

MR 50

1. Sunaris 5:13
2. Quelques petits moments pour M. 7:35
3. untitled but lovely 4:25
4. Concertino grosso for a virtual soloist 16:53
5. Short developments 5:42
6. about games, tenderness, violence & more 12:09

total time: 51:57

mastered on October 29, 2002
at Studio Feedback, Vienna (A) by Reinhard Buchta
special thanks to SF DRS, Basel Sinfonietta,
l'Orchestra della Svizzera Italiana

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THOMASTIK-INFELD

mathias rüegg

ZWISCHENTÖNE

MR 50



performed by

Basel Sinfonietta

Matthieu Michel

Christian Muthspiel

Wolfgang Muthspiel

NDR Radio Philharmonie

Opus Novum

Orchestra della Svizzera Italiana

Alexander Vedernikov

Peter Waters

a.o.

mathias rüegg
zwischenöne

1. Sunaris 5:13

for solo-triangle & chamber orchestra
performed by Basel Sinfonietta
conducted by mathias rüegg
composed by mathias rüegg, 1996
commissioned by the Viennese
ensemble "die reihe"
music published by Alexander Mayer
recorded live on 8 April 2000
at Casino Basel (CH) by Christian Beusch

2. Quelques petits
moments pour M. 7:35

for trumpet and chamber orchestra
soloist: **Matthieu Michel** (trp)
performed by the NDR Radio Philharmonie
conducted by mathias rüegg
composed by mathias rüegg, 1995
commissioned by the
Orchestra de Normandie Basse, Caen (F)
recorded on 1 March 1996 at
the NDR-Studio, Hannover (D)
mixed by Walter Quintus on 9 August 1996
at the NDR-Studio, Hamburg (D)
Matthieu Michel was recorded
on 5 December 1996
at the Cosmix Studio, Vienna (A)

3. untitled but lovely 4:25

for oboe & piano
performed by
Barbara Zumthurm-Nünlist (oboe)
& **Luigi Laveglia** (piano)
composed by mathias rüegg, 1995
music published by Alexander Mayer
recorded live on 8 April 2000
at Casino Basel (CH) by Christian Beusch

6. about games,
tenderness,
violence & more

12:09

performed by l'Orchestra della Svizzera Italiana
conducted by Alexander Vedernikov
composed by mathias rüegg, 2000
commissioned by Settimane Musicali di Ascona
recorded live on 12 October 2001 at the festival Settimane
Musicali di Ascona (CH) by RSI (Radio Svizzera Italiana)

4. Concertino grosso
for a virtual soloist 16:53

for guitar & chamber orchestra
soloist: **Wolfgang Muthspiel** (guitar)
performed by:
Klaus Durrer flute
Christoph Bürgi oboe
Franco Tosi clarinet
Marc Kilchenmann bassoon
Martin Roos french horn
Heinz Della Torre trumpet
Ludwig Wicki trombone
Markus Muff bass trombone
Jacqueline Ott percussion
Peter Waters piano
Karel Boeschoten violin
Susanne Andres violin
Marius Ungureanu viola
Daniel Pezzotti violoncello
Ivo Schmid contrabass
conducted by Christian Muthspiel
composed by mathias rüegg, 1999
commissioned by Schweizer Fernsehen DRS
recorded in December 1999 by Schweizer Fernsehen DRS

2:56
5:08
5:00
3:49
1.movement
2.movement
3.movement
4.movement

5. Short developments 5:42

for woodwind quintet
performed by Opus Novum:
Klaus Durrer flute
Christoph Bürgi oboe
Franco Tosi clarinet
Martin Roos french horn
Markus Boppart bassoon
composed by mathias rüegg, 1996
commissioned by Opus Novum
music published by Alexander Mayer
recorded on 22 December 1996 by Paul Niederberger
at Studio Niederberger, Oberdorf (CH)

produced by Eva Salfellner & Ellen Windholz

linernotes by Andreas Felber. translation by Karin Kaminker

photos by Nikolaus Similache. artwork by Andy Orel at O/R/E/L



MR-50

PERFORMED BY

Susanne Andres
Basel Sinfonietta
Karel Boeschoten
Markus Boppart
Christoph Bürgi
Klaus Durrer
Marc Kilchenmann
Luigi Laveglia
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mathias rüegg



When you're out digging through dusty old warehouses of textual building blocks in an attempt to express yourself, it's certainly more of a challenge to come up with clear and original new statements than to just slap together wordings or phrasings so complicated that you miss those you're trying to reach. What distinguishes the talented from the merely capable is the ability to sift through vast stores of semantic hand-

nance and dissonance. This does not mean that he resorts to using simplified, "plain language" to "talk down" to the public -- many of his scores are too complex for this. His intention was rather to safeguard the direct emotional impact of his music, to make it accessible to others in the sensual way that he himself feels it. These are some of the tried-and-true principles that have resurfaced time and again in the centuries-long history of western music, getting always more worn-out and dusty yet seemingly begging for the avant-garde to take them, shake them out and press them into service.

me-downs, burdened as they are by historical ballast, to find whatever core value they still may retain, to strip off word-shells dulled by over-use and to re-employ the word-nuggets in original ways that probe deeper levels of meaning.

by Andreas Felber

For his current CD, mathias rüegg

asked for liner notes that contained the minimum of jargon or foreign expressions -- a fact that would not be worth mentioning if it did not reveal something significant about his own musicianship. In his compositions, rüegg uses a speech form based on familiar elements such as concrete rhythms and melodies, and the tension between conso-



"As far as I'm concerned," mathias rüegg once said, "the avant-garde is a historical concept linked with the Darmstadt School, where out in the open -- in front of empty houses -- a lot of mathematizing, theorizing and discussing went on, and very little music. A composer should -- first of all -- make music. Whether it's something new will become clear later on." rüegg's fundamental perspective can only be partially traced back to his origins in "another genre". One must not forget that his name has since reverberated throughout the international jazz scene where it has become nearly synonymous with the legendary Vienna

Art Orchestra (VAO), which founder rüegg -- in the early 1980s -- brought to the pinnacle of big band fame with his fresh & sassy programs "Tango from Obango", "From No Time to Rag Time" and "The Minimalism of Erik Satie". In 2002, the VAO, celebrated its 25th jubilee with a joy in playing which hardly any other ensemble of its type can claim. During the course

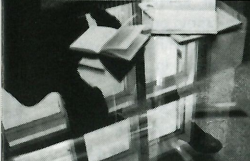
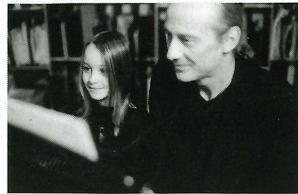
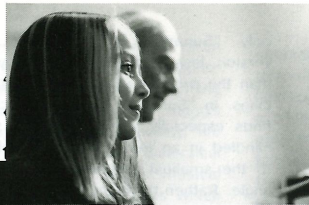
of its tour, which featured the compositional wonders of "Art&Fun", a remix of highlights from the VAO's 25-years, the orchestra, under rüegg's leadership, received confirmation of its status as the flagship of European jazz.

rüegg draws the line between his two main forms of activity like this: "As a classical composer, you always remain in control, whereas a jazz composer has to share -- because all of the musicians participate in composing when they improvise. The perspective is totally different. As an orchestra leader, much depends on how I manage to motivate my musicians. In truth, I only provide the framework. If the soloists play badly, the whole thing sounds bad. In jazz, we make the music together. In classical music, almost everything is determined by the composer. Moreover, the palette of sounds in jazz is relatively limited. A chamber or symphony

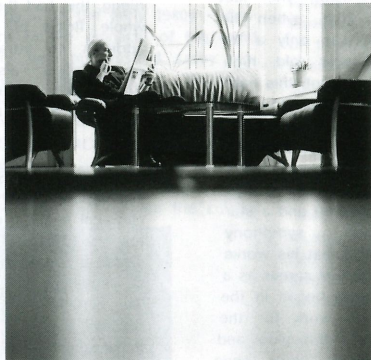
orchestra offers more possibilities." Putting aside the fact that, when he was only a 19-year old high school student, this native of the Swiss town of Schiers in the Canton of Graubünden wrote music for a rock band concert (something he enjoys remembering) and a student-level symphony orchestra and saw to it that his works were performed, his actual career as a classical composer only began in the 80s. A commissioned work for the Viennese ensemble Kontrapunkte and the composition "Fünf Bilder ohne Rahmen", written in 1987 for VAO saxophonist Wolfgang Puschig and the Vienna Symphonic Orchestra, were the first real tests of his talent. Another seminal work was "Espace", a piece for clarinet and chamber orchestra written in 1994 for Michel Portal and premièred in the

French town of Caen. According to rüegg, this had the effect of releasing a whole flood of blocked-up ideas, in addition to attracting countless new opportunities -- also in his work with the VAO, which in 1990 re-launched with its program Chapter II and a new, younger lineup.

Does rüegg still view himself as a jazz composer when he's active in the classical field? "I compose with a sense for jazz music, its form and feel," he explains. "That's how I want it. It would be senseless for me to try to compose like classic composers, because they can do it better than I can." Despite these claims, he has often acknowl-



ged his affinity for the likes of Werner Pirchner -- "the Zappa of Tyrol" -- who also began in jazz and who went on to stretch the limits of light and serious music, winning acclaim also in the classical field before his untimely death in 2001. Like Pirchner, Rüegg has turned to such wide-flung sources as Mozart, Bartók, Stravinsky, Steve Reich and John Adams for inspiration. Such influences can be clearly heard in the six compositions assembled on this CD, which is being released to mark rüegg's 50th birthday -- and perhaps, in part, also to document his process of emancipation from the VAO.



"Sunaris" for solo triangle and chamber orchestra originally appeared on the 1997 CD "M: Concerto for Voice and Silence", as did "Quelques petits moments" and "Short Developments". "M" is the first real recording of rüegg's non-jazz works. Of the three compositions,

only "Sunaris" is presented here in a new version...less groovy and thereby more symphonic than the original, with more transparently-layered voicings. In "Sunaris", a form which rüegg apparently finds especially appealing -- the solo concerto -- is handled in an ironic way: The solo part is assigned to the smallest instrument in the orchestra, the triangle. Rather than an actual solo, this part consists of a steady rhythmic pattern sustained throughout the entire piece. The true soloist is the orchestra itself, as it lays a whole spectrum of colors alongside

the silver timbres of the triangle; colorations which rise and swell out of half-tones, building up into multi-hued waves that keep on mounting until they crash frothily at the end. This is a rich body of sound in which contrapuntal inner-life is frequently over-swirled by powerful, polyrhythmic whirlpools or riff-tides that carry it off to where it can stand in new highs against the stoic triangle, which goes on with its tingling, seemingly unperturbed. As in "Unanswered Question" by Charles Ives, this piece rai-

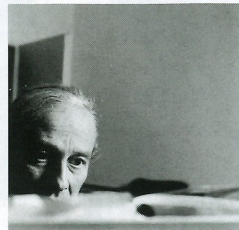
ses the type of existential questions that can only be answered by looking within.

Becoming intense, even more intense, then coming to a sudden stop ... drawn into lyrical introspection by the sound of warm strings or propelled energetically,

forwards, sometimes by drums or more often following impulses set by piano and vibraphone, a combination that has proven itself in big bands such as the VAO ... mathias rüegg's works appear to take shape and develop life force in the area between such dialectical poles. Creating, in terms of rüegg's musical "psychogram", is undoubtedly a process which involves giving space to the imagination, coming up with an idea and setting it into motion, seeing a development through to its apex, stepping back and appraising your work, then taking a deep breath and circling back to your beginning point, which -- because of this process -- is now quite different from when you started out.

"Quelques petits moments", composed for longtime VAO trumpeter Matthieu Michel, although divided

generally into five sections within a vaguely over-arching form, presents a jagged musical landscape, full of ridges and crevices, steep ascents, and sudden chasms, which continually give the trumpeter new stimuli for his solos. Michel, a lyrical poet, navigates with boundless freedom on an improvisational stream through this rugged soundscape. While he avoids making direct references to the underlying material, it nevertheless constantly supplies him with new inspiration and energy.



The third solo concerto in this collection, released here for the first time on CD, has a completely different structure. "Concertino Grosso for a Virtual Soloist" was written for guitarist Wolfgang Muthspiel, who has been associated with the VAO ever since

1998 when mathias rüegg made an arrangement of George Gershwin's "Rhapsody in Blue" especially for him. Whereas the name of this piece is a word play on the much earlier VAO program "Concerto Piccolo", this concertino is more clearly in line with Western music traditions than any of the other compositions on the CD. Its four movements generally respect the form of the classical romantic symphony, including many of its fundamental features. This also applies to its treatment of musical themes. In Concertino Grosso, individual thematic elements are grouped into compact units, as in the case of the first movement, which has a



sonata-like main theme and three distinct sub-themes. In fact, this concerto was originally conceived as an orchestral piece, with the solo parts added only afterwards. Whereas "Sunaris" boasts a solo which is not a solo at all (at least not in conventional terms, that of "concertare" which implies vying with or holding a dialogue with the orchestra) in Concertino Grosso, Muthspiel's role is to weave free improvisations around and between the individual thematic elements, binding

background and foreground together by re-iterating moods and motifs. How is this indicated in the score? "The guitarist can do whatever he likes," the directions say. "No special attention needs to be paid to him."

"About Games, Tenderness, Violence & More"

bears still another relationship to music history. In broad terms, it represents a symphonic excursion through the complexities of inter-human emotionality, a realm that is governed by laws of its

own. The piece, which opens with a chordal progression that resembles light splatterings of colored paint and closes with similar chords dyed heavily in angry tones, can perhaps be described as an impressionistic sound painting. True to this form, its highly expressive orchestrations impart the type of neo-romantic turbulence that can be found, for example, in Gustav Mahler's works or in the early works of Arnold Schönberg. It is not a coincidence that one finds references to Stravinsky's "Le sacre du printemps" subtly woven throughout the score.

A hundred and fifty years ago, "Untitled, but Lovely" might have been classified as a song without words. Discretely underscored by a slow waltz tempo, it seems to be arranged in free-verse form, with the line lengths determined by the improvisations of the solo oboe, in a fashion resembling the "chorus principle" of jazz. Once again, here we have classic rüegg in that the mood swings back and forth between lyrical charm

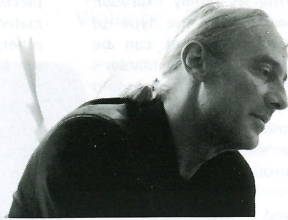
and dramatic build-ups in which conflicts intensify to peak levels before resolving themselves. "Short Developments", on the other hand, has neo-classical qualities, beginning with the musicians, who belong to the Luzerne ensemble "Opus Novum". The title gives an insight into the piece, which comprises a series of short, associated unities, only loosely connected to each other, aside from various shared motifs which run like red thread throughout the music.

Looking back over this collection, despite the differences, rüegg is always rüegg. Unlike in the case of "Quelque petits moments", when you listen to such pieces as "Short Developments", you don't feel as though you may actually be listening to the VAO in disguise. Nevertheless, even here, every note bears rüegg's distinctive signature. Rhythm, harmony, melody and sound quality may have been the basic building materials of all music throughout time. Yet all of this is also rüegg, who echoes or records the flow of what he hears in his artistic inner ear. As a composer, he shapes sounds according to the dictates of his imagination, irrespective of historical associations. He looks for new forms, instead of just reworking old ones. It's rüegg's creative spirit that shines, not just his cutting-edge materials.

English version by Karin Kaminker



Born 1952, in Zurich, mathias rüegg completed his studies to be a primary school teacher and taught for a while in various special needs schools. From 1973-75, he studied classical composition and jazz piano in Graz. In 1976, he moved to Vienna, where he worked as a free-lance pianist. Tired of solo work, he created the Vienna Art Orchestra in 1977. Since then, he has written almost all of the VAO's programs, adding up to



nearly 300 compositions and arrangements, and has handled the management and organization of the orchestra himself. From 1983-87, he also led the Vienna Art Choir. In the years 1984-86, he was voted No.1 Arranger by Down Beat, the American jazz magazine. He has written commissioned pieces for other jazz orchestras, such as the NDR Big-Band, SDR Big-Band, Umo Big-Band Helsinki, Swedish Radio Jazz Group and the RTV Big Band Slovenia, as well as for classical orchestras, such as the Wiener Symphoniker, Basler Sinfonietta, Opus Novum, Ensemble Kontrapunkte, Die Reihe, Deutsche Kammerphilharmonie, Orchestre de Normandie Basse and l'Orchestra della Svizzera Italiana. He has also led workshops in Vienna, Cologne, Hannover, Berlin, Bern and Trento. As part of his collaboration with George Tabori and the Serapionstheater, he composed film and theater music. From 1983 - 90, he engaged in special projects combining music and literature with the Viennese poet/lyricist Ernst Jandl. Rüegg has also worked as artistic director for numerous festivals, including the U&E Third Dream Festival, Jandl Total, Vienna meets Paris, Vienna meets London, and the Alpentöne festival in Altdorf (CH).

mathias
rüegg

In addition, he has headed numerous multimedia projects, including Der achte Tag (Wiener Festwochen 1980), Jonny tritt ab (Donaueschingen 1981), SENS (Wiener Festwochen 1987), Fe & Males (1989) and La belle at la bête (1992). For the 1991 Mozart Year, he produced the music film Mozart's Balls, on commission by the BBC. Founder of the Viennese jazz and music club Porgy & Bess, he also recently established the Austrian jazz award, the Hans Koller Preis.

Since 1994, he has devoted himself increasingly to chamber music and has written compositions for soloist and chamber orchestra for Corin Curschellas, Michel Portal, Wolfgang Puschnig, Matthieu Michel and Wolfgang Muthspiel, in addition to a variety of works for other classical ensembles.

During 2003 & 2004 he will be the artistic director of the RuhrTriennale Festival "A Century of Songs" which will be dedicated to the European Song of the 20th century.

The Basel Sinfonietta was founded in 1980 by a group of young musicians with the goal of bringing exciting new combinations of contemporary music and works, both familiar and unknown to an audience enthusiastic for unusual sounds and open to experimentation. With its unconventional, provocative approach, this large symphony orchestra has achieved a considerable international reputation. In the last years, the Basel Sinfonietta has profiled itself as an innovative and flexible orchestra with outstanding projects as Decasia, an environmental symphony with projections by New York composer Michael Gordon. The Swiss composer Mela Meierhans accompanied them during the last concert season as Composer in Residence with her work „différance I-V". In September 2001, the work "Atempause" from German composer Carola Bauckholt, a commission for the European Month of Music 2001, had its first performance. The Basel Sinfonietta has also carried out numerous performances with dancers, jazz musicians, cabaret performer and choral groups in addition to complex projects incorporating, for instance, silent movies and multimedia.

When not taking part in the orchestra, the members of the Basel Sinfonietta perform in numerous ensembles and chamber music groups. The group manages itself, which gives its members a high degree of self-determination in both artistic and organizational matters. This in turn demands an intensive interaction, which leads to a lively, fresh atmosphere in the orchestra.

Invitations to festivals as for example Biennale di Venezia, Frankfurt Feste, Musica Strasbourg, Festival di Alicante, Lucerne Festival, Bodenseefestival, Tage für Neue Musik Zürich, Festival d'Automne Paris complete the multifarious concert projects.

The orchestra works with international renowned such as: Emilio Pomarico, Muhai Tang, Kasper de Roo, Matthias Bamert, Julia Jones, Jürg Wyttenbach, Olaf Henzold, Jürg Henneberger, Johannes Kalitzke, Reinbert de Leeuw, Peter Rundel and Jun Märkl.

Basel
Sinfonietta
enjoy

Matthieu Michel

Born in Fribourg (Switzerland) on April 1963, lives in Vevey. Studied with Americo Belloto for three years in Vienna and Berlin. Since 1991 member of the Vienna Art Orchestra. Played a. o. with Phil Woods, Michel Portal & Abdullah Ibrahim. As a sideman in countless groups, he is considered to be a musicians' musician. To hear on more than 100 CDs. Recordings: Estate with Richard Galliano (TCB), Benji with Christoph Cholet (Pee Wee Rec), Okipik with Uli Scherer (Plainisphere) a.o.



Radio Philharmonie Hannover des NDR

The RadioPhilharmonie Hannover des NDR was founded in 1950 and is one of the most esteemed radio orchestras in Germany. The renowned image of this orchestra is based on its enormous repertoire of music literature: In the classical sector from barock-style to modern, contemporary music, and in light music from musical to symphonic jazz - the Radio-Philharmonie Hannover des NDR plays in its own concert hall in Hannover as well as in great concert halls all over Germany.

Willy Steiner, who conducted the orchestra in the first two decades of its existence, was followed by Bernhard Klee, Zdenek Macal, Aldo Ceccato and again Bernhard Klee as chief conductors. The latter took the orchestra to a musical refinement of international standard, especially with a repertoire of Vienna Classic and contemporary music.

Starting with the season 1998/1999 the Radio-Philharmonie Hannover des NDR has entered a new and very successful era with its chief conductor Eiji Oue. The Radio-Philharmonie Hannover has released a large number of CDs, in cooperation with famous CD-labels like Sony, EMI, cpo, Koch Records, Polygram, BMG - with several special highlights among them, from classic to romantic music, from modern music to jazz.

The great variety of the Radio-Philharmonie Hannover des NDR is very rare in Germany and all over Europe. With its manifold programs this orchestra has toured France, Poland, Sweden, Portugal, Japan, Spain, and Brazil and has been present at several famous festivals, e.g. Schleswig-Holstein Musik Festival, Festspiele Mecklenburg-Vorpommern, Braunschweig Classix. Recently the Radio-Philharmonie Hannover des NDR was given a second name used for concerts with special programs of light music: the "NDR Pops Orchestra" is the first existing Pops Orchestra in Europe. It has started its career in July 1998 by touring with Al Jarreau around German metropolises. Many "events" happened during the EXPO 2000 World Exposition in Hannover, when the NDR Pops Orchestra was in concert together with stars like Bobby McFerrin, Ray Charles, Randy Crawford and Lionel Richie.

In May 2000, the Radio-Philharmonie Hannover des NDR celebrated its 50th Anniversary.

Wolfgang Muthspiel

One of the most exciting young artists on the jazz and classical scene today, internationally acclaimed guitarist/composer Wolfgang Muthspiel is commanding attention worldwide as an artist of deep integrity, intelligence and daring musicality. A celebrated musician in Europe, the New York City-based Austrian native is developing an equally strong reputation in the States as a brilliant soloist and collaborator through frequent touring and recording projects.

In the words of the London Times, "Muthspiel is in many ways a quintessential 1990s musician, combining a flawless technique honed by classical training with a restless musical imagination as likely to derive inspiration from Bach as from the blues or the Beatles."

Muthspiel's art of improvisation is combining various influences from classical to folk music, but first and foremost he is one of a few European Jazz musicians, who have made a mark in the US scene, collaborating with such musicians as Paul Motian, Gary Burton, Dave Liebman, to name a few.

With more than 10 albums recorded under his own name and many others as a sideman, he has toured the globe with his bands and as soloist, appearing at jazz festivals and concert halls throughout the world.

The 3 latest releases of Wolfgang Muthspiel illustrate the astonishing diversity of his work:

Real Book Stories, his first recording of Jazz Standards featuring Brian Blade on drums and Marc Johnson on bass, received high praise in the Jazz community.

Beloved, a Duo with Norwegian singer/songwriter Rebekka Bakken, is the 4th release on Muthspiel's own label material records.

And Echoes of Techno, a live recording of Wolfgang and his brother Christian, which comments and reflects the contribution of Techno to music.

Christian Muthspiel

Born in Judenburg, Austria, in 1962; at the age of 6 piano lessons, of 11 additional trombone lessons. Studies at the Musikhochschule Graz (Trombone classical and jazz), all studies broken off in time; 1987/88 scholarship at the School of Fine Arts in Banff/Canada.

As trombonist, pianist, composer, and conductor, Christian Muthspiel is internationally active in the areas both of jazz/improvised music and of new classical music. Numerous invitations to perform, produce, and conduct in many important musical centers of the world and compositions commissioned by renowned orchestras, ensembles and soloists prove the innovative crossover quality of his work. Christian Muthspiel's main concern is the

combination of improvised and composed music, i.e. the junction of the energies of single moments with the formal possibilities of predetermined material. Muthspiel's field of activity and possible cooperations with interpreters of his musical inventions reaches therefore from small jazzbands to symphony orchestras and electronic multi-media operas.

Beside the hereinafter mentioned events of recent years, Muthspiel's series as "artist in residence" in the Brucknerhaus, Linz, 1999/2000 and 2000/2001, stood out particularly, the six special projects demonstrated the whole range of his work.



The Lucerne-based contemporary music ensemble OPUS NOVUM is made up of musicians from all over Switzerland. Aside from its solid core of regular members, the ensemble brings in other musicians for larger productions and works with special requirements. Franco Tosi and Klaus Durrer handle the group's organization. The ensemble's declared enemy is the infamous desk drawer, which so often is the final resting place of many a heart-felt artistic endeavor. The as-yet-unheard should be heard,

Opus NOVUM

so that it can take audible shape in the presence of listeners, who through this form of participation become virtual godparents for the creative act. Although "repertory" is a term which implies many things and nothing at the same time, the group rounds out their repertory or program with recordings of works that have long since had their baptism-by-fire.

L'Orchestra della Svizzera Italiana

Since 1933 the orchestra has been working in a very confined area, between the Alps to the north and Italy to the south. Just as with any other borderland, the Italian Swiss region full of cultural exchanges, and has a strong international flair.

From 1996 to 1999, the OSI (Orchestra della Svizzera Italiana) has been led by guest musicians. This follows a long run of resident conductors. Serge Baudo, first guest conductor, stands out from the others. His charismatic presence has been a guarantee of stylistic continuity. Other conductors, who maintain terms a friendship with the orchestra, were: Rudolf Barshai, Wolf Dieter Hauschild, Isaac Karab-tchevsky, Mikhail Pletnev, Jean-Bernard Pommier, David Shallon, Michael Stern, Muhai Tang, Armin Jordan, to name a few.

In 1999 the orchestra started a permanent collaboration with another world-famous french conductor, Alain Lombard, who came into office as resident conductor. In 1998 he carried out intensive work, live and in the studio, with fantastic results. The OSI started as a radio orchestra and is held by a foundation financially supported, in equal parts, by the Stato del Cantone Ticino and by the RTSI, which owns the copyright.

Alexander Vedernikov is one of the most promising Russian conductors of the younger generation.

Alexander Vedernikov studied at the Moscow Conservatory and in 1988 joined the Moscow Stanislavsky Theater, performing Le Nozze di Figaro, La Traviata, Boris Godunov, Eugene Onegin and Cavalleria Rusticana with great success. Since 1995 he has been Artistic Director and Music Director of the Russian Philharmonia.

He conducted the St. Petersburg Philharmonic, Russian State Symphony and Orchestra of the Bolshoi Theatre. He gave many concerts with the Moscow Radio Symphony Orchestra and toured the orchestra in Germany, Austria and Great Britain. He appeared at international opera houses and orchestras such as Metropolitan Opera, Covent Garden, La Scala, Teatro dell'Opera di Roma, La Fenice Venice, Philharmonia Orchestra, London Philharmonic Orchestra, BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, Residentie Orkest Den Haag and Budapest Festival Orchestra.

Future engagements include performances at the Sächsische Staatsoper Dresden, Montreal Symphony, Residentie Orkest Den Haag, Netherlands Radio Symphony Orchestra, RAI Torino Orchestra, Orchestra della Svizzera Italiana, Orchestra della Toscana etc. Alexander Vedernikov has made CD recordings for different labels.

Alexander Vedernikov

PERFORMED BY

Susanne Andres
 Basel Sinfonietta
 Karel Boeschoten
 Markus Boppart
 Christoph Bürgi
 Klaus Durrer
 Marc Kilchenmann
 Luigi Laveglia
 Matthieu Michel
 Markus Muff
 Christian Muthspiel
 Wolfgang Muthspiel
 NDR Radio Philharmonie
 Opus Novum
 Orchestra della Svizzera Italiana
 Jacqueline Ott
 Daniel Pezzotti
 Martin Roos
 Ivo Schmid
 Heinz Della Torre
 Franco Tosi
 Marius Ungureanu
 Alexander Vedernikov
 Peter Waters
 Ludwig Wicki
 Barbara Zumthurm-Nünlist

1. **Sunaris** 5:13
2. **Quelques petits moments pour M.** 7:35
3. **untitled but lovely** 4:25
4. **Concertino grosso for a virtual soloist** 16:53
5. **Short developments** 5:42
6. **about games, tenderness, violence & more** 12:09

total time: 51:57

