

bulletin special

The Credit Suisse magazine

www.credit-suisse.com/emagazine · July 2005

World Orchestra for Peace

The Credit Suisse Tour 2005:

The World Orchestra for Peace makes guest appearances in London, Berlin, Moscow and Beijing

Interview: Maestro Valery Gergiev Cultural sponsorship: A happy marriage of art and business





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Photo: Gee Ly

Music Inspires and Brings People Together

Lovers of classical music can rejoice: This year, and for the first time, the World Orchestra for Peace, under the baton of the renowned conductor Valery Gergiev, is going on tour in several countries. Since the founding of the orchestra in 1995 to mark the fiftieth anniversary of the UN, several concerts have taken place, namely in 1998, 2000 and 2003. Thanks to the support of Credit Suisse, the orchestra is celebrating its ten-year anniversary this year with a tour taking it to London, Berlin, Moscow and Beijing. Around one hundred musicians from over sixty international top orchestras from forty countries are coming together to form a unique ensemble with an important mission of global significance. At the same time, the orchestra embodies passion and perfection, with which it delights its international audience.

Passion and perfection are not only essential in music, but also in banking, our core business. Although long believed to be irreconcilable, business and culture are actually closely related. Over the past few years, it has become

increasingly difficult for many cultural institutions to finance their projects and productions, and so companies have become increasingly important sponsors of institutions and artists, thus supplementing the public sector. In this way, they offer a considerable contribution to the diversity of the cultural offering.

For more than 20 years, sponsorship has enjoyed a prominent place in the corporate and communication strategy of Credit Suisse. As part of our cultural sponsorship strategy, we have commitments in the spheres of art and classical music at the highest level. "World Orchestra for Peace – The Credit Suisse Tour 2005" is our greatest cross-border cultural commitment and is the highlight of this year's cultural calendar. Which is a very good reason for dedicating a special edition of our stakeholder magazine "bulletin" to it. We hope you find it fascinating reading, and wish you many unforgettable moments as you enjoy classical music.

Walter Berchtold, Chief Executive Officer, Credit Suisse



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Sir Georg Solti

"I'm as good as well as a bad musician. Your performance alone is what matters, not the acclaim you reap. None of the honors bestowed upon me will make me a better musician."

Text: Karin Mari

Solti's Dream

Sir Georg Solti, the renowned conductor, founded the World Orchestra for Peace in 1995. It is a unique ensemble of approximately one hundred musicians from around the world that performs on very special occasions. The Credit Suisse Tour 2005 takes place as part of its ten-year anniversary.

Georg Solti, born in Budapest in 1912, knew already at age thirteen that he wanted to become a conductor. At a concert by Erich Kleiber, in his hometown, the young Solti experienced the electrifying energy emanating from the conductor that held both the musicians and the audience in its spell – an event that helped him discover his calling. He was drawn to music already at a very early age, learned to play the piano, and had his first public appearance at age twelve. Having discovered his love for conducting, he devoted all his energies to its pursuit and never veered off this path for the next seventy years. He passed countless milestones, overcame obstacles, and ultimately reached the summit of his career, always in the company of people who spurred him on in his development. At the end of his long career, he had the fortune of looking back over a fulfilled life. To quote from his biography: “Every day I believe more strongly that I have a guardian angel who has stood by me throughout my life. Of course there were also disappointments, but I enjoyed a blessed and wonderful life for which I’m very grateful.”

The Founding of the World Orchestra for Peace

The World Orchestra for Peace has its roots in a vision Solti had on his eightieth birthday. At a celebration at Buckingham Palace and in the company of Prince Charles, Princess Diana and numerous other renowned guests, thirteen musicians from as many countries performed Richard Wagner's “Siegfried Idyll” without a conductor. Solti was completely taken by observing people from entirely different cultures, with different languages and ways of life, who were transformed into a single entity while performing music. As a witness of the Second World War, he had a heightened awareness of the need for harmony and understanding among people. This gave him the idea of putting together an orchestra of international musicians that gives concerts around the world and communicates the message of peace and harmony in the universal language of music. Five years later, in 1995, Solti's vision finally became reality at a concert held in Geneva by leading musicians from forty countries who performed under him to commemorate the 50th anniversary day of the inauguration of the UN. This event marked the birth of the World Orchestra for Peace.

Since then, the orchestra convened several times on special occasions (see the table on page 8), each time with outstanding musicians from first-class orchestras. The entire organization involves approximately one hundred people – each a leader in their field – who make individual contributions toward putting on concerts for the cause of peace in a relatively short time. Not an easy task, when considering that the musicians come to rehearsals from around the world and have to organize their leave in the orchestras in which they normally play. Furthermore, the musicians do not get paid, and this strengthens their commitment toward a worthy cause. The purpose is to use, in Solti's words, “the unique strength of music as an ambassador for peace” and to communicate a sense of harmony on all levels.

Valery Gergiev Continues in Georg Solti's Footsteps

Unfortunately, Solti had only one opportunity to conduct the World Orchestra for Peace. The maestro died unexpectedly shortly after his 85th birthday in the French city of Antibes while preparing for the orchestra's second performance in Baden-Baden. So as not to jeopardize the concert, it was necessary to find a first-rate conductor who could not only identify with the orchestra's concept but would also be willing to lead it in the future. The natural choice was, of course, Valery Gergiev, an outstanding conductor in his own right and a friend of Solti. Although they became acquainted only six months before Solti's death, Solti regarded him as a kind of soulmate who mirrored phases of his own life. Solti thus took him under his wing, similar to the way he received help from Bruno Walter in his own youth. Valery Gergiev therefore was the natural choice as Solti's successor to conduct the World Orchestra for Peace.

Gergiev: A Life Dedicated to Music and Russia

A charismatic Ossetian who was born in Moscow in 1953, Valery Gergiev spent his youth in the Caucasus. He too was a pianist before taking up conducting. He worked with renowned orchestras and opera houses around the world, founded numerous festivals and earned many international distinctions. His artistic home is the >

Kirov Opera at St. Petersburg's Mariinski Theater, a previously neglected institution that he turned around and where he continues to be active. He also made his debut there in 1978 at age twenty-five. Although he is in great demand as a conductor on the international scene, he feels strongly connected to his country and contributes in numerous ways toward peace in the Russian Federation. On his website he writes: "I'd rather go to Siberia than to America or Europe – I belong here and not abroad. Although I find inspiration in my work with leading Western institutions, these luxury stints with the best orchestras and major operas abroad keep me away from my family."

The Orchestra's First Tour

Valery Gergiev took on a major task with the Credit Suisse Tour 2005 of the World Orchestra for Peace. This marks the first time that the orchestra goes on tour with consecutive stops in four capitals in Europe and Asia. Furthermore, the orchestra will also celebrate its ten-year anniversary with a program that reflects the different cultures it represents, and also by featuring works for which Georg Solti felt a particular affinity. In order to be able to play for peace around the world, the orchestra depends not only on sponsors who identify with its cause but also on individuals who will take on the daunting task of organizing the tour and who can provide the international contacts needed to make the project succeed.

Lady Solti Raises Young Talents

Gergiev was able to gain the support of Lady Valerie Solti, who, after sharing thirty years of her life with Georg Solti, continues to feel a strong connection with music and who has put her numerous international contacts and commitments to work in promoting the orchestra's cause right from its beginning. For example, the opening concert of the World Orchestra for Peace can be traced to a meeting between her and Ms Boutros-Boutros Ghali. Valerie Solti trained at the Royal Academy of Dramatic Art in London and, after a career in radio and television broadcasting, currently organizes charity events and moderates and advises international music ventures. She also holds honorary positions in various bodies and is committed to continuing the cause of her late husband.

Being Talented Is Not Enough

Valerie Solti and her two daughters set up the Solti Foundation, whose aim it is to help young musicians get a start in their careers. This year, she plans to launch a series of master courses for singers in Castiglione della Pescaia, a village on the coast of Tuscany where her husband used to spend his summers. Valerie Solti is also the patroness of the Sir Georg Solti International Conductors' Competition, which will be held for the third time in Frankfurt am Main in 2006 and offers aspiring conductors a chance to measure themselves against their peers. Besides the innate talent expected of young artists, the conducting profession also demands a personality that combines expressive body language, enthusiasm, concentration and authority. Sir Georg Solti did, however, believe that "it is still a secret why some can conduct and others can't."

A Dream Comes True

Solti himself possessed all the necessary qualities to sustain an extraordinary career. "My life offers the best proof that talent, perseverance and luck will bring success. In other words, never give up" – a quote that appears on Solti's website. The maestro brought the World Orchestra for Peace to life so that music would become a means for creating better understanding among people. Now it is up to his successors and all those who are involved with the orchestra to ensure that these efforts are sustained at all times, that the ideal of living together harmoniously lives on, and that we will move one step further toward making Solti's dream come true. <

Further Reading

- Solti on Solti, by Harvey Sachs, Vintage publishing, new edition (October 1, 1998)

Links

www.deccaclassics.com/artists/gergiev > www.georgsolti.com > www.worldorchestraforpeace.com

Listening

- On the occasion of its ten-year anniversary, the World Orchestra for Peace is releasing a CD on which Valery Gergiev conducts. It comes with a bonus DVD featuring Sir Georg Solti and the orchestra performing at its first concert in 1995. (Philips 475 6937 4)

With a bit of luck, you can win a CD. See details on the reply slip.

Previous Concerts by the World Orchestra for Peace

- 1995 Geneva
50th anniversary day of the inauguration of the UN
- 1998 Baden-Baden
Opening of the new Festspielhaus Baden-Baden
- 2000 London
BBC Proms
- 2003 St. Petersburg/Moscow
"Stars of the White Night"-Festival/Easter Festival

Overseeing a Large Inheritance

Lady Valerie Solti and Charles Kaye continue the life work of Sir Georg Solti. As well as being actively involved in the World Orchestra for Peace, Lady Solti is committed to promoting young musical talent.



Lady Valerie Solti

Lady Solti has the same charisma as her deceased husband. At the inaugural event in Zurich for the Credit Suisse Tour 2005, she presented her project with great enthusiasm.

Sir Georg Solti never forgot his patrons, even when he was at the apex of his career. "He always remembered the help he received when he was penniless and living far away from his family," Valerie Solti explains. "For this reason, he also wanted to provide the same support to other musicians in need once he was finally in a position to do so." After Georg Solti's death, Valerie Solti decided to take on this task. She is a member of various committees of well-known music institutions, a committed fundraiser, and particularly active in promoting young musical talent.

From Acting to Fundraising

Valerie Solti, née Pitts, was born in Leeds and studied at the Royal Academy of Dramatic Art. She worked as an actress until, in the 60s, she made it to television, first with Granada and then the BBC. She met Sir Georg Solti for the first time in 1964, at the Savoy Hotel in London, where she was interviewing

him for a television program. From this day on they were always together, and they married in 1967. Valerie Solti gave up her career and subsequently accompanied her husband on all his engagements around the world.

Before his death, Solti had been planning to perform benefit concerts and to use the proceeds to set up a foundation that would help talented young musicians at the beginning of their careers. Valerie Solti adopted this idea "in a modest way," as she says, and has to date helped over twenty talented young musicians from different parts of the world. Moreover, over one thousand students aged between seven and twenty-two study at the Georg Solti Music School in Budapest – the challenge here is securing funding from the EU.

Solti's Right Hand

Valerie Solti is helped in her work by her two daughters and also by Solti's Executive Administrator of many years, Charles Kaye. Both

a music aficionado and advisor, Charles works for a select group of international artists, is the Director and General Secretary of the World Orchestra for Peace, and organized its first concert in 1995 at the behest of Georg Solti. Since then he has been responsible for organizing all the concerts by the orchestra. He was also responsible for contacting Valery Gergiev after Solti's death and asking him to take over as conductor.

Charles Kaye worked for Georg Solti for more than twenty years. During this time he was responsible for many aspects of Solti's professional life, including the organization and coordination of recordings, tours throughout Europe, the US, Australia, Japan and Russia, with the Chicago Symphony Orchestra, and the Vienna Philharmonic, the Berlin Philharmonic and the London Philharmonic Orchestra. In addition, he was involved in various special events such as the Carnegie Hall Project for young professional orchestra musicians. km



Julia Becker

"I am fortunate in having a Stradivarius violin that Paganini used to play."

Text: Karin Mari Photography: Martin Stollenwerk

Playing First Fiddle

Julia Becker, the German violinist, is concertmaster of the Tonhalle Orchestra Zurich and joins the World Orchestra for Peace for the fourth time. At age 36, she has the energy and ambition, as well as the sense of humor needed to juggle her career and family obligations successfully.

Ms Becker, what does it feel like to perform with such a highly qualified group of colleagues?

It's an amazing feeling. There are players from all over the world who come together to play at a very high level. It's also a chance to make new friends, and everyone is so enthusiastic. I remember the concert in London in 2000 in particular as the ultimate concert experience; I think it was the best orchestra I've ever played with. During rehearsals, Valery Gergiev was sometimes very nitpicky, but in the end he succeeded in taking us to the limit, which I found exciting.

How do you feel about Valery Gergiev as a conductor?

He's very special, not a particularly systematic person, but he knows what he wants. He is incredibly committed and his calendar is chockablock full. I've no idea how he manages to get everything done. He really pushes himself, and has also been known to come late, which doesn't always go over too well with musicians, but he really is a genius. During the concert in London, the atmosphere in the concert hall was as if charged with electricity, something that doesn't happen too often. He seems almost possessed at times and sometimes comes across as arrogant, but this can also have a motivating effect and causes the players to give their utmost in an attempt to satisfy him.

With such a number of excellent players, are there not also rivalries?

Half of the first violin section consists of concertmasters, so it's important that everyone takes a more relaxed approach. After all, it's the conductor who decides who leads. Of course, it's a great honor to be chosen to lead a section. At the same time, there's a strong need to stay flexible and to be able to adjust quickly. Most of the time that's not a problem, because everyone is a professional who has experience in playing with different orchestras.

Why did you decide to join the World Orchestra for Peace?

Georg Solti recommended that I join. We worked together at the Tonhalle in Zurich shortly before he died, and we got along very well. I imagine he put me on some kind of a list – in any case, I was asked to play in the second one of the orchestra's concerts in Baden-Baden. It was scheduled to take place exactly one week before the due date of my son but I wanted to play so badly, so my husband came with me.

How do you manage to juggle both your career and your family obligations?

I'm fortunate in that my husband is also a professional musician with the Bavarian Radio Orchestra in Munich, and he too will again play horn in

the World Orchestra for Peace this year. When we are both working, we rely on our parents and the housekeeper to look after the children. At other times, my husband and I are both at home, and this is usually an enjoyable time for everyone. The fact that I live in Munich and work in Zurich doesn't make things easier, but it always works out with a bit of planning.

Do your children play music?

My son Dorian is seven years old and started to play the recorder on his own. My four-year-old daughter, Mathilda, just took up the piano, a good instrument to start with since the notes are there right away, unlike the violin, which takes much longer at the beginning. I'm hoping my children will decide on something other than the violin because, although I would like to help and coach them, I'd rather not be as involved as my father was with me.

When did you start playing the violin?

My father gave me a violin when I was only five, and I started to practice seriously when I was six. Apparently, I was quite talented but somewhat lazy, and with a bit of finagling I managed to get rewards for my practicing: horseback riding lessons, going to a party, etc. At age 13, I could play as well as my dad, which meant I no longer had to take his advice. He was very patient and helped me improve. For this I'm very grateful. But I only really started to enjoy making music when I joined the youth orchestra and after I enrolled in the Cologne conservatory of music at age 15.

Why did you not go for a career as soloist?

I always wanted to be an orchestra musician. Although I play solos occasionally, I find that soloists tend to lead rather lonely lives. They travel from one orchestra to another and always have to get used to other people. Soloists are with an orchestra for only a short time, and it's therefore hard to make contacts. This is why a solo career was never my dream. Appearing as a soloist with top orchestras of course also means working your way up to an entirely different league.

How do you feel about the instrument you play?

I'm very fortunate to have a Stradivarius which both Niccolò Paganini and Sandor Vegh played for a long time. It's been given to me to use by a private individual, because, as an orchestra musician, I could never afford it. It's a very special feeling to have a violin with such a history under my chin. Of course, I could also get used to playing another violin, but I'd be very sad if I had to return this one. <

With Timpani and Violins

Bulletin interviews three musicians. They are Liu, David and Sergej and come from China, England and Russia. They will join the World Orchestra for Peace in guest performances in their own countries.

David Corkhill, member of the Philharmonic Orchestra, London
Sergej Levitin, concertmaster at the Mariinsky Theater,
St.Petersburg; orchestra member of the Royal Opera House
Covent Garden, London
Liu Zhiyong, assistant concertmaster of the China National
Symphony Orchestra, Beijing



David Corkhill

David Corkhill, Timpani/Percussion

"The first time the orchestra came together in Geneva in 1995, it was a very special opportunity to be among the best orchestral players in the world and to be able to play under Sir Georg Solti – in fact, I believe it was one of the most important musical events there ever was.

Since then, I've taken part in each of the orchestra's concerts. Its members change continually because there are always scheduling problems that make it impossible for the same musicians to join. Nevertheless, the concept that was put in place by Solti at the Geneva concert and the extraordinary sense of being part of an international community has managed to stay alive ever since.

Music is really an extraordinary phenomenon. Although it is created by physical and mechanical means, it has a remarkably strong effect on the senses – one that does not need to be interpreted because it speaks to everyone, irrespective of their language or belief.

I got to know Georg Solti at his home in London a few weeks before we set out on a series of concerts and recordings. I think he used these performances to see if I was good enough to play in the World Orchestra for Peace. Later on, Valery Gergiev came to guest conduct the London Philharmonic, which is my orchestra, and I was impressed with how clearly he could formulate his ideas, and also by his musical integrity. Both conductors have a remarkable ability to lay bare the essence of music. It's really an amazing feat to get a hundred musicians to see things from the conductor's perspective. This requires a strong personality.

It's unlikely that this year's tour will bring about lasting peace around the world. Nevertheless, I do think that musicians have a responsibility to share their God-given talent with the rest of the world. They can, in a symbolic way, use the harmonies they create in their orchestras as a means of communicating their conviction that it is possible to understand one another and to work together internationally. At least those who listen or are in the audience will see that music has the ability to unite people."

Sergej Levitin, Violin

"I think that any one of my colleagues would be happy and consider it an honor to play in the World Orchestra for Peace and to contribute toward promoting Sir Solti's vision. I'm very much looking forward to this year's tour because it's a unique opportunity to play with musicians on the highest level, and also to make new friends.

I played in all of the orchestra's performances, except for the first one in Geneva. What I enjoyed in particular was the significant professionalism of the individual players and their extraordinary ability to play together. I have great respect for everyone.

Although my dad was a pianist, he never pushed me to become a musician; it was my own decision to take up the violin. I can't really explain what prompted me to do so, because I was only six at the time. Probably it was just intuition. Whatever it was, I've never regretted it. The way I see it, music can express feelings that could never be cap-



Sergej Levitin



Liu Zhiyong

tured in words. Therefore, it really is the perfect universal language. Unfortunately, I never had the opportunity to play in an orchestra under Sir Solti, but I respect him for the enormous contribution he made to culture and music. I'm very grateful that I have the chance to work closely with Valery Gergiev at the Mariinsky Theater and in this way am able to make the connection to the World Orchestra for Peace. I regard Gergiev as a musician with a unique talent and personality from whom I've learned a lot. I'm very excited about the upcoming concerts with him.

We all share this planet and I think it's important that we use the opportunities we have to contribute toward peace. My personal wish is that the basic idea of the World Orchestra for Peace will help protect us from terrorism and war. The orchestra's concept has a fantastic future and I hope that we will be very successful on this year's tour."

Liu Zhiyong, Violin

"For me it's a great honor to play in such a remarkable orchestra and take part in this important event to commemorate the 60th anniversary of the end of the Second World War. I'm also excited about having a chance to play under Valery Gergiev. The important thing for all of us is the orchestra's objective, which is to use music as a message for promoting, together, peace around the world.

This is the second time that I've been invited to take part in this tremendous event. Unfortunately, I could not participate in 2003, so


this is the first time that I'm touring with the orchestra. I'm very much looking forward to making music with so many outstanding musicians from around the world, to being able to contribute toward world peace, and to playing a part in the cultural exchange between China and the rest of the world.


I was born into a musical family and followed in my father's footsteps in that I chose to take up the violin. I learned what music and playing the violin is all about, started to like it, and then decided to make it my profession. Although each country has its own language, it is music that serves as the universal language and that is able to transcend cultural and political boundaries. I find music to be much more effective in conveying meaning than the spoken word.

Although I had no personal contact with Maestro Solti and also have not yet had a chance to get to know Valery Gergiev, I have great admiration and respect for both of them.

World history bears the scars of many wars, among them the Second World War, an event that brought with it the death of thousands in both Europe and Asia. As a Chinese person, I would like to use music as a means of promoting peace. Society is developing so rapidly and there are huge rewards to be had from living in a peaceful and unified world. Success hinges entirely on all nations working together. As members of an enormous family, we all have responsibility in caring for each other. Long live world peace and harmony among people!" km




The Members of the World Orchestra for Peace








	<i>First Violin</i>	
Rainer Küchl	Vienna Philharmonic	Vienna
Julia Becker	Tonhalle Orchestra	Zurich
Alison Dalton	Chicago Symphony Orchestra	Chicago
Sergej Levitin	Royal Opera House	London
Pablo de León	Orquestra Sinfonica	São Paulo
Liu Zhiyong	China National Symphony Orchestra	Beijing
Eric Chapman	Royal Philharmonic Orchestra	London
Pablo Saravi	Orquesta Filarmónica	Buenos Aires
Carmine Lauri	London Symphony Orchestra	London
Fionnuala Hunt	Irish Chamber Orchestra	Dublin
Pekka Kaupinnen	Helsinki Philharmonic Orchestra	Helsinki
Thanos Adamopoulos	Orchestre Symphonique de la Monnaie	Brussels
Ilya Konovalov	Israel Philharmonic Orchestra	Tel Aviv






	<i>Second Violin</i>	
Lela Mtchelidze	Georgian State Symphony Orchestra	Tbilisi
Gratiel Robitaille	Montreal Symphony Orchestra	Montreal
Cecilia Branco	Orquestra Gulbenkian	Lisbon
Elena Baskina	Novosibirsk State Symphony Orchestra	Novosibirsk
Carmen Tosunian	Armenian Philharmonic Orchestra	Erevan
Zubin Behramkandin	Bombay Chamber Orchestra	Mumbai
Dominika Malec	Orquestra de Galicia	La Coruña
Eva-Liisa Heinmaa	Estonian National Symphony Orchestra	Tallinn
Sandis Steinbergs	Latvian National Symphony Orchestra	Riga
David Ma	Stuttgart Radio Symphony Orchestra	Stuttgart
Olaf Speiss	The Dresden Staatskapelle	Dresden
Marija Jeremic	Berliner Symphony Orchestra	Berlin
Sando Xia	Chicago Symphony Orchestra	Chicago





	<i>Viola</i>	
Dale Hikawa Silverman	Los Angeles Philharmonic Orchestra	Los Angeles
Wilfried Strehle	Berlin Philharmonic	Berlin
Edward Vanderspar	London Symphony Orchestra	London
Andrew Williams	Royal Philharmonic Orchestra	London
Désirée Elsevier	Metropolitan Opera	New York
Hans Buttner	Düsseldorf Philharmonic	Düsseldorf
Eli Karanfilova	Bulgarian Radio Symphony Orchestra	Sofia
Naomi Seiler	Hamburg State Opera	Hamburg
Dieter Vogt	Berlin Symphony Orchestra	Berlin
Catharina Meyer	Teatro alla Scala	Milan
	<i>Violoncello</i>	
Susanne Beer	London Philharmonic Orchestra	London
Henrik Brendstrup	Copenhagen Philharmonic Orchestra	Copenhagen
Rupert Schöttle	Vienna Philharmonic	Vienna
Angela Wais	Warsaw Philharmonic Orchestra	Warsaw
Sally-J. Pendlebury	Chamber Orchestra of Europe	London
Yannis Tsitselikis	Athens State Symphony Orchestra	Athens
Simon Turner	Hallé Orchestra	Manchester
	<i>Bass</i>	
Sergei Akopov	Orchestre National de Bordeaux	Bordeaux
Henrike Harms	Cape Town Sinfonietta	Cape Town
Heinrich Braun	Bavarian Radio Orchestra	Munich
Jakub Waldmann	Czech Philharmonic Orchestra	Prague
Zoltan Kovats	Cape Town Philharmonic Orchestra	Cape Town
Kirill Karikov	Mariinsky Theater	St. Petersburg
Rastislav Sokol	Slovak Philharmonic Orchestra	Bratislava

	<i>Flute</i>	
Jeffrey Khaner	Philadelphia Orchestra	Philadelphia
Timothy Hutchins	Orchestre Symphonique de Montréal	Montreal
	<i>Piccolo</i>	
Thaddeus Watson	Frankfurt Radio Orchestra	Frankfurt
	<i>Oboe</i>	
Richard Woodhams	Philadelphia Orchestra	Philadelphia
Gordon Hunt	Philharmonia Orchestra	London
	<i>English Horn</i>	
Michael Rosenberg	Stuttgart Radio Symphony Orchestra	Stuttgart
	<i>Clarinet</i>	
Larry Combs	Chicago Symphony Orchestra	Chicago
Viktor Kulik	Mariinsky Theater	St. Petersburg
	<i>Bassoon</i>	
Diego Chenna	Orchestra da Camera di Mantova	Cagliari
Christopher Millard	National Arts Centre Orchestra	Ottawa
Kathleen McLean	Toronto Symphony Orchestra	Toronto
	<i>Horn</i>	
Stanislav Tses	Mariinsky Theater	St. Petersburg
Gail Williams	Saito Kinen Orchestra	Chicago
Rainer Jurkiewicz	Cologne Symphony Orchestra	Cologne
Norbert Dausacker	Bavarian Radio Orchestra	Munich

	Trumpet	
George Vosburgh	Pittsburgh Symphony Orchestra	Pittsburgh
Tomoyuki Hashizume	Osaka Philharmonic Orchestra	Osaka
	Trombone	
Mark Lawrence	San Francisco Symphony Orchestra	San Francisco
Randall Hawes	Detroit Symphony Orchestra	Detroit
	Tuba	
Roland Szentpali	Szabolcs Symphony Orchestra	Szabolcs
	Timpani · Percussion	
David Corkhill	London Philharmonic Orchestra	London
Graham C. Johns	Royal Liverpool Philharmonic	Liverpool
Chris Bradley	Opera North	Leeds
Neil Hitt	Ensemble 10/10	Liverpool
Jonathan Herbert	RTE National Symphony Orchestra	Dublin
	Harp	
Jane Lister		London
Librarian		
Jacqui Compton	London	
Tour Management		
Christine Cummings	London	
Details as at 2.6.05		

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Valery Gergiev

"The Soviet system was bad for its people, but not for music."

Text: Ruth Hafen Photography: Martin Stollenwerk

"I'm Fighting Cultural Poverty"

Valery Gergiev is one of the most charismatic and committed conductors on the current scene. Where does he draw his creative energy from? What fascinates him about the World Orchestra for Peace?

Bulletin: How successful is the World Orchestra for Peace in bringing together musicians from so many different nationalities and orchestras?

Valery Gergiev: Very successful. An amazing thing happened during our first performance in Baden-Baden in 1998. The magic set in a mere 20 seconds after the start. There's not much to talk about or explain. Music is simply stronger than anything else.

Isn't it more difficult to work with this orchestra than with one that was formed in the traditional way?

Well, the World Orchestra for Peace doesn't exist as a permanent ensemble. We have to ask each time who will play in the next performance. This means we have to do a lot of planning, and we also need more rehearsals than a normal orchestra. At the same time, I think it's a better orchestra than most – not because it's been around for so long, but because the individual members are so excellent. Just imagine: last time we had 14 concertmasters among the first violins! That's really extraordinary.

But a good orchestra is surely worth more than the sum of its parts?

In our case, what matters most is the enthusiasm and commitment for the project. Nobody is forced to play in the World Orchestra for Peace, and there are no contracts. But it's the concept as a whole that is so inspiring for most of the players. The idea is to meet up sporadically with colleagues from around the world and to play at the very highest level. This requires an enormous amount of goodwill from everyone. Nobody is forcing musicians to travel halfway around the world just to be able to play in this orchestra, to perform in four cities in just under one week, and to clock up countless air miles. However, all the players believe that this is a unique opportunity that they have to seize. It's only natural to be curious about what it's like to play with musicians from 70 different orchestras.

Such a concentration of outstanding musicians. Doesn't this also create problems through competitive behavior?

As conductor I find this situation really fascinating. And I think I have a special responsibility in being particularly understanding and bringing about a friendly and creative atmosphere. The musicians are very friendly with each other and also listen carefully to what others are saying. They are all highly qualified. We are very fortunate that we have music as the common language, which provides us with a basis for working together. I also think it wouldn't hurt if the leaders of different countries would get together once in a while to make music or simply to communicate a bit more.

What are you looking to achieve with the World Orchestra for Peace?

We are trying to reach as many people as possible with our music, be it in China, Russia, Berlin or London, places where we'll have TV coverage. For many viewers this will be the very first time that they hear our music. We have French, German, Italian, and Russian music in our repertoire and we are hoping to appeal to the whole world with the pieces we've selected. After all, my goal is to fight cultural poverty.

What do you mean?

Let's take Russia for example, where I come from: After the collapse of the Soviet Union, the first thing I noticed was this colorless, mush-like tendency in culture. It seemed as if everything was becoming more and more grey. During Soviet times we had live broadcasts from the Bolshoi and the Mariinsky Theater showing famous ballet dancers and brilliant musicians such as David Oistrach and Swjatoslav Richter. Unfortunately these days are over. Now, in Russia, we are just as inundated with the standard cultural fare as in other countries. I consider this to be a form of cultural poverty. To see this happening in my native country, which has such a rich cultural tradition, is particularly painful. The Soviet system was bad for people, but not for music.

You were in China once before with a Russian orchestra.

How did the Chinese audience react to your music?

My first concert in China, in Shanghai, was a bit disappointing because I saw so many Western faces in the audience. I told my agent that I didn't want to perform in China if 75 percent of the audience was European. I wanted to perform mostly for young people, for those who would otherwise have no chance to hear classical music. I insisted that the auditoriums should be open to them too, because I wanted as many young people as possible to have an opportunity to hear us. In Beijing we did have a full house and the audience was almost entirely Chinese.

What else did you find to be memorable?

China is in a very dynamic development phase and this is also reflected in its musical life. The Chinese are increasingly warming to Western classical music. This means that young musicians no longer need to study in Berlin or London, but can find good teachers to work with in their own country. I think that classical music has a big future in China. Also, I'm lucky in that two of the most well-known Chinese musicians, Lang Lang, the pianist, and Tan Dun, the conductor, have become my friends. What I found to be particularly exciting was that our concert in Beijing was broadcast on television. We had an audience of approximately 400 million viewers. Can you imagine? That's roughly the same number as for a major football match.



Biography

Valery Abissalowitz Gergiev was born in Moscow in 1953 as the son of Ossetian parents. At age five, his parents moved back to Vladikavkas in Ossetia. His remarkable musical career was almost nipped in the bud when one of the instructors at the music school where he auditioned as a child found that Gergiev “has absolutely no talent, no memory, no sense of rhythm, and no gift for music.” His mother, however, continued to believe in him. He did find his way to the conservatory in Leningrad, where he studied with Ilia Musin. In 1977 he won the Herbert von Karajan Competition in Berlin. On his return to Russia, he became Juri Temirkanov’s assistant at the Mariinsky Theater, where he led the 1978 premiere of Prokofiev’s opera *War and Peace*. In 1988 he was elected to be conductor and artistic director, and has served as the Mariinsky Theater’s general director since 1996. Valery Gergiev lives with his family in St. Petersburg. www.mariinsky.ru/en

The orchestra has the word “peace” in its name and all the cities that it visits are located in regions where there’s peace. Don’t you think you should also go to a place where there’s conflict?

I was recently at an event at the British Museum in London and someone asked me if I’d be willing to take the Kirov Orchestra to Chechnya. I said no. After all, I’m responsible for this top orchestra and I can’t put 100 people’s lives at risk. If it was just me, then I wouldn’t hesitate to go there. But the Caucasus region, where I come from originally, continues to be a very unstable place. What matters most right now is that the leaders of the region understand how important stability, education and economic development really are. Unfortunately, there are still very few leaders who seem to understand this and who are committed to bringing about peace. Most leaders continue to talk about how great they are. Well, every nation is great, and unique, and a breeding ground for achievers and talent. What the Caucasus, and the rest of the world, need is more music, because it is music that provides everyone with a shared basis for understanding each other.

What, specifically, are you doing for peace?

This is something I’ve been working on for seven years now. Let’s take Eilat and Aqaba: Only a tiny piece of the Red Sea separates Israeli Eilat from the Jordanian town of Aqaba – you can swim across in a few minutes, if you’re a good swimmer (laughs). My friends and I started the Red Sea Festival in Eilat that helps to bring Israel and Jordan together. As an Ossetian I know the problems that arise when different religions try to coexist. And the Caucasus too has places where Christians and Muslims live together. There’s no way out. Muslims, Christians, Russians, Chechnyans, Uzbekies, they all have to find some way to get along together. There too, I started a festival by the name Peace for the Caucasus.

You sporadically appear with the World Orchestra for Peace, but it is the Mariinsky Theater in St. Petersburg that made you famous.

The Mariinsky has always been a very famous place – an institution where some of the greatest names in music, such as Verdi, Tchaikovsky and Mahler made their mark.

What were some of the challenges you had to overcome when you took over as director of the Theater?

I was elected to be the artistic director in 1988. The biggest problem at the time was pressure from the outside. At age 34 I was rather young for such a position and I quickly realized that I wanted to take on more responsibility. What helped me the most at the beginning was that I was elected instead of appointed. That’s a big difference. The family of artists usually doesn’t take kindly to anyone who is appointed by a minister, and the critical gap for being accepted is very wide. However, I was elected by the artists themselves, which meant I had their trust. That was and remains one of the very important elements in the work we do together. This kind of trust provides me with the extra portion of energy needed to do something exceptional. I guess it’s true that I ask a lot from the people I work with, but I’m even more demanding on myself. I work harder than all the others.

Yes, you have earned a reputation as a hard worker.

The media have written a lot about me. They can write whatever they want. But one thing is not true: They claim that I’m spreading myself too thin with all the work I do with different orchestras. For me, the Mariinsky continues to be my theater, the place I’m fully focused on. It’s my orchestra, and I’m responsible for what happens there. The Mariinsky Theater is my top priority. Always. <

For St. Petersburg and the Whole World

During Valery Gergiev's tenure, the Mariinsky Theater has become one of the largest exporters of Russian culture.



The Mariinsky Theater's 1,620 seats are virtually always sold out.

St. Petersburg, Gergiev's home town, which was founded in 1703, has a similarly turbulent history as the Mariinsky Theater that involves far more than occasional name changes. Today, the Mariinsky Theater is known as one of the world's best houses for opera and ballet, a reputation that is primarily due to the work of Valery Gergiev, its energetic director.

The current Mariinsky Theater was built by Alberto Cavos in 1860 and is named after Maria Alexandrowa von Hessen-Darmstadt, the wife of Czar Alexander II. In 1917 (the name Petersburg was changed to Petrograd in 1914), the theater was made public property and renamed GATOB, which is the Russian abbreviation for "state academy of opera and ballet." In 1935 (when Lenin died in 1935, the city's name changed to Leningrad), the theater's name switched from GATOB to Kirov Theater – a change intended to commemorate Sergey Mironovitch Kirov, the chairman of the Leningrad soviet from 1926 until 1934. Kirov's death marked the beginning of the gruesome wave of Stalinist purges during the 1930s. In the wake of the Soviet regime's collapse in 1991 (as the result of a referendum, the city was renamed St. Petersburg), the theater too came full circle and took up its

original name of Mariinsky Theater. To complete the confusion, the institution today is often referred to as the Kirov Opera, the Kirov Orchestra and the Kirov Ballet. However, the citizens of St. Petersburg were never too worried by all these changes. For them, the town has always been "Peter", and the theater the "Mariinka."

Hothouse for Great Artists

The Mariinsky Theater witnessed many opera and ballet premieres, especially of works by Russian composers such as Modest Mussorgsky (Boris Godunov, 1874), Peter Tchaikovsky (The Queen of Spades, 1890) and Dmitri Shostakovich (Lady Macbeth of Mzensk, 1934). Although Shostakovich's opera was well received in Leningrad, it irked Stalin so much that it had to be crossed of the program.

The Mariinsky Theater was a veritable hothouse for great artists throughout its history that allowed Marius Petipa, the brilliant choreographer, Fyodor Chaliapin, the unforgettable bass baritone, and Anna Pavlova, the divine dancer to develop their creative lives. Not only that, but the Mariinsky Theater was also the springboard from which

Rudolf Nureyev and Mikhail Baryshnikov conquered the west. For some time now, the soprano Anna Netrebko has succeeded in keeping the theater's excellent reputation alive around the world.

Valery Gergiev has been the conductor of the Mariinsky Theater since 1977, after having spent his formative years under the wing of Juri Temirkanov, the theater's former music director. Gergiev also assumed the role of the opera's artistic director in 1988, and has been its general director since 1996. During his tenure, the opera has built relationships with all the major opera houses in the world. Today, the Mariinsky Theater and its ensemble are one of the major exporters of Russian culture and its 1,620 seats are virtually always sold out. It's entirely possible that Gergiev, who doesn't mind if his fans compare him with Peter the Great, would refer to the institution as "Le Mariinski, c'est moi." And finally, Russia's president Vladimir Putin is quoted to have said that "I'll be forgotten once I leave this office, but Gergiev will remain with us forever." And so will the Mariinsky Theater, in part due to the extensive renovation and expansion project, which is scheduled to be completed in 2007. *rh*



Valery Gergiev

Valery Gergiev stretches his orchestra's limits and expects everyone, especially himself, to give their utmost.

Text: Ruth Hafen

Mythical Maestros

What makes an ideal conductor? An ingenious despot or a communicative democrat?

A revealing look through the annals of baton-wielding titans reveals some amazing facts and shows that conducting can even be fatal.

Valery Gergiev seems firmly in control of the orchestra whose musicians face the full brunt of his intensity – gesticulations, rolling eyes, singing, shouting, jumping – as he conveys his interpretation of a particular passage. His eyes glow with enthusiasm as he talks about the piece and he spurs and praises his players until he has the nuance he wants. And then, the beaming schoolboy radiance of joy when he gets the result he was looking for. He is a hard worker, profusely perspiring during rehearsals, let alone during performances, and the concert hall at times has more resemblance to a sports arena. He stretches his orchestra's limits and expects everyone, especially himself, to give their utmost. The Kirov Orchestra is only too familiar with the energy he pours into his work, and its musicians readily recall the legendary tour in which the orchestra performed four operas in six cities in seven days. Gergiev is doubtlessly a superstar on today's conductor circuit, and working with him means getting used to his style.

Conducting is Dangerous

Conducting in its modern form has been around only since the middle of the nineteenth century. Before that, it was simply a part of the composer's job. Bach, Handel and Vivaldi all conducted their works while seated at the keyboard or playing the violin. In the early days, musical directors would lead performances by banging a heavy stick on the floor. The most famous of these was Jean-Baptiste Lully, conductor of Louis XIV, the Sun King, who rose to fame because he accidentally jabbed his foot with his conducting stick during an outburst of

enthusiasm and ended up dying from gangrene: the first case in which conducting proved to be fatal.

Richard Wagner made an important contribution to conducting as we know it today. He himself was unable to conduct the complex score of *Tristan and Isolde*, the opera he completed in 1859. Rather than condemning his masterpiece to the bottom of his drawer, he sought a talented musician whom he could entrust with the score. This led him to Hans von Bülow, one of his devoted disciples and the first professional conductor of stature. Von Bülow did, however, end up paying a hefty price for this, as Wagner ran off with his wife, who was later to become Cosima Wagner.

That Despicable Piece of Wood

The rise of conducting also saw the evolution of the baton in its current form. These tools were, however, not always appreciated. One of Mendelssohn's contemporaries was heard venting his spleen after a visit to the Gewandhaus in Leipzig because he felt "that this cursed little white stick has always been a source of frustration." The age of tyranny under that "despicable piece of wood" had dawned.

In his book *Masse und Macht* (measurements and power), Elias Canetti (1905–1994), the Bulgarian-born German novelist, writes that "no expression of power is more visible than conducting." Armed with the score either in his head or on the stand in front of him, the conductor holds an omnipotent position vis-à-vis his musicians, who have only the individual parts from which they play.



Herbert von Karajan



Leonard Bernstein

Herbert von Karajan's obsession with technology led him to play a leading role in the development of the compact disc.

Leonard Bernstein was a pop star among conductors and also a gifted teacher, despite his eccentricity.

Of the major conductors of the twentieth century, a good number are remembered as lording over their orchestras and being utterly intolerant of any contrarian views. Arturo Toscanini, known for his legendary tirades during rehearsals, was the first absolute ruler among conductors. He regarded his highest musical calling to be delivering a perfect reproduction of what the composer had written. For him the score was an inviolable law, and the conductor was there to execute rather than to create. During the Romantic Period, conductors took great liberties with scores by adjusting them to suit their personal preferences. Hans von Bülow, for instance, reworked the Beethoven symphonies because he believed that a deaf composer couldn't possibly have intended that which was written. Thirty years after Toscanini's death, it was discovered that the purist maestro himself touched up parts of Beethoven's last symphonies, but did his best to cover his tracks.

Karajan: Business Savvy with a Touch of Superstition

Herbert von Karajan is also remembered as an autocratic ruler. He regarded Toscanini as his musical role model and had a similar knack of hogging the limelight whenever the opportunity arose. And he enjoyed cultivating the playboy image, as captured in photos that frequently show him seated in the cockpit of his yacht or private plane. Karajan was not only a musician of genius who, in his relentless quest for the ideal sound, goaded his musicians to excel, but also a clever businessman and marketing strategist. No other conductor left us with as many recordings – almost 900 during his lifetime. His never-ending pursuit of perfection in sound also led him to have a hand in the development of the compact disc. Although he was fascinated by technology, he also had a superstitious side: Walter Stenz, veteran orchestra manager of the Swiss Festival Orchestra, recalls having to give Karajan a kick before each performance. "Once I kicked him a bit too hard, and he landed right in front of the door."

Bernstein Slammed his Dentures on the Stand

Leonard Bernstein's death in 1990 marked the end of the baton-wielding titans. While Toscanini and Karajan are remembered as autocrats issuing decrees from the conductor's stand, Leonard Bernstein will go down in history as an eccentric and egomaniacal pop star among conductors. He regarded music as a democratic art form and wanted to make it accessible to a wider audience. With a characteristic lack of modesty, he referred to himself as "the biggest success since Jesus Christ" or as "the reincarnation of Gustav Mahler." He generally disregarded standard formalities when dealing with others, and was most generous when it came to distributing kisses to those around him. He also had a tendency to get swept away by a rush of enthusiasm and, legend has it, slammed his dentures down on the conductor's stand in a paroxysm of delight during a rehearsal of Sibelius's Second Symphony. During recording sessions, his tears would

start to flow during the more tender passages, or he would lift off in the famous Lenny Leap as the music surged to a climax. Bernstein was, despite his eccentricity, a gifted teacher – a talent he made telegenic use of in his TV show *Young People's Concerts*. Furthermore, he brought e-music to a young audience and succeeded in dusting off the somewhat ossified image of classical music.

Raging Maestros Are Passé

The era of the autocratic orchestra conductor is over, a fact that became apparent with the search for Herbert von Karajan's successor as new music director of the Berlin Philharmonic. In 1989, the orchestra's decision to appoint Claudio Abbado marked a volte-face whereby the orchestra's lengthy reign under an imperial maestro was ushered out and replaced with Abbado's distinctly democratic approach. The future now belongs to conductors such as Franz Welser-Möst, Simon Rattle or Esa-Pekka Salonen, and pundits of classical music seem to agree that the raging-maestro era has come to a close. Today's values em-

phasize collaboration, a paradigm shift that might also help pave the way for more women to make it to the conductor's podium. Although artists such as Julia Jones, formerly musical director of the Basel Opera 1998–2002 and now appearing in Europe's leading opera houses, or Anu Tali, a young Estonian who conducts the Estonian-Finnish Symphony Orchestra, are looking to prove the contrary, the fact remains that women conductors in leading positions are still the exception rather than the rule. *Das Orchester*, a German magazine, reckons in its May 2005 edition that of the 79 German opera houses, only three have women music directors, which is 2.5% – a figure roughly in line with women representation on the executive echelons of the business world. Nadia Boulanger (1887–1979), a French composer and conductor who is regarded as one of the most influential musicians of the twentieth century, had the following to say when asked about her work and the place of women in a male-dominated world: "I never think about being a woman when I step up on the podium to conduct. I simply go and do my job." <

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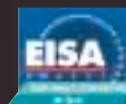
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Text: Rebecca Schraner



Bread, Gasoline and GDP













What does a taxi ride cost in London? Are there more mobile phones in Germany than Russia? How many languages do they speak in China? Bulletin compares countries.









The World Orchestra for Peace is making a guest appearance in the capital cities of England, Germany, Russia and China as part of the Credit Suisse Tour 2005. The roughly 90 musicians will be visiting the most diverse cultures on their tour, and crossing a total of ten time zones: A journey around half the world in seven days.





Curiosity about our neighbors, about other people and cultures, and an understanding of our diversity, opens new horizons. For this

reason it is not music that is the focal point in the following pages, but the world away from the concert stage. Bulletin takes a look around and compares the when, where, who, and how much. How much is a subway fare in Moscow? A haircut in Beijing? A pint of milk in London? Bulletin casts its eye on both the everyday and the unique, coming across the expected and – every so often – the totally unexpected.

				
	Great Britain	Germany	Russia	People's Republic of China
Geography				
Capital city	London	Berlin	Moscow	Beijing
Area in km ²	 244,820	 357,021	 17,075,200	 9,596,960
Proportion of urban population in %	89.51	88.29	73.06	39.53
Population				
Population	59.79 million	82.59 million	144.15 million	1,299.82 million
Age structure	0 to 14: 18.01 % 15 to 65: 66.25 % 65 and over: 15.74 %	0 to 14: 14.65 % 15 to 65: 67.03 % 65 and over: 18.32 %	0 to 14: 15.49 % 15 to 65: 70.57 % 65 and over: 13.94 %	0 to 14: 22.33 % 15 to 65: 70.13 % 65 and over: 7.54 %
Number of births per 1,000 inhabitants	10.9	8.4	10.5	12.9
Average life expectancy for women in years	81	82	73	74
Average life expectancy for men in years	76	76	60	71
Average time spent at school in years	9.4	10.2	no data	6.4
Official language	English	German	Russian	Mandarin





				
	Great Britain	Germany	Russia	People's Republic of China
Other languages	Scottish Welsh Manx Cornish	Danish Friesian Sorbian Romani Low German	Over 100 languages of the different nationalities	Yue Cantonese Wu Shanghai Minbei Fuzhou Minnan Hokkien/Taiwanese National minorities speak Uigurian, Mongolian, etc.
Religions	Anglican 63 % Catholics 14 % Presbyterian 4 % Methodist 3 % Muslim 3 % Other 13 %	Protestants 34.1 % Catholics 33.4 % Other or none 32.5 %	Russian Orthodox 27 %, Muslims, Jews, Catholics, other or none 73 %	Officially atheist; traditionally Confucian, Taoist, Buddhist
Economy				
Type of state	Constitutional monarchy	Parliamentary democracy	Presidential republic	People's republic
Head of state	 Prime Minister Tony Blair	 Federal Chancellor Gerhard Schröder	 President Vladimir Putin	 President Hu Jintao
GDP in US dollars	1,812.009 billion	2,243.573 billion	1,419.066 billion	7,527.266 billion
Currency	 Pound Sterling	 Euro	 Rouble	 Renminbi
Average monthly salary in US dollars	3,284	3,359	236	149
Unemployment rate in %	4.7	10.6	7.7	10
Workforce employed in agriculture in %	1	2.8	12.3	50
Workforce employed in industry in %	25	33.4	22.7	22
Workforce employed in the service industry in %	74	63.8	65	28
Weekly working hours Example: credit officer at bank	39	37	40	no data
Energy and Transport				
Cost of single subway ticket in the capital city, in US dollars	2.39	2.53	0.46	0.36
Taximeter basic rate in US dollars	3.39	3.01	1.01	0.71
Number of cars per 1,000 inhabitants	497.9	580.5	185.1	10.2
Lead-free gasoline per liter in US dollars	1.27	1.35	0.50	0.34

				
	<i>Great Britain</i>	<i>Germany</i>	<i>Russia</i>	<i>People's Republic of China</i>
<i>Communication</i>				
Internet country code	.uk	.de	.ru	.cn
Number of internet users	25 million (2002)	39 million (2003)	6 million (2002)	94 million (2004)
Number of mobile phones	49.68 million (2002)	64.8 million (2003)	17.6 million (2002)	269 million (2003)
<i>Culture</i>				
Cost of a CD in US dollars	26	24	23	17
Cinema hits in 2004				
	Spider Man 2	(T)Raumschiff Surprise	Night Watch	2046
Cost of a cinema ticket best seats in the capital city, in US dollars	18.8	11	12.6	7.5
Cost of a concert ticket in the capital city, in US dollars	10–73 Royal Albert Hall	11–164 Berlin Philharmonie	11–880 Conservatory, Large Hall	34–203 Beijing Concert Hall
Composers (selection)	John Dowland 1563–1626 Henry Purcell 1659–1695 Edward Elgar 1857–1934 Benjamin Britten 1913–1976 Lennon / McCartney 1940–1980/*1942 Andrew Lloyd-Webber *1948	Johann Sebastian Bach 1685–1750 Georg Friedrich Handel 1685–1759 Ludwig van Beethoven 1770–1827 Richard Wagner 1813–1883 Richard Strauss 1864–1949 Karlheinz Stockhausen *1928	Modest Mussorgski 1839–1881 Peter Tschaikovsky 1840–1893 Sergej Rachmaninov 1873–1943 Igor Strawinsky 1882–1971 Sergej Prokofjev 1891–1953, Dmitri Schostakovitsch 1906–1975	Liu Tianhua 1895–1932 Ding Shan-De 1911–1995 Liu Wenjin *1937 Fu Lin *1946 Xu Peidong *1954 Tan Dun *1957
Authors (selection)	Geoffrey Chaucer 1342–1400 William Shakespeare 1564–1616 Jane Austen 1775–1817 Charles Dickens 1812–1870 Virginia Woolf 1882–1941 Graham Greene 1904–1991	Johann Wolfgang von Goethe 1749–1832 Friedrich Schiller 1759–1805 Heinrich von Kleist 1777–1811 Thomas Mann 1875–1955 Bertolt Brecht 1898–1956 Günther Grass *1927	Alexander Puschkin 1799–1837 Fiodor Dostojewski 1821–1881 Ivan Turgeniev 1818–1883 Leo Tolstoi 1828–1910 Anton Chekov 1860–1904 Alexander Solzhenitsyn *1918	Li Bai 701–762 Pu Songlin 1640–1715 Hu Shi 1891–1962 Ba Jin *1904 Cao Yu 1910–1996 Zhang Jie *1937

				
	Great Britain	Germany	Russia	People's Republic of China
<i>Cost of Living</i>				
Average apartment rental in the capital city, in US dollars	2,750	964	1,700	no data
Cost of 1 liter of milk in US dollars	0.94	0.84	1.38	0.75
Cost of 1 kg of bread in US dollars	1.34	2.38	1.01	1.77
Cost of 1 kg of rice in US dollars	1.54	3.36	1.38	1.56
Cost of a haircut in the capital city, in US dollars	96.66	38.05	38.43	27.22

Sources: Credit Suisse, CIA – The World Factbook, Wikipedia <http://de.wikipedia.org>, Geographica Weltatlas, SkyLine Promotions

World Orchestra for Peace – The Credit Suisse Tour 2005

			
London	Berlin	Moscow	Beijing
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Gioacchino Rossini

1792 — 1868

Overture to "William Tell" (1829)



During his lifetime, Gioacchino Rossini was compared with Mozart and Beethoven, which no doubt pleased him greatly, even though he regarded Mozart and Haydn to be his musical role models. His love of German music earned him the soubriquet "the little German" (il tedesco). Rossini was the last opera composer of the Classical period. He seems to have had a knack for composing opera, because he completed forty in less than twenty years. However, he was not always very punctual with his deadlines, and often finished things off at the last minute, driving those around him to distraction.

"William Tell" (1829) was his last opera, and with this setting to music of Friedrich Schiller's historical drama, he moved from the Classical to the Romantic style. This epic about freedom fell on fertile ground in the Italy of the Risorgimento, and Rossini became a national hero. Hero or not, Rossini's driving passions were of a more physical nature: "Eating, loving, singing and di-

gesting, these are – in truth – the four acts in comic opera known as 'Life', which evaporate like the froth of a bottle of champagne," he is reputed to have said. After "William Tell" he gave up composing opera and devoted the second half of his life to cooking and other enjoyable pastimes. *rh*

Esa-Pekka Salonen

*1958

Composition Commissioned by the BBC (2005)



Esa-Pekka Salonen, who was born in Helsinki in 1958, had his debut as a conductor in 1979 with the Finnish Radio Symphony Orchestra. However, his career took off in 1983 after a short appearance with the Philharmonic Orchestra in London, where he conducted Mahler's Third Symphony. This transformed him overnight from a conducting composer, as he saw himself, to a composing conductor. Salonen studied the French horn, conducting and composition. His first major work was a piece for saxophone and orchestra from 1980, entitled "At First Sight and without Knowing," and is based on a passage from Franz Kafka's novel "The Trial." His piece entitled "Floof" for soprano and small orchestra, written in 1982, was based on another author, the Polish virtuoso of science fiction, Stanislaw Lem. In 1996 he finally completed his orchestral work "L.A. Variations," a commission for the Los Angeles Philharmonic Orchestra, with whom he debuted in the US in 1984 and whose musical director he has been since 1992. His latest work, a short piece for orchestra, still unnamed when going to press, was composed exclusively for the World Orchestra for Peace. *rh*

Claude Debussy

1862 — 1918

Prelude à l'après-midi d'un faune (1894)

Claude Debussy is regarded as an innovator in the sphere of musical language. Even while at music conservatory, he had the reputation of being a "dangerous revolutionary." Although he often criticized Richard Wagner, it was precisely Wagner's harmonies that helped him to realize his own musical direction. Debussy was working toward the emancipation of individual chords, and used to ask his fellow students, "Are you not capable of hearing chords without asking questions about their particular characteristics, such as: Where do they come from? Where are they going? Just listen to them, that is enough!" Debussy's subtle art of orchestration and his liberation of sound from structure had a seminal influence on later composers, such as Béla Bartók, Edgar Varèse, Pierre Boulez, Karlheinz Stockhausen and even the jazz musician Duke Ellington. The "Prelude," which is based on an erotic poem by Stéphane Mallarmé, led to a "revolution in musical awareness," according to the composer Jean Barraqué. It is certainly seen as marking the beginning of modern music. *rh*



Richard Wagner

1813 — 1883

The Mastersingers of Nuremberg (1868); Overture to the First Act



Richard Wagner is the most controversial composer in musical history, due in part to his writings. Hounded by debt and adored by women, even during his lifetime he was the subject of raging controversy. In 1863, Giuseppe Verdi wrote of him: "Wagner is neither a wild animal, as the purists maintain, nor a prophet as his followers would have us believe. He is a highly talented man who chooses to follow the difficult path because he is unable to find the simple and easy one."

Besides "Rienzi," the "Mastersingers" is the only opera by Wagner to have a historical background. The work is based on reports of people from the time of Hans Sachs. This Southern German writer and cobbler (1494–1576) was one of the most prolific German authors of all time, and penned more than 10,000 works (songs, plays, fables and farces). He is the most famous of the so-called mastersingers. Wagner leaned heavily on the "Book of the Mastersingers' Fair Art," which appeared in 1697. However, he only took the names from this, the plot and the masters' trades are fictitious. The historical background serves as a framework for the clash between conservatism and progressive thought. rh

Nikolai Rimski-Korsakov

1844 — 1908

Scheherazade (1888)



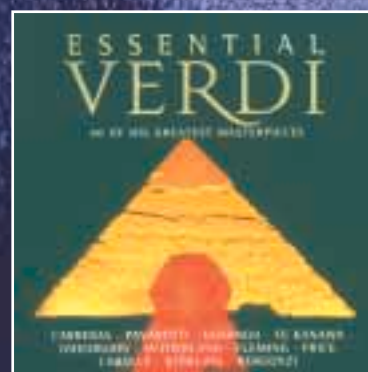
Rimski-Korsakov was actually never destined to become a musician. According to his family tradition he should have had a career in the navy. To begin with, he followed this tradition, at least until he was 21. Then, following a journey around the world that lasted 939 days, he finally resigned. The composer Mili Balakirev took him under his wing and Rimski-Korsakov became highly influenced by Balakirev's aesthetic ideas. The young musician composed in an intuitive, amateurish fashion, but with quintessentially Russian nuances, for a considerable period of time. In 1871 he was awarded a chair at the Petersburg Conservatory; now he was forced to acquire the basic knowledge in composition that he was lacking. More than a dozen operas made Rimski-Korsakov the most important and diverse Russian opera composer of the turn of the century, and as a teacher he had a great influence on Stravinsky, Respighi and Prokofiev.

The symphonic suite, "Scheherazade," is his most popular orchestral work. The four stories in Scheherazade are linked together thematically by the solo violin, which depicts Scheherazade, and by the fierce Sultan motif. Critics praise his colorful, plastic orchestration, which reaches new heights of expression in this work. rh

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Interview: Ruth Hafen – Photography: Martin Stollenwerk

“We Are Financiers of Culture”

Cultural sponsorship aims to merge art and business in a way that makes everyone happy. Toni J. Krein, Head Culture Sponsorship at Credit Suisse, explains how it works.

Bulletin: Why is Credit Suisse sponsoring the World Orchestra for Peace?

Toni J. Krein: Classical music is an area of focus in our cultural sponsorship commitment on the national, and recently also on the international level, because it offers a superb means for conveying our messages. In addition, music is a universal language that is understood anywhere in the world.

What specifically led up to this commitment?

That's an interesting story: I've known about the World Orchestra for Peace right from the time of its founding and was acquainted with Sir Georg Solti when I worked at the Alte Oper Frankfurt. Furthermore, Charles Kaye, the orchestra's director, is also someone I know well from that time. In recent years, however, I fell out of touch with the orchestra, until I heard about it again by chance from a relationship manager of Credit Suisse who told me they were planning to go on tour, but that financing had not yet been secured. I contacted Kaye, who won us over with his plans. At the time we were looking for a suitable platform for our international activities and, sure enough, we found the World Orchestra for Peace.

Why does the orchestra use the word “peace” in its name?

Music is a universal language. Even musicians who cannot communicate with each other because of language barriers all agree what “A” as concert pitch sounds like. Classical music is a unifying force that is played and understood all over the world. You'll hear Beethoven played in China as readily as in Africa. Sir Georg Solti frequently talked about his conviction that music is the means by which people around the world understand each other; it has an innate element of peace about it. In this vein, music is primarily a manifestation of peace because it fosters communication and

dialog – whereby musicians invariably become ambassadors of peace.

Credit Suisse is active in three cultural areas: classical music, jazz and the fine arts. Why these three art forms?

We adjusted our portfolio recently so that we could better focus on these areas. This is because we want to address particular parts of society, and we believe that this commitment offers us the best chances of success. In Switzerland, Credit Suisse is partner to the most important public cultural institutions. On the national level, our aim is to build long-term partnerships, and now we want to do the same on the international level with the World Orchestra for Peace.

Today, culture has become almost completely dependent on sponsorship. What are your views on this?

The enormous cultural diversity that we observe today is a totally new phenomenon that simply can no longer be financed by public institutions. Furthermore, in the course of the past ten years, many patrons of the arts have reduced, rather than increased, their donations. The resulting gap has largely been filled by cultural sponsorship, which most companies – including Credit Suisse – use as a marketing instrument. Today, funds from sponsorship play a very important role in cultural life.

Could you tell us how cultural sponsorship works at Credit Suisse?

In recent years, Credit Suisse has decided to stop backing individual projects, unless they address a wide audience and combine a number of different aspects. The “kulturschweiz 2004” project, which marked the bicentenary of Friedrich Schiller's William Tell, was such an example. As an “umbrella” concept, it featured theater productions, museums, workshops, symposiums and other cultural events held throughout the summer months. But generally, we only enter into long-term sponsorship com-

mitments because doing so also helps our partners gain a certain amount of security in terms of planning and gives them a reasonable perspective for what they want to achieve. With this strategy we provide – in addition to basic financing from the public side – an important basis for projects of cultural institutions that could otherwise not be realized. These often include ventures of up-and-coming artists, and also commissions for new compositions – two areas that are essential for tomorrow's society and that serve to develop art per se. Today, sponsorship is a highly professional marketing instrument that is used by most companies. Compared with the selfless donations of patrons, who frequently ask to remain anonymous, the sponsorship concept has nothing to do with philanthropy because the sponsor expects a return on its investment. And, compared with a foundation, a sponsor will not claim to be promoting art, but rather sees itself as a financier of culture.

How has cultural sponsorship developed over the past decade?

Without a doubt, it has become a lot more professional. In the past, art relied much more heavily on generous patrons, and sponsorship often revolved around the boss's hobbies. This would be inconceivable under today's corporate governance model because we are, after all, investing the company's money, which we can't distribute randomly on the basis of one person's preferences. Cultural sponsorship is an investment that brings with it the expectation of a return and that can be clearly defined and measured in terms of brand awareness and client satisfaction, for example.

Does a concertgoer actually notice that Credit Suisse is the sponsor?

Yes, but perhaps not as directly as in sport where you can fit out the stadium with banners showing the company's logo. Cultural events



Toni J. Krein

"Today, sponsorship is a highly professional marketing instrument."

Biography

Toni J. Krein, born in 1951, has been Head Cultural Sponsorship at Credit Suisse since 2002. He studied drama and cultural management and worked at the Alte Oper Frankfurt, the Luzerner Theater, the Europäischer Musikmonat Basel, and the Lucerne Festival, where he led the artistic office until 1999. He also worked with the German composer Hans Werner Henze. As a culture enthusiast, he sees his role as facilitator of the arts and as someone who provides artists with the means they need to develop.

are held in a different setting that demands a more subtle touch. For example, an opera audience would definitely complain if we were to hang a banner above the orchestra pit with the message "This evening's performance is sponsored by Credit Suisse." We are skating on thin ice here. One wrong move and all the goodwill you were looking to create with a sponsorship commitment goes up in smoke.

In other words, there will never be a "Credit Suisse Room" at the Kunsthau Zürich in the way that other companies sponsor rooms in American museums?

In this regard, the Americans live in a different world, a contrast that makes sense when seen from a historical perspective. In Switzerland, and in Europe as a whole, culture was traditionally commissioned and financed by the church and the court. This means we have a strong tradition of public support for the arts that is based on the cultural and educational mandates of individual countries. This was never the case in the United States, a relatively new country, where culture has generally been funded from private sources and where there is a completely different concept of sponsorship. Nevertheless, I think there's a chance that we'll be moving in that direction at some point in the future. At the same time, I believe it's important that we in Europe stick to our model of using both public and private financing for sponsorship. I don't think that private money should replace public support because the government is, after all, responsible for taking care of its citizens' basic needs. Culture is something that requires support too, and it could not exist without subsidies.

You previously worked for a number of cultural institutions. What did you learn by crossing the divide between the public and private realms?

Companies and their partners in the cultural arena must agree on a common language. A lot of damage is done when one party fails to understand what the other side needs. It's therefore necessary to arrive at a set of shared values that fully coincide. Anyone who asks a company to act as sponsor must clearly know why he or she has chosen that particular company. Sponsorship is unlikely to live up to expectations unless there is a significant degree of affinity between the partners. The simple rationale that "this is a bank, they have money, they sponsor cultural events, we do culture, therefore they'll give us money" is not enough. <

Text: Andreas Schiendorfer

Promoting the Love of Classical Music

Even in the time of Music Star and casting pop bands, classical music has not lost its role in life.

To sustain this, Credit Suisse places even more emphasis on promoting young talent.

"How do you promote young soloists?" is the question that Urs Frauchiger poses in "ICH", the book that accompanied the 2003 Lucerne Festival. The musician and writer came to the conclusion that the Swiss have always had problems with their soloists. He is of the opinion that democracy and the profession of soloist are effectively poles apart, and wonders whether this is due to the fact that some are so individualistic that they refuse to kowtow to the state. "This means that those who are really talented – and we have as many talented young musicians as anywhere else – are rarely given the best support. At times it seems as though we want the equivalent of Formula One drivers in music, but believe that they can be trained by teaching them to ride bicycles."

Soloists Need Special Support

Credit Suisse does not share this opinion. This is why the Credit Suisse Group Jubilee Foundation created two music prizes in 2002, which are awarded on an alternating basis. The Prix Credit Suisse Jeunes Solistes (the winner in 2005 was the Tecchler Trio), which is awarded together with the Lucerne Festival and the Conference of Swiss Music Schools, supports highly talented young musicians in Switzerland. Exceptional young soloists on the international scene on the other hand, are honored with the Credit Suisse Group Young Artist Award. The winner is chosen by the Jubilee Foundation

together with the Lucerne Festival, the Vienna Philharmonic and the Vienna Society of Friends of Music. The prizewinner in 2004 was the cellist, Sol Gabetta, preceded in 2002 by Patricia Kopatchinskaja, and Quirine Viersen in 2000. Both prizes fill a gap in the soloist's career. Through this support we hope to, in Frauchiger's words, "prevent music from degenerating into the boredom of standardization and arbitrariness." An important component of the prize is the opportunity to appear at the Lucerne Festival together with the Vienna Philharmonic.

And with the following the cycle is completed: As its resident sponsor, Credit Suisse enabled the festival organizers to invite the Vienna Philharmonic to central Switzerland as early as 1993, thereby establishing a highpoint in the Swiss music calendar.

Swiss Young Musicians' Competitions

Promoting the young elite on their way to international fame is complemented by a program of broad support for music students who clearly demonstrate above-average talent. This has been achieved thanks to the Swiss Young Musicians' Competition, which was created in 1975, and was the initiative of Gerd Albrecht, who was principal director of the Tonhalle Orchestra of Zurich at that time. In 1999, the event was given a different legal form and became a private foundation, but it retained its close connection with the orchestra.

"The first steps in cultural sponsorship go back as far as 1981, when the SKA began its long-term commitment with the Swiss Young Musicians' Competition," it says in Joseph Jung's standard text "From Schweizerischen Kreditanstalt to Credit Suisse Group. The history of a bank." This short text is illustrated by the picture of a charming 13 year-old girl, the winner of the Swiss Young Musicians' Competition in 1989 and 1991 – Ariane Haering.

Inspiration to Make Music

Ariane Haering? Indeed, since then this young pianist from French-speaking Switzerland has made a name for herself that extends far beyond the borders of her homeland. Even though the aim of the Swiss Young Musicians' Competition is "primarily to inspire people to make music" and "the testing of performance and talent is only a secondary function," every so often a success story makes the headlines. One of the most recent concerned Malwina Sosnowska, who won first prize in 2002 and 2004, and was also honored with the Credit Suisse Group Jubilee Foundation special prize for violin in 2004. In May 2005 she won first prize in the international "Andrea Postacchini" violin competition. There's no doubt that she'll be a name to be reckoned with in the future.

However, in an interview with the NZZ, the successful young Swiss pianist, Oliver Schnyder, stressed that the most important thing was not winning a competition, but the journey



Perhaps it Will Be Her Concert That Echoes for a Lifetime.

that got you there. In his opinion, people only take part in competitions to work up their repertoire and to learn how to deal with the competitive atmosphere that they will live in for the whole of their careers.

Davos: Young Artists in Concert

A completely new kind of young talent promotion has emerged at the Davos Festival. Twenty years ago, Michael Haefliger, together with Davos Tourism, founded an international music festival in this holiday paradise in Graubünden.

Under the banner title of "Young Artists in Concert," once a year the elite of young musicians from throughout the world are invited to perform in Davos, both as soloists and in small ensembles. A total of twenty concerts make up the program, which runs from the end of July to mid-August. From the outset, Credit Suisse was involved in helping to build this festival, which has now become an established fixture. Moreover, every year Credit Suisse commissions a composition from a composer in residence.

The list for the first twenty years reads like the "Who's Who" of international music.

2005 Nadir Vassena; 2004 Thomas Larcher; 2003 Dieter Ammann and Barry Guy; 2002 Toshio Hosokawa; 2001 Jürg Wyttenbach; 2000 Thomas Demenga; 1999 Heinz Holliger and Jörg Widmann; 1998 Paul Giger and Bettina Skrzypczak; 1997 Gunther Schuller and Georg Gruntz; 1996 György Kurtág; 1995 Beat Furrer; 1993 Arvo Pärt; 1992 Aribert Reimann; 1991 Rudolf Kelterborn, Sofia Gubaidulina, Viktor Suslin; 1990 George Crumb; 1989 Edi- >

son Denissow; 1988 Toshio Hosokawa; 1987 Rolf Urs Ringger and 1986 Peter Mieg.

In 2004, the Tyrolean pianist and composer, Thomas Larcher (1963) was chosen, and in the jubilee year it is the Swiss composer Nadir Vassena (1970) who will get his chance.

Davos is the Place for Many Talents

Vassena is a student of Bruno Zanolini (Madrid) and Johannes Schöllhorn (Freiburg). Since 2004, he has been a member of the governing board of the Conservatorio della Svizzera Italiana (CSI), where he has taught theory and ear training for four years. In addition, he organizes the "tage für neue musik zürich" with Mats Scheidegger. He first became widely known as a composer in 1996, through his choral piece "Mysterium Lunae." Among his various honors, he was awarded second prize at the Salzburg Mozart Competition in 1997, the Christophe Delz Foundation prize in 1999, a stipend for the Schloss Solitude Academy in Stuttgart, and a Denkmalschmiede Höfgen Foundation stipend in 2002. Nadir Vassena's "due luoghi nascosti"

will be premiered on Wednesday, August 3, 2005, as part of an evening of chamber music, which also includes works by Claude Debussy – surely a unique experience.

But the journey to the Landwassertal is worth it for other reasons too: In its opening concert on July 30, the Jubilee Orchestra is accompanying the flautist Riccarda Caflisch, who not only won first prize in the Swiss Young Musicians' Competition in 1990, but also the Elliette von Karajan Prize for Young Musicians. Further young artists who will be performing are Nikolai Tokarev, piano (August 4 and 12), and the multi-talented Gregory Konson, violin and counter-tenor (August 9 and 12).

Increasing Numbers of Musicians

However, the question remains whether classical music still has a chance to hold its own among the incredibly strong musical competition, particularly now that music is less important as a school subject. Will classical musicians gradually disappear? No, in fact it's quite the opposite. The number of participants in the Swiss Young Musicians' Competition instill

confidence – where once the numbers had been quite modest, now around 800 young musicians from the whole of Switzerland take part in this motivating contest. And the trend is clearly rising. Which is music to the ears of those supporting these young talents!

Urs Frauchiger also points out that nowadays there are at least ten times as many highly qualified young soloists as in the previous generation. However, he goes on to say that there are fewer exceptional personalities whose concerts echo for a lifetime, let alone have the power to change a person's life.

If Credit Suisse is successful in supporting only one such individual in a decisive moment, then its commitment will have been more than worthwhile. <

Links

www.davosfestival.ch

www.sjmw.ch

www.credit-suisse.com/foundation

www.credit-suisse.com/sponsoring

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Musik Hug

Text: Andreas Schiendorfer

Echoes of the Sounds of Summer

Classical music plays a central role in the cultural sponsorship of Credit Suisse, which aims to be a steady, reliable and discreet partner – be it for the Lucerne Festival, the Tonhalle Orchestra Zurich or the Orchestre de la Suisse Romande.

Gaius Maecenas – Roman general, friend of Augustus, and patron of young literary talents such as Horace, Virgil and Propertius – died at an early age, just as Aventicum was on the rise to become the Roman capital of Helvetia at the beginning of our calendar. True to the motto *panem et circenses* (bread and games), the early second century saw the construction of an amphitheater, a site that continues to count as one of Switzerland's outstanding landmarks today. It pales, however, in comparison to the one in Berne, which was the German name for Verona at the time. The Festival d'opéra d'Avenches, although it has become well established since its founding in 1994 and has found its place as a fixed item on the cultural calendar of open-air events, in no way attempts to compete with the Verona Opera Festival. Each July, close to 50,000 visitors rush to the small town situated on the shores of Lake Morat in Canton Vaud to draw inspiration from the setting and the quality of the performances. This year's program features Nabucco by Giuseppe Verdi with Leo Nucci and Renato Bruson. Avenches the town, whose name is derived from Aventia, the Celtic goddess of the springs, will also be resonating with outstanding musical sounds in 2006. These events are made possible by Credit Suisse, a consistent, reliable and also discreet partner that provides the festival with the resources it needs in order to realize its long-term goals (see the interview with Toni J. Krein on page 32).

Yehudi Menuhin and Herbert von Karajan

At Credit Suisse, cultural sponsorship has a strong focus on classical music and dates back to approximately 1856, the year in which the



As a resident sponsor of the Lucerne Festival, Credit Suisse makes possible guest appearances of the Vienna Philharmonic.

bank was founded. The patronage concept continues to be very much alive as evidenced in the work of the Credit Suisse Group Jubilee Foundation, which is led by Walter B. Kielholz, member of the Executive Board, and in the smaller donations by the bank. In the early 1980s, Credit Suisse adopted a systematic and professional approach in its cultural sponsorship work and was connected to renowned names such as Yehudi Menuhin (1916–1999),

whose festival in Gstaad it helped to put on the map, and Herbert von Karajan (1908–1989) and the Berlin Philharmonic, which it supported for 13 years during their regular guest appearances in Switzerland starting in 1985.

The Seven Hills of Sponsorship

Similar to the city of Rome, Credit Suisse has built its sponsorship activities on seven hills whose names are Formula One, football, >



In Zurich, Credit Suisse primarily supports the Tonhalle Orchestra and the Opera House.

golf, equestrian sports, fine art, jazz and classical music. As cultural sponsor, Credit Suisse has courageously chosen to stay out of certain areas and thus is able to channel the available resources in a more targeted and generous fashion. The classical music domain can again be broken down into seven smaller hills named Avenches and Zurich Opera House, Lucerne Festival and Davos Festival, Tonhalle Orchestra Zurich, and the Orchestre de la Suisse Romande, as well as the Credit Suisse concert tours.

Lucerne Festival

With its consistent support for classical music, Credit Suisse has earned its right to reap rewards on the highest level, as is clearly the case in its relationship with the Lucerne Festival. This dates back to 1938 when Arturo Toscanini led a memorable gala concert in front of Tribschen, Richard Wagner's former residence. Today, there are three festivals a year: Easter (since 1988), Summer

(since 1938) and Piano (since 1998). And as of late, the Lucerne Festival has its own orchestra with Claudio Abbado as music director. Credit Suisse has been the festival's resident sponsor since 1993 and has backed the guest appearances of the Vienna Philharmonic, events that continue to be regarded as one of the festival's highlights. This year the orchestra will perform under Zubin Mehta on September 10, under Christoph Eschenbach on September 11, and under Daniele Gatti on September 12. Since 1998, the Lucerne Festival has significantly gained in attractiveness in that performances are held in the Lucerne Culture and Convention Center, which was built by the renowned French architect Jean Nouvel. Construction of the center was supported by a substantial grant from Credit Suisse.

Davos Festival: Young Artists in Concert

Davos, a further center of Swiss tourism, has similarly enjoyed its status as a high quality

music destination for the last 20 years – the difference being that the festival bills itself under the motto “young artists in concert” and thus places a particular focus on young musicians and contemporary music. It was founded in 1986 by Michael Haeffliger, who managed the festival for 13 years until 1999, the year in which he was appointed director of the Lucerne Festival.

The festival program includes approximately 20 concerts, which are put on by artists on the threshold of an international career. Credit Suisse has been the festival's main sponsor from the time it was founded and enables it to commission one work each year. This year's commission went to Nadir Vassena, the composer from Ticino, and the premiere is scheduled for August 3. Thomas Demenga, the well-known Swiss cellist and composer, is the festival's director and has sought to position it under a motto that emphasizes self-confidence in music making. The Davos Festival will be held this summer from July 26 to August 9.

Tonhalle Orchestra Zurich and Orchestre de la Suisse Romande

The Tonhalle Orchestra Zurich was founded in 1868 and belongs to the elite group of orchestras in the world that are thoroughly steeped in tradition. Its renown as an ensemble with an exceptionally high level of musicianship has risen to new heights since the 1995/1996 season. David Zinman, the orchestra's musical director, led the orchestra in developing a unique sound of its own. The result has been enthusiastically received by the regional audience and has led to an increasing number of invitations from all centers of music around the world. The orchestra reaches a broad audience that includes music specialists and amateurs. Its recordings of the complete Beethoven Symphonies received the German Record Critics' Award in 1999, and since then more than a million copies have been sold.

Similarly, the orchestra's recordings of the orchestral works of Richard Strauss, and of the complete symphonies by Robert Schumann are well received and are clearly having a positive effect on sales in an otherwise sagging CD market. The orchestra's partnership with Credit Suisse dates back to the year 1986.

The Orchestre de la Suisse Romande – a further Swiss orchestra, which is based in Geneva and has an international reach – has received the bank's support for approximately the same period. Pinchas Steinberg has led the orchestra since September 2002. In September 2005 he will hand over the baton to Marek Janowski, who will become the orchestra's artistic and musical director. Credit Suisse started backing the orchestra's international tours from the middle of the 1980s and finally became a long-term partner in 1991. The bank's support is primarily focused on the Mosaïque concert series.

Credit Suisse Concerts

For years, Credit Suisse made it one of its goals to promote high quality musical enjoyment also outside of the traditional centers of Zurich and Geneva – to which end the gala concerts provided a successful solution for several years. In order to avoid competing with special events organizers, the bank decided to discontinue putting on its own concerts, and instead supports tours by the Tonhalle Orchestra and the Orchestre de la Suisse Romande within Switzerland in an effort to promote cultural exchanges and transcend the language boundaries within the country. In the fall of 2005, the Tonhalle Orchestra will perform in Berne (October 26), Lausanne (October 28) and Basel (November 6). In addition, the World Orchestra for Peace will set out on its international tour.

Zurich Opera House

La Scala's attempt to entice Alexander Pereira, Zurich's opera director whose tenure

dates back to 1991, to leave Zurich and move to Milan can be seen as a compliment for the quality of the Zurich Opera House. And, the fact that La Scala's mission failed can be attributed in part to the generous support the opera house receives from the public sector and also from its sponsors.

The systematic partnership between Credit Suisse and the Opera House dates back to 1989 and generally includes two new productions each year. In 2005, these were *Ariane et Barbe-Bleue* by Paul Dukas, performed under Eliot Gardiner with Yvonne Naef (directed by Claus Guth), and *La Bohème* by Giacomo Puccini, performed under Franz Welser-Möst with Cristina Gallardo-Domas and Marcello Giordani (directed by Philipp Sireuil).

Although sound has long since merged with silence, the audience's thoughts are sure to linger on and spark a new round of anticipation for performances awaiting down the road – as was the case in Maecenas's time.

He would surely have been pleased. <

Classical music links:

www.opernhaus.ch

www.osr.ch

www.tonhalle.ch

www.avenches.ch

(July 8 – 23, 2005)

www.davosfestival.ch

(July 30 – August 13, 2005)

www.lucernefestival.ch

(August 11 – September 18, 2005)

www.zuercher-festspiele.ch

(June 16 – July 10, 2005)

www.credit-suisse.com/emagazine (culture)

www.credit-suisse.com/sponsoring (culture)

In summer, Avenches and Davos prove to be particularly attractive centers for classical music.



Text: Ruth Hafen Foto: Oliver Lang

Die Chinesen lieben klassische Musik

Wieso in China der Konzertsaal den Golfplatz ergänzt und was Banking und Musik gemeinsam haben.
Skizzen aus dem Leben von Urs Buchmann, Banker in Beijing.

□Musik ist eine grosse Quelle der Energie. Wenn es mein Terminkalender erlaubt, spiele ich nach einem ausgedehnten Arbeitstag noch etwa ein bis zwei Stunden Klavier. Das ist ein regenerierender Prozess, der Entspannung und die Fähigkeit erhöhter Konzentration in sich birgt. Ich arbeite in einem sehr dynamischen Umfeld; seit 1978 wächst die chinesische Wirtschaft durchschnittlich zehn Prozent im Jahr. Das stellt für uns alle eine grosse Herausforderung dar.

Ich hätte mir nie träumen lassen, dass es mich einmal nach China verschlägt, aber ich lebe und arbeite schon beinahe 20 Jahre in diesem eindrücklichen Land. Nach dem Studium der Rechtswissenschaften in Bern und einem Volontariat in der Wirtschaftsredaktion der NZZ bewarb ich mich bei der Credit Suisse. Ich sprach damals ziemlich flüssend Russisch. Es war deshalb erstaunlich, dass ich während des Bewerbungsgesprächs wiederholt nach meiner Bereitschaft, Chinesisch zu lernen, gefragt wurde. □Das könnte ich mir schon vorstellen, wenn es der Bank dient□, meinte ich, □aber Chinesisch und Russisch sind zwei grundsätzlich verschiedene Welten.□ Ich war einverstanden und bekam den Job.

Nach zwei Jahren in Zürich wurde ich nach Taiwan versetzt, um dort als Praktikant den Alltag in einer chinesischen Bank kennen zu lernen. 1987 wurde ich Chief Representative, heute bin ich Country Head für das Commercial-Banking-Geschäft in China. Wir haben Büros in Beijing, Shanghai und Guangzhou. Zusätzlich zu unseren Aktivitäten in den Kommerz- und Handelsfinanzierungsbereichen beraten wir Schweizer Unternehmen, die nach China expandieren.

Ich war recht umfassend auf meinen Einsatz vorbereitet – fand ich damals zumindest. Täglich übte ich mich in Grammatik, Schriftzeichen und Aussprache. In Taipei nahm ich weiterhin Privatunterricht. Ein neues Geschäftsfeld, eine neue Kultur mit ihrer Sprache: Ich musste so viel Neues lernen, dass ich während zwei Jahren praktisch keine Zeitung

las. Manchmal schauten mich die Leute schon schief an, wenn sie merkten, wie schlecht ich über das Weltgeschehen informiert war. Trotz der intensiven Auseinandersetzung mit der Sprache habe ich anfangs sehr wenig verstanden. Wenn ich etwas sagte, verhielten sich einige Chinesen so, als hätte ich mich gar nicht geäussert. Nach einer Woche sagte mir jemand: □Wenn Sie immer Englisch mit uns sprechen, verstehen wir Sie natürlich nicht.□ □Englisch? Das ist mein Chinesisch!□, erwiderte ich. Es war eine sehr demütigende Erfahrung. Ich habe dann praktisch ein drittes Mal begonnen, Chinesisch zu lernen.

Lernen, in Gegensätzen zu denken

Die chinesische Kultur ist eine Herausforderung für uns Westler. Die Chinesen denken dichotom. Alles hat zwei Seiten, die sich ständig in gegenseitiger Ergänzung entwickeln. Dementsprechend wird alles in positiven wie negativen Dimensionen wahrgenommen. Eine Aussage wie □Sie sprechen gut Chinesisch□ kann zugleich heissen, dass ich schlecht schreibe, meine Zeichen unleserlich sind. Wir Europäer müssen zuerst lernen, in diesen Gegensätzen zu denken.

Banking und Musik ergänzen sich hervorragend. Die Arbeit in der Bank erlaubt mir, meine Arbeitstechnik sowie die Gestaltung der einzelnen Arbeitsprozesse stetig weiterzuentwickeln. Dieses Wissen kann ich auf mein Klavierspiel übertragen. Andererseits kommt mir die Ausdauer, die Konzentrationsfähigkeit, die ich zur Vorbereitung eines Konzerts brauche, auch bei meiner täglichen Arbeit zugute.

Im Westen ergeben sich zahlreiche Geschäftskontakte aus gemeinsamen sportlichen wie kulturellen Berührungspunkten. Dies trifft auch auf China zu, wobei der kulturelle Austausch traditionell eine herausragende Rolle spielt und auch heute noch stark in den Alltag integriert ist. So kann niemand sagen: □Ich bin Ingenieur, ich muss nicht schön schreiben.□ Eine führende Position bedingt zwingend auch



Urs Buchmann

"Banking and music complement each other excellently."

Urs Buchmann in brief

Urs Buchmann, born in 1957 in Switzerland, has been working in China since 1987. After assignments in Taipei and Hong Kong, he moved to Beijing in 1987, where he lives with his wife. Besides being a qualified attorney, he is also a passionate pianist. His musical focus lies in compositions of the nineteenth and twentieth centuries, and he particularly enjoys performing lesser known works from these periods. In China he has performed piano concertos by Beethoven, Rachmaninov and Khatchaturian.

bedded in daily life even today. This means that no one can say "I'm an engineer so I don't need to write well." A leading position also demands excellent writing skills, which requires education and a lot of work. The final exam for Chinese high school students regularly includes ten subjects, including the performing arts and music.





In China, the interest in Western music is especially strong. The Chinese are particularly fascinated by polyphony in classical music, something that is rare in the Chinese tradition, and they are intrigued by the circle of fifths, with its 24 tonalities and its endless possibilities. Bank contacts and particularly business people who have a mathematical background are witness to this. In this way, music creates a common ground for doing business. But the opposite is also true: After eight years, we recently found out that one of our central bank contacts is a major Bruckner specialist.

Western music was forbidden under the rule of Mao Zedong, particularly during the most radical phase of the Cultural Revolution. From a Marxist perspective, Western music was regarded as a product of bourgeois supremacy and was therefore taboo. This point of view was modified later on. Beethoven was one of the first composers to be played once again in China. His social criticism partially stemmed from discussions he had with Goethe, whose respect for authority he repeatedly attacked. Beethoven was convinced that an artist should be free from preconceptions and should not be expected to kowtow to autocratic systems like ordinary people. This attitude was well received in China.

For me it is really a matter of luck that classical music is so popular with the Chinese. As part of my job I have had the pleasure of getting to know numerous Chinese musicians. After a number of private appearances with Chinese orchestras, my first public concert took place in February 2005. The program included the premiere of the First Piano Concerto of Nikolaj Medtner, the twentieth century Russian composer. We had a relatively large audience, even though the period after the Chinese New Year is usually a quiet time. I also dream of one day performing the Yellow River Concerto by Xian Xinghai, one of the best-known Chinese composers. Another ambition is to perform Prokofiev's Second Piano Concerto, but that is incredibly difficult, and I would have to practice more than I can manage at the moment. <

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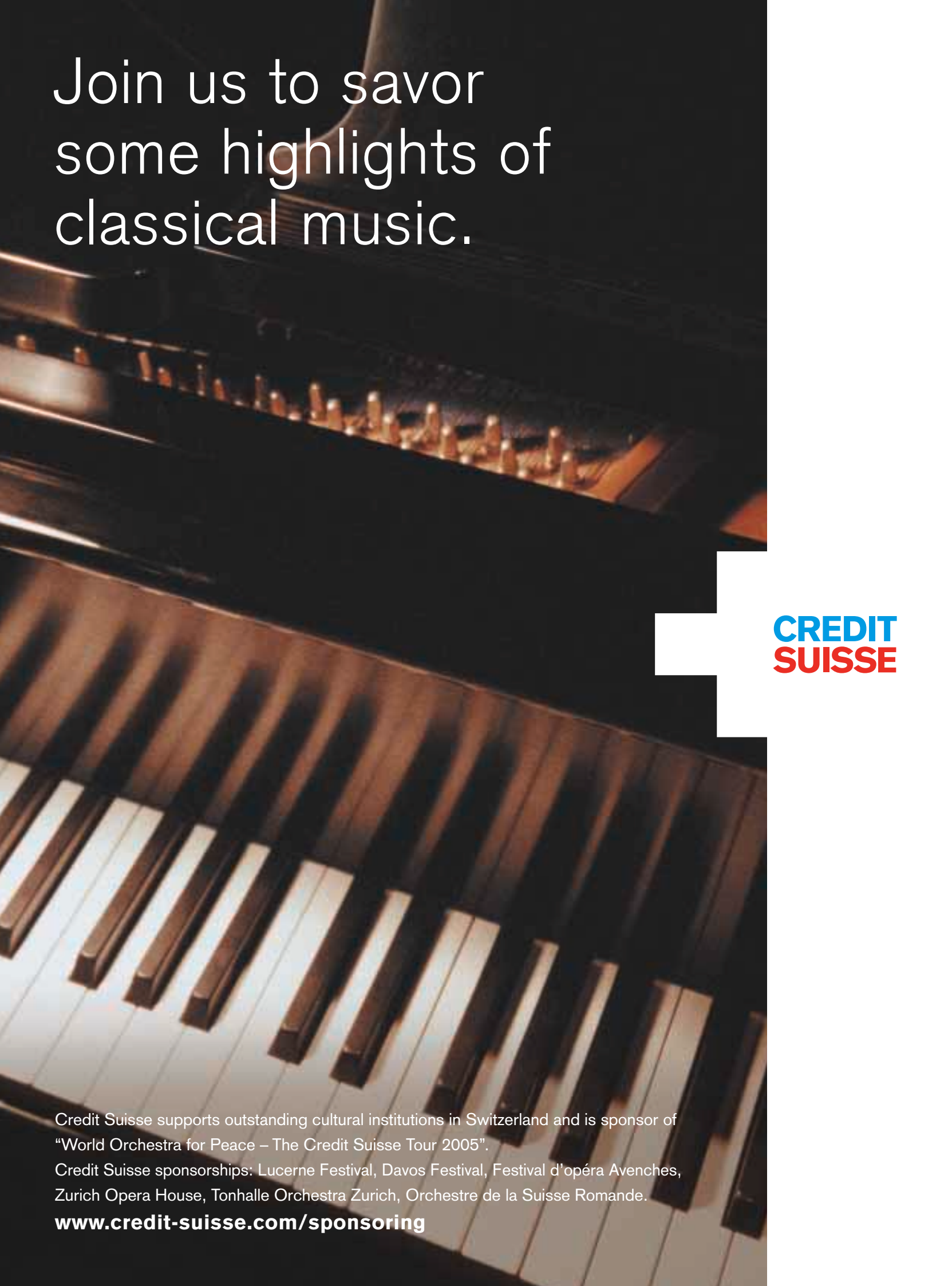
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