

BNP Paribas Foundation presents

47th
Piano Jacobins

September 8-30, 2026

Press kit



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Musicians in freedom

Since its beginning, nearly half a century ago, Piano aux Jacobins has aimed to show the extraordinary richness of the piano world. The 47th Festival is no exception, quite the opposite.

Opened by a great figure of the Spanish piano scene, Javier Perianes, it brings together artists from all generations. Vadym Kholodenko, Pierre-Laurent Aimard, Jonathan Biss, Jean-François Heisser: some of them no longer need to be introduced, but many others are also to be discovered, and this year will have the opportunity to make their debut, in France or at the Jacobins.

Thanks to the trust of its curious and loyal audience, the Festival can program young pianists such as Magdalene Ho, Nabeel Hayek, Ilyun Bürkev or Ignasi Cambra, but also welcome artists like Elisabeth Pion, in collaboration with the Palazzetto Bru Zane, and Anna Petrova-Forster, both with very original programs.

While the artists are given complete freedom in choosing themes that reflect their personalities, each work in the programme is developed collaboratively.

Once again, the audience is invited on truly musical and poetic journeys through different eras and styles.

Thanks to the support of the Fondation BNP Paribas, jazz, as always, has its place, this time with Paul Lay, a regular of the Festival, and Karla Martínez, for an evening full of the rhythms of her native Havana.

Visual artist Andra Samelson joins the 47th edition. Based in New York, she has long been inspired by the mystery of spheres and constellations. It is easy to see that her imagination perfectly matches the celestial ceiling of the chapter house of the Cloître des Jacobins.



BNP PARIBAS FOUNDATION SUPPORTS THE PIANO AUX JACOBINS FESTIVAL

For BNP Paribas, patronage is one of the ways we show the attention we give to the world around us, to be a responsible company and a full participant in cultural and social life. It is also a way to express, in another form, the values of responsibility and openness of our Bank.

By encouraging dialogue between the economic world and its environment, and by empowering those who take action, the BNP Paribas Foundation works in several areas: solidarity, the environment, and culture. For the past 40 years, it has supported associations working in the field with the most vulnerable people, especially young people, women, and refugees; supported research teams working on climate change and biodiversity loss, with one of the largest environmental patronage programs in France; and encouraged artistic expression in dance, jazz, and contemporary circus, as well as access to culture for all audiences.

Being alongside those who take initiative and innovate to build a better, fairer, and more sustainable world, and supporting talent, are key parts of our commitment, both in our banking activities and in our active role in life in Toulouse.

Our continued support for the International Piano aux Jacobins Festival for its 47th edition is one of the finest examples of this.

Isabelle Giordano
Head of Corporate Philanthropy at BNP Paribas Group
Executive Director of the BNP Paribas Foundation



**FONDATION
BNP PARIBAS**



Even though we now aim not to limit them to this single aspect, piano music represents an important part of the catalogues of women composers, who were rarely given the opportunity to express themselves outside of salons. Whether educational or poetic, these pieces show remarkable artistic ability. Hélène de Montgeroult, Louise Farrenc, Cécile Chaminade, Lili Boulanger and Mel Bonis are highlighted by Élisabeth Pion at the Piano aux Jacobins Festival, and again on March 8, 2027 at the Palazzetto Bru Zane, on the occasion of International Women's Rights Day.

THE PALAZZETTO BRU ZANE CENTRE FOR FRENCH ROMANTIC MUSIC

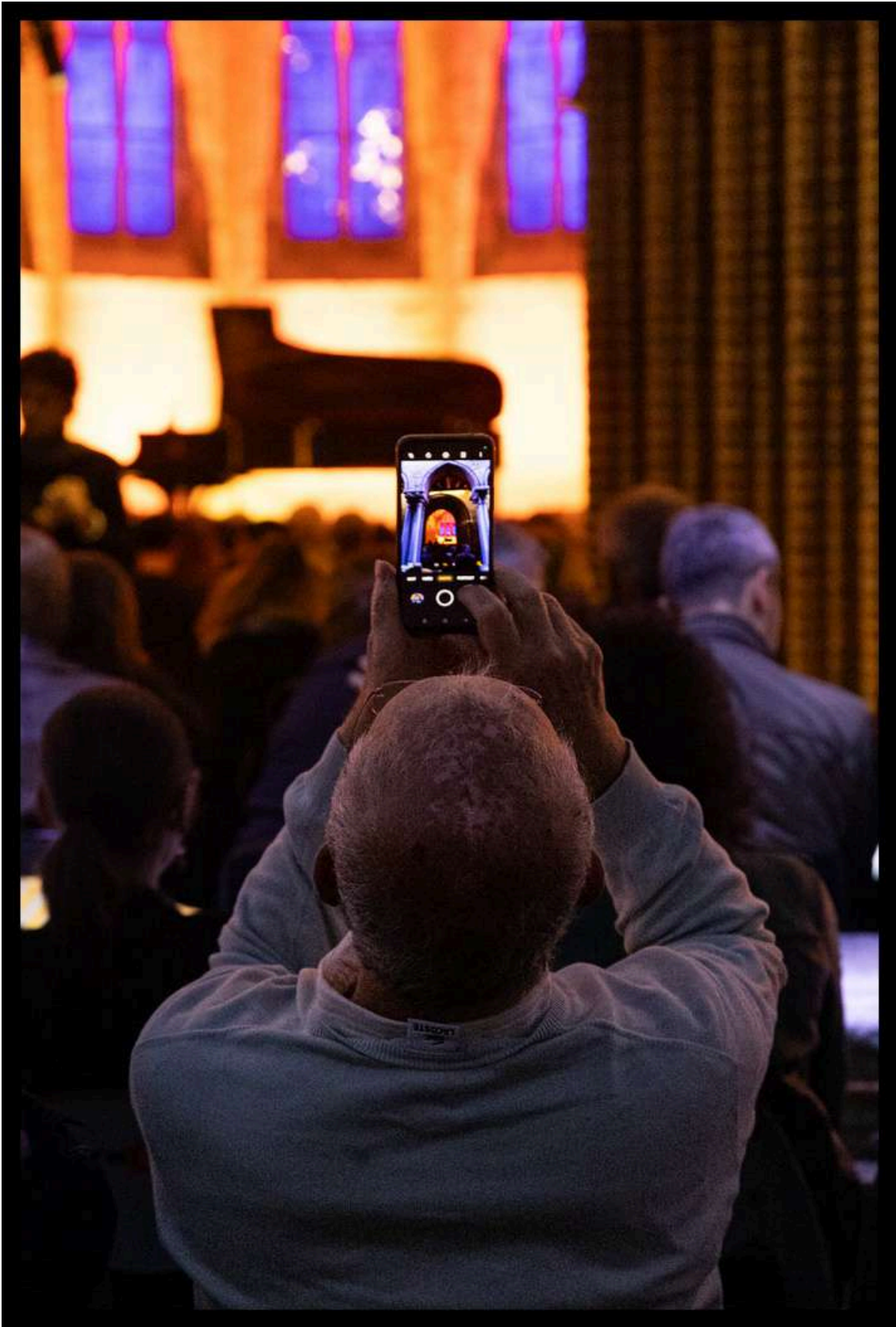
The Palazzetto Bru Zane – Centre for French Romantic Music is dedicated to rediscovering and promoting French musical heritage from 1780 to 1920 on an international level. It explores chamber music as well as symphonic, sacred and operatic repertoire, without forgetting lighter genres that reflect the “French spirit” (song, opéra-comique, operetta). Located in Venice in a palace built in 1695, carefully restored for this purpose and opened in 2009, the centre is supported by the Bru Foundation.

The Palazzetto Bru Zane creates and develops programmes around French Romantic repertoire. To carry out its mission, it runs a wide range of complementary activities :

- Designing **concerts and stage productions**, both for touring and for its own festivals.
- Producing and releasing **recordings** under the Bru Zane Label, which represent the artistic outcome of its projects, including book-CD series such as “Prix de Rome”, “French Opera” and “Portraits”.
- Coordinating **research projects**.
- **Cataloguing** and **digitising documentary collections** and public or private archives related to this repertoire (Villa Medici, Historical Library of the City of Paris, Philharmonie de Paris, etc.).
- Organising **conferences** in collaboration with various partners.
- Publishing **musical scores**.
- A **book series** co-published with Actes Sud.
- Providing online resources on **bruzanemediabase.com**
- A platform, **Bru Zane Replay**, offering recordings of concerts and productions supported or created by the centre.
- A webradio, **Bru Zane Classical Radio**, broadcasting 24/7.
- **Educational and training activities**.
- Activities for **young audiences** through the “Romantici in erba” programme.

BRU-ZANE.COM





PROGRAM

- Tuesday **8** Javier **PERIANES**
- Wednesday **9** Magdalene **HO**
- Thursday **10** İlyun **BÜRKEV**
- Friday **11** Vadym **KHOLODENKO**
- Monday **14** Paul **LAY**
- Tuesday **15** Pierre-Laurent **AIMARD**
- Thursday **17** Anna **PETROVA-FORSTER**
- Friday **18** Elisabeth **PION**
- Tuesday **22** **“PIANIP - PIANOP”**
Pierre RIGAL, Constant DESPRES, Brice MVIE
- Thursday **24** Ignasi **CAMBRA**
- Friday **25** Nicolas **STAVY**
- Saturday **26** Karla **MARTINEZ**
- Monday **28** Nabeel **HAYEK**
- Tuesday **29** Jonathan **BISS**
- Wednesday **30** Jean-François **HEISSER**



Javier PERIANES

Tuesday, September 8

- **FALLA** Nocturne
- **CHOPIN** Nocturne op. 27 n° 2
- **FALLA** Mazurka
- **CHOPIN** Mazurka op. 7 n° 2 - Mazurka op. 67 n° 1
- **FALLA** Andalusian Serenade
- **CHOPIN** Waltz op. 34 n° 2 in A minor
- **FALLA** Song
- **CHOPIN** Lullaby
- **FALLA** Cuatro piezas españolas (Aragonesa, Cubana, Montañesa, Andaluza)
- **ALBÉNIZ** Iberia (selection)

The international career of Javier Perianes has led him to perform in the most prestigious concert halls, with the world's foremost orchestras, working with celebrated conductors including Daniel Barenboim, Charles Dutoit, Zubin Mehta, Gustavo Dudamel, Klaus Mäkelä, Gianandrea Noseda, Gustavo Gimeno, Santtu-Matias Rouvali, Simone Young and Vladimir Jurowski.

The 2025/26 season features an array of high-profile concerts, including San Francisco, San Diego, Dallas and Baltimore symphony orchestras, Bamberger Symphoniker, Orquestra Sinfônica do Estado de São Paulo, Orquestra Sinfónica de Castilla y León, Teatro Real and Orchestre Philharmonique de Monte Carlo, Sydney and Tasmanian symphony orchestras. Perianes returns to Orquestra de la Comunitat Valencia to play-direct all five Beethoven Concerti, and concludes the play-direct Beethoven cycle with Galicia Symphony.

Perianes frequently appears in recitals across the globe, with performances this season at Heidelberger Frühling, Gulbenkian, Ostrava, Barcelona, Alicante, Scherzo Madrid, Bozar, Liege, Künzelsau and Sydney Opera House. He also appears at prestigious festivals such as the BBC Proms, Lucerne Festival, Argerich Festival, Salzburg Whitsun, La Roque d'Anthéron, Grafenegg, Prague Spring, Ravello, Stresa, San Sebastián, Santander, Granada, Vail, Blossom, Ravinia and the Canary Island Music Festival. As a natural and keen chamber musician, he regularly collaborates with violist Tabea Zimmermann. The duo will tour Germany and North America including dates at Carnegie Hall, Montreal Salle Bourgie, Princeton, Club Musical de Quebec, and Library of Congress.

Career highlights have included concerts with Wiener Philharmoniker, Leipzig Gewandhausorchester, Chicago, Boston, San Francisco, Washington's National, Yomiuri Nippon and Danish National symphony orchestras, Oslo, London, New York, Los Angeles and Czech philharmonic orchestras, Orchestre de Paris, Cleveland, Orchestre Symphonique de Montréal and Swedish and Norwegian Radio orchestras, Mahler Chamber Orchestra and Budapest Festival Orchestra.

Perianes exclusively records for harmonia mundi. His most recent releases feature a selection of Scarlatti's Sonatas, Granados' Goyescas, and Chopin's Sonatas No.2 and No.3 interspersed with the three Mazurkas from Op.63. In 2025, Euroarts released a documentary recorded with Perianes at the Reales Alcazares in Seville, showing the special relationship between Scarlatti and Albéniz, linked to the city of Seville.

Perianes was awarded the National Music Prize by the Ministry of Culture of Spain and named Artist of the Year at the International Classical Music Awards (ICMA).

Magdalene HO

Wednesday, September 9

- **HAENDEL** Suite n°5
- **SATIE** Nocturnes
- **LISZT** Dante Sonata
- **BEETHOVEN** Bagatelles op. 126
- **SCHUMANN** Humoreske

The Malaysian pianist Magdalene Ho came to international attention after winning the Clara Haskil International Piano Competition in 2023. A former student of Patsy Toh at the Purcell School, she is currently studying with Dmitri Alexeev at the Royal College of Music in London, where she holds the Gordon Calway Stone Scholarship.

In the 2025/26 season, Magdalene Ho makes her recital debut at the Tonhalle Zürich, as well as her debuts with the Royal Scottish National Orchestra and the Lithuanian National Philharmonic Orchestra. Other highlights include performances at the Mecklenburg-Vorpommern Festival, the Rheingau Music Festival, the Lille Piano(s) Festival, and the SWR Kultur “Internationale Pianisten” series in Mainz.

During the 2024/25 season, she performed at the Concertgebouw in Amsterdam, the Laeiszhalle in Hamburg, the Théâtre de la Ville in Paris, and at Teatro alla Scala in Milan with the Ensemble Giorgio Bernasconi under Wilson Hermanto, as well as with the Orchestre de la Suisse Romande under Cornelius Meister, the SWR Symphony Orchestra under Kirill Karabits, and the Royal College of Music Symphony Orchestra under Rafael Payare.

Born in 2003, Magdalene Ho began the piano at the age of four. She started her studies in the United Kingdom in 2013. In 2015, she received the Sheila Mossman Prize and the Silver Award from the Associated Board of the Royal Schools of Music (ABRSM). In 2018, she made her concerto debut performing Mendelssohn’s Piano Concerto No. 1 with the Oxford Symphony Orchestra under Robert Max. After winning an award at the PIANALE Festival in Fulda (Germany), she recorded a Bach and Messiaen album in 2019. That same year, one of her compositions was shortlisted for the BBC Young Composer competition. A finalist at the Schumann Competition in Düsseldorf in 2023, she later received the Joan Chissell Schumann Prize from the Royal College of Music.

