
MARTIN
RANDALL

FESTIVALS

Music along the DANUBE

CELEBRATING
MUSIC AND PLACE

15–22 AUGUST 2026

A musical voyage
through Habsburg
heartland via Europe's
most sublime
waterway

Martin Randall Festivals bring together world-class musicians for a sequence of private concerts in Europe's glorious historic buildings, many of which are not normally accessible.

We take care of all logistics, from flights and hotels to pre-concert talks.

EARLY MUSIC IN YORKSHIRE
6–11 MAY 2026

THE RHINE PIANO FESTIVAL
22–29 JUNE 2026

MUSIC ALONG THE RHINE
31 AUGUST–7 SEPTEMBER 2026

THE J. S. BACH JOURNEY
28 SEPTEMBER–4 OCTOBER 2026

MONTEVERDI IN VENICE
11–17 NOVEMBER 2026

CHAMBER MUSIC BREAKS:
Barbican Quartet: 20–22 March 2026
A Schubertiade with Ensemble 360:
17–20 April 2026

William Howard & the Carducci Quartet:
20–22 November 2026

Photograph:
Taken on 'The J.S. Bach Journey' 2019
© Benjamin Ealovega

4.

AN INTRODUCTION TO THE FESTIVAL



6.

THE FESTIVAL PROGRAMME

The day-by-day itinerary
including concert details.



12.

DISCOVER THE PLACE

One of the loveliest
lengths of riparian scenery
anywhere in the world.



14.

MEET THE MUSICIANS

International musicians
of the highest calibre.



18.

ACCOMMODATION & PRICES

Information about the ship.

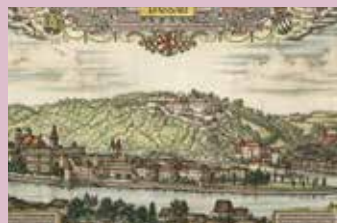


Published:
July 2025

20.

TRAVEL OPTIONS

A range of ways to travel
to and from the festival.



21.

PRE-FESTIVAL TOUR

Extend your stay with a
tour that has been designed
to link with the festival.



22.

BOOKING

Details of how to book,
a booking form, and our
terms and conditions.

MUSIC ALONG THE DANUBE: AN INTRODUCTION

Eight private concerts in appropriate historic buildings, world-class artists, illuminating talks, a daily diet of beautiful landscape and picturesque streets, the comfort and convenience of a first-class river cruiser: this iteration of *Music Along the Danube* follows the winning formula that we first launched in 1994.

The key feature is the singularly beguiling combination of music and place. Concerts take place in buildings that are among the most beautiful in the Danube valley – palaces, churches, monasteries and country houses. But the value of the juxtaposition goes deeper: the buildings are often of the same period as the music, and in some cases there are potent historical associations between the two.

Some of the greatest composers of the Western classical tradition were either Austrian or made their home in Vienna. Music and place align here in such a rich and varied way, and at the festival's core are some of the most beautiful and beloved works by Haydn, Mozart, Schubert and Beethoven.

We hear Haydn symphonies in the Esterházy Palace in Eisenstadt, where he worked for most of his life; Mozart string quartets in the tiny jewel of a theatre in Grein, Austria's oldest working theatre (1791), and Kristian Bezuidenhout performs works for fortepiano in the handsome Augustinus Hall of Klosterneuburg Abbey.

Sublime soprano Carolyn Sampson presents Schubert songs in a countryside hunting lodge, and renowned pianist Imogen Cooper plays his lyrical Impromptus in the majestic palace of the Habsburg emperors, Vienna's Hofburg.

In Bratislava the superb Smetana Trio introduces a Czech flavour to our journey through the former Habsburg Empire, and in Linz the Wigmore Soloists perform Beethoven's elegant and deservedly popular Septet as part of our grand finale.

The MS Amadeus Imperial serves as our floating hotel throughout, eliminating the need for hotel changes or long drives between venues. There is no onboard entertainment, no assigned seating, minimal announcements – and absolutely no piped music.

All performances are private, being exclusive to the participants who take the festival package, which leads to an intimacy that engenders a rare intensity of musical communication, and a proximity to world-class musicians which is rare and wonderful. Combine this with daily talks by music expert Dr Paul Max Edlin and an itinerary which takes us through some of the most enchanting riverine landscape in Europe, and this really is an unmissable experience.



THE FESTIVAL PACKAGE

The price includes:

- Eight private concerts in historic and appropriate buildings.
- Talks on the music by Dr Paul Max Edlin.
- Accommodation on a first-class river cruiser for 7 nights. See page 18.
- Return flights between London/Manchester and Munich (reduced price if you arrange your own). See page 20.
- All meals, from dinner on the first day to breakfast on the last, with wine, and interval drinks.
- Coach travel between airport and ship, and to concert venues when not reached on foot.
- All tips, taxes and admission charges.
- A detailed programme booklet.
- The assistance of festival staff.

There is also the option of booking a pre-festival tour: *Baroque & Rococo* (5–13 August 2026). See page 21.

Details for *Walking the Danube* (the alternative to travelling by boat, that attends most but not all of the concerts) to be released in July 2025. Please contact us to register your interest.

THE SPEAKER



Dr Paul Max Edlin. Composer, Artistic Director, Performer. Paul has taught in universities for over 30 years, most recently as a professor and then as Director of Music at Queen Mary University of

London. He has been Artistic Director of both Sounds New Contemporary Music Festival and Deal Music and Arts. He was also Director of International Composer Pyramid, which has supported some of the world's finest young composers at the start of their careers.

His music, which encompasses ballet, orchestral, chamber, instrumental and electronic, has been composed for and performed by some of the world's finest musicians and ensembles.

He is a trustee of several arts charities, including Ora Singers, City Music Foundation, Cantoris Charitable Trust and China-UK International Music Festival. In 2022 he moved permanently to Tuscany so he could concentrate on his work as a composer.

MARTIN RANDALL FESTIVALS

This festival has been devised and planned by Lizzie Watson (Artistic Director). It follows the format that Martin Randall established 30 years ago with our first *Danube Music Festival*, of site-specific concerts for a private audience. Since then we have organised festivals along the Rhine and Seine rivers, in Oxford, Suffolk, York, Lincoln, the Cotswolds and the West Country, to Seville, Toledo, Burgos, Santiago, Venice, Florence, Rome, Bologna, the Veneto, to St Petersburg, Prague, through Thuringia, and the Alentejo.

Meet the musicians.
See pages 14–17 for their biographies.

THE FESTIVAL PROGRAMME

Day 1

Saturday 15 August Passau

Fly from London Heathrow or Manchester or make your way to Passau independently. For travel options, see page 20. Selecting Option 1 includes lunch en route to the ship in Landshut; Options 2 & 3 transfer directly to the ship.

The ship is ready for boarding from 4.00pm. Afternoon tea is available upon arrival.

Piled up on promontories at the confluence of three rivers, the Bavarian city of Passau is crammed with historic buildings, dominated by the great Baroque cathedral. It was one of the most important episcopal seats in Central Europe and served as a refuge for the Habsburg court in times of danger.

The ship sails at 6.30pm. A reception is followed by dinner.

Day 2

Sunday 16 August Grein, Dürnstein

Moor at Grein, a charming little town squeezed between the Danube and the hills with a 16th-century Schloss rising to one side. The series of daily talks begins.

It is a short walk from the ship to the main square where the tiny theatre lies hidden within the town hall. Constructed in 1791, it is the oldest working theatre in Austria.

