rare musical formation with infinite sonorities.**

CHAMBER MUSIC

Saint-Matthieu Church - 20:30

Anton Bruckner

Symphonie n°4 en mi bémol majeur,
 dite "Romantique"

Orchestre National du Capitole de Toulouse
Tarmo Peltokoski, conductor

For the **return of the Orchestre national du Capitole to the Colmar Festival**, its new musical director **Tarmo Peltokoski** has chosen to perform one of the key works of German romanticism: Bruckner's *Symphony No. 4*.

The Austrian composer, overwhelmed by the discovery of Wagner's music, was inspired by the lyrical work of the great German dramatist to open up completely new horizons for the symphony.

This 'Romantic' Symphony is one of the most telling - and most captivating - examples.

And above all, this is Tarmo Peltokoski's first concert as conductor since his appointment!



Crédit : Peter Rigaud

PRESTIGE CONCERT



Crédit : Johan Sandberg Deutsche Grammophon

Saint-Matthieu Church - 20:30

Piotr Ilitch Tchaïkovski

Concerto pour violon en ré majeur, op.35

Gustav Mahler

Symphonie n°1 en ré majeur, dite "Titan"

Daniel Lozakovich, violin
Orchestre National du Capitole de Toulouse
Tarmo Peltokoski, conductor

Second evening with the **Orchestre national du Capitole conducted by Tarmo Peltokoski**! And the return to the festival of the **young violin prodigy Daniel Lozakovich** with one of the greatest "hits" of the repertoire: Tchaikovsky's *Violin Concerto* (1878). A luminous work of breathtaking virtuosity, nourished by the thousand and one facets of the Slavic soul, it alone sums up the genius of Tchaikovsky.

As for the *"Titan" Symphony* (1888-1903), its nickname says enough about the ambitions Mahler had for it: a worldly work, gigantic in its proportions as well as in its humanistic scope, it established Mahler as the greatest symphonist of his generation.



Crédit : DR

Saint-Matthieu Church - 20:30

Henry Purcell

Ground in Gamut in G major Z. 645
Suite No. 2 in G minor Z. 661 (Prelude, Allemande, Courante, Sarabande)
A New Irish Tune [Lilliburlero] in G major Z. 646
A New Scotch Tune in G major Z. 655
[Trumpet Tune, called the Cibell] in C major Z.T. 678
Suite No. 4 in A minor Z. 663 (Prelude, Allemande, Courante, Sarabande)
Round O in C minor Z.T. 684
Suite No. 7 in D minor Z. 668 (Allemande, Courante, Hornpipe)
Chaconne in G minor Z.T. 680

Grigory Sokolov, piano

Wolfgang Amadeus Mozart

Sonata No. 13 in B flat major Kv 333 (315c) op.7 No.2
Adagio in B minor, Kv 540

It is always an honour as well as a great pleasure to be back with **Grigory Sokolov, who has been faithful for so many years!** The great Russian pianist is one of those rare sacred monsters who sweep their audiences away from the first note and never let go. His recitals are like journeys of initiation, where music becomes a human, existential and vital experience.

This year, he invites us to explore with him the keyboard works of **Henry Purcell**, the greatest genius of **English baroque music**, who finds unprecedented depths on the modern piano, and two very contrasting pages by Mozart: the famous *Sonata No. 13* with its mad lyricism and the *Adagio in B minor*, a mysterious page if there ever was one, full of introspection, questioning and doubts, even if it ends in extremis with a smile that is as unexpected as it is playful.

An evening not to be missed under any circumstances!



Crédit : Anna Flegontova

Théâtre Municipal de Colmar - 18:00

When he composed his three *quartets in Op. 44* (1839), **Mendelssohn** became a dramatist of sound. Here, everything comes alive as if it were a play, with its dazzlingly diverse narrative. As for his *Quartet No. 12*, **Dvořák** wrote it during a summer he spent in the New World (1893), and more precisely in Iowa, hence his nickname "American". The Czech composer combines with a unique mastery reminiscences of central Europe and evocations of the American landscapes he discovered in amazement.

The Ardeo Quartet, made up of four modern and committed musicians, has no equal today in restoring the full flavour of this type of work.