In summer 2024, she was featured in International Piano magazine’s “One to Watch” series by Jed Distler. In November 2024, she won the International German Piano Award. In August 2025, she received the Tabor Foundation Award, given to the best pianist at the Verbier Festival Academy.

Last year, Magdalene Ho performed chamber music with artists including Simon Trpčeski, Daniel Müller-Schott, Pierre Gémisson, Noa Wildschut, and Marc Coppey. Since 2024, she has been a mentored artist at the Vevey Spring Classic, where she will perform this season with Veronika Eberle, Maxim Rysanov, Daniel Müller-Schott, Dietrich Henschel, as well as with the Orchestra of the Accademia Teatro alla Scala under Wilson Hermanto.

Magdalene Ho has been studying with Dmitri Alexeev at the Royal College of Music since September 2022. She is supported by the Weir Award through the Keyboard Charitable Trust.

Ilyun BÜRKEV

Thursday, September 10

- **J.S. BACH** Prelude and Fugue in G minor BWV 861
- **BEETHOVEN** Piano Sonata No. 21 in C major, Op. 53
- **SAYGUN** Piano Sonata, Op. 13
- **DEBUSSY** L'Isle Joyeuse
- **SCHUMANN** Piano Sonata No. 2 in G minor, Op. 22
- **LISZT** Hungarian Rhapsody No. 2 in C-sharp minor
- **GINASTERA** Danzas argentinas, Op. 2



Ilyun Bürkev (born in 2008) began playing the piano at the age of four and studied at the Istanbul State Conservatory. She is currently studying in the class of Professor Pavel Gililov at the Mozarteum University in Salzburg.

She is a prizewinner of the International Young Chopin Competition in Switzerland as well as the Philadelphia International Piano Competition, and has taken part in masterclasses with internationally renowned pianists, including Alfred Brendel.

Among the highlights of her career, at the age of 14 she toured Germany with the Klassische Philharmonie Bonn, performing Ludwig van Beethoven's Piano Concerto No. 3 in major venues such as the Konzerthaus in Berlin and the Herkulessaal in Munich. In 2024, she opened the 52nd edition of the Istanbul Music Festival with Edvard Grieg's Piano Concerto under the baton of Cem Mansur.

Other important moments in her career include a recital at Bechstein Hall, her participation in the Young Chopin Prize ceremony, the Young Classic Europe Festival in Passau, and the gala of the Liechtenstein Academy. She has performed Wolfgang Amadeus Mozart's Piano Concerto No. 13 at the Phaselis Festival and at the Mozarteum Solitär. She is also active in chamber music projects at the Mozarteum University and the Liechtenstein Academy.

In 2025, she recorded her first album with the Vienna Radio Symphony Orchestra, released under the Berlin Classics label.

In the summer of 2025, she performed Grieg's Piano Concerto with the Turkish National Youth Philharmonic Orchestra at the Elbphilharmonie in Hamburg as part of the Schleswig-Holstein Music Festival, before appearing in Istanbul, Prague, and Vienna.

Vadym KHOLODENKO

Friday, September 11

- **BEETHOVEN** Piano Sonata No. 29 in B-flat major, Op. 106
“Hammerklavier”
- **LYATOSHINSKY** Three Preludes, Op. 38
- **LISZT** Études d'exécution transcendantes d'après Paganini
(selection)

Combining fierce pianism, an unrivalled breadth of repertoire, and a level of interpretative refinement that ascends to the realms of poetry, Vadym Kholodenko rises as an artist the likes of which the world has rarely seen since the great pianists of the Golden Age. Gold Medallist of the Van Cliburn International Piano Competition, Kholodenko's distinguished pianism and profound artistic gifts have led to invitations from many of the world's finest orchestras and concert halls.

Recent and forthcoming concerto highlights include those with leading orchestras of North America (Atlanta Symphony, Cincinnati Symphony, Indianapolis Symphony, and the Philadelphia Orchestra); Europe (Budapest Festival Orchestra, Danish National Symphony Orchestra, Filarmonica della Scala, London Philharmonic, and the Vienna Symphony Orchestra); and Asia & the Far East (National Symphony Orchestra of Taiwan, Sydney Symphony Orchestra, and the Tokyo Metropolitan Symphony Orchestra). In recent seasons, he has held the position of Artist-in-Residence with the Fort Worth Symphony Orchestra (Texas, USA), and the SWR Symphonieorchester (Stuttgart, Germany), and in 2025 made his debut at London's BBC Proms.

Kholodenko has forged strong musical partnerships with many of the world's leading conductors, including Karina Canellakis, Myung-Whun Chung, Christoph Eschenbach, Iván Fischer, Marie Jacquot, Cristian Măcelaru, Susanna Mälkki, Gemma New, Sir Antonio Pappano, Dima Slobodeniouk, Thomas Søndergård, Krzysztof Urbanski, and Kazuki Yamada, amongst others.

In recital, Kholodenko appears on the world's leading stages – from London, Paris, and Vienna, to Boston, Chicago, and New York – where he is praised for his “iron-clad technique, capable of moments of crystalline delicacy” (The Guardian). He is also a thoughtful and committed chamber musician, enjoying rewarding collaborations with an array of such artists as Clara Jumi-Kang, Anastasia Kobekina, Vadim Repin, and the Belcea and Jerusalem string quartets. He has made numerous recordings with violinist Alena Baeva, with whom recent and forthcoming appearances include concerts in the cultural capitals of Florence, London, and Paris.

Possessing an extraordinary facility for the assimilation of music, the sheer scale of Kholodenko's knowledge and command of the piano literature is unrivalled, and he holds a vast array of active repertoire. His discography to date encompasses solo piano works by a diverse list of composers (J.S. Bach, Balakirev, Beethoven, Chaplygin, Kurbatov, Liszt, Medtner, Prokofiev, Rachmaninov, Rzewski, Schubert, Scriabin, Siloti, Stravinsky, and Tchaikovsky, amongst others). Recordings for the Harmonia Mundi record label include the Grieg Piano Concerto, Saint-Saëns Piano Concerto No.2, and the complete cycle of Prokofiev's piano concertos.

Kholodenko's recordings have been described as “truly outstanding” (Gramophone Magazine), and received such accolades as Editor's Choice Award (BBC Music Magazine), and the much-coveted Diapason d'Or de l'année. His latest release – a pairing of Beethoven's Diabelli Variations and Rzewski's The People United Will Never Be Defeated! for the Quartz Music label (2022) – met with tremendous critical acclaim, described as “carefully contoured and impactful” (BBC Music Magazine), and “playing that pulls no punches: Kholodenko is in the elite of classical pianists” (Norman Lebrecht, for The Critic).