Concert, 10.45am:
Grein, Stadttheater
Early String Quartets: Music With Friends

Butter Quartet

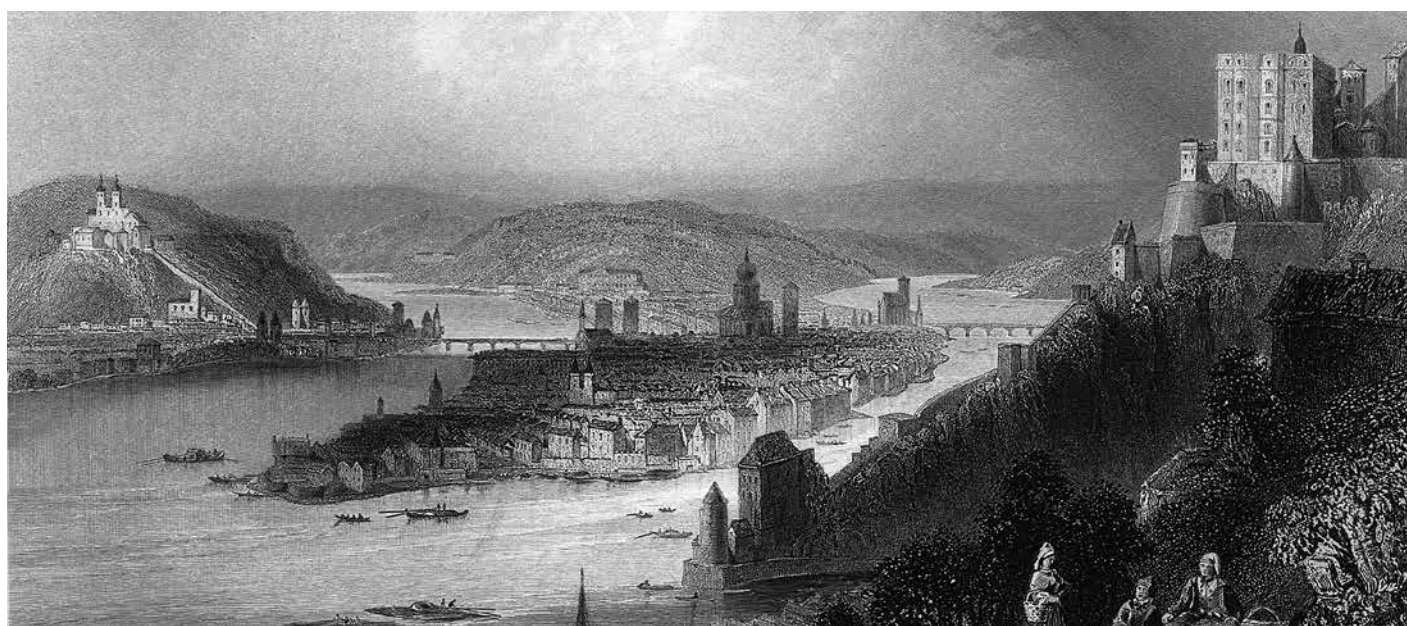
In the 1780s Haydn, Dittersdorf, Mozart, and Vaňhal would gather to play string quartets, and this programme celebrates these four musical minds working together in this special format. The Vaňhal Op.21

No.1 is of a shorter type, focused on sweetness of melody and elegant decorations. Mozart's K421 is darker and more expansive, building on Haydn's own pathbreaking Op.20 quartets. The sublime opening of No.4 in D major from the latter set leads to a melancholy slow movement, a rollicking gypsy dance, and a scurrying finale.

Return to the ship, which during the afternoon passes through some of the most gorgeous riverine landscape in Europe, the wine-producing region of the Wachau.

Illustration:

Passau, steel engraving c. 1840.



Day 3

Monday 17 August Klosterneuburg

Moor at Dürnstein, perhaps the loveliest little town on the river. The ruins of a castle in which Richard the Lionheart was imprisoned cling to a steep hill which rears behind, while a gorgeous Baroque abbey church perched above the river signals the monastery, venue for the evening concert.

Concert, 6.00pm:
Dürnstein Abbey, Abbey Church
Austrian Choral

Vienna Chamber Choir

Programme to be confirmed.

Return to the ship for dinner.

Sail until lunchtime, with a talk on the music mid-morning.

Founded in 1114, Klosterneuburg Abbey is best known as the 'Austrian Escorial', a Baroque monastery-palace begun by Emperor Charles V in 1730 but left incomplete 100 years later. From the Middle Ages there remain a beautiful cloister and some astonishing artworks. The concert takes place in the Augustinus Hall, a charming Rococo room off a quiet courtyard.

Recital, 4.00pm:
Klosterneuburg, Augustinus Hall
Haydn & Mozart

Kristian Bezuidenhout *fortepiano*

The invention of the fortepiano in 1700 was a huge technological leap from its predecessors, and by the 1770s and 80s composers were starting to tailor their music to its expressive capabilities. What was especially exciting for composers of this era is how quiet it could be compared to the consistent noise of a harpsichord. Some of the most special moments in Haydn and Mozart's piano works come when they step back from the grandeur or drama and aim instead for delicacy, sparkle, or light wit.

Return to the ship for dinner. Sail throughout the evening, to Hainburg.

Photograph:
© Benjamin Ealovega



THE FESTIVAL PROGRAMME

Day 4

Tuesday 18 August Schloss Eckartsau, Bratislava

The ship moors in the early morning in the little Austrian town of Hainburg. Haydn went to school here.

Disembark for the short drive to Schloss Eckartsau. Though only 25 miles from Vienna, the Marchfeld is surprisingly rural, an alluvial plain ringed by mountains, and significant in Austrian history as a hunting ground and field of battle.

Schloss Eckartsau is an enchanting Baroque hunting lodge which was extended for Archduke Franz Ferdinand (he of the Sarajevo assassination in 1914) and became the final Austrian residence of Charles, the last Emperor of Austria.

Recital, 10.30am:
Schloss Eckartsau
Schubert's Four Seasons

Carolyn Sampson *soprano*
Joseph Middleton *piano*

'Schubert's Four Seasons' is a cycle through the natural world and the most personal aspects of the human condition, tracing the turning of the year through songs of renewal, stillness, longing, and light. We begin with the wintery longing of *Sehnsucht* and the peace of *Der Winterabend*. Spring bursts into life with *Frühlingsglaube* and a scent of violets in *Nachtviolen*.

The warmth of *Die Sommernacht* and the lush meadows in *Schäfers Klagelied* hide darker thoughts of lost love, which move into the wilting flowers of autumn in *Herbst*, albeit with the joy of the harvest in *Erntelied*. Framing well-loved Lieder alongside lesser-known gems, this programme offers a journey both familiar and revelatory.

Sail downstream to Bratislava.

Now capital of Slovakia, Bratislava was for 70 years the second city of Czechoslovakia and for 300 years before that the capital (as Pressburg) of the Habsburg rump of Hungary while Ottoman Turks occupied most of the country. Its compact historic centre is a dense mesh of unspoilt streets, squares and restored façades. There is a choice of museums and historic buildings to visit before an early-evening concert.

Concert, 5.00pm:
Bratislava, Primatial Palace
Czech Piano Trios

Smetana Trio

The composers in this programme illustrate the changing fortunes of Czech music. Smetana's lamenting and nostalgic Piano Trio was prompted by the death of his eldest daughter in 1855. But he was still comparatively unknown, so the piece was not published for two decades. By the time of Dvořák's Piano Trio No.4 ('Dumky') in 1891, Czech music had international standing. Audiences thrilled to its radical form and harmony, full of rhapsody and passion. Suk's mournful *Elegie* from 1902 then built on the foundations of his artistic predecessors, memorialising the national poet Julius Zeyer.

Remain moored in Bratislava until the early morning.



Illustration:

Bratislava, 20th-century woodcut

Day 5

Wednesday 19 August Eisenstadt

Sail throughout the morning, with a talk on board.

Drive to Eisenstadt, an attractive country town to the south-east of Vienna. It is dominated by a vast 17th-century mansion, the principal seat of the Esterházy family. Many of Haydn's works were first performed here. The concert takes place in the great hall, the Haydnsaal.

Concert, 4.00pm:
Eisenstadt, Schloss Esterházy, Haydnsaal
Haydn Symphonies

Haydn Philharmonie

During the symphony's transformation from a synonym for 'overture' to the grandest instrumental form, there was much scope for experiment and playfulness. Haydn's early Symphony No.59 started as a piece of lively concert music, but sections of it were then used as incidental music for a play, from which it gained its current nickname of 'Fire'. Haydn then turned to politics for the later Symphony No.45 ('Farewell'): during the poignant final adagio, the performers left the stage one by one, letting their employer know that they were keen to go home.

Return to the ship for dinner.

Illustration:
Eisenstadt, steel engraving c. 1850.



‘Everything about the festival was superb – accommodation, food, artists, administration and staff.’

THE FESTIVAL PROGRAMME

Day 6

Thursday 20 August Vienna

Wake up at a mooring 20 minutes from the centre of Vienna.

Principal seat of the Habsburgs for over 600 years, Vienna became capital of a extensive agglomeration of territories that encompassed much of central and eastern Europe. The fabric of the city is a glorious mix of the magnificent and the charming, the imperious and the unpretentious. It remains one of the world's greatest centres for the arts, and has no rivals for its dominant place in the history of music.

The morning is free to explore the city and visit a museum or two. The Kunsthistorisches Museum should not be missed, the Belvedere Palace has paintings by Klimt, the Beethoven apartment is fascinating, MAK an exciting museum of decorative arts. We will give guidance.

The winter palace of the Habsburg emperors, the Hofburg is a vast complex which grew during the course of six centuries of building and refurbishment. Our concert takes place in the Rittersaal, a mid-18th-century hall with white and gold Rococo stucco and woodwork and red silk wall hangings.

Recital, 3.00pm:
Vienna, Hofburg, Rittersaal
Musical Fantasias

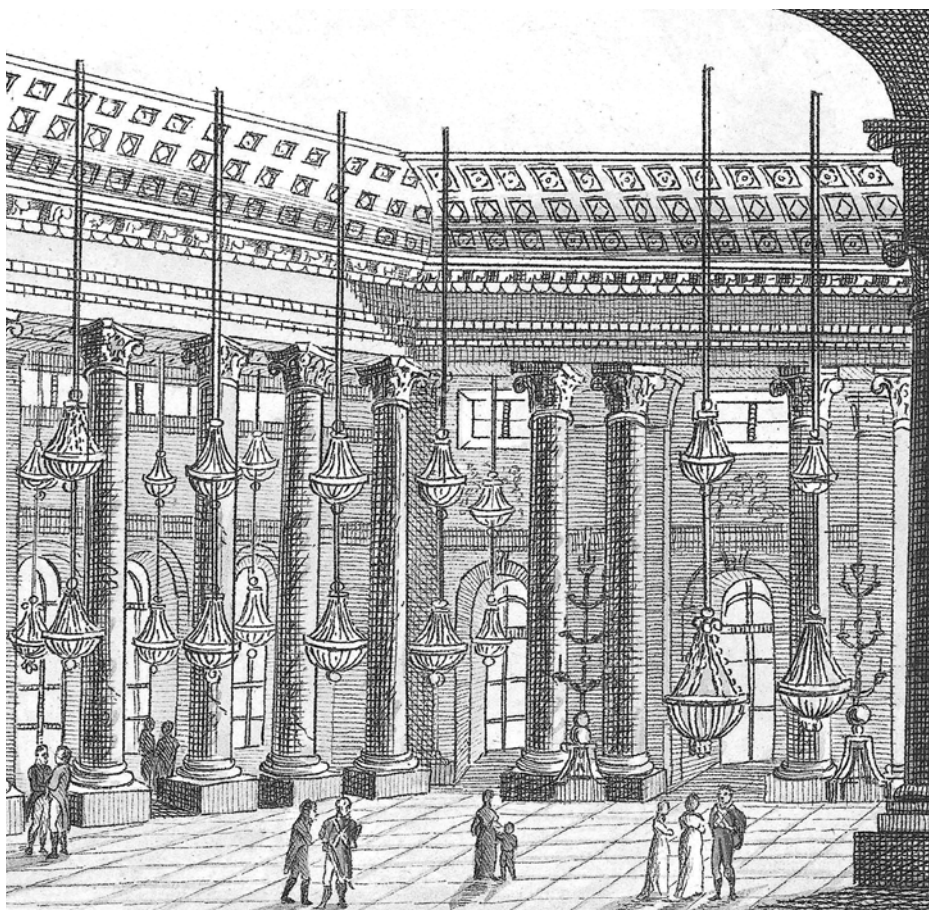
Imogen Cooper *piano*

Legendary pianists Wilhelm Kempff and Ferruccio Busoni brought considerable creativity to their transcriptions of Bach chorale preludes, showcasing their impressive technique. Schubert's two sets of Impromptus (mostly published posthumously) invoke the idea of spontaneous creativity. The eight

movements are outpourings of almost Classical grace and lyricism, though unmistakably marked with Romantic harmonic twists and melancholy. Among the Schubert comes the Beethoven Bagatelles Op.33, even smaller-scale pieces that nudge and wink as they push at the edges of what was possible for music in 1801.

Return to the ship for dinner. Sail upstream, from Vienna to Linz.

Illustration:
Vienna, Hofburg Zeremoniansaal.



Day 7

Friday 21 August Linz

Sail throughout the morning, arriving in Linz just after lunch.

The historic capital of Upper Austria, Linz is a picturesque maze of streets, alleys and historic buildings grouped around a huge market square, only yards from the mooring. There is time for some independent exploration before coaches depart for the afternoon concert.

The Palais Kaufmännischer Verein, opened in 1898, is a building of a sort that was a peculiarity of the Habsburg Empire, a suite of richly ornamented rooms and halls for meetings, receptions, balls and concerts. The concert is in the Bildersaal, so called because of wall paintings of historic scenes.

Concert, 4.00pm:
Linz, Palais Kaufmännischer Verein
Beethoven's Septet

Wigmore Soloists
Michael Collins *artistic director, clarinet*

The Septet Op.20 shows Beethoven at the peak of his early period. The six movements in a serenade format (usually background music for parties) draw on the structures of his classical predecessors, as do the balanced, charming melodies and the interplay between instruments. However there are also hints of the Beethoven to come, with the emotional depth, a striving for symphonic grandeur even in small-scale contexts, and more challenging parts for all instruments equally. It's no surprise that this was his most popular work during his lifetime.

Sail upstream overnight from Linz to Passau, with a reception and dinner against a backdrop of river and wooded hills receding into the dusk.

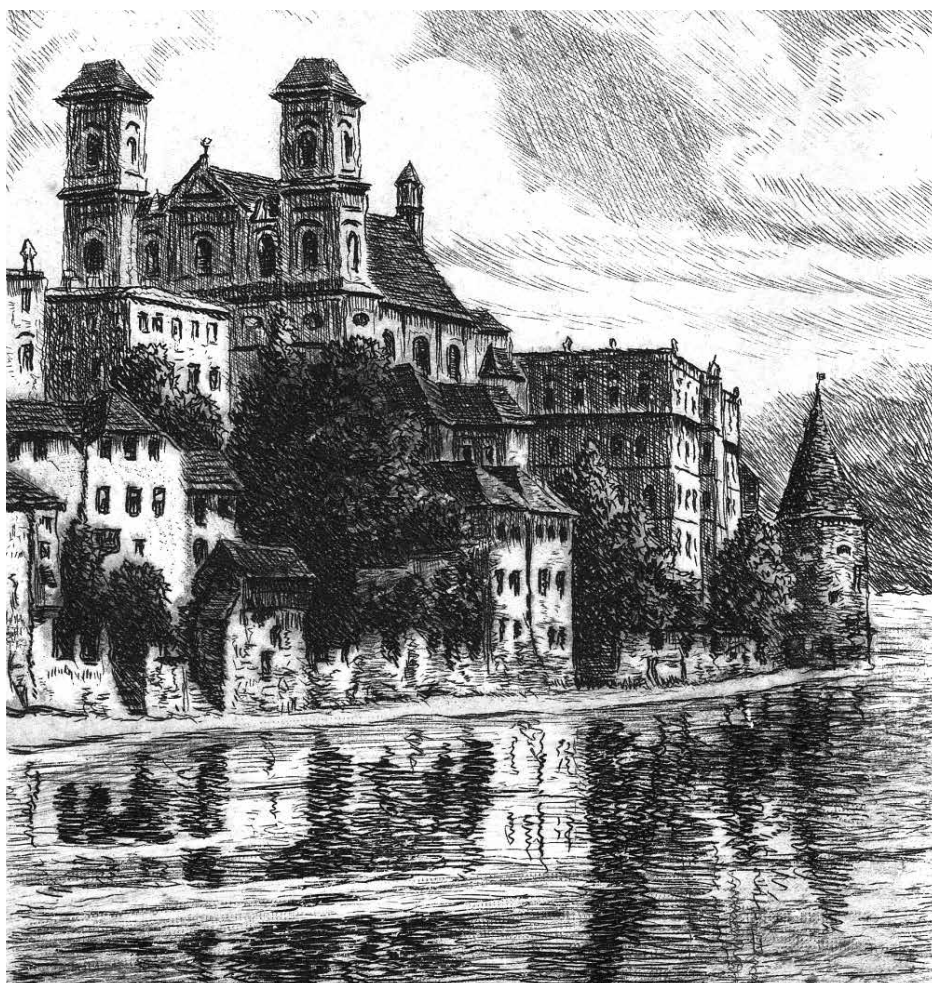
Day 8

Saturday 22 August Passau

The ship moors at Passau and coaches leave for Munich city centre and the airport between 8.30 and 9.30am. See page 20 for the options available for return travel to London.


Selecting Option 2 or 3 allows for some independent sightseeing in Munich.