Felix Mendelssohn

Quartet op. 44 no. 1 in D major

Antonín Dvořák

American Quartet

Quatuor Ardeo

Carole Petitdemange, Mi-sa Yang, violins
Yuko Hara, viola
Joëlle Martinez, cello



CHAMBER MUSIC

Saint-Matthieu Church - 20:30

Antonín Dvořák

Carnival, Overture, Op. 92

Bible Songs No. 1 to 5, op.89 B.185

Ludwig van Beethoven

No. 3, known as "Eroica"

Nora Gubisch, mezzo-soprano

Orchestre Symphonique de Mulhouse
Christoph Koncz, conductor

We are very fortunate to welcome the **Mulhouse Symphony Orchestra** with its new musical director **Christoph Koncz** for this Prestige concert in a Dvořák and Beethoven programme.

First of all, **Dvořák's Carnival Concert Overture**, followed by **Nora Gubisch's** prodigious *Biblical Songs*: these are indeed rather confidential and intimate pages by the great Czech composer.

This is in contrast to **Beethoven's Symphony No. 3**, which will be performed in the second half of the evening - a veritable ode to freedom - and certainly one of the most powerful and luminous that the great German composer wrote.



PRESTIGE CONCERT

Théâtre Municipal de Colmar - 18:00

Sergei Rachmaninov

Elegiac Trio No. 1 in G minor

Ludwig van Beethoven

Trio in D major op.70 No.1 "The Spirits"

Robert Schumann

Trio No. 3 in G minor, op.110

Trio Karénine

Mairead Hickey, violin

Louis Rodde, cello

Paloma Kouider, piano



Crédit : Lyodoh Kaneko

The Karénine Trio - whose new CD devoted to Liszt, Schumann and Schönberg will be released at the beginning of February 2023 - gladly accepted the invitation of the Colmar International Festival for a concert around Rachmaninov, Beethoven and Schumann.

Less well known than his immense *Trio No. 2*, composed in memory of Tchaikovsky, the *Trio No. 1* (from 1892) allows us to hear a **youthful Rachmaninov** (he was 19 at the time), but already so brilliantly virtuoso in form and colour. In the same dark key of G minor, **Schumann's** *Trio No. 3* (1852) offered him, if not a model, at least a reference in terms of construction and evocative power. But the pioneer of the genre was of course *Trio No. 3 in G minor, op.110*, whose '*Spirits*' *Trio* (1809) plunged with a bang into the darkest of keys.

CHAMBER MUSIC

Saint-Matthieu Church - 20:30

Michael Tippett/Arcangelo Corelli : *Fantasia Concertante on a Theme by Corelli* (1953)

Benjamin Britten : *Simple Symphony* op. 4

J.S Bach : *Concerto for violin, strings and continuo in A minor No. 1 BWV 1041*

Wolfgang Amadeus Mozart : *Symphony No. 29 in A major KV 201*

Academy of Saint Martin in the Fields

The **Academy of St Martin in the Fields** is **one of the most prestigious chamber orchestras** not only in the United Kingdom but in the world.

Their programme brings together two aesthetic and musical universes that respond to each other some two hundred years apart: on the one hand, **J.S. Bach** (here in the sublime *Violin Concerto in A minor*) and **Mozart** (with his youthful *Symphony No. 29*) are the two historical models against which all musicians lay the foundations of their own language.

On the other hand, **Britten** and **Tippett**, **two of the most brilliant representatives of twentieth-century British music**, in works that are typically 'neo-classical': in his famous *Simple Symphony* (1934), Britten seems to be having fun imitating classical Viennese models; as for Tippett's *Fantasia Concertante*, it is a marvellous homage to Corelli for the 300th anniversary of his birth (1953).



Crédit : Benjamin Bolovega

PRESTIGE CONCERT

Théâtre Municipal de Colmar - 18:00

Felix Mendelssohn

Piano Trio No.1 op.49

Piotr Ilitch Tchaïkovsky

Piano Trio op.50

Trio Moreau

Edgar Moreau, cello
David Moreau, violin
Jérémy Moreau, piano

The Moreau brothers (piano, violin and cello) invite us to share with them two of the most famous pages of piano trio music: **Mendelssohn's** *first Trio*, which Schumann himself acclaimed as worthy of Schubert's and Beethoven's greatest achievements in this musical genre; and, almost half a century later, **Tchaikovsky's** immense Trio, which he dedicated "to the memory of a great artist": the great pianist and composer Nikolai Rubinstein (Tchaikovsky had already dedicated his *Piano Concerto No. 1* to him).

Two key works of the great romantic chamber repertoire by the **young generation of excellence!**



Crédit : Jacques Azoulai

Église Saint-Mathieu - 17h00

Carte Blanche to Alain Altinoglu

Franz Schubert

Quintet in A major known as "The Trout"
Tema e variazioni - Andantino

Robert Schumann

The Prophet Bird, extract from Scenes from the Forest

Franz Schubert

Die Taubenpost (The Passenger Pigeon) D 965a
extract from Swan Song

Johannes Brahms

Lied
Quartet for piano and strings No. 1 in G minor, Op. 25:
Rondo alla zingareze (presto)

Piotr Ilitch Tchaïkovski

Trepak (Russian Dance), from The Nutcracker

Sergueï Rachmaninov

Romance, for piano 6 hands

Nikolaï Rimski-Korsakov

The Flight of the Bumblebee

Ernest Chausson

"Le temps des lilas", extract from Poème de l'amour et de la mer

Francis Poulenc

Sonata for flute and piano

Camille Saint-Saens

Carnival of the Animals

To close this 2023 Festival in style, Alain Altinoglu had the idea of **inviting a few musician friends** to share a **festive moment of music**. A concert in the form of fireworks: **hits and stars!** From **Schubert's** famous *Trout* to **Rimsky-Korsakov's** *Flight of the Bumblebee*, from **Tchaikovsky's** *Nutcracker* to **Saint-Saëns's** *Carnival of the Animals*, we are invited to take a journey through the most beautiful musical landscapes, with such prestigious artists as **Gérard Caussé** on viola, the **Moreau brothers** (cello, violin and piano), **Nora Gubish** (mezzo-soprano), **Paloma Kouider**, **Louis Rodde** and **Mairead Hickey** of the **Trio Karénine**, **Magali Monnier** on flute, **Lorraine Campet** on double bass or **Camille Baslé** (percussion) and **Nicolas Baldeyrou** (clarinet) - with our **artistic director swapping his baton for the piano!**

Alain Altinoglu, piano and direction

Edgar Moreau, cello

Gérard Caussé, alto

Nora Gubish, mezzo-soprano

Nicolas Baldeyrou, clarinet

Camille Baslé, percussion

Lorraine Campet, double bass

Mairead Hickey, violin

Paloma Kouider, piano

David Moreau, violin

Jérémie Moreau, piano

Magali Mosnier, flute

Louis Rodde, cello



Crédit : Marco Borggreve



Crédit : Dirk Leemans



Crédit : Julien Mignot-ERATO



Crédit : D. Arranz

For this 2023 edition, the festival is reviving a tradition that is one of its hallmarks: **inviting and showcasing young talent.**

Alain Altinoglu, a former student at the CNSM in Paris and current professor of conducting, wanted to **give future great names in classical music a high profile** through the Colmar International Festival by initiating a **partnership** between the two structures.

The 12:30 p.m. concert series will therefore present **young talents chosen by Alain Altinoglu**, all graduates of the CNSMDP - young artists who will present the results of their thesis work, each in their own speciality and repertoire.

THURSDAY 06 JULY

Diana Cooper, piano

Frédéric Chopin

Piano Sonata No. 3 in B minor, Op. 58

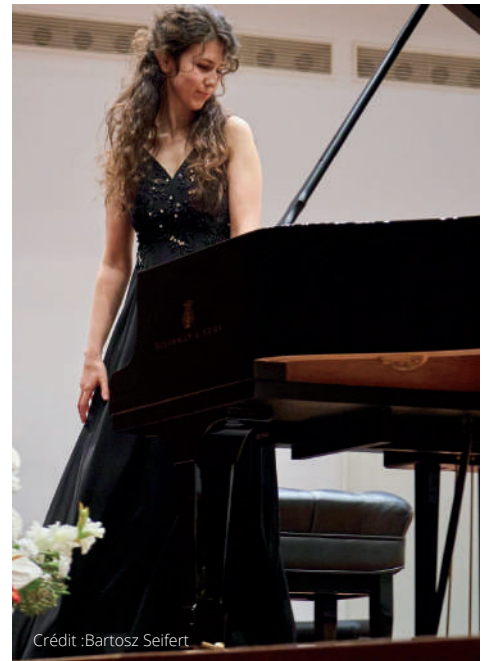
Maurice Ravel

Miroirs : I Noctuelles, II Oiseaux tristes, III Une barque sur l'océan, VI Alborada del gracioso, V La vallée des cloches

Frédéric Chopin

Andante spianato and Grande polonaise brillante, Op. 22

After winning the First Prize in the Concours d'Aide aux Jeunes Artistes organised by the Festival du Vexin in 2022, **Diana Cooper** has been offered the opportunity to record her very first CD, which will feature works by **Chopin** and **Ravel**. It is precisely these two composers that she has chosen to present to us today, with the *Sonata No. 3* of the first-named (and its *Andante spianato and Grande Polonaise brillante*, a spellbinding page if there ever was one) and the wonderfully impressionistic *Miroirs* of the second-named.



Crédit : Bartosz Seifert



Crédit : Ludo Segers



Crédit : Amandine Lauriol

Jordan Costard, cello
Gabriel Durliat, piano

Rita Strohl

Titus and Berenice, Grande sonate dramatique for cello and piano

Gabriel Fauré

Sonata for Cello and Piano No. 2 in G minor, Op. 117

Jordan Costard (cello) and **Gabriel Durliat** (piano) love works with strong expressive and narrative dimensions. The programme they present to us this lunchtime bears witness to this: the famous *Sonata for cello and piano No. 2* by **Fauré**, so seductive, and the rare *Sonata "Titus and Berenice"* by **Rita Strohl**, a composer who is unjustly forgotten today but whose language is powerful and very colourful.

FRIDAY 07 JULY

MONDAY 10 JULY

Sotiris Athanasiou, guitar

John Dowland

Prelude P. 98

Lachrimae Pavan p. 15

Robert de Visée

Prélude et Chaconne

Domenico Scarlatti

Sonata K. 213

Allan Willcocks

Variations on a Theme by Debussy

Joaquin Rodrigo

Invocation y Danza

Francisco Tarrega

Fantasia la Traviata

The young Greek guitarist **Sotiris Athanasiou** invites us to travel through time. Delving into the reborn roots of his instrument, he offers us a formidable panorama of some three centuries of creation, from **Dowland** and **Scarlatti** to **Rodrigo**. This programme will also allow us to discover some composers who are too rarely played, such as **Johann Kaspar Mertz** and **Alan Willcocks**.



Nicolas Bourdoncle, piano

Ludwig van Beethoven

Sonata No. 6 for piano in F major, Op. 10 No. 2

Sonata No. 23 for piano in F minor, Op. 57

Sonata No. 30 for piano in E major, op. 109

The young pianist **Nicolas Bourdoncle** invites us to explore one of the most justly famous bodies of work in the piano repertoire: the **Beethoven** sonatas. Three sonatas for three very different moments in the composer's life, from his early years (the jubilant *Sonata No. 6*) to his ultimate masterpieces (*Sonata No. 30*), including *Sonata No. 23*, the famous "Appassionata"... A formidable summary of the musical life of one of the greatest artists in history.

TUESDAY 11 JULY

Hyunji Kim, piano

Wolfgang Amadeus Mozart

Piano Sonata in D major, KV 311

Claude Debussy

*Preludes for piano - Ondine, Footsteps on the snow -
Fireworks*

Tristan Murail

The Mandragore

Maurice Ravel

Gaspard de la nuit - I Ondine, II Le gîbet, III Scarbo

It is around the theme of water that the young Korean pianist **Hyunji Kim** has decided to organise her programme. She thus echoes pages by **Debussy** (*Ondine*) and **Ravel** (whose first element of the *Gaspard de la nuit* triptych is another famous "Ondine"...). This exploration of the liquid element will begin with **Mozart**, whose *Sonata in D major K. 311* is of such obvious fluidity, to end with a surprising page by **Tristan Murail**: *the Mandragore*, a plant that was supposed to grow at the foot of the gallows, and whose magical virtues find bewitching resonance in the music of the French composer...



Crédit : Amandine Lauriol

WEDNESDAY 12 JULY

THURSDAY 13 JULY



Crédit : Veronica Riva

Florent Ling, piano

Franz Liszt

Ballade No. 2 in B minor, S. 171

Modeste Moussorgski

Pictures from an exhibition

The young pianist **Florent Ling** invites us to follow him through the exploration of two pages marked by grief. In his *Pictures at an Exhibition*, **Mussorgsky** transcribes into music the impression made on him by some of the paintings of Hartmann, a painter who had just died and to whom this exhibition was a tribute. As for **Liszt's** *Ballade No. 2*, it is a musical transcription of the mythological drama of Hero and Leander, two lovers with an - obviously - tragic fate.

Would you like to be part of an orchestra in which everyone can play: **professional musicians and amateurs alike?**

All this in the open air, in Colmar, under the baton of Alain Altinoglu? Experience the euphoria that comes over you when hundreds of people get together to make music accessible to everyone.

Join the Colmar Symphonic Mob!

Founded in 2014 by the German Symphony Orchestra Berlin, the Symphonic Mob offers anyone who plays an instrument the opportunity to **make music with the musicians of a professional orchestra**. Anyone who can play an instrument can participate, regardless of age or musical experience, **everyone is welcome!** All you need is enthusiasm and an instrument: the rest will take care of itself. And to help you practise, in addition to the original scores, we provide simplified scores for instruments in all possible pitches as well as video tutorials.

Join the largest orchestra in Alsace! We're counting on you!

Saturday 7 July at 11.15 - Place Rapp - Free of charge
Information : www.festival-colmar.com



Crédit : Colmar Tourisme

Meeting with Alain Altinoglu

Finally, what exactly does it mean to be a conductor? What is his function? How does he communicate with his musicians? How does he influence the interpretation of a work?

Alain Altinoglu invites the audience to explore all these questions with him and will share his knowledge of music and orchestras during this meeting.

A true moment of exchange and sharing.

Sunday 9 July at 18:00
Koïfhus
Limited seating
Reservation required



Crédit : Caneva

Alain Altinoglu

Sensitive artist and sparkling conductor

Appointed Music Director of the HR-Sinfonieorchester Frankfurt from the 2021/22 season, Alain Altinoglu has also held the position of Music Director of the Théâtre Royal de la Monnaie since January 2016. In Brussels, he is widely recognised for his extraordinary leadership, inspiring intense and refined performances. Most recently, his dedicated work was recognised with a triple nomination for the International Opera Awards. Among the opera productions Altinoglu conducts in the 2019/20 season in Brussels are Strauss' *Der Rosenkavalier*, Offenbach's *Les Contes d'Hoffmann*, and the world premiere of Pascale Dusapin's *Macbeth Underworld*.

As a guest conductor, he regularly leads orchestras such as the Wiener Philharmoniker, Berliner Philharmoniker, Symphonieorchester des Bayerischen Rundfunks, Cleveland Orchestra, Philadelphia Orchestra, Russian National Orchestra, Orchestre symphonique de Montréal Philharmonia Orchestra London, Royal Stockholm Philharmonic Orchestra, Sächsische Staatskapelle Dresden, Rundfunk-Sinfonieorchester Berlin, Deutsches Symphonie-Orchester Berlin, Tonhalle Orchestra Zürich and the major Parisian orchestras.



Crédit : Marco Borggreve

Highlights of the 2019-20 season include debuts with the Royal Concertgebouworkest, NDR Elbphilharmonie Orchester Hamburg and Finnish Radio Symphony Orchestra. Altinoglu conducted the Orchestre National de France at the annual July 14 concert, broadcast to millions of viewers worldwide. He has also twice been a guest of the hr-Sinfonieorchester Frankfurt, and returned to conduct the Orchestre de Paris, the London Symphony Orchestra, the Chicago Symphony Orchestra, the Boston Symphony Orchestra with his own arrangement of Debussy's *Pelléas et Mélisande Suite*, as well as the Danish National Symphony Orchestra and the Wiener Symphoniker at Vienna's prestigious Musikverein.

He has been conducting for several years in the most important opera houses such as the Metropolitan Opera in New York, the Royal Opera House Covent Garden, the Wiener Staatsoper, the Opernhaus Zürich, the Teatro Colón Buenos Aires, the Deutsche Oper Berlin, the Staatsoper Unter den Linden, the Bayerische Staatsoper München as well as the three opera houses in Paris. He has also been invited to the Salzburg, Bayreuth, Chorégies d'Orange and Aix-en-Provence Festivals.

Alain Altinoglu is particularly interested in the Lieder and Melodie repertoire and regularly accompanies the mezzo-soprano Nora Gubisch on the piano. A recording of Henri Duparc's *Mélodies* was released in 2010 for the "Cascavelle" label. A recording of melodies by Ravel was released in 2012 for the Naïve label. In 2014, the recording "Folk Songs" with Nora Gubisch was released for the same label. Other recordings include Lalo's opera "Fiesque" with Roberto Alagna (Deutsche Gramophone), Eric Tanguy's cello concertos with the Orchestre National de France, Tansman's "Le Serment" with the Orchestre Philharmonique de Radio France and Pascal Dusapin's *Pèrelà* for the Naïve label. A recording of Henryk Gorecki's Third Symphony with the Sinfonia Varsovia has also been released by Naïve.

Alain Altinoglu studied at the Conservatoire National Supérieur de Musique et de Danse de Paris.

Since 2014, he has been Professor of Conducting at the Conservatoire.

Prestigious concert venues

In three series and three locations

Colmar, a city of art and history, is an ideal setting for the Festival. Each year, three series of concerts take place in three major historical venues with different capacities to ensure atmosphere, emotion and proximity to the musicians.



The 12:30

Koifhüs (14-15th century)
Capacity of 200 seats

Completed around 1480, this building symbolised the political and economic power of Colmar. A former customs centre closely linked to the wine economy of the Alsace Wine Capital, the Koifhus is today one of the beating hearts of Colmar life, whatever the season, which its recent masterly renovation has only accentuated.



The 18:00

Théâtre Municipal de Colmar (1849)
Capacity of 345 seats

The first theatre built in Upper Alsace, the municipal theatre of Colmar opened in 1849. The architect Louis-Michel Boltz, designed an elegant classical exterior façade "à la française" on the perspective of the rue Kléber. The hall was designed in the tradition of the Italian-style theatres, with three galleries.

The interior decoration is by the Parisian artist Boulangé, who also painted the large ceiling in 1848.



The Prestige Concerts at 20:30

Saint-Matthieu Church (14th century)
Capacity of 750 seats

Recently restored, this former Franciscan church, a remarkable example of the gothic architecture of the mendicant orders, has a very good acoustic. The Festival thus offers concerts of the highest quality in a prestigious heritage venue.

Colmar,

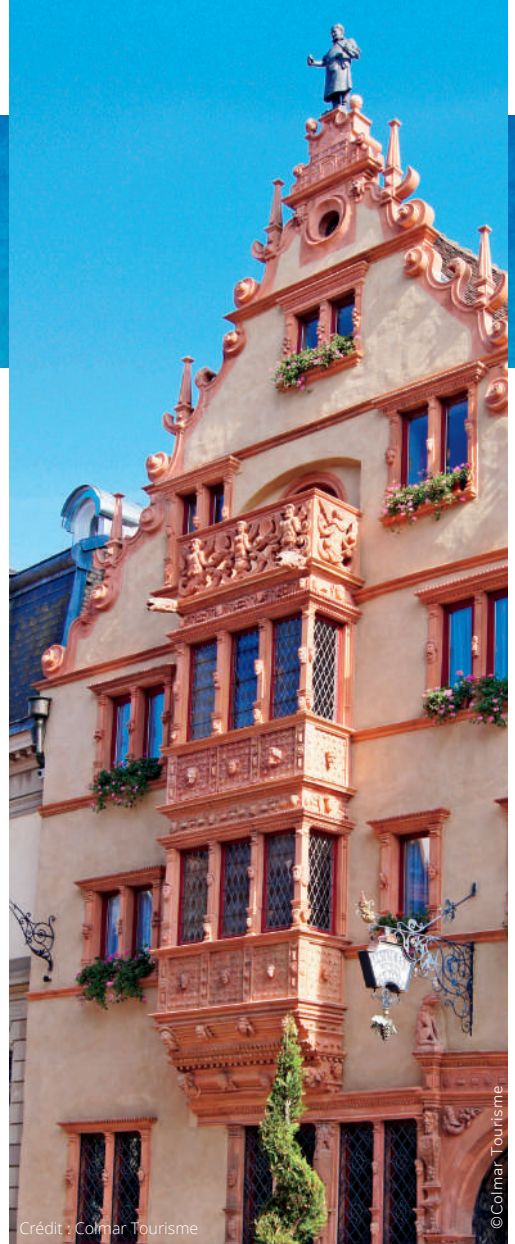
a setting of exceptional heritage

Stroll along the streets of Colmar and be surprised by the architectural diversity of the city, between typical Alsatian facades and remarkable buildings...

An exceptional cultural destination

From the Little Venice of Colmar to some of the emblematic villages of the Alsace Wine Route such as Turkheim or Niedermorschwihr, the destination of Colmar and its region offers its visitors an epicurean break in fairy-tale settings. Romantic, gourmet, cultural, whether on foot or by bike, it is between town, countryside and vineyards that you can appreciate the beating heart of a region attached to its roots, its history and which invites you to 'stàmmtisch*' for a moment of sharing.

* The 'stàmmtisch' is the table for regulars in a winstüb where people come to talk about the world over a drink.



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1000 years of history

The vast pedestrian zone of old Colmar, classified as a "safeguarded sector", boasts a rich heritage, both civil and religious, perfectly preserved, ranging from the Middle Ages to the 18th century.

- The "Little Venice" district with its fascinating coloured facades
- The Tanneurs district and its large houses with white facades
- The majestic Collegiate Church of Saint-Martin, whose yellow Rouffach sandstone reflects the sun's rays in a shimmering fashion.
- The Pfister house, from the Renaissance period, adorned with a beautiful corner oriel and rich wall paintings
- The majestic Maison des Têtes and its 106 sculptures of faces.
- The Southern Quarter and its art deco villas

Colmar,

a city that loves art

Pushing open the door of the city's museums means discovering collections whose richness and diversity can only surprise the visitor.



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Unterlinden Museum

Located in a former historical convent from the 13th century, enlarged in 2015 by its contemporary extension in the former municipal baths of the city, the Unterlinden Museum, a key place in Colmar's cultural life, can boast an exhibition area of 8000m². At the heart of this setting, a pathway that guides the visitor through 7000 years of Art History from Antiquity to Modern and Contemporary Art. The famous Isenheim Altarpiece by Mathias Grünewald remains the jewel of the Museum. It was restored to its former glory in 2022 after a vast restoration operation.

Heritage Library of the Dominicans

Completely restored in 2022, the Dominican Heritage Library includes a museum space devoted to the history of books. With a collection of 400,000 works, including the second largest collection of incunabula in France, after that of the Bibliothèque Nationale de France, the library stimulates the curiosity of visitors by immersing them in superb volumes highlighted by a high-quality contemporary scenographic work.



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Auguste Bartholdi and his museum

Auguste Bartholdi, sculptor of the world-famous Statue of Liberty and the Lion of Belfort, is one of Colmar's most illustrious citizens.

The house where he was born, now a museum - whose centenary is being celebrated - allows us to understand the talent and technique of this monumental artist through models, sketches and preparatory sketches. A moving journey to understand and apprehend not only the artist but also the man, deeply humanist and republican, that he was.

The Colmar International Festival is organised by the Colmar International Festival Association, in partnership with the Colmar and Region Tourist Office, the City of Colmar and the precious support of its public and private partners.

COLMAR INTERNATIONAL FESTIVAL

Non-profit association of the 1908 type
Managed for its promotion and logistics by
the Tourist Office of Colmar and its region

President: Francis Hirn

Director: Claire Weiss

Artistic Director: Alain Altinoglu

Playwright: Jean-Jacques Groleau

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(Accreditation and payment terms on request
from the Festival press office)



Crédit : Marco Borggreve

RESERVATIONS AND TICKET SALES

RATES: from 15 to 110€.

- By email: resafestival@tourisme-colmar.com
- On the internet : www.festival-colmar.com
- (secure payment)
- By telephone: +33 (0) 3 89 41 05 36
- At the reception of the Tourist Office of Colmar and its region during opening hours
- At the concert venue one hour before the concert starts

How to get to the Festival?

Easily accessible Colmar is located at :

- 45 km from Mulhouse
- 45 km from Freiburg (Germany)
- 70 km from Strasbourg
- 68 km from Basel (Switzerland)
- 450 km from Paris

Rail links :

TGV-Est Paris - Colmar 2h50

TGV Rhin-Rhône Lyon - Colmar 3h20

Motorway and road links :

Fast North/South and East/West access from
all European capitals

Air links :

EuroAirport Basel-Mulhouse-Freiburg at 65
km Strasbourg-Entzheim airport at 65 km

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Mr Tony Bloom



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