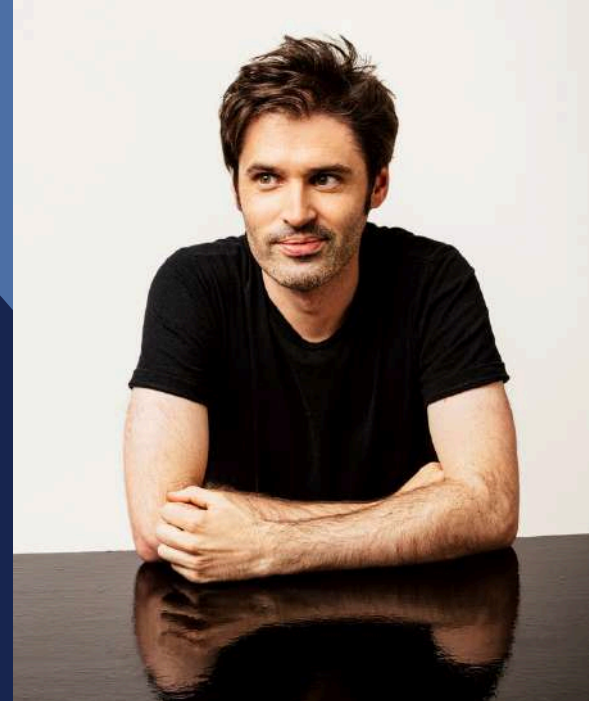
Born in Kyiv, Ukraine, Vadym Kholodenko took his first piano lessons at the age of six, and began touring internationally at thirteen years old. He was educated at the Kyiv Lysenko State Music Lyceum and the Moscow State Tchaikovsky Conservatoire, under the renowned pedagogues Natalia Gridneva, Borys Fedorov, and Vera Gornostaeva. He won First Prize at the Sendai International Piano Competition (2010) and Schubert International Piano Competition (2011), before taking the Gold Medal at the Van Cliburn International Piano Competition (2013). He is now resident in Luxembourg.

Paul LAY

Monday, September 14

JAZZ CARTE BLANCHE

Gershwin, Ellington, Monk, Jobim, Bach



After studying at the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP), Paul released his first trio album, *Unveiling*, in 2010, which immediately brought him recognition: “Paul Lay already has everything of a great artist through his knowledge of jazz history, his harmonic imagination, and a poetic universe far removed from any form of ‘pianism’” – *Citizen Jazz*.

Universally recognised as “one of the greatest jazz pianists of his generation” (*Le Monde*), Paul Lay has received some of the most prestigious awards, including the Grand Prize of the Charles Cros Academy in 2014.

Instrumental Artist of the Year at the *Victoires du Jazz* (2020), Paul Lay is also the recipient of numerous major prizes: First Prize at the La Défense Competition, the Moscow International Jazz Piano Competition, the Martial Solal Competition, the Montreux Jazz Competition, and the Django Reinhardt Prize of the Académie du Jazz.

An initiator of original collaborative formats, he created a multimedia performance, *Billie Holiday, passionnément*, in collaboration with video artist Olivier Garouste.

Regularly invited abroad, Paul Lay performs in New York, Toronto, Berlin, and Warsaw. He has toured in Germany, Russia, Peru, Mexico, the Dominican Republic, China, and Japan.

Paul is also the recipient of several grants and sponsorship schemes, making him an official representative of French jazz.

The album *Deep Rivers*, with Isabel Sörling and Simon Tailleu, was released in January 2020. It was a success, and the trio performed around fifty concerts in 2020–2021.

In June 2021, Paul released his first solo piano album under the Gazebo label, *Full Solo*, featuring unique reinterpretations of Beethoven. The album received several distinctions, including *Victoires du Jazz* awards.

Since then, collaborations involving commissioned works have multiplied. In 2024, several projects came to life. Paul contributed part of the original score for the film *Ravens* by Mark Gill, presented at the Cannes Film Festival. The same year, together with the chamber choir *Les Éléments*, he created a new programme entitled *Waves of Light*, for which he composed several pieces for choir and jazz trio. 2024 also saw the premiere of his symphonic reinterpretation of Gershwin’s *Rhapsody in Blue*. The release of his new trio album *L’Odyssée* (Gazebo) in autumn 2024 was met with critical acclaim. Freely inspired by Homer’s *Odyssey*, and entirely composed by him, the album confirms Paul Lay’s vocation as a composer.

Following the success of his interpretation of *Rhapsody in Blue*, Paul Lay continues his artistic collaboration with George Gershwin through a new composition, this time entirely his own. With the piece *A Frenchman in New York*, Paul Lay enters the prestigious *Éditions Durand* catalogue. The work was premiered in May 2025 with the *Orchestre National des Pays de la Loire* under the direction of American conductor JoAnn Falletta.

Since 2017, he has been supported by the BNP Paribas Foundation for the development of his career. He also receives support from SPEDIDAM, the Centre National de la Musique (CNM), and ADAMI.

Pierre-Laurent AIMARD

Tuesday, September 15



- **J. S. BACH** Contrapunctus Inversus XII 1 – Contrapunctus Inversus XII 2
- **KURTÁG** Bell Fanfares for Sándor Veress – Blades of Grass in Memory of Klára Martyn – Bells for Margit Mandy (from *Játékok*)
- **J. S. BACH** Prelude and Fugue in D major, BWV 850
- **KURTÁG** Versetto: Consurrexit Cain adversus fratrem suum... – (...it happened this way...) (from *Játékok*)
- **J. S. BACH** Prelude and Fugue in G minor, BWV 861
- **KURTÁG** For Dora Antal's Birthday – Antiphony in F-sharp for solo piano (from *Játékok*)
- **J. S. BACH** Prelude and Fugue in F-sharp major, BWV 858 – Prelude and Fugue in F-sharp minor, BWV 859
- **KURTÁG** Versetto: Temptavit Deus Abraham – Versetto: Dixit Dominus ad Noe: finis universae carnis venit – In memoriam György Szoltsányi (from *Játékok*)
- **J. S. BACH** Fugue in F minor, BWV 857
- **KURTÁG** Preface to a Balint exhibition
- **J. S. BACH** Prelude and Fugue in B minor, BWV 869 – Prelude in B major, BWV 868

- **KURTÁG** Prelude and Chorale (from *Játékok*)
- **J. S. BACH** Prelude and Fugue in E major, BWV 854 – Prelude and Fugue in A-flat major, BWV 862
- **KURTÁG** For Dora Antal's Birthday, 2nd version (from *Játékok*)
- **J. S. BACH** Prelude and Fugue in B-flat major, BWV 866
- **KURTÁG** Jubilate (from *Játékok*)
- **J. S. BACH** Prelude and Fugue in C minor, BWV 847
- **KURTÁG** Homage to Ferenc Farkas (from *Játékok*)
- **J. S. BACH** Prelude in D minor, BWV 851 – Canon by augmentation in contrary motion from *The Art of Fugue*
- **KURTÁG** In memoriam András Mihály (from *Játékok*)

“A brilliant musician and an extraordinary visionary” (Wall Street Journal), Pierre-Laurent Aimard is widely acclaimed as an authority on music of our time while also recognised for shedding fresh light on music of the past.

In the 2025/26 season, Pierre-Laurent celebrates the 100th birthday of his longtime friend and collaborator György Kurtág with recitals at the Budapest Music Centre, Philharmonie Luxembourg and as part of his residency with Madrid's Centro Nacional de Difusión Musical. J. S. Bach's Well-Tempered Clavier Vol.2 also constitutes a programme mainstay throughout the season surrounding the release of the album in October 2025, which follows 11 years after the success of Vol.1. Scheduled performances include Concertgebouw Amsterdam, London's Southbank Centre, Konzerthaus Dortmund, Stockholm Konzerthaus, Seattle Benaroya Hall, Chamber Music Detroit and Boston Celebrity Series. Aimard's extensive recital schedule also includes the Louvre, NTCH Taipei, NCPA Beijing and Shanghai Concert Hall. With orchestra, Aimard makes solo appearances across the season with the New York Philharmonic, Rundfunk-Sinfonieorchester Berlin, Symphonieorchester des Bayerischen Rundfunks, Stuttgart Kammerorchester, Hamburg Symphoniker, NDR Radiophilharmonie, Concerto Budapest, Barcelona Symphony Orchestra, Orquestra Sinfónica do Estado de São Paulo, Westdeutscher Rundfunk, Singapore Symphony and Seoul Philharmonic.

Aimard has enjoyed close collaborations with leading composers, including Helmut Lachenmann, Elliott Carter, Harrison Birtwistle, György Kurtág, Karlheinz Stockhausen, Marco Stroppa and Olivier Messiaen, and given many notable premieres; most recently *DIVISIONS* for four hands by George Benjamin at Berlin's Boulez Saal, which he repeats in the 2025/26 season at 92NY, the Library of Congress in Washington, and London's Wigmore Hall. He also continues his associations with regular chamber music partners, most notably Isabelle Faust, Jörg Widmann and Jean-Guihen Queyras, touring Amsterdam's Muziekgebouw, Kölner Philharmonie, Konzerthaus Wien, Elbphilharmonie Hamburg, and Madrid's Auditorio Nacional with Messiaen's Quartet for the End of Time.

In 2025 Aimard released Kurtág: *Játékok*. The latest in a series of critically acclaimed collaborations with Pentatone, it was awarded five stars by BBC Music Magazine. It follows Schubert: *Ländler* (2024), the complete Bartók Piano Concertos with Esa-Pekka Salonen and San Francisco Symphony Orchestra (2023), *Visions de l'Amen* (2022) recorded with Tamara Stefanovich, Beethoven's *Hammerklavier Sonata & Eroica Variations* (2021), and Messiaen's magnum opus *Catalogue d'oiseaux* (2018), which garnered multiple awards, including the German Record Critics' Award.

Aimard is widely recognised as an innovative curator and uniquely significant interpreter of piano repertoire from every age. Previous residencies include the complete cycle of Beethoven's piano concertos for Musikkollegium Winterthur and ground-breaking projects at Porto's Casa da Musica, New York's Carnegie Hall and Lincoln Center, Konzerthaus Vienna, Alte Oper Frankfurt, Lucerne Festival, Mozarteum Salzburg, Cité de la Musique in Paris, Tanglewood Festival, the Edinburgh Festival, and as Artistic Director of the Aldeburgh Festival from 2009 to 2016.

The recipient of many prizes, Aimard was awarded the prestigious International Ernst von Siemens Music Prize in 2017 in recognition of a life devoted to the service of music and the Leonie Sonning Music Prize, Denmark's most prominent music award in 2022. A member of the Bayerische Akademie der Schönen Künste, Aimard has held professorships at the Hochschule Köln and was previously an Associate Professor at the Collège de France, Paris. In spring 2020, he re-launched a major online resource in collaboration with the Klavier-Festival Ruhr, *Explore the Score*, which centres on the performance and teaching of Ligeti's piano music.

Anna PETROVA-FORSTER

Thursday, September 17

- **VOŘÍŠEK**

- Impromptus op. 7 n°1, n°2, n°4, n°5

- Rhapsodies op. 1 n° 9, n°3

- **SCHUBERT** Piano Sonata in A minor, D845



Anna Petrova-Forster began her piano studies at the age of six and studied in Sofia, Geneva, Lucerne, and London with Ljuba Entcheva, Louis Hiltbrand, Hubert Harry, and Nathan Milstein. She has performed throughout Europe as both a soloist and chamber musician.

The “Music of Lockenhaus” concert tours took her to New York, Chicago, and the Far East. With the Chamber Orchestra of Europe, she performed in Vienna with Gidon Kremer and Tatiana Grindenko, and they also toured Italy. She has additionally appeared in radio and television broadcasts.

For several years, she served as artistic director of the Zurich concert series “Geheimtipp am Mittag.” Her concerts are characterised by a pedagogical and interactive approach that strengthens the connection between the artist, the music, and the audience.

Anna Petrova-Forster has a particular interest in forgotten composers of the 18th and 19th centuries, as well as those of the early 20th century. Her CDs are dedicated to the works of Daniel Steibelt, Josef Woelfl, George Pinto, Hélène de Montgeroult, Alexandre Boëly, August Alexander Klengel, George Aspull, Josef Matthias Hauer, and Vítězslava Kaprálová.

Her doctoral thesis, completed in 2021 at the New Bulgarian University in Sofia, also focuses on this subject, and her book is titled *Forgotten European Piano Music of the Second Half of the 18th Century and the Early 19th Century* (2024, Mars 09 Editions).

Elisabeth PION

Friday, September 18

- **de MONTGEROULT** Étude No. 19 – Étude No. 107 – Étude No. 73
- **CHOPIN** Études Op. 25 (selection)
- **FARRENC** Étude Op. 26 No. 17 – Étude Op. 26 No. 18
- **CHAMINADE** Piano Sonata in C minor
- **BOULANGER** Prélude - Trois pièces
- **BONIS** Femmes de légende
- **RAVEL** Miroirs (selection)

Élisabeth Pion is a Canadian pianist distinguished by her emotional depth, intellectual curiosity, and artistic integrity. Named Gold Laureate and Audience Choice Award winner at the 2025 Honens International Piano Competition, she pursues an imaginative career as both soloist and chamber musician.

An innovative artist, her recent highlights include her selection as a Radio-Canada Revelation artist, the release of her second album with ATMA Classique (a collaboration with Mathieu Lussier and the Arion Baroque Orchestra entitled *Amadeus et l'Impératrice*), as well as several awards: the Blanca Uribe International Piano Competition Prize, the Pierre-Mantha Scholarship from the Fondation Père-Lindsay, the Bita-Cattelan Prize at the 2024 Montreal International Musical Competition, and the Rosalía de Castro Prize at the 2024 Vigo International Competition. In 2023, she was a laureate of the Rio Piano Festival – Tribute to Nelson Freire, performing with the Brazilian Symphony Orchestra.

Élisabeth is regularly invited as a guest artist with orchestras such as the Orchestre Métropolitain, the Manhattan Orchestra, the Edmonton Symphony Orchestra, the Brazilian Symphony Orchestra, the Toledo Symphony Orchestra, the Victoria Symphony Orchestra, and Les Violons du Roy, collaborating with conductors including Gerard Schwarz, Elias Grandy, Kensho Watanabe, Roberto Tibiriçá, Alain Trudel, and Nicolas Ellis. Her repertoire includes a wide range of piano concertos, combining major masterworks with lesser-known repertoire she actively brings to light.

An experienced recitalist, Élisabeth has performed in prestigious venues such as the Tokyo Metropolitan Theatre, Wigmore Hall, and Weill Recital Hall. Her performances are broadcast on CBC/Radio-Canada, BBC Radio 3, and France Musique.

She also has a strong passion for chamber music. Her collaborators include Dame Imogen Cooper (piano four hands), Juliana Koch (principal oboe of the London Symphony Orchestra), Julie Price (principal bassoon of the BBC Symphony Orchestra), the Vertavo Quartet, the Cobalt Quartet, the vocal ensemble Les Rugissants, and tenor Mark Padmore. She has been invited to major chamber music festivals such as IMS Prussia Cove Open Chamber Music, the OFF Festival Ravel, the Leeds International Concert Season, and Midsummer Music.

Élisabeth is also co-founder and co-artistic director of the Unisson Festival in Canada, founded in 2020 with cellist Agnès Langlois, an immersive festival inspired by *The Artist is Present* by Marina Abramović.

Her strong interests in literature, writing, composition, repertoire research, and Tai Chi nourish her musical practice. She is also involved with the International Liberty Association, which aims to promote respect for human rights in Iran and the Middle East.

*In collaboration with the Palazzetto Bru Zane –
Centre for French Romantic Music*

“PIANIP – PIANOP”

Tuesday, September 22

Created by Pierre Rigal for the spectacular hip-hop dancer Bboy Brice Mvie and young keyboard prodigy Constant Després, “Pianip-Pianop” stages the encounter between two radiant personalities. A joyful, electrifying dance concert where surprise and humor also have their place, with Pierre Rigal in attendance.

- **GORECKI** Sonata No. 1, Op. 6
- **GINASTERA** Danzas Argentinas, Op. 2
- **RAVEL** Alborada del gracioso; Une barque sur l’océan (from *Miroirs*)
- **GRANADOS** Oriental (from *Danzas Españolas*, Op. 37)
- **M. JAELL** (from 18 piano pieces inspired by Dante Sonata)
- **FALLA** Danza ritual del fuego (El amor brujo)



Pierre Rigal

Pierre Rigal began dancing at the age of 23, after studying mathematical economics, then cinema, and practicing athletics at a high level. In 2002, he became a performer for choreographer Gilles Jobin, with whom he worked for three years. In 2003, he created and performed his first solo, *Érection*, in collaboration with stage director Aurélien Bory, with whom he has since shared numerous artistic collaborations. Alongside his solo works—such as *Press*, which became his signature piece with nearly 300 performances—he has created a wide range of works bringing together contemporary, classical, and hip-hop dancers, acrobats, and musicians, both for his own company and within international collaborations (including the Paris Opera and the Tanzmainz company in Mainz). In works such as *Même* and *Merveille*, which blend theatre, dance, and music, he brings together performers with diverse backgrounds, notably including opera singers. In 2021, he staged his first opera, *The Magic Flute*, for the Théâtre du Capitole in Toulouse and the Rouen Opera. For the 2024 Cultural Olympiad, the ZEF national stage in Marseille commissioned him to lead a large-scale project: *Ballet Jogging*, a performance involving 150 amateur runners for the arrival of the Olympic flame. At the end of 2024, he created *R.ONDE.S* at the Panthéon in Paris. In 2025, he was invited by the Académie Fratellini to create a piece for first-year students, titled *Fraternel.le*.

Constant Despres

Born in 2006 into a family of musicians, Constant was immersed from an early age in a highly eclectic musical environment, equally exposed to Ravi Shankar and Miles Davis as to Wagner and Chopin. He entered the Toulouse Conservatory at the age of 6 and was awarded his Piano Prize with highest honours from the jury at 14. A prize-winner in around fifteen competitions, he performed at the age of 11 at Lille Stadium in front of 45,000 spectators for the television program *Prodiges*, and at the Halle aux Grains in Toulouse, where he played Mozart’s Piano Concerto No. 23 with the Orchestra of the Kingdom of Aragon. He has been invited to numerous festivals, including Piano Pic, Les Arts Renaissants, Festival du Comminges, La Vézère, Piano en Valois, L’Esprit du Piano, Toulouse Festival, Jazz in Marciac, and Les Pianissimes. He has received guidance from distinguished musicians such as Jacques Rouvier, David Fray, François-Frédéric Guy, and Cédric Tiberghien. Admitted at the age of 15 to the Conservatoire National Supérieur de Musique de Paris, he graduated with highest honours in 2025. He is also a 2025/26 laureate of the Académie Musicale Philippe Jaroussky.

He co-created the highly original Duo Rolando & Constant with acclaimed Cuban pianist Rolando Luna, blending classical music and jazz. Their first recording is released on the label L’Esprit du Piano.

Brice Mvie

Brice Mvie is a Franco-Cameroonian dancer with multiple activities, co-director of MTG Production, a music and audiovisual production company, as well as a hip-hop performer.

A dancer with a hybrid style, he stands out for his originality through acrobatic movement, blending breakdance and contortion. He has won numerous urban dance competitions, including the All Skillz Battle, Les Légendes Urbaines, the BPM Battle, and the UPPA Dance competition.

Former performer with the collective All Éléments, choreographed by Heddy Maalem, he is currently a performer with the Sara Ducat Company and the Terre Rouge Company led by Stéphane Adou Mbella. He has also collaborated with the Malandain Ballet as a performer in the project *Danse avec ton CROUS*.

Brice is widely recognized for his original creative style, combined with limitless musicality, and he perfectly embodies the meaning of perseverance.

Ignasi CAMBRA

Thursday, September 24

- **MOZART** Piano Sonata in A minor No. 8, K. 310
- **GRIEG** Holberg Suite, Op. 40
- **SCHUBERT** Piano Sonata in A major, D. 959

Ignasi Cambra is considered one of the most remarkable Spanish pianists of his generation. A student and regular collaborator of Maria João Pires, he has also earned the admiration of conductor Valery Gergiev, who describes him as “a musician who communicates through the piano.”

His international career has taken him to some of the world’s most prestigious concert halls, including Carnegie Hall in New York, the Concertgebouw in Amsterdam, the Philharmonie de Paris, the Gulbenkian Foundation in Lisbon, the Ravinia Festival, and the Mariinsky Theatre in Saint Petersburg. As a soloist, he has performed with orchestras such as the symphony orchestras of Barcelona, Miami, Vancouver, and the Mariinsky, under the direction of conductors including Valery Gergiev, Tsung Yeh, Eduardo Marturet, Josep Pons, and Salvador Brotons.

In Spain, Ignasi Cambra has appeared in major venues including the Palau de la Música Catalana, the Gran Teatre del Liceu, and L’Auditori in Barcelona; the Auditorio Nacional de Música and the Fundación Juan March in Madrid; as well as the Auditorio de Zaragoza, among many others. He has been artist-in-residence at La Pedrera and has participated in renowned festivals such as Peralada, the Schubertiada de Vilabertran, and the Quincena Musical in San Sebastián.

Ignasi Cambra studied with Jerome Lowenthal and Matti Raekallio at the Juilliard School in New York, and holds degrees from Indiana University and the Royal Academy of Music in London. He also holds an Executive MBA from IESE Business School. Among other major artistic influences are Edward Auer, Menahem Pressler, Alexander Toradze, and Rustem Hayroudinoff.

In 2023, he released his second album, Spaces (Sony Classical), featuring works by Schubert and Chopin.

Nicolas STAVY

Friday, September 25

- **LISZT** From the Cradle to the Grave
- **SCHNITTKE** 5 Aphorisms
- **LISZT** Legend No. 2: St. Francis of Paola Walking on the Waves
- **SCHNITTKE** Piano Sonata No. 2
- **BACH / BRAHMS** Chaconne for the left hand



“Nicolas Stavy imposes a highly personal, subjective, dense and compelling tone: an interpretation pushed to the extreme.” – Concertonet

He performs on prestigious international stages such as the Salle Pleyel, the Philharmonie de Paris, the Piano aux Jacobins Festival, the La Roque d’Anthéron Festival, the Chopin Festivals in Nohant and Bagatelle, the Piano(s) Festival in Lille, the Berlioz Festival, the Klavier Ruhr Festival, the Casals Hall in Tokyo, the Athenaeum in Bucharest, the Mariinsky Theatre in Saint Petersburg, the Victoria Hall in Geneva, the Hong Kong Academy for Performing Arts, and the 92nd Street Y in New York. As a soloist, he has appeared with major orchestras including the Orchestre de la Suisse Romande, the Utah Symphony in Salt Lake City, the Bucharest Philharmonic Orchestra, the Orchestre National de Lille, and the Republican Guard Orchestra, among others.

A musician in constant pursuit of discovery, he is also active in chamber music with artists such as Cédric Tiberghien, Geneviève Laurenceau, Nicolas Baldeyrou, Karine Deshayes, and the Ébène Quartet. He also regularly performs alongside actors, including Robin Renucci, Didier Sandre, Brigitte Fossey, and Éric-Emmanuel Schmitt, with whom he tours a new production, Mme Pylinska and the Secret of Chopin.

He studied for nearly 15 years under Dominique Merlet. Encounters with György Sebök and Alfred Brendel also had a profound influence on him. Awards from international competitions such as the Chopin Competition in Warsaw, Geneva (Second Prize), and the Bachauer Competition in the United States opened the doors to an international career.

His recent recordings have received critical acclaim, including ***** from Classica, “Maestro” from Pianiste magazine, **** from The Guardian, FFFF from Télérama, 5 Diapasons, “Coup de cœur” from France Musique, and the prestigious Preis der deutschen Schallplattenkritik.

Karla MARTINEZ

Saturday, September 26

“Músicas de ida y vuelta”

A carte blanche exploring the roots of Cuban jazz

VILLA-LOBOS, FALLA, GUASTAVINO, LECUONA,
MONTSALVATGE, LEÓN, CALUFF, VITIER, OLIVA, GAVILÁN

Karla Martínez was awarded a Gold Medal during her undergraduate studies at the Higher Institute of Arts in Cuba.

She holds a Master’s degree in Musical Performance from the Reina Sofía School of Music in Madrid, where she studied with the renowned professors Dmitri Bashkirov and Denis Lossev, as well as a postgraduate diploma from the Liceu Conservatory in Barcelona with Tensy Krismant.

As a member of the “Danzi Group,” she received recognition from Her Majesty Queen Sofía as the most outstanding student of the chamber music department.

She is a prize-winner of the María Clara Cullell Competition in Costa Rica, the Juventudes Musicales de Vilafranca del Penedès Piano Competition, and the Piano Cicle de Primavera in Barcelona. She has also been awarded prizes at the Amadeo Roldán and Musicalia Piano Competitions in Cuba, as well as the Arjau and UNEAC competitions. Karla has performed in the most important concert halls and festivals in Cuba and has toured extensively throughout Europe and the Americas. She has appeared as a soloist with the National Symphony Orchestra and the Symphony Orchestra of Oriente. She is also a member of several chamber music ensembles, including Duo Ópalus, Duo Yarey, and Brises Ensemble.

Karla has worked with distinguished Cuban and international musicians, including composer, guitarist, and conductor Leo Brouwer; conductors Baldur Brönnimann, Ronald Zollman, and José Antonio Méndez; soprano Bárbara Llanes; baroque oboist Alfredo Bernardini; the early music ensemble Ars Longa; saxophonist Pedro Pablo Cámara; jazz trumpeter Yasek Manzano, among many others. She has recorded for the Colibrí label, notably the album 20 Pianos, featuring music by Ernán López-Nussa, which received the Grand Prize at Cubadisco. She developed her teaching career at the Amadeo Roldán Conservatory in Havana and currently teaches at the Katarina Gurska Higher Centre in Madrid, in addition to her concert activity. She is currently working on her personal project Cuba: Contemporary Piano.

Nabeel HAYEK

Monday, September 28

- **BRAHMS / BUSONI** 11 Chorale Preludes, Op. 122: No. 5 and No. 10
- **BEETHOVEN** Piano Sonata No. 30, Op. 109
- **SCRIABIN** Desire, Op. 57 No. 1 – Sonata No. 7, Op. 64 “White Mass”
- **LISZT** Poetic and Religious Harmonies : Blessing of God in Solitude
- **MESSIAEN** Vingt Regards sur l’Enfant-Jésus :
VIII. Regard des hauteurs
X. Regard de l’Esprit de joie
- **ALBÉNIZ** Iberia, Book I: Evocation – Book IV: Málaga



Nabeel Hayek is an acclaimed pianist and the First Prize laureate of the 23rd José Iturbi International Piano Competition in València, Spain. His distinguished career includes solo performances with major Israeli orchestras and international recitals across Europe, Asia, and the United States.

As a soloist, Nabeel has appeared with the Orquestra de València, Jerusalem Symphony Orchestra, Israel Chamber Orchestra, Israel Symphony Orchestra – Rishon LeZion, and the Galilee Chamber Orchestra. He has been an active participant in prestigious festivals such as the Bowdoin International Music Festival and the Lieven Piano Foundation in Vienna. Beyond his solo endeavors, Nabeel is a dedicated chamber musician, collaborative pianist, and educator. As a Christian Arab citizen of Israel, he strives to bridge the gap between his community and the world of classical music.

Nabeel holds degrees from the Buchmann-Mehta School of Music, Tel Aviv University, and The Juilliard School, where he is currently pursuing his Doctorate of Musical Arts. Since 2017, he has received invaluable mentorship from Maestro Murray Perahia.

Jonathan BISS

Tuesday, September 29



- **MENDELSSOHN** Songs Without Words (selection)
- **JANACEK** Word Fail ! - Unutterable Anguish (from on *An overgrown Path*)
- **KURTÁG** Quiet talk with the Devil – Silence
- **KIRSTEN** (Speak to Me)
- **SCHUMANN** Ghost Variations, WoO 24 – Fantasy in C major, Op. 17

Pianist Jonathan Biss is recognized globally for his “impeccable taste and formidable technique” (The New Yorker). Praised by The Boston Globe as “an eloquent and insightful music writer,” Biss published his fourth book, *Unquiet: My Life with Beethoven*, in 2020. The book was the first Audible Original by a classical musician and one of Audible’s top audiobooks of the year.

Biss has appeared as a soloist with some of the world's foremost orchestras, including the Los Angeles and New York Philharmonics, the Boston Symphony, the Royal Concertgebouw, the London Symphony and more. He has served as the Co-Artistic Director of the Marlboro Music School and Festival alongside pianist Mitsuko Uchida since 2018. He served on the faculty of the Curtis Institute of Music for ten years, and has been a guest professor at schools such as the Guildhall SOMAD and the New England Conservatory of Music. Biss is also the author of *Unquiet: My Life with Beethoven*, in which he examines music and his own life's journey through the lens of Beethoven's last piano sonatas.

Coinciding with the 250th anniversary of Beethoven’s birth in 2020, Biss recorded the composer’s complete piano sonatas, and offered insights to all 32 landmark works via his free, online Coursera lecture series *Exploring Beethoven’s Piano Sonatas*. In March 2020, Biss gave a virtual recital presented by 92NY, wherein he performed Beethoven’s last three piano sonatas for an online audience of more than 280,000 people. In 2024, Biss participated in Princeton University Concert's Healing Through Music Series, appearing alongside author Adam Haslett for a panel discussion on anxiety, depression, and creativity. Biss is the recipient of numerous honors, including the Leonard Bernstein Award, the Andrew Wolf Memorial Chamber Music Award, an Avery Fisher Career Grant, the Borletti-Buitoni Trust Award, and a Gilmore Young Artist Award. His albums for EMI won the Diapason d’Or de l’Année and Edison awards. He was an artist-in-residence on American Public Media’s Performance Today and was the first American chosen to participate in the BBC’s New Generation Artist program.

Biss is a third-generation professional musician; his grandmother is Raya Garbousova, one of the first famous female cellists (for whom Samuel Barber composed his Cello Concerto), and his parents are violinist Miriam Fried and violist/violinist Paul Biss. Growing up surrounded by music, Biss began his piano studies at age six, with his first musical collaborations alongside his mother and father. He studied with Evelyne Brancart at Indiana University and Leon Fleisher at the Curtis Institute of Music.

Jean-François HEISSER

Wednesday, September 30

- **SCHUMANN** Forest Scenes, Op. 82
- **MESSIAEN** Petites esquisses d'oiseaux (1985) (excerpts)
- **LISZT** Forest Murmurs
- **CHABRIER** Sous-bois (Pièces pittoresques)
- **ROUSSEL** Promenade sentimentale en forêt (Rustiques)
- **RAVEL** Oiseaux tristes (Miroirs)
- **TAKEMITSU** Rain Tree Sketch I and II – Homage to Olivier Messiaen
- **SIBELIUS** The Trees, Op. 75



"A "complete artist" in the fullest sense, Jean-François Heisser is a pianist, conductor, and pedagogue of wide culture and ever-curious spirit. Born in Saint-Étienne, he is the heir to the traditions of Vlado Perlemuter, Henriette Puig-Roget, and Maria Curcio. He himself taught piano at the Conservatoire National Supérieur de Musique de Paris from 1991 to 2016; among his students are Bertrand Chamayou and Jean-Frédéric Neuburger, with whom he maintains a close musical rapport.

His activity today is divided between a career as a soloist, his role as Music Director of the Orchestre de Chambre Nouvelle-Aquitaine (formerly Orchestre Poitou-Charentes) since 2001, guest conducting engagements, and artistic direction for various musical institutions. His discography includes more than 40 recordings for labels such as Erato, Naïve, and Mirare. A recent boxed set released by Erato/Warner is devoted to reissues of his recordings of Spanish repertoire.

As a soloist, he has performed under the direction of leading conductors such as Janowski, Tilson-Thomas, Segerstam, Krivine, Mehta, Plasson, and Roth, appearing with ensembles including the London Symphony Orchestra, the Orchestre Philharmonique de Radio France, the Royal Philharmonic Orchestra, the Orchestre de Paris, the Bavarian Radio Symphony Orchestra, the Orchestre National de France, and Les Siècles. He appears frequently in recital, with a particular affinity for Beethoven, Brahms, Chopin, Spanish repertoire, and, of course, the great French composers past and present. Alongside the major concertos and core piano repertoire, he has long championed 20th-century works and contemporary creation.

His interpretative rigor also leads him to perform regularly on historical pianos. With conductor François-Xavier Roth and his orchestra Les Siècles, he alternates between modern instruments (notably Bartók's three concertos) and period instruments (Saint-Saëns and Brahms).

A dedicated chamber musician, Jean-François Heisser has explored a vast repertoire with partners such as the Ysaÿe, Lindsay, and Pražák Quartets. His recording of Bartók sonatas with Peter Csaba (Praga) remains a reference, and he has also extensively promoted the repertoire for four hands and two pianos. He remains a highly sought-after partner for both established artists and the younger generation.

As Music Director, he has developed since 2001 the project of the Orchestre de Chambre Nouvelle-Aquitaine, raising it to the highest level among French chamber orchestras, as evidenced by recordings on the Mirare label.

As Artistic Director, his close collaboration with Actes Sud Editions has led him to curate the Soirées Musicales d'Arles. Since 2015, he has been Artistic Advisor to the Festival de l'Orangerie de Sceaux. Finally, to perpetuate the legacy of his mentor Vlado Perlemuter—an "historic" interpreter of the great French composers—Jean-François Heisser serves as President of the Académie Internationale Maurice Ravel, a leading institution for the training of young talents. He has also presided over the Festival Ravel in Nouvelle-Aquitaine since August 2017.

Associate Artist

Andra Samelson



Andra Samelson is a multi-media artist who is based in New York City. She holds a Bachelor of Arts degree from Sarah Lawrence College and is a recipient of fellowships from the New York Foundation for the Arts, the Corporation of Yaddo, and the Virginia Center for the Creative Arts. Samelson's work has been exhibited extensively in galleries and museums throughout the United States, Europe, and Asia.

In 2013 she was given a 4-month retrospective at the Loyola University Museum of Art in Chicago and commissioned to create a permanent stained-glass window for their lobby. Her other public artwork, commissioned by New Jersey Transit, is permanently on view at the Hudson Bergen Light Rail's Second Street Station in Hoboken, NJ. She has given talks about her work at NYU, the University of Virginia, Pratt Art Institute, PBS and Artists Talk on Art.

Her work has been reproduced and reviewed in the New York Times, Art Forum, New York Arts, New American Painting, and elsewhere, and is represented in several private and public collections including the Rubin Museum of Art, the Library of Congress, Chase Manhattan Bank, Dow Jones, the Loyola University Museum of Art and the 9/11 Memorial Museum.

"The mystery and dynamic openness of the sky has been a recurring theme in my work. I use imagery often associated with galactic and microscopic systems to explore the way macrocosm and microcosm mirror each other. I often work with the circle, alluding to both metaphysical concepts and circular forms in nature from the structure within a cell to the display of the starry universe with its spherical shapes and planetary orbits. I am interested in the space between things, in gaps and blind spots and vibrant emptiness.

I use fluctuating dots and shifting boundaries to explore the ephemeral nature of form. The dominant color in my work is blue. Its unique energy, a contradiction of excitement and tranquility, is often associated with the elements of water and sky, the life of the spirit, with transcendence and healing"



PRACTICAL INFORMATION

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contact@pianojacobins.com

www.pianojacobins.com

Box Office

Ticket sales open : **Wednesday, May 6, 2026**

- Online: www.pianojacobins.com
- By phone: +33 (0)5 61 22 40 05
- At the festival box office
- At Fnac stores or online at www.fnac.com
- On concert evenings: on site, from 7:15 pm

CONCERT VENUES

Cloître des Jacobins

Place des Jacobins, 31000
TOULOUSE



Auditorium Saint Pierre des cuisines

12 place Saint-Pierre 31000 Toulouse – France
Tuesday, September 22, 2026

TICKET PRICES

Ouverture de la billetterie : **Mercredi 6 mai 2026**

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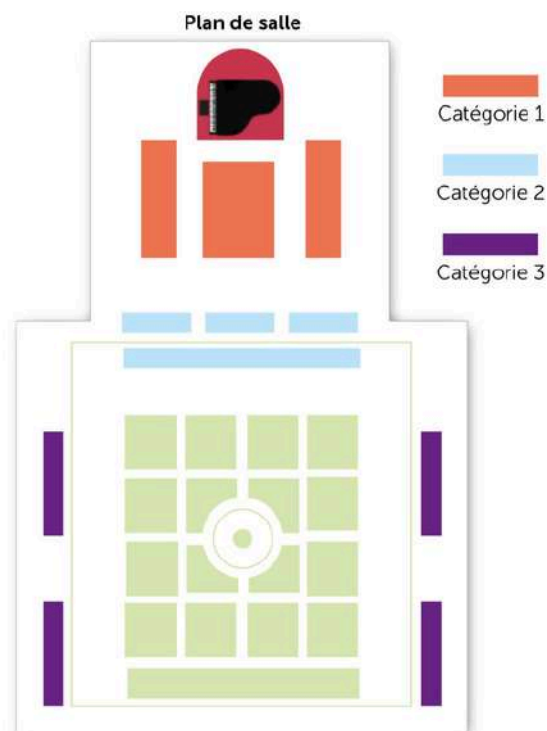
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