Illustration:
Passau, 20th-century etching



DISCOVER THE PLACE

The stretch of river between Passau and Bratislava is one of the loveliest lengths of riparian scenery anywhere in the world.



Ready to book?
See page 22
for details.

To write about the Danube is to embark on the life story of a large part of Europe. Unlike every other long river between the Urals and the Bay of Biscay, this majestic stream has never been the possession of any single state or even of any single empire – whether Frank or Slav, Magyar, Teuton or Turk. Through all geo-political obsessions, the Danube has moved with serene impartiality.

This is simply the biggest river of Europe. From its origins in south-western Germany, the Danube flows to the Black Sea over a course of about 1,750 miles, gathering force from waters which drain 300,000 square miles and passing through ten countries. More than 300 often furious tributaries pour their national waters into the Danube, but the river placidly swallows them all.

To travel with the Danube is a European experience. There may be no better way of growing into the knowledge of why Europe, even this middle Europe of so many conflicts in the past, has been more than the sum of its parts; and of why these parts, however little they may have seemed to belong to each other (much less love each other), have remained members of one body and segments of one civilisation.

A wonderful diversity of scene complements the ethnic, linguistic and national variety. The stretch between Passau and Bratislava is one of the loveliest lengths of riparian scenery anywhere in the world. Its monuments are many and remarkable. And nowhere on Earth can match the Danube region for its contribution to the canon of classical music over the course of several hundred years.

‘The tour was brilliantly organised. Every detail of every day was planned to perfection. Truly, there was nothing remotely amiss, and everything to celebrate.’

Illustration:
Dürnstein, 1820s aquatint
by Jacob Alt (1789–1872).



MEET THE MUSICIANS



BUTTER QUARTET

Brought together by a mutual love of vibrant, historically-informed performance, the Butter Quartet first formed while its members were students at the Royal Conservatory of The Hague. The ensemble has since been featured in several festivals, such as the String Quartet Biennale Amsterdam (2024), York Early Music Festival (2023) and the Utrecht Early Music Festival (2022). Their performances have been broadcast on national classical radio in the Netherlands, the UK, France and Slovenia and they released their debut album 'Scintilla' in July 2024 with Brilliant Classics.

At the 2019 York Early Music International Young Artists Competition, they were awarded a place in the prestigious EEEMERGING+ professional development scheme for young European ensembles.

The Butter Quartet enjoy integrating their research on late 18th- and early 19th-century performance practice into powerful performances. They value a strong connection with their audiences and have partnered with community organizations to create grassroots concert tours in diverse spaces.

They have been coached by renowned musicians and researchers such as Sigiswald Kuijken, Midori Seiler, Kati Debretzeni, Shunske Sato, Julia Wedman, Claire Holden, and Clive Brown.



KRISTIAN BEZUIDENHOUT

Kristian Bezuidenhout has established himself as one of the most versatile and exciting musicians of our time, both as a keyboard player and conductor. Born in South Africa in 1979, he began his studies in Australia, completed them at the Eastman School of Music, and now lives in London. After initial training as a modern pianist with Rebecca Penneys, he studied harpsichord with Arthur Haas, fortepiano with Malcolm Bilson, and continuo playing and performance practice with Paul O'Dette.

Kristian is a regular guest soloist with the world's leading ensembles including the Leipzig Gewandhausorchester, Les Arts Florissants and the Orchestra of the Age of Enlightenment. He has performed with celebrated artists including Philippe Herreweghe, Bernard Haitink, Anne Sofie von Otter, and many more.

In addition to his work as a soloist, he is increasingly in demand as a conductor of music of the late 17th and early 18th centuries. He is Principal Guest Director of both the Freiburger Barockorchester and The English Concert.

Kristian's discography of over 30 albums includes the complete keyboard music of Mozart (Diapason d'Or de l'Année, Jahrespreis der Deutschen Schallplattenkritik & Caecilia Prize), Beethoven & Mozart Lieder, and Schumann Dichterliebe with Mark Padmore (Edison Award). In 2013 he was nominated as Gramophone Magazine's Artist of the Year.



VIENNA CHAMBER CHOIR

Since its founding in 1947, the Vienna Chamber Choir (Wiener Kammerchor) has developed into a trend-setting international ensemble for the modern interpretation of choral music.

The members of the choir are always ready to accept new challenges in their effort to provide high-quality performances noted for musical precision and perfection. The choir is also frequently invited to take part in renowned festivals and choral competitions. It has produced many CD recordings, several for the famous choral music publishers Helbling and Carus.

The Vienna Chamber Choir is a regular partner of the Haydn Festival in Eisenstadt, Wien Modern, Neue Oper Wien, the Bruckner Festival in Linz, the Beethoven Festival in Bonn, and the Liszt Festival in Raiding and Styriarte in Graz. The Choir has worked with Ádám Fischer (Haydn Philharmonic, Danish National Chamber Orchestra), Rubén Dubrovsky (Bach Consort Vienna), Michaela Gaigg (L'Orfeo Barockorchester), Martin Haselböck (Wiener Akademie), Stefan Vladar (Vienna Chamber Orchestra) and Cornelius Meister (Vienna Radio Symphony Orchestra).



MICHAEL GROHOTOLSKY

Born in Vienna, Michael Grohotolsky began his musical career as an alto soloist with the Vienna Boys' Choir. Since 2006, he has been a lecturer in conducting and the direction of vocal and instrumental ensembles at the University for Music and the Performing Arts in Vienna.

He was awarded the Erwin Ortner Fund's Promotional Prize for Young Choral Directors in 2003. Currently Artistic Director of the Vienna Chamber Choir, he was previously director of the Chorus Viennensis, the male choir composed of former members of the Vienna Boys' Choir. He is also choirmaster of the Neue Oper Wien (since 2001) and artistic director of the Vienna Youth Choir (since 2009), as well as the choir of the Choral School at the Vienna University of Music and the Performing Arts.

In addition to his activities as conductor and choirmaster, he is also in demand as a guest lecturer, workshop leader and member of the jury at a variety of choral competitions in Austria and abroad.

Photographs (left to right):
Butter Quartet, Kristian Bezuidenhout
(© Marco Borggreve), Vienna Chamber
Choir (© Alexander Chitsazan), Michael
Grohotolsky, Carolyn Sampson (© Marco
Borggreve), Joseph Middleton (© Marco
Borggreve)

CAROLYN SAMPSON

Equally at home on the concert and opera stages, Carolyn Sampson has enjoyed notable successes in the UK as well as throughout Europe and the rest of the world. Last season marked an incredible achievement for Carolyn as she celebrated her 100th album as a featured solo artist. In 2024 she was awarded an OBE in the King's New Year Honours, was elected an Honorary Member of the Royal Academy of Music and was the winner of the Gramophone Artist of the Year Award.

Recent performance highlights include her debut at Berlin Staatsoper, conducted by Sir Simon Rattle, Mahler's 8th Symphony with NDR Elbphilharmonie Orchester, a European Tour with Bach Collegium Japan including a return to the BBC Proms, and recitals at Wigmore Hall, Queen's Hall Edinburgh and Muziekgebouw Amsterdam.

This season she looks forward to Haydn's *Creation* with Orchestre de Chambre de Paris and CBSO, another European tour with Bach Collegium Japan, and solo programmes with La Scintilla/Riccardo Minasi.

Carolyn has had a celebrated song partnership with pianist Joseph Middleton for over a decade. Their debut recording 'Fleurs', was released 2015 on the BIS label and was nominated in the solo vocal category of the Gramophone Awards, as is their most recent album 'But I Like to Sing'.

JOSEPH MIDDLETON

Pianist Joseph Middleton specializes in the art of song accompaniment and chamber music and has been internationally acclaimed as one of the finest musicians in this field. Described by BBC Music Magazine as 'one of the brightest stars in the world of song and Lieder', he has also been labelled 'the cream of the new generation' by The Times.

Joseph frequently devises series for BBC Radio 3, Wigmore Hall and the University of Cambridge. He is Musician in Residence at, and Bye-Fellow of Pembroke College Cambridge where he curates a series of song recitals and directs the University's Lieder Scheme.

He is a Fellow of his alma mater, the Royal Academy of Music, where he is also a Professor of Ensemble Piano. For the past 11 years he has also been Director of Leeds Song, a festival lauded in The Times for bringing 'musical riches to Yorkshire through star performers, engaging new commissions and bold educational projects....a Northern powerhouse of song.'

Joseph is a frequent guest of most of the major music centres worldwide. He was the first, and to date only accompanist to win the Royal Philharmonic Society's Young Artist Award, the UK's most prestigious award to be bestowed upon a musician.



SMETANA TRIO

The Smetana Trio, founded in 1934 by the legendary Czech pianist Josef Páleníček, is one of the foremost Czech ensembles. It can be seen frequently on concert stages both in the Czech Republic and abroad. In recent years the Trio has performed in 12 US cities and at the Prague Spring Festival, as well as at Wigmore hall, which chose the Smetana Trio as their ensemble in residence for the season 2024/25.

The Year of Czech Music 2024 was for the Smetana Trio not only an anniversary celebration of Bedřich Smetana, Antonín Dvořák, Josef Suk, Leoš Janáček and more, but also of the trio's founder Josef Páleníček (born 1914) and the 90th anniversary of the Smetana Trio itself. The Smetana Trio has worked with leading conductors, including Jiří Bělohlávek, Libor Pešek, Tomáš Hanus and more.

They have also collaborated with numerous orchestras, such as the Bamberg Symphony Orchestra, Orchestra della Svizzera Italiana, and the Prague Symphony Orchestra.

The Smetana Trio has made a number of recordings for Czech and international labels and has recorded regularly for Supraphon since 2000. This cooperation has brought a number of prestigious awards both at home and abroad, including including more than one BBC Music Magazine Chamber Music Award and others from such publications as Diapason and Le Monde de la Musique.

HAYDN PHILHARMONIE

The Austro-Hungarian Haydn Orchestra (Österr.-Ungar. Haydn Philharmonie) was founded in 1987 in Eisenstadt by Ádám Fischer from members of the Vienna Philharmonic and the major Hungarian orchestras. Fischer's objective was to bring selected musicians from these two countries together to musically overcome the border before the fall of the Iron Curtain, by performing the work of Joseph Haydn together in the historic halls of the Esterházy Palaces, where Haydn composed the majority of his works.

Cellist Nicolas Altstaedt was the orchestra's Artistic Director from 2017-23, and Enrico Onofri and clarinettist Reto Bieri are the current Artistic Partners of the Austro-Hungarian Haydn Orchestra.

The orchestra has established itself internationally through numerous successful tours within Europe, as well as through the USA and Asia. Invitations to the Konzerthaus and the Musikverein in Vienna, the Tonhalle in Zurich, the Frauenkirche in Dresden, London's BBC Proms and many more festivals and venues bear witness to the orchestra's international reputation.

The Haydn Philharmonie has recorded all of Joseph Haydn's symphonies with Ádám Fischer. Two of the orchestra's CDs received the Echo Klassik prize in 2006 and 2008 and their recording of Mozart's Clarinet Concerto with Sharon Kam was awarded the Diapason D'Or in 2011.

IMOGEN COOPER

Regarded as one of the finest interpreters of Classical and Romantic repertoire, Imogen Cooper is internationally renowned for her virtuosity and lyricism. Recent and future concerto performances include the London Symphony Orchestra/Sir Simon Rattle, Hallé Orchestra/Sir Mark Elder and The Cleveland Orchestra/Dame Jane Glover. This season her solo recitals include London, Dublin and Montreal.

As a committed chamber musician Imogen performs regularly with Henning Kraggerud and Adrian Brendel. Following a long collaboration with Wolfgang Holzmair in both the concert hall and recording studio, her Lieder partners now include Ian Bostridge, Dame Sarah Connolly and Mark Padmore. Imogen's most recent solo recordings have been for Chandos Records.

Imogen has a widespread international career and has played at the BBC Proms and with all the major British orchestras. Her recital appearances have included Tokyo, Hong Kong, Philadelphia, Prague, Paris, Vienna, the Schubertiade in Schwarzenberg and Klavierfest Ruhr in Germany.

Imogen received a DBE in the Queen's Birthday Honours in 2021. The Imogen Cooper Music Trust was founded in 2015, to support young pianists at the cusp of their careers and give them time in an environment of peace and beauty.



WIGMORE SOLOISTS

Wigmore Soloists is a new chamber ensemble comprising a roster of outstanding musicians, led by artistic director Michael Collins and created with Wigmore Hall's Director, John Gilhooly.

Founded in 2021, this innovative ensemble performs repertoire both old and new, and commissions leading composers to expand upon the extensive catalogue of chamber music works. With a large core lineup of string quintet, wind quintet and piano, the group performs a wide and varied repertoire and is dedicated to revitalising great works at the highest level.

Taking the name of one of the world's most iconic concert halls (the first time an ensemble has been given this honour), the group gives regular concerts at Wigmore Hall and has performed at several other major venues around the world, including Het Concertgebouw, Yamaha Hall Tokyo and Sociedad Filarmónica de Bilbao. The ensemble has recorded six discs which have received high critical acclaim from Gramophone, BBC Music Magazine and The Strad. They were awarded a Diapason d'Or Award for their 2023 recordings of the Berwald and Beethoven Septets.

The 2025/26 season features a Southern Europe tour and the group's premiere performance at Auditorio de Tenerife Adán Martín.

MICHAEL COLLINS

Michael Collins is one of the most complete musicians of his generation. In addition to a continuing, distinguished career as a soloist, he has in recent years also become highly regarded as a conductor, and is Artistic Director in Residence of the London Mozart Players.

Recent highlights include a return to the Philharmonia Orchestra as conductor; performances worldwide with orchestras including Minnesota Orchestra, Swedish Chamber Orchestra, the Rheinische Philharmonie, Kyoto Symphony Orchestra, BBC Concert Orchestra and Kuopio Symphony Orchestra, and tours in South Africa, Australia (with the Melbourne Symphony Orchestra), Japan and Mexico.

Michael Collins records for BIS, and in his prolific recording career he has covered an extraordinarily wide range of solo repertoire, which also includes releases on Chandos, Deutsche Grammophon, Decca, EMI and Sony. He is one of the world's most recorded clarinetists.

THE CONCERTS

Private. All the performances are planned and administered by us, and the audience consists exclusively of those who have taken the festival package.

Seating. Specific seats are not reserved. You sit where you want.

Audience size. There will be up to 140 participants on the festival.

Acoustics. This festival is more concerned with locale and authenticity than with acoustic perfection. The venues may have idiosyncrasies or reverberations of the sort not found in modern concert halls.

Changes. Musicians fall ill, venues may close for repairs, airlines alter schedules: there are many circumstances which could necessitate changes to the programme. We ask you to be understanding should they occur.

Floods and droughts. We cannot rule out changes to the programme arising from exceptionally high or low water levels on the Danube, either of which may bring river traffic to a halt. These might necessitate more travel by coach or the loss of a concert, though we would always try to minimise the impact on the itinerary.

Photographs (left to right):
Smetana Trio, Haydn Philharmonie (© Nancy Horowitz), Imogen Cooper (© Sussie Ahlburg),
Wigmore Soloists, Michael Collins

ACCOMMODATION & PRICES

Haydn deck cabin



Strauss/Mozart deck cabin



Mozart deck suite



THE SHIP

The *MS Amadeus Imperial* was launched in 2020, and is one of the most comfortable river cruisers in Europe. The multinational crew is dedicated to the highest standards of service.

With a floor area of 16m² (Haydn deck) or 17.5m² (Strauss and Mozart decks) the cabins are reasonably spacious by the standards of river cruisers. All have windows to the outside and are equipped with the facilities one would expect of a first-class hotel such as adjustable air-conditioning, telephone, TV and safe.

Bathrooms have showers only. Special attention has been paid to noise insulation.

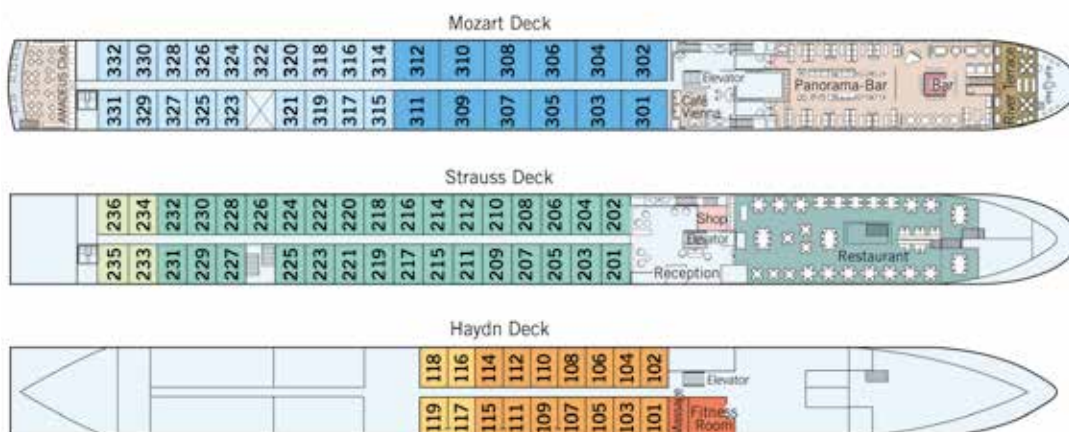
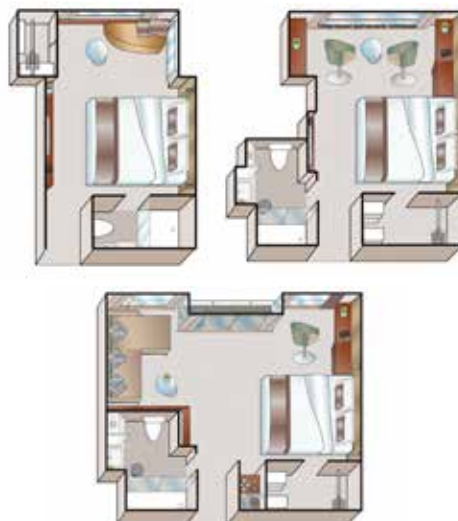
In layout and furnishings the cabins are identical, the significant differences being the size of windows and height above water level (higher cabins enjoy better

views and fewer stairs). All cabins have twin beds that can be separated or pushed together.

Cabins on the top decks (Mozart and Strauss) are the most desirable, with floor-to-ceiling windows which drop down to open, and minibars. There are twelve suites (Mozart) measuring 26.4m² with a corner sofa area and small balcony. Cabins on the lowest (Haydn) deck have smaller windows which do not open. There are no single cabins as such but we are allocating some twin-bed cabins for single occupancy.

The public areas include the lounge and bar, a library area and a restaurant which can seat everyone at a single sitting. The sun deck has a tented area for shade.

www.lueftner-cruises.com



KEY

Haydn Front:
Dark orange

Strauss Back:
Pale green

Strauss Front:
Dark green

Mozart Standard:
Pale blue

Mozart Suites:
Dark blue



PRICES

Haydn Front – lowest deck

Two sharing: £4,080 per person

Single occupancy: £5,090

Strauss Back – middle deck

Two sharing: £4,690 per person

Single occupancy: £6,560

Strauss Front – middle deck

Two sharing: £4,990 per person

Single occupancy: £7,020

Mozart Standard – top deck

Two sharing: £5,590 per person

Single occupancy: £8,110

Mozart Suites – top deck

Two sharing: £6,490 per person

Not available for single occupancy

Cabins towards the front of the ship are quieter than those further back.

No flights: if you choose not to take one of the flight options on page 20, there is a price reduction of £220 per person.

FITNESS FOR THE FESTIVAL

Quite a lot of walking is necessary to reach some of the concert venues and to get around the towns we visit.

You will sometimes need to walk for up to 20 minutes/1 kilometre each way in order to attend the concerts, with no additional transportation possible. Even in big cities taxis are not readily available or cannot get close enough to the ship or the concert venue to justify their use.

Many of the concert venues do not have a lift. You need to be averagely fit, sure-footed and able to manage everyday walking and stairclimbing without difficulty.

We are very happy to talk you through each day's manoeuvres, as these differ festival to festival, to identify if it may be necessary to opt out at any point.

We ask that you also take the simple fitness tests on page 22 before booking.

If you have a medical condition or a disability which may affect your holiday or necessitate special arrangements being made for you, please discuss these with us before booking – or, if the condition develops or changes subsequently, as soon as possible before departure.

Illustration: Vienna, the Danube Canal, mid-19th-century engraving.

‘The accommodation on the boat was comfortable, the food excellent. Above all, the staff on board were knowledgeable, always ready to help and explain, and did so with charm, and patience.’

TRAVEL OPTIONS



Illustration: Passau, engraving by Hannes Rischert.

OPTION 1 – London Heathrow (earlier)

15 August: London Heathrow to Munich (LH 2471) departing at 09.00 and arriving at 11.50.

Break the drive to Passau with lunch at Landshut, a former capital of Bavaria. There are two hours here; it should be possible to see the main street with its Renaissance and Baroque house fronts, the great Gothic church of St Martin or the precociously Italianate Renaissance ducal palace.

22 August: Transfer directly from the ship to the airport. Munich to London Heathrow (LH 2476) departing at 14.35 and arriving at 15.40.

OPTION 2 – London Heathrow (later)

15 August: London Heathrow to Munich (LH 2473) departing at 10.50 and arriving at 13.40. Drive directly from the airport to the ship at Passau, a journey of under two hours.

22 August: Coaches take you first to the centre of Munich, where you have about four hours of free time. Munich to London Heathrow (LH 2480) departing at 18.35 and arriving at 19.40.

OPTION 3 – Manchester

15 August: Manchester to Munich (LH 2501) departing at 10.45 and arriving at 13.40. Drive directly from the airport to the ship at Passau, a journey of under two hours.

22 August: Coaches take you first to the centre of Munich, where you have about two hours of free time. Munich to Manchester (LH 4126) departing at 15.55 and arriving at 17.00.

Actual flight schedules for August 2026 are not yet available. These are the most likely times (they rarely change) but they will be updated as soon as the times for next summer are released.

THE NO-FLIGHTS OPTION

You can choose not to take any of our flight options and to make your own arrangements for joining and leaving the ship. You are welcome to join our airport coach transfers if your flights coincide with any of the group options.

Price reduction for 'no flights': £220.

PRE-FESTIVAL TOUR

The price for the pre-festival tour includes the option of a return flight – out at the start of the tour, and back at the end of the festival.

All pre-festival tour participants return to the UK on festival flight option 1.

We charge for flights, if you are taking them, as part of your pre-festival tour booking. You therefore pay the 'no flights' price for the festival.

See page 21 for full details.

BAROQUE & ROCOCO

IN SOUTHERN GERMANY



Pre-festival tour:
5–13 August 2026 (MM127)
9 days • £4,390
Speaker: Tom Abbott

Some of the most uplifting and spectacular buildings in Europe.

Glorious countryside, unspoilt towns, charming villages, all well maintained.

Led by Tom Abbott, a specialist in architectural history from the Baroque to the 20th century.

ITINERARY

Day 1: Zwiefalten, Weingarten. Fly at c. 8.30am (British Airways) from London Heathrow to Stuttgart. Visit the double-towered church of Zwiefalten by J.M. Fischer followed by a visit to the magnificent Baroque basilica of Weingarten Abbey, 'the St Peter's of Germany'. First of two nights in Weingarten.

Day 2: Steinhausen, Bad Schussenried, Birnau. Begin with a visit to the oval church at Steinhausen, then on to the glorious library hall at Bad Schussenried convent with abundant imagery. Finally, to Birnau, among vineyards above Lake Constance and one of the most delectable of Rococo churches.

Day 3: Ottobeuren, Wies. A pinnacle of Baroque and Rococo emotional power is achieved at J.M. Fischer's church and abbey at Ottobeuren. The pilgrimage church of Wies in the foothills of the Alps, created by the Zimmermann brothers, is of astounding beauty. First of three nights in Munich.

Day 4: Nymphenburg, Augsburg. On the outskirts of Munich, the palace, pavilions and gardens of Nymphenburg, summer residence of the Electors of Bavaria.

Continue to the magnificent Schaezlerpalais in Augsburg.

Day 5: Munich. Visit the Italian-built Theatinerkirche, one of the first Baroque churches north of the Alps, the little church of St John Nepomuk, created by the Asam brothers for their own use, and the Residenz, palace of the Electors of Bavaria, with sumptuous Rococo interiors and recently restored theatre by the architect Cuvillies. Free afternoon.

Day 6: Weltenburg, Rohr, Pommersfelden. Two abbey churches by the Asam brothers: Rohr, with the altar of The Assumption, highpoint of Baroque sculpture, and Weltenburg, with controlled lighting and rich decoration suggestive of transcendental theatricality. Take a short cruise along the Danube. Visit Schloss Pommersfelden, a splendid country house with one of the grandest of Baroque staircases. First of three nights in Bamberg.

Day 7: Bamberg. One of the loveliest and least spoilt of German towns, Bamberg has fine streetscape, riverside walks and picturesque upper town around the Romanesque cathedral. The Diocesan Museum has outstanding medieval textiles, the Baroque former town hall built on a bridge houses a porcelain collection.

Day 8: Bayreuth, Vierzehenheiligen. An enchanting version of Rococo decoration developed in Bayreuth in the town palace and at the Hermitage, a complex of gardens, palaces and pavilions and the wonderful Baroque opera house. Visit the pilgrimage church of Vierzehenheiligen (Balthasar Neumann), perhaps the greatest of Rococo churches.

Day 9: Würzburg. Visit the Residenz in Würzburg, the Archbishop's palace, the finest Baroque palace in Germany, designed by Balthasar Neumann with frescoes by G.B. Tiepolo. Fly from Frankfurt, arriving Heathrow c. 6.30pm.

Combining with the festival: Contact us for details.

PRACTICALITIES

Price, per person. Two sharing: £4,390 or £4,130 without flights. Single occupancy: £4,950 or £4,690 without flights.

Included: air travel on scheduled British Airways flights (Airbus A320); travel by private coach; accommodation as described below; breakfasts, 1 light lunch and 6 dinners with wine; all admissions; all taxes; all tips for waiters, drivers; the services of the lecturer.

Accommodation. Hotel Altdorfer Hof, Weingarten (altdorfer-hof.de): a quiet 4-star hotel with a good restaurant. Platzl Hotel, Munich (platzl.de): 4-star hotel located in the heart of the old city. Hotel Villa Geyerswörth, Bamberg (villageyerswoerth.de): 4-star hotel, elegant and quiet. Single rooms throughout are doubles for sole use.

How strenuous? There is a fair amount of walking on this tour. It would not be suitable for anyone with difficulties with everyday walking and stairclimbing. Average distance by coach per day: 86 miles

Group size: between 10 and 22 participants

Illustration: The Danube at Persenbeug, early 20th-century etching by Luigi Kasimir.



MAKING A BOOKING

1. Booking Option. We recommend that you contact us first, or visit our website, to make a booking option which we will hold for 72 hours. To confirm it, please send the booking form and deposit within this period – the deposit is 15% of your total booking price. Alternatively, make a definite booking straight away via our website.

2. Definite booking. Fill in the booking form and send it to us with the deposit. It is important that you read the Booking Conditions at this stage (see page 25) and that you sign the booking form. Full payment is required if you are booking within 12 weeks of the date the festival begins.

3. Our confirmation. Upon receipt of the booking form and deposit we shall send you confirmation of your booking. After this your deposit is non-returnable except in the special circumstances mentioned in the Booking Conditions. Further details about the festival may also be sent at this stage, or will follow shortly afterwards.

FITNESS TESTS

We ask that you take the following fitness tests before booking. By signing the Booking Form, you confirm that you have done so. Please also read 'Fitness for the festival' on page 19.

1. Chair stands. Sit in a dining chair, with arms folded and hands on opposite shoulders. Stand up and sit down at least eight times in 30 seconds.
2. Step test. Mark a wall at a height that is halfway between your knee and your hip bone. Raise each knee in turn to the mark at least 60 times in two minutes.
3. Agility test. Place an object three yards from the edge of a chair, sit, and record the time it takes to stand up, walk to the object and sit back down. You should be able to do this in under seven seconds.

An additional indication of the fitness required is that you should be able to walk unaided at a pace of three miles per hour for at least half an hour at a time, and to stand for at least 15 minutes.

BOOKING FORM

MUSIC ALONG THE DANUBE (MMI35)
15–22 AUGUST 2026

NAME(S) – as you wish them to appear on the list of participants. Please note that we do not use titles:

Participant 1:

Participant 2:

Contact details for all correspondence:

Address

Postcode/Zip

Country

Telephone (home)

Mobile

E-mail

☐ Tick if you are happy to receive your festival and booking documents online where possible (confirm your e-mail address above).

We would like to keep you
informed about our future tour
plans. Please tick the boxes to the
right if you would prefer not to
receive our marketing materials:

Brochures sent by post

☐ Yes

E-newsletter

☐ Yes

What prompted this booking? It is very helpful for us to know how you first heard about this event, and if you can be specific,
e.g. if in an advertisement, the name of the publication it appeared in; if we sent you a communication, what type? (e-mail or post?):

ACCOMMODATION & TRAVEL – STAYING ON-BOARD THE SHIP

Deck – tick one	Cabin type – tick one	Travel option – tick one
<input type="checkbox"/> Haydn Front	<input type="checkbox"/> Single occupancy cabin	<input type="checkbox"/> Option 1: London Heathrow (earlier)
<input type="checkbox"/> Strauss Back	<input type="checkbox"/> Twin cabin with beds separate	<input type="checkbox"/> Option 2: London Heathrow (later)
<input type="checkbox"/> Strauss Front	<input type="checkbox"/> Twin cabin with beds together	<input type="checkbox"/> Option 3: Manchester
<input type="checkbox"/> Mozart Standard	<input type="checkbox"/> Suite with beds separate – <i>Mozart only</i>	<input type="checkbox"/> No flights. Making your own arrangements for joining and leaving the festival.
<input type="checkbox"/> Mozart Suite	<input type="checkbox"/> Suite with beds together – <i>Mozart only</i>	

FURTHER INFORMATION. Please notify us of dietary restrictions (for example, religious, medical or if you are vegetarian or vegan). Please also use this space to request connecting flights, flight upgrades etc.

PRE-FESTIVAL TOUR – tick to add to your booking:

☐ Baroque & Rococo, 5–13 August 2026

Room-type:

☐ Double / twin room☐ Double for sole use

BOOKING FORM

PASSPORT DETAILS & NEXT OF KIN

Essential for airlines and the ship, and in case of emergency. Please use capital letters for your passport details.

	Title	Surname	Forename(s)	Date of birth (dd/mm/yy)	Place of birth
1.					
2.					

	Passport number	Place of issue	Issue date (dd/mm/yy)	Expiry date (dd/mm/yy)
1.				
2.				

	Next of kin name	Relation to you	Telephone number(s)
1.			
2.			

PAYMENT

We prefer payments by bank transfer. We cannot currently accept payment through our website. *All money paid to us is fully protected regardless of payment method.* Please tick one option:

☐ **BANK TRANSFER.** Please use your surname and the festival code (MMI35) as a reference and ask your bank to allow for all charges.

Account name: Martin Randall Travel Ltd.

Bank: HSBC

Address: 1 Centenary Square, Birmingham, B1 1HQ

Account number: 85377277

Sort code: 40-38-04

Transfers from non-UK bank accounts: please instruct your bank to send payment in pound sterling (GBP)

IBAN: GB22HBUK40380485377277

Swift/BIC code: HBUKGB4B

Please tick payment amount, and then ensure you sign at the bottom of this form:

☐ **EITHER** Deposit 15% of total booking cost.

☐ **OR Full balance**
Required if you are booking within 12 weeks of departure.

☐ **Add carbon offset (£5 per person).** Tick to offset the emissions generated by your booking. *Read about the project we currently support through carbon offsets by visiting martinrandall.com/sustainable-tourism.*

TOTAL: £

☐ **DEBIT OR CREDIT CARD.** I authorise Martin Randall Travel to contact me by telephone to take payment from my Visa credit/Visa debit/Mastercard/AMEX.

I have read and agree to the Booking Conditions and Privacy Policy (www.martinrandall.com/privacy) on behalf of all listed on this form.

Signature:

Date:

Martin Randall Travel Ltd
10 Barley Mow Passage
London W4 4PH, United Kingdom

Tel +44 (0)20 8742 3355
From North America: 1 800 988 6168
info@martinrandall.co.uk
www.martinrandall.com

Martin Randall Australasia
PO Box 1024
Indooroopilly
QLD 4068, Australia

Tel 1300 55 95 95
New Zealand 0800 877 622
anz@martinrandall.com.au

MARTIN
RANDALL

FESTIVALS

ATOL 3622 | ABTOT 5468 | AITO 5085

BOOKING DETAILS

PLEASE READ THESE

You need to sign your assent to these Booking Conditions on the booking form.

OUR PROMISES TO YOU

We aim to be fair, reasonable and sympathetic in all our dealings with clients, and to act always with integrity.

We will meet all our legal and regulatory responsibilities, usually going far beyond the minimum obligations.

We aim to provide full and accurate information about our holidays. If there are changes, we will tell you promptly.

If something does go wrong, we will try to put it right. Our overriding aim is to ensure that every client is satisfied with our services.

ALL WE ASK OF YOU

That you read the information we send to you.

SPECIFIC TERMS

Our contract with you. From the time we receive your signed booking form and initial payment, a contract exists between you and Martin Randall Travel Ltd.

Eligibility. You must be in good health, free of infectious illness, and have a level of physical and mental fitness that would not impair other participants' enjoyment by slowing them down or by absorbing disproportionate attention from the tour leaders. Please read 'Fitness for the festival' on page 19 and take the self-assessment tests described on page 22; by signing the booking form you are stating that you have understood what we are asking of you and are fit to participate. If you have a medical condition or a disability which may affect your holiday or necessitate special arrangements being made for you, please discuss this with us before booking – or, as soon as possible before departure. If during the festival or tour it transpires, in the judgement of the tour leaders, that you are not able to cope, you may be asked to opt out of certain visits or to leave altogether. This would be at your own expense. We reserve the right to refuse to accept a booking without necessarily giving a reason.

Foreign, Commonwealth & Development Office advice. Before booking, please refer to the FCDO website to ensure you understand the travel advice for the places to which the festival or tour goes. Non-UK citizens should look at the advice issued by their governments, which may differ significantly.

Insurance. It is a requirement of booking that you have adequate holiday insurance cover. The insurance must cover, at minimum, medical treatment, repatriation, loss of property and loss of payments to us in the event that you cancel your booking. If you are making your own arrangements for international travel, please ensure you have insurance that protects you in the rare event of Martin Randall Travel cancelling the festival or tour. *Experience indicates that free travel insurance offered by some credit card companies is not to be relied upon.*

Passports and visas. British citizens must have valid passports for travel outside the United Kingdom. The passport needs to be valid for 6 months beyond the date of the festival and/ or tour. For Schengen countries, your passport must have been issued less than ten years before the date you enter the country and valid for at least three months after the day you leave. Non-UK nationals should ascertain whether visas are required in their case.

If you cancel. If you have to withdraw from a festival or tour on which you had booked, there would be a

charge which varies according to the period of notice you give. Up to 85 days before departure the deposit would be forfeited. Thereafter a percentage of the total cost of your booking will be due:

Up to 85 days: deposit only
Between 84 and 43 days: 40%
Between 42 and 15 days: 70%
Between 14 days or fewer: 100%

For cruises only:

Up to 90 days: deposit only
Between 89 and 70 days: 40%
Between 69 and 50 days: 60%
Between 49 days and 30 days: 80%
29 days or fewer: 100%

Additional costs for individual arrangements (including but not limited to flight upgrades, flight amendments, extra nights at hotel(s), room upgrades and airport transfers) are subject to the same cancellation charges, apart from in the instance where we have previously notified you that an additional cost is non-refundable.

If you cancel your booking in a shared room but your travelling companion chooses to continue to participate, the companion would have to pay the single-occupancy price.

If you cancel a non-residential event we will return the full amount if you notify us 22 or more days before the event. We will retain 50% if cancellation is made within three weeks, and 100% if within three days.

We take as the day of cancellation that on which we receive written confirmation of cancellation.

If we cancel. We may decide to cancel a festival or tour if there were insufficient bookings for the it to be viable (though this would always be more than 8 weeks before departure). We would refund you with everything you had paid us.

Safety and security. Cancellation may also occur if civil unrest, war, natural disaster or other circumstances amounting to *force majeure* arise in the region to which the festival or tour was due to go. If the UK Foreign and Commonwealth Office advises against travel, we would either cancel or adjust the itinerary to avoid risky areas.

Health and safety. We have a safety auditing process in place and, as a minimum, request that all of our suppliers comply with local health and safety regulations. However, we operate tours in parts of the world where standards are lower than those you are used to at home, particularly in the areas of accessibility, handrails and seatbelts. We ask that you take note of the safety information we provide.

The limits of our liabilities. As principal, we accept responsibility for all ingredients of a tour or festival except those in which the principle of *force majeure* prevails. Our obligations and responsibilities are also limited where international conventions apply in respect of air, sea or rail carriers, including the Warsaw Convention and its various updates.

If we make changes. Circumstances might arise which prevent us from operating a tour or festival exactly as advertised. We would try to devise a satisfactory alternative, but if the change represents a significant loss to the tour or festival we would offer compensation. If you decide to cancel because the alternative we offer is not in your view an adequate substitute, we would give a full refund.

Financial protection for UK residents. Any money you have paid to us for a holiday which includes an international flight is protected by our Air Travel Organiser's Licence (ATOL, number 3622). Payments for holidays which do not include a flight from/to the UK are protected by ABTOT – The Association of

Bonded Travel Organisers Trust Limited. So, in the (highly unlikely) event of our insolvency in advance of the festival or tour, you would get your money back, or if we failed after it had begun, it would be able to continue and you would be returned to the UK at its conclusion. Clients living elsewhere who have arranged their own flights should ensure their personal travel insurance covers repatriation in the event of holiday supplier failure.

Financial protection – the official text. We are required to publish the following:

We provide full financial protection for our package holidays which include international flights, by way of our Air Travel Organiser's Licence number 3622. When you buy an ATOL protected flight inclusive holiday from us you receive an ATOL Certificate. This lists what is financially protected, where you can get information on what this means for you and who to contact if things go wrong. Most of our flights and flight-inclusive holidays on our website and in our brochure are financially protected by the ATOL scheme. But ATOL protection does not apply to all holiday and travel services listed. Please ask us to confirm what protection may apply to your booking. If you do not receive an ATOL Certificate then the booking will not be ATOL protected. If you do receive an ATOL Certificate but all the parts of your trip are not listed on it, those parts will not be ATOL protected. In order to be protected under the ATOL scheme you need to be in the UK when you make your booking and/or one of the flights you take must originate or terminate in the UK with the group.

We provide full financial protection for our package holidays that do not include a flight, by way of a bond held by ABTOT – The Association of Bonded Travel Organisers Trust Limited.

We will provide you with the services listed on the ATOL Certificate (or a suitable alternative). In some cases, where we aren't able to do so for reasons of insolvency, an alternative ATOL holder may provide you with the services you have bought or a suitable alternative (at no extra cost to you). You agree to accept that in those circumstances the alternative ATOL holder will perform those obligations and you agree to pay any money outstanding to be paid by you under your contract to that alternative ATOL holder. However, you also agree that in some cases it will not be possible to appoint an alternative ATOL holder, in which case you will be entitled to make a claim under the ATOL scheme (or your credit card issuer where applicable). If we, or the suppliers identified on your ATOL certificate, are unable to provide the services listed (or a suitable alternative, through an alternative ATOL holder or otherwise) for reasons of insolvency, the Trustees of the Air Travel Trust may make a payment to (or confer a benefit on) you under the ATOL scheme. You agree that in return for such a payment or benefit you assign absolutely to those Trustees any claims which you have or may have arising out of or relating to the non-provision of the services, including any claim against us (or your credit card issuer where applicable). You also agree that any such claims may be re-assigned to another body, if that other body has paid sums you have claimed under the ATOL scheme.

English Law. These conditions form part of your contract with Martin Randall Travel Ltd and are governed by English law. All proceedings shall be within the exclusive jurisdiction of the courts of England and Wales.

Privacy. By signing the booking form, or by booking online, you are stating that you have read and agree to our Privacy Policy (available online at www.martinrandall.com/privacy).

MARTIN
RANDALL

FESTIVALS

MARTIN RANDALL TRAVEL LTD
10 Barley Mow Passage
London W4 4PH
United Kingdom

Tel +44 (0)20 8742 3355
info@martinrandall.co.uk
www.martinrandall.com

Contact the London office
from the USA and Canada:

Tel 1 800 988 6168 (toll free)
usa@martinrandall.com

MARTIN RANDALL AUSTRALASIA
PO Box 1024
Indooroopilly
QLD 4068
Australia

Tel 1300 55 95 95
New Zealand 0800 877 622
anz@martinrandall.com.au

MARTIN RANDALL TRAVEL...

is Britain's leading specialist in cultural travel and one of the most respected tour operators in the world.

MRT aims to produce the best planned, best led and altogether the most fulfilling and enjoyable cultural tours and events available. They focus on art, architecture, archaeology, history, music and gastronomy, and are spread across Britain, continental Europe, the Middle East, North Africa, India, Japan and the Americas.

For 2026 we have planned around 200 expert-led tours for small groups (usually 10–20 participants), six music festivals of our own devising (such as *Music Along The Danube*), several short history and music breaks, and an extensive programme of online talks.

For over 35 years the company has led the field through incessant innovation and improvement, setting the benchmarks for itinerary planning, operational systems and service standards.

To see our full range of cultural tours and events, please visit www.martinrandall.com