
MARTIN
RANDALL

FESTIVALS

Music along the RHINE

CELEBRