

# arp e g g i o

## astona news and reviews

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[www.astona-international.ch](http://www.astona-international.ch)



## Editorial

**Merry Christmas and a Happy 2013!**

**After 25 years of Astona, it seems that the time has come to write and to share Astona with you in this new way. We shall, however, write but once a year. Just before Christmas. That's enough. We are not, after all, writers and journalists; we are musicians!**

**Yet unlike music, the written word is something one can hold in the hand, something which can be passed from one person to another, tucked into a pocket, left on the kitchen table, picked up anew and read once again. And so Arpeggio: Astona News and Reviews has been born. Its title reveals its nature, and I am pleased to present to you here – in December 2012 – the very first edition. May you find it enjoyable, informative and inspiring!**

**Cordially yours,  
Nancy Chumachenco**



Founder and Director: Astona International  
President: The Astona Association  
Formerly: Cellist (Zurich Chamber Orchestra, Tonhalle Orchestra Zurich), Cello teacher at the Jugendmusikschule der Stadt Zürich

**Für die ersten Ausgabe von Arpeggio beschränken wir uns aus Platzgründen auf die internationale Umgangssprache und bitten unsere Leserinnen und Leser um Verständnis.**

## About Astona

For its first issue, Arpeggio asked Founder and Director Nancy Chumachenco to answer a few questions which the reader might have about Astona.

**Arpeggio: What exactly is Astona?**

**Nancy Chumachenco:** Astona is quite simply a summer music academy, which I founded 25 years ago, in which selected students of the highest ability and achievement are taught intensively by mentors of international renown. Astona is an enclosed, condensed musical environment, removed from everyday life and its distractions and turbulence. The Institute Montana in Zugerberg and its beautiful setting are ideal for Astona. Within this environment, Astona is a filtered learning experience as well, a distillation of musical education at a very high level. The three Astona-weeks are long enough for real achievement and for the development of meaningful relationships, yet short enough to remain focused and concentrated. Astona is neither a master class nor a festival, so any mention of Astona in those terms is a misconception.

Astona can also be said to be a great testing-ground for professional life. The intensity of the program, due primarily to the time limit of three weeks and the demands of teachers and administration, is a real test of the student's current abilities.

**There are so many summer courses nowadays. What makes Astona unique?**

In contrast to most master classes or festivals, mentors at Astona remain in the background, and it is instead the students themselves who are selected and presented in concerts for public enjoyment. Students are afforded concert partnership by our piano faculty-members, forming the part of the curriculum designated as «performance». Unlike most master class situations, the student at Astona spends very little time in a passive function, such as listening to other students being tutored, and instead is almost constantly active in private lessons, practise, chamber music and orchestra. Each student has a practise room assigned, each piano student a piano at his or her disposal at all times. No one must wait for a room or a piano to become available.

Living and taking meals all together in the Institute Montana creates an easy accessibility between teachers and students, not found when teachers live off campus and commute to the lessons for only a few hours each day, as is usual with most master classes.

The frequency of private instruction with the assigned instrumental teacher, the chamber music coach and the piano concert partners enables an evaluation of the student on a day to day basis. Teachers often confer with each other during mealtimes at their table, which is reserved for faculty-members.



## About Astona

Astona differs from most conservatory programs by creating an atmosphere which, for most of the students, is the closest they have ever experienced to the professional world. They are expected to:

- 1.) play on command at their highest level
- 2.) adjust their performance to other students or a conductor
- 3.) get along well with all the various personalities involved.

### Wherein lies the value of Astona for students?

Students arriving at Astona may occasionally find themselves suddenly confronted by peers who are far more advanced. They must decide how they want to deal with this new experience, put themselves into perspective and objectively compare their own level of playing with that of others. Some may discover that they need to rethink the efforts they are investing, such as the time they devote to daily practice.

The challenge and support of a new teacher can open doors, release instrumental or personal



blockages, provide enormous inspiration and, indeed – as we have frequently experienced over the years – change lives! There is always a long-term effect with students at Astona.

Making music together, listening to and communicating with fellow students of like ability and motivation from all over the world in solo performance, chamber music and orchestra is deeply inspiring for these young people. Astona enjoys and fosters a positive and mutually supportive attitude among the students and faculty.

Performing solo in front of their peers at the house concerts (partnered by one of our two piano tutors) is an important and challenging experience for students. In a year-round conservatory situation, students have what often seems like a limitless amount of time to prepare for their performances.

### What are students looking for when they decide to apply to Astona?

Students apply to Astona with the overwhelming desire to learn, to improve and to mature as musicians. They hope to find new inspiration and increased motivation, answers to their questions and help with their problems. They look forward to being together with young musicians from all over the world who have the same goals and abilities as their own. Most of the year, these young people are quite isolated in their normal environments, and Astona gives them the opportunity to concentrate for three weeks on what is most important to them.

For more information, see [www.astona-international.ch](http://www.astona-international.ch)



astona  
international

summer  
music  
academy

# Highlights 2012



Concert in the St. Peter Church

## Lyra Concert in Zurich, August 6

As always, the Astona concert for Dr. Hans Vontobel and his Lyra Foundation, our principal sponsor, was a highlight for Astona teachers and students alike. A full audience in Zurich's St. Peter church is impressive, and the elegant Aperó on the forecourt of the church after the concert helped to make the yearly event even more memorable. Public, students and teachers are able to mix and converse, and for us, of course, it was wonderful and gratifying to hear

the enthusiasm about the concert and about Astona in general. For the students, the concert provided an opportunity to have an impression of the city of Zurich. Under the direction of Jonathan Brett-Harrison, the concert itself was superb, ending with the entire student body performing the Adagietto of Gustav Mahler, a very moving experience for all. Following the aperó, invited guests proceeded to the Hotel Baur au Lac for the evening to enjoy a marvelous banquet together with Dr. Vontobel, members of Lyra and special guests.



Banquet at the Hotel Baur au Lac:  
(in the background) N. Chumachenco, A. Cina,  
E. Mathier, Dr. H. Vontobel

## Barbecue and Concert for Capital Dynamics, August 7

We were pleased to welcome our new sponsor Capital Dynamics and their invited guests to the Institute Montana on Tuesday, August 7, for a concert of the six Capital Dynamics Scholarship Recipients followed by a splendid barbecue for everyone, offered by the Institute Montana. It was a lovely event, which afforded the sponsors and their families a closer, more personal contact with Astona, and we all look forward to repeating it next year!

## 25<sup>th</sup> Astona International

Astona took place for the first time in 1988, and therefore 2012 marked its 25<sup>th</sup> session, which we celebrated at the Gala Concert on August 10<sup>th</sup> in the Aula of the Institute Montana. Our own John York composed a piece especially for the occasion, a waltz for 12 strings, which he called «The Astona Waltz». His work was premiered with great enthusiasm by the students and immensely enjoyed by the public. Flowers and a lovely Zuger Kirschtorte with the logo of Astona perfectly reproduced in sugar were presented by Andrea Jermini with 25 lighted candles to Nancy Chumachenco.



# Highlights 2012



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## in concert 2012

Dienstag, 31. Juli, 20 Uhr  
**Zugerberg-Eröffnungskonzert**  
Institut Montana Zugerberg  
Solowerke und Kammermusik

Donnerstag, 2. August, 20 Uhr  
**Astona Talentia-Konzert**  
Talentia/Ref. Kirchenzentrum Zug  
Solowerke und Kammermusik

Samstag, 4. August, 20 Uhr



# Review of Astona 2012

July 22 to August 11, 2012

AUSTRIA CANADA DENMARK ENGLAND ESTONIA GERMANY HOLLAND  
ICELAND IRELAND ITALY KOREA LATVIA MOLDOVA NORWAY POLAND  
RUSSIA SCOTLAND SPAIN SWEDEN SWITZERLAND THAILAND TURKEY USA

The 58 Astona students in 2012 were representative of the 23 countries listed above.

## Facts 2012:

The following chamber music pieces were studied and performed during the three Astona weeks in 2012:

- L. v. Beethoven: String Quartet Op. 18 Nr. 1
- F. Bridge: Two Old English Songs for String Quartet
- C. Debussy: String Quartet in G minor, Op. 10
- A. Dvorak: Piano Quintet in A major, Op. 81
- E. Grieg: String Quartet in G minor
- J. Haydn: String Quartet in C major, Op. 76 Nr. 3
- F. Martin: 1<sup>st</sup> String Quartet
- F. Martin: Piano Trio on Popular Irish Folksongs
- J. Rheinberger: String Quartet Nr. 2
- J. Rheinberger: Piano Quintet in C major
- D. Schostakovitch: Piano Quintet Op. 57
- C. Schumann: Piano Trio in G minor, Op. 17
- R. Schumann: Fantasiestücke for Piano Trio, Op. 88
- J. Sibelius: Andante Festivo for String Quartet
- G. Verdi: String Quartet in E minor
- J. York: «Treffpunkt Astona» for 3 Violins

## The orchestras studied and performed:

- A. Dvorak: Serenade for Strings in E major
- G. Mahler: Symphony Nr. 5 in C sharp minor: Adagietto
- D. Schostakovitch: String Symphony after the String Quartet Nr. 3 in F major

## Public Concerts 2012:

- Opening Concert, July 31, Aula Institute Montana
- Astona-Talentia Concert, August 2, Talentia School, Zug
- Orchestra Concert, August 4, St. Oswald Church, Zug
- Orchestra Concert, August 6, St. Peter Church, Zürich
- Son-Arte Concert, August 8, Music School Unterägeri
- Gala Concert, August 10, Aula Institute Montana

## Danny Hahn's Visit to Astona

Danny Hahn, son of our own Detlef Hahn, is a film director, writer, composer and painter. He studied violin and composition at the Guildhall School of Music and Drama in London and completed his BA Honours degree in film studies at the London College of Communication in 2004. He is currently travelling on the film festival circuit with his latest feature film. He works regularly with his clients and colleagues in Oslo, Berlin, Helsinki, Luzern and London.

Danny spent 5 days at Astona this summer filming different aspects of the academy and conducting interviews.



Nancy Chumachenco, Director



Kristoffer Dolatko, Assistant Director



Jonathan Brett-Harrison, Conductor



Christoph Balmer, Manager



Joke Verkooijen, House Mother

## Faculty Members Astona 2012



Detlef Hahn, Violin



Krzysztof Chorzelski, Viola



John York, Piano



Rudolf Koelman, Violin



Sven Forsberg, Cello



François Killian, Piano



Robert Rozek, Violin

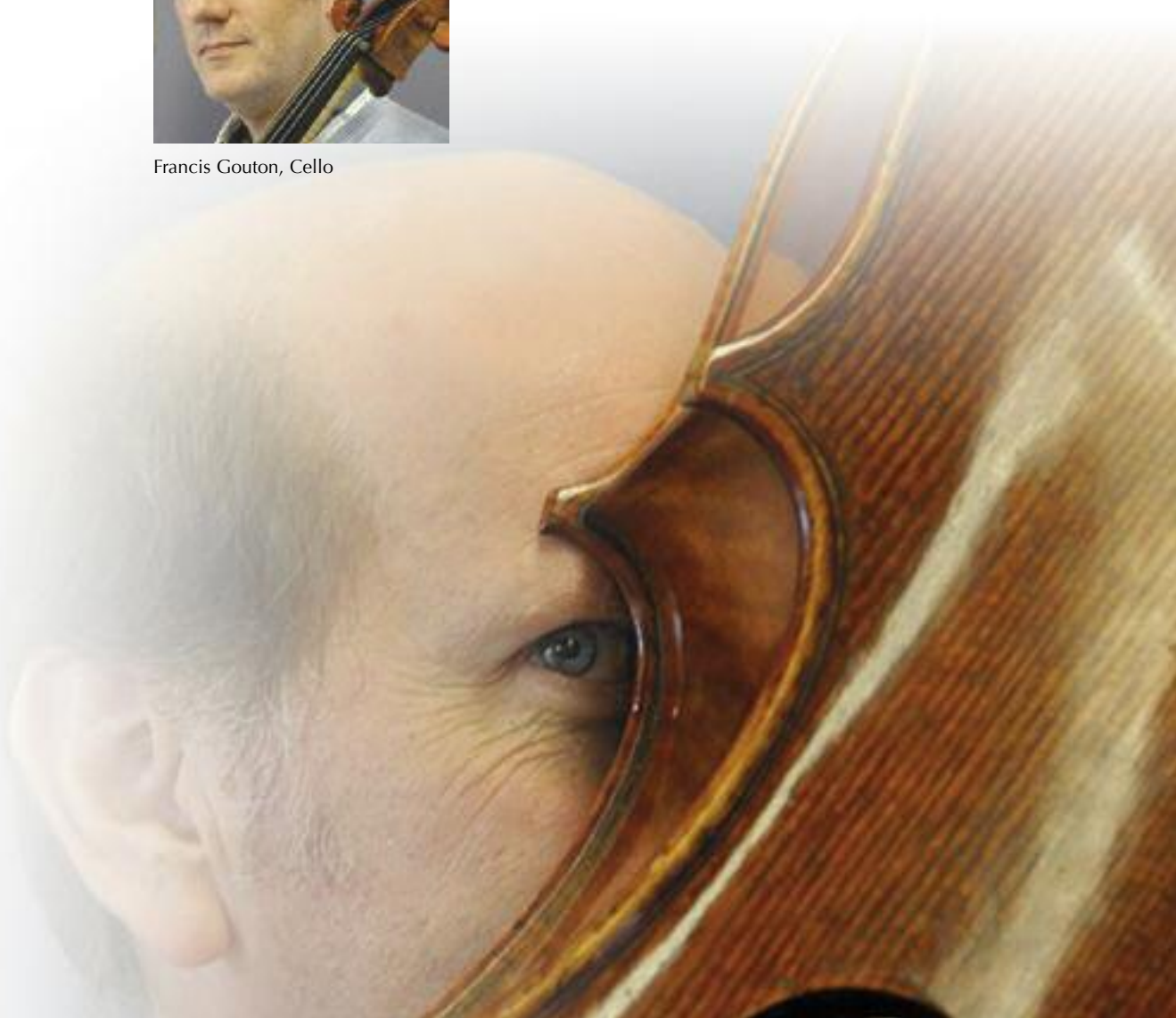


Francis Gouton, Cello

Faculty Photos: Nancy Chumachenko



Kristoffer Dolatko, Violin



### Detlef Hahn, Violin An Autobiography

Twenty years is a long time! And if one returns again and again to something for twenty years, then there must be a good reason. Astona is based on a unique idea. Everything here revolves around the students, from A to Z. This provides opportunities which no other course offers. Probably most important is the intensity of the work. After three weeks, many of the young musicians have made such improvements that one can clearly hear their progress! This is a wonderful experience for both student and teacher.

I met many of my students first in Astona. They then went on to study with me in London or Oslo. After twenty years that adds up to quite a number of students, and I am happy to see and hear many of them today as successful musicians. For many of these talented musicians, Astona has been a launching pad into the profession, this due as well to the Lyra Foundation, which has financed the studies of many young talents. The great thing about Astona is that one gets to know each other. After three weeks or perhaps even over several years, one can tell whether a future collaboration will work or not, from my point of view as well as that of the student. This is commonly known as «gut feeling».

I entered the Conservatory in Lucerne at the very young age of only 16. At 19 I became the concertmaster of a chamber orchestra and at 22 the assistant to Ayla Erduran in Geneva. It was there that my interest in teaching began. At the same time, I was traveling a great deal, gave many concerts but also continued my studies with Aldo Ferraresi (who was a pupil of Ysaÿe) and with Zino Francescatti. So my student years were a colorful mix of studying, concertising and teaching! When I was 28, I moved to London and entered the Guildhall School of Music and Drama as a student. I still had not completed my solo-diploma. I had always worked with teachers who were outstanding violinists and personalities, but none of them had been affiliated with a conservatory from which I could obtain my diploma. After only six months in London, however, I earned my soloist diploma, the so-called «Premier Prix», and shortly thereafter, I made my London debut at the Wigmore Hall. This was a great success, I received excellent reviews, and because of this, was offered – one month later – a professorship



at the Guildhall School of Music and Drama, the very school at which I had so recently been a student myself. And so my student years came to a close.

I was privileged to make the acquaintance of excellent musicians at a very early age. Arthur Kusterer was such a musician, a composer and teacher at the Conservatory in Berlin. He greatly encouraged and supported me while I was still in school. He even composed a violin concerto for me when I was 14. Then I had wonderful teachers, especially Ferraresi and Francescatti. Endre Wolf was a significant influence as well. Naturally the offers of professorships from the Guildhall School and later from the State Academy of Music in Oslo were milestones in my career. And even now there are milestones. Just this summer the Royal College of Music in London offered me a professorship.

I travel a great deal, and this naturally brings with it the disadvantage that I have far too little time for my family. But this makes the time we are together all the more special. Ruth and I have been married for thirty years. We enjoy our holidays together, and sometimes we just get into the car and drive somewhere, even if only for one (very special) day. My daughter Lotti is a cellist, but has also studied cooking, and when she visits us, there is always a feast. My son Danny is a professional film-maker and also composes. He has just completed a short film about Astona.

Writing and painting are also dear to my heart. I have collaborated in exhibitions with painter Jamie Boyd in London, and my son and I are presently publishing a book on his Multi Arts Center. The book is titled: «Playing the World into Existence». It is a book about creativity, but

very controversial and unusual. And a little secret of mine: I write novels. I am already writing my second novel – but I write only when I travel, mostly in airplanes to pass the time.

Editing was also a milestone in my career. The leading Beethoven specialist, Jonathan Del Mar, invited me to collaborate with him on the Bärenreiter edition of the Beethoven violin concerto. Faithfulness to the original and the technical challenges to the performer are often very difficult to combine. We managed to find the way, and we now have an edition which is loved by many though disliked by some.

I have recorded all of the violin and piano works of Szymanowski and Korngold for ASV. In addition to that, I have made several CDs of sonatas and pieces, one of those CDs together with our wonderful Astona pianist John York, which won a prize. This year a new CD of Schubert's Fantasy, Schönberg's Fantasy and Beethoven's Sonata Nr. 10. is planned with our own Astona pianist François Killian.

What is paramount for success in music is firstly great enthusiasm. Then it is necessary to invest an enormous amount of work as well as patience and the right mix of tension and relaxation, not only physically but also mentally. Good artists are persistent and do not give up until they have achieved their goals. This requires self-confidence but also self-criticism. And a good portion of arrogance, constantly tempered by large doses of modesty.

And competitions? What should I say about them? Well, if it has to be, then why not? It's certainly a good training, because one has to prepare oneself so thoroughly.

As to the future: Well, I don't know. It looks quite dark to me. But this should not stop us from giving our best. The good in music will never die, no matter what happens.

My philosophy of life is: «Live and let live». Mutual respect makes everything work better. Nevertheless we must always have the courage to go our own way, regardless of the resistance and the obstacles we may encounter.



John York, Piano

### Thoughts and Memoirs

Astona gives students of the highest standard an important, possibly unique, opportunity to engage in intense work, collaborate with their peers, perform with fine players, explore a wider choice of repertoire than they might experience in their homeland, meet people who might unlock possibilities they might otherwise never have, refine and deepen their own musical personalities.

Astona has been my most important teaching post because my work there is always on the highest level. No Astona day is routine despite the strictly maintained timetable. No Astona year merely repeats the previous year.

I have been half of the two-person piano team at Astona for more than 20 years, sharing the demanding and rewarding task of partnering the students in every concert performance, giving piano lessons and coaching the piano chamber-music groups.

Looking back over my own life in music, I acknowledge the fact that good luck, good teachers, good health and good personal relationships have all played their part in giving me such a wonderful international career, and I always try to help the next generation, in every way possible, to make the most of their talent and passion for music. I have always valued the role of the teacher, arguably the most important person in any young adult's life outside his or her immediate family.

For 20 years, until I retired in December 2011, I held the post of Senior Music Department Head at St. Paul's Girls' School in London where Gustav Holst and Ralph Vaughan Williams were the first and most celebrated Directors of Music. In a cupboard at the school in 1999 I found a leather-bound score of Holst's own arrangement for piano duet of *The Planets*, probably the most played, and certainly the best-loved, piece of British music, signed by the composer but long forgotten. My wife Fiona and I, the well-known piano duo team York2, recorded it, got it republished and have performed it many times in many countries.

My first piano lessons were with a fine teacher in my home town of Eastbourne on the south coast of England. At the age of 17, I began my



graduate course at the Guildhall School of Music and Drama in London. I graduated with many prizes and medals in the early 70s before gaining scholarships for further studies in Paris with Jacques Février, and in Vienna with Dieter Weber. The most important prize I won in those student years was the International Debussy Prize in Paris in 1973.

In those days such competition success served to open doors and opportunities to young musicians. The BBC encouraged me to record and broadcast masses of French piano music including the entire solo repertoire of Debussy. For years I was associated in the UK with French music, gradually moving from solo to chamber music which, for me, is the most important, satisfying and rewarding music of all.

Returning to London in 1974 after those three years of study abroad, I was immediately appointed Professor at Guildhall, a post I held for 33 years. I have always been convinced that young musicians, especially young pianists, in preparing themselves thoroughly for the platform, should not limit themselves to the solo repertoire. Recent history has shown that, in order to have a career as a pianist, one must be flexible and adaptable, assuming various roles, various jobs. In a world where financing of the arts is always reducing and just a few star players dominate the scene, it is no longer sensible to limit one's chances of success. There will always be public concerts because people love live music played by fine performers in special venues – but the young professional of the future will need to innovate and branch out.

For more than 30 years, I have enjoyed a well-varied career, in the tradition of the 19<sup>th</sup> and early 20<sup>th</sup> century pianists, performing as soloist, concerto soloist, chamber music partner and accompanist while also active as teacher, lecturer, coach, composer, writer, etc. My most successful and consistent concert partnerships continue to be with renowned British cellist

Raphael Wallfisch and, with my wife Fiona, in the piano duo York2. Both Wallfisch-York and York2 have recorded extensively on Nimbus and other labels. I have always composed as well, including large numbers of teaching pieces for young players.

Fiona and I have been married for 31 years and have two adult children, both of whom have good freelance careers. Fiona's mother lives less than an hour from us and our son now has two children and we all live in different parts of London and Kent.

Another more recent enthusiasm for me is gardening. I'm rather proud of my flourishing figs and happy hydrangeas, but I have yet to have success with roses. My efforts are put to shame by Nancy Chumachenko's glorious displays – but there is time to address that shortcoming in those 49 weeks between Astona sessions.

Astona's 25<sup>th</sup> anniversary year, 2012, prompted me to compose my «Astona-Waltz», specially written for Nancy and the students. At the end of the Gala concert, the superb group of young players took their places and performed it brilliantly, without conductor – an appropriate conclusion to a fine Astona session.

## Feedback 2012

### Valle-Rasmus

I want to thank You from the bottom of my heart for these fantastic 3 weeks. These 2 times in my life when I have attended Astona have been the most inspiring events. I'm also very grateful for receiving these scholarships, without it I couldn't have had that great chance to attend Astona.

### Marcel

Thank you very much for Astona 2012. It was really wonderful to be here third time and I enjoyed everything here very much. I really appreciate that you let me, Rasmus and Robert play together the Frank Martin piano trio which was really wonderful piece. They loved the course very much and started thinking of coming back already in the second week. It was also a pleasure to us to have guidance from Francis Gouton, who is a really great teacher in both chamber music and in my private lessons. We are already looking forward to Astona 2013!

### Hana

I had such a fantastic 3 weeks again and I learnt so much about chamber music, orchestra and my solo studies. I had the opportunity to learn violin from a completely different point of view, I was able to experience incredible chamber coaching and play in really high standard con-

certs. I was so inspired by all the musicians around me, especially my excellent chamber coach, Krzysztof and my violin teacher Kristoffer. Thank you for letting me experience astona for a second time this year and I would love to go back next year. I had such a wonderful and inspirational summer again, thanks to everyone at astona.

### Emily

I wanted to say thank you again for allowing me to study at Astona this year. It has been the most motivational three weeks of my musical education and has renewed my confidence to pursue the career I want.

### Fraser

I am writing to thank you for the best three weeks I have ever had! It was great to spend some intensive time working with Krzysztof, and I also enjoyed my time with the Dvorak quintet team immensely. The most enjoyable part for me was sharing the outstanding musical tuition and gorgeous location with such an inspiring and supportive group of lovely young musicians. Getting to know everyone and hearing them perform every day was just perfect, the encouragement we offered one another intensified our own individual motivation.

### Sofia

Dear Detlef, I just wanted to thank you for the most amazing three weeks of my life! The lessons you gave me at Astona were so inspiring, and I'm amazed at how much you managed to change and improve in my playing in only six lessons. You helped me increase the volume and quality of my tone in the opening of Tzigane all in one lesson, and you made me see my Bach from a completely different perspective, which was incredible. I really enjoyed my lessons with you, which were invaluable, and I will never forget them.

### Elizabeth

Nancy, I just wanted to tell you again how much I enjoyed being at Astona this past summer. There is no other summer academy that compares to Astona. I love the private instruction, chamber music, and orchestra but especially the other musicians. Being able to discuss music and their lives back at home is a lot of fun for me because our cultures are significantly different. You do an excellent job organizing and making sure the academy runs smoothly, as well as bringing in top-notch faculty that love to teach and care about their students. Astona would not be at the high level it is now without your direction and I am honored to have been a part of it for two summers. I hope you are doing well and look forward to applying again in the spring!



## Faculty News

News of our Astona faculty-members is always of great interest. Arpeggio has received the following bulletins:

### Francis Gouton

Francis Gouton has released a new recording and has sent Arpeggio excerpts from various reviews:

- Kodály, Ysaÿe, Cassadó & Mayuzumi: Works for Solo Cello, Eugène Ysaÿe: Sonate en Ut mineur Op. 28, Zoltán Kodály: Sonate für Violoncello Solo op. 8, Gaspar Cassadó: Suite per Violoncello solo, Toshiro Mayuzumi: BUNRAKU for Violoncello Solo. This is a dedicated production which places Gouton firmly right at the top of recorded cellists, with the great Kodaly sonata at its centre, a key work for bringing the cello into the 20<sup>th</sup> century.
- American Record Guide: «A fine introduction to an outstanding cellist.»
- CD-Tipp: Francis Gouton Solowerke für Violoncello von Eugène Ysaÿe, Zoltán Kodály, Gaspar Cassadó und Toshiro Mayuzumi (Edition Hera: CD 02124). Hier musiziert ein Künstler, der rückhaltlos um Ausdruck ringt und sich dennoch nicht forttragen lässt vom Sog des eigenen Spiels. Vielmehr gelingt es ihm, Ausdruckskraft und Klarheit der Form stets in Balance zu halten.

YouTube:

[http://www.youtube.com/watch?v=A\\_o3fTT7OHU](http://www.youtube.com/watch?v=A_o3fTT7OHU)

<http://www.youtube.com/watch?v=ESoXsvLA6jw>

### Krzysztof Chorzelski

The Belcea Quartet releases this season the complete Beethoven Quartet cycle in recordings both on CD (for Zigzag Territores) as well as on DVD (for Heliox). These are live concert recordings from Vienna's Konzerthaus. This year, apart from many concert tours as violist with the Belcea Quartet, Krzysztof Chorzelski will be appearing as soloist, chamber musician and conductor in Poland, the USA and Israel.

### Kristoffer Dolatko

In August 2012, Kristoffer Dolatko accepted a teaching position at Det Jyske Musik-konservatorium (The Royal Academy of Music) in Aarhus, the second largest city in Denmark.

### Detlef Hahn

Detlef Hahn has just accepted a professorship at the Royal College of Music in London.

## Student News

We take pleasure in the outstanding achievements of our Astona students, present and past.

**Laura Herold** (1999, piano, Switzerland, Astona 2012) was invited to attend the Musikgymnasium Schloss Belvedere in Weimar (Germany) to continue her musical and academic studies. She will study piano with Prof. Grigory Gruzman at the Hochschule für Musik Franz Liszt.

**Laura van der Heijden** (1997, cello, England, Astona 2011) won the title of BBC Young Musician of the Year in the spring of 2012.

**Seamus Dewsnap** (1995, violin, USA, Astona 2010, 2011, 2012) auditioned in May 2012 for the Zürcher Hochschule der Künste and was accepted into the violin class of our Astona professor Rudolf Koelman.

**Guro Kleven Hagen** (1994, violin, Norway, Astona 2005, 2006, 2007, 2008) made a highly successful debut playing Tchaikovsky concerto with the Oslo Philharmonic conducted by Jukka Pekka Saraste in the 2010/11 season. In the same season she was also soloist with Norwegian Radio Orchestra in Prokofiev 2 Violin Concerto. Engagements in 2011–12 include performances at the Bergen International Music Festival, Stavanger Symphony Orchestra, Norway and the Louisiana Art Museum, Copenhagen.

**Kern Westerberg** (1993, violin, Denmark, Astona 2010, 2011, 2012) was the winner in November 2011, of «SPIEL FOR LIVET 2011», the competition for young, classical musicians in Denmark, broadcast by Danish Television. As a finalist, he performed the Sibelius Violin Concerto with the Danish National Symphony Orchestra. In August 2012 Kern entered the Edsbergs Musikinstitut, a division of the Kungliga Musikhögskolan (Royal College of Music in Stockholm).

**Veronika Eberle** (1988, violin, Germany, Astona 2000) has established a reputation as one of the most promising violin talents to emerge from Germany in recent years. Highlights among future concerto appearances include debuts with Concertgebouw Orchestra (Holliger), Swedish Radio Symphony (Harding), NDR Hamburg (Urbański), Gewandhausorchester Leipzig (Langrée), Helsinki Philharmonic (Storgards), Luxembourg Philharmonic (Krivine), City of Birmingham Symphony (Nelsons), Seattle Symphony (Morlot) as well as re-invitations with the Prague Symphony (Kout), Scottish Chamber Orchestra (Ticciati) and the NHK Symphony Tokyo (Norrington).

**Dmitri Demiashkine** (1982, piano, Russia, Astona 1997, 1998, 1999) first attended Astona International in 1995 and was twice invited to return, his participation fully funded by the organisers. Dmitri subsequently moved to Switzerland, where, with the aid of a full scholarship from the Lyra Foundation, studied at the Winterthur Conservatory and the Zurich University of the Arts. Dmitri's studies in Zurich not only brought him a concert diploma with distinction (2005) and the soloist diploma (2007), but also the honour of a teaching position at the University of the Arts, which he commenced in 2008.

**Christian Poltéra** (1977, cello, Switzerland, Astona 1988, 1989, 1990, 1991, 1992, 1993) has been appointed professor for violoncello and chamber music at the Musikhochschule in Lucerne. Upcoming highlights include appearances with the Los Angeles Philharmonic, the SWR Stuttgart Radio Symphony, the BBC National Orchestra of Wales, the Oslo Opera Orchestra, the Mozarteum Orchestra Salzburg, Vienna Chamber Orchestra, Bach Collegium Munich, the Toledo, Greenville and Naples Symphonies, as well as return visits to the Salzburg and Edinburgh Festivals. Now recording regularly for BIS, Christian's upcoming releases include the cello concerto by Samuel Barber (Bergen Philharmonic/Andrew Litton) Beethoven Trios with Frank Peter Zimmermann and Antoine Tamestit, and a Dvorak Album with pianist Kathryn Stott.

**Linus Roth** (1977, violin, Germany, Astona 1989, 1990, 1991, 1992, 1993) has been appointed Professor for Violin at the Leopold-Mozart-Zentrum of the University Augsburg and will start teaching this October. On October 19th Linus Roth will be performing Mozart's Violin Concerto Kv 219 at the Vienna Konzerthaus with the Kammerphilharmonie Wien under its musical director Claudius Traunfellner. Linus made his most successful Debut with the Brucknerorchester Linz under Dennis Russell Davies, playing twice the Glass Violin Concerto.

**Philippe Jordan** (1974, piano, Switzerland, Astona 1990, 1991, 1992), currently Musical Director of the Opera National de Paris and principal Conductor of the Wiener Symphoniker (beginning in September 2014), made a highly-successful opera debut at this season's Bayreuth Festival (Parsifal).

**Astona extends heartiest congratulations!**

## Dr. Hans Vontobel and Astona

### A tribute from Nancy Chumachenco

Without the vision, trust and support of Dr. Hans Vontobel, Astona would simply not have been born. The idea of Astona had, of course, already taken shape in my mind, but to make it a reality, I needed the backing of someone who could understand, value and finance the project.

Dr. Vontobel was one of the few who responded to my letter of appeal in 1987, explaining my intention to create an international summer music academy in Switzerland for talented students. I had written that autumn to various industries, banks and institutions asking for their help, and the Bank Vontobel had been among them.

I knew that there was nowhere in Switzerland at the time which corresponded to my idea of what young talents needed in the summer to compensate for the limitations which the school year placed upon their practise time and the realisation of their own special goals. They needed a challenging environment where they could work for several weeks at their own high level, be together with others of like age, aims and ability, learn, practise and enjoy a good time.

Dr. Vontobel was intrigued with my project, and what appealed to him most, he told me, was that Astona was to be highly selective and very international. We met at the offices of the Bank Vontobel in Zurich on an October day in 1987, and we had a long talk. At the end of the meeting, Dr. Vontobel wished me luck and told me he would support me with a relatively small contribution for the first year.

Since that first meeting in Zurich, Astona has taken place 25 times. In Hans Vontobel I had found a sponsor who was willing to go the whole way with us, someone who had the same vision as I did, who believed in what we were trying to do. He was willing to take leaps with us and to allow Astona to grow and develop. And this is the very reason everything has worked so well. Astona, I am happy to believe, has proven itself – over all these years – worthy of his trust. It is very rare to find a person like Hans Vontobel, a true visionary and a great philanthropist.



Dr. Hans Vontobel and members of the Astona Orchestra, Zürich 2011

In 1995 it became obvious that Astona needed more financial security in order to look to the future. We spoke to Dr. Vontobel about this, and after many weeks of deliberation, he decided to create a foundation, which he named the Lyra Foundation. I remember the meeting in Zürich at which we were presented with various suggestions for the Logo and were asked to vote for the one we preferred. The Lyra Foundation was born!

Dr. Vontobel did not want to limit Lyra to the support of Astona alone, but wanted his foundation to contribute as well to the individual education of many talented young musicians world-wide. Astona is proud to have been the catalyst which called the Lyra Foundation into being and will be forever grateful to Dr. Vontobel.

We also wish to express our thanks to the people from Lyra, who do so much to make this all work:

Dr. Eleonore Mathier, Vice-president  
Irene Kupper, Board-member  
Dr. Laurenz Lütteken, Board-member  
Frau Annelies Cina, Secretary

[www.lyra.ch](http://www.lyra.ch)

## Support us

Like so many worthy and idealistic projects, Astona is not able to raise the funding necessary to be financially independent. The support of people and organisations who recognise and understand the enormous value of Astona is urgently needed.

We have therefore created the «Friends of Astona» in order to facilitate simple donations. «The Astona Society» provides donors with several ways in which they can participate more fully in the well-being and the future of Astona and its talented students.

Our website is worth a visit. There you will find information about all the aspects of our summer academy: [www.astona-international.ch](http://www.astona-international.ch)

«Arpeggio» also provides the forms necessary for signing up as a member of the «Friends of Astona» or for joining «The Astona Society». We are grateful for every donation, every sponsorship and express our deepest thanks.

**Please register at [www.astona-international.ch](http://www.astona-international.ch) or with the enclosed registration form. Many thanks.**

**Bank Account: Credit Suisse 8070 Zürich, CH76 0483 5142 1468 5000 1**

## The Astona Society

It would be our pleasure to welcome you as a member of The Astona Society. Members receive the Astona-Pass and have the opportunity through a substantial financial contribution to enjoy close personal contact with Astona, its faculty-members, directors and students. Astona-Pass holders enjoy special benefits (see below).

### Bronze Membership

Annual Single Membership: CHF 500

### Silver Membership

Scholarship Donor/Half Scholarship: CHF 1500

Scholarship Donor/Full Scholarship: CHF 3000

Scholarship donors will be listed by name with thanks on the website and in some of the printed material (unless otherwise desired). In order to protect the privacy of the young musicians, the names of scholarship recipients will not be revealed.

### Gold Membership

Those donating CHF 5000 or more to Astona will be named as benefactors.

### Platinum Membership

A scholarship pledge (half- or full-scholarship) may be made in the donor's name or in the name of one's choosing, for instance in memory of a loved-one or a famous musician. The pledge is for 5 years and will provide either a half- or a full-scholarship for a deserving student each year. The identity of the recipient will be made known to the donor (if so desired) with the permission of the student recipient.

### Basic Benefits for All Astona-Pass Holders

All members of the Astona Society enjoy the satisfaction of knowing that they are contributing to the future of classical music through encouraging and helping fine young people to develop their talents and achieve their goals.

All members of the Astona Society will be listed by name on the website and in some of the printed material.

All members of the Astona Society will receive ARPEGGIO, ASTONA NEWS AND REVIEWS (annual report): reviews, achievements, projects, news, events, photos.

All members of the Astona Society enjoy free entry for 2 persons (a member of the Astona Society with one guest) to all Astona concerts (house concerts/public concerts).

### Additional benefits for Silver, Gold and Platinum Members:

These members have an open invitation to visit the institute during the 3 weeks of the course, to speak with teachers and students and to be present at lessons and rehearsals.

These members are invited to share one midday or evening meal at the Institut Montana together with teachers and students.

## Friends of Astona

As a «Friend» of Astona you have the opportunity to make a modest contribution. Your donations help fine, young musicians to develop their talents and to realise their aims. You are helping Astona to continue to be a goal and an inspiration for these young people. We are grateful for all contributions.

Membership (per year)

**Single person:** CHF 100

**Couple** (Partners or 2 members of the same family): CHF 150

**Student and Young Alumni Donor**

(up to age 30): CHF 50

**Businesses:** CHF 300

## Members

### Friends of Astona

- Nicole und Salma Abd El Aziz, Steffisburg
- Alexander und Chantal Biner, Zug
- Alfred und Edith Bodmer, Obfelden
- Ursula Bodmer, Obfelden
- Bücher Balmer, Zug
- Ulrich Gerloff, Zug
- Anneliese Lüthi, Zug
- Ursula Spoerri-Gimmi, Steinhausen
- Rahel Stöckli, Pratteln
- Theres Studer, Gockhausen
- Marlène Suter-Allemann, Zürich
- Raphaël Vergères, Pratteln

### Astona Society

Fernando Jermini, Lugano  
(Bronze Membership)

## Capital Dynamics and Astona

At Capital Dynamics, excellence is one of our core values – it is what we aim to achieve in every aspect of our daily work and service to our clients.

Thus, when we initiated a small sponsorship program two years ago, it was our natural inclination to seek out excellence to nurture and support. Over the past two years, Capital Dynamics has championed six highly talented young musicians through scholarships to the summer music academy, Astona International, in Switzerland. These six young musicians would not otherwise have had the opportunity to attend Astona's intensive, three-week program.

Our modest contribution has enabled our scholarship recipients to participate in what for some, becomes a stepping stone toward a career as a professional musician. In return, Capital Dynamics has the privilege of seeing these students perform. The experience is rewarding both musically and personally for everyone involved. Students have the opportunity to meet, talk with and perform for their sponsors. In meeting the students and hearing their inspiring performances, Capital Dynamics' employees are able to witness first-hand the fruits of sponsorship at an early stage – another core element of our business, and one that all of our employees also embrace through our own internal Mentorship Program.

For example, the solos and the duet performed by the six scholarship students at our 2012 summer barbeque at the Institute Montana, together with everyone from Astona, were the highlights of this year's event. The students (playing violin, viola, cello and piano) captivated the audience, bringing our employees and business partners

to spontaneous applause with each piece. Hearing the students' professional-level renditions of classical works, and seeing the passion with which they were performed, were a tangible reminder of what it means to strive for excellence. These young people are a powerful motivation and inspiration to each of us.

These students, and what Astona offers them, are why our engagement with Astona goes beyond a monetary contribution. We are also working as a partner with Astona as it continues to build and evolve its program around the globe. Astona's program is truly unique, as it focuses exclusively on its students and their musical development. Students are taught by internationally-renowned instructors on a one-to-one basis. And in group settings, students receive targeted, individual attention thanks to Astona's favorable teacher-to-student ratio.

We are proud to partner with a summer academy that provides its students with an intensive and focused learning experience and helps them toward musical careers, where they may become internationally recognized musicians and soloists. We believe this partnership with Astona International and its students is one of mutual benefit, enrichment and motivation, where ongoing collaboration enhances and strengthens both of our organizations.

Katharina Lichtner, Managing Director

Capital Dynamics is an independent asset management firm focusing on private assets including private equity, and clean energy and infrastructure. Capital Dynamics manages those investments through separate account solutions and a range of products including direct investment funds, funds of funds and structured private equity products.

Our senior investment professionals hold an average of over 20 years of investing experience and due diligence expertise, gained through diverse backgrounds as fund investors, direct investors, and co-investors. With 160 professionals and 10 offices worldwide, Capital Dynamics is able to deliver top-quality service to its client base of sophisticated institutional investors such as pension funds, endowments, family offices, high net worth individuals, and advisors. Headquartered in Switzerland, Capital Dynamics has offices in London, New York, Zug, Tokyo, Hong Kong, Silicon Valley, Sao Paulo, Munich, Birmingham (UK), and Brisbane.

Capital Dynamics comprises Capital Dynamics Holding AG and its affiliates. Investments are primarily on behalf of funds managed by Capital Dynamics.

[www.capital-dynamics.com](http://www.capital-dynamics.com)



Astona Professor Robert Rozek with Seamus and Mira in California on October 24, 2012



Capital Dynamics scholarship recipients Seamus Dewsnap (violin, aged 16, Astona 2010, 2011, 2012) and Mira Williams (viola, aged 14, Astona 2011, 2012) performing at Capital Dynamics' annual investor event in Half Moon Bay, California on October 24, 2012

CapitalDynamics



## Institute Montana, Zugerberg

Astona – unfortunately – does not have its own home. It is dependent upon being able to occupy an existing institution. This institution greatly influences the impression Astona makes and the ability for the Academy to function optimally. Since its inception in 1988, Astona has led a nomadic life throughout Switzerland, moving from one institution to another, not necessarily always out of choice, but often because the institution decided to put its premises to other uses in the summer, usually involving those activities it felt would generate more students for the boarding school all year round. Our young musicians cannot live an isolated life in a boarding school, but must be within the reach and influence of a metropolitan area which can provide the musical opportunities these talents need. Therefore, while Astona can enrich the institution which hosts its summer sessions, it cannot provide the school with a guarantee of new boarding students for their school year.

Of the eight accommodations (institutions, hotels) where Astona has been held over the years, the Institute Montana is without a doubt the best. The infrastructure and the location are ideal, and – just as significantly – the people at Montana and their attitude towards Astona are quite different from anything we had known before. Instead of the usual feeling of simply being tolerated, at Montana we feel welcome. This means a very great deal to us.

We sincerely hope that Astona may remain indefinitely at the Institute Montana, especially since we have, over the three years we have been there, built up a strong bond with the school as well as with the city and the canton of Zug.

We express our thanks in particular to Markus Giger, Head of Hotellerie, who takes such good care of us, and to Gisela Mahler, Assistant Director, whose enthusiasm for our young musicians is wonderful. We greatly look forward to many more years together.



## Preview of Astona 2013

After 25 years, we can say that Astona has now arrived at a point which requires very little change in its basic structure. Over the years, we have continually made adjustments and improvements, until we have today a summer academy which corresponds nearly perfectly to our ideal, both in content and in size.

Astona 2013 will therefore be much the same as the Astonas of recent years: Over 100 students from all over the world will be auditioned, from which around 60 will be accepted. Our faculty-members will remain the same as this year. There will be public concerts in the area of Zug and Lucerne as well as the traditional concert for the Lyra Foundation in Zurich.

However as always, in order for Astona to take place, there are two basic criteria which must be fulfilled: there must be enough students as well as sufficient financial support! Without this, there can be no Astona.

Students, however, first need to know of Astona! We urge you, dear readers, to tell them about Astona, as word-of-mouth is still the best form of communication.

Students (or parents of talented youngsters) almost always need scholarships! Arpeggio readers and Astona concert enthusiasts who would like to help in this way have the opportunity to join the Astona Society and select a method of scholarship support. Naturally we are grateful for any and every kind of scholarship assistance, as we would never have enough self-paying students to make Astona possible. It is often the most talented young people who have the least money!

Complete information about the Academy 2013 and application forms are available on the Astona Website: [www.astona-international.ch](http://www.astona-international.ch)

## You Tube

ASTONA INTERNATIONAL IN CONCERT ON YOUTUBE

**YouTube Address: AstonaRecordings**

Full Details concerning the works and the performers are listed on YouTube.

Approved Astona Recordings 2012 on YouTube

L. v. Beethoven: Violin sonata in A minor, 1<sup>st</sup> mvt.  
J. Brahms: Scherzo  
J. Brahms: Viola Sonata in E-flat major, 1<sup>st</sup> mvt.  
J. Brahms: Violin Sonata in D minor, 1<sup>st</sup> mvt.  
F. Chopin: Fantaisie-Impromptu in C-sharp minor  
R. Clarke: Sonata for Viola and Piano, 1<sup>st</sup> mvt.  
E. Chausson: Poème Op. 25  
E. Chausson: Concerto Op. 21, 1<sup>st</sup> mvt.  
Coaching for International Competition 2011, Part one  
Coaching for International Competition 2011, Part two  
Coaching for International Competition 2011, Part three  
C. Debussy: String Quartet in G minor, 1<sup>st</sup> mvt.  
E. Elgar: Introduction and Allegro, Op. 47  
E. Elgar: La Capricieuse Op. 17  
A. Gottschalk: Blackberry Hill Rag  
P. Hindemith: Viola Sonata in F major  
K. Khachaturian: Violin Sonata in G minor, 1<sup>st</sup> mvt.  
J. Klengel: Scherzo  
F. Martin: Piano Trio on Popular Irish Folk Tunes  
B. Martinu: Variations on a Theme of Rossini  
F. Poulenc: Cello Sonata, Op. 143, 2<sup>nd</sup> mvt.  
S. Prokofiev: Cello Sonata in C major, 1<sup>st</sup> mvt.  
M. Ravel: Tzigane  
P. Sarasate: Zigeunerweisen  
B. Smetana: Piano Trio in G minor, Op. 15, 1<sup>st</sup> mvt.  
Summer Music Course: The Violin and the Cow  
P. Tchaikovsky: Meditation from Souvenir d'un Lieu Cher  
A. Vivaldi: Concerto for 4 Violins, 1<sup>st</sup> mvt.  
Weekly Piano Class Lesson, Part one  
Weekly Piano Class Lesson, Part two  
J. York: Astona Waltz

## Thank you

Arpeggio provides Astona with another opportunity to express our deepest gratitude to our sponsors and concert partners for their support and trust:

Lyra Foundation, Zurich



Capital Dynamics, Zug



Ernst Göhner Foundation, Zug



City of Baar



City of Zug



Canton of Zug



SonArte-Concerts, Unterägeri



Talenta School  
(for highly-talented children), Zug



Institute Montana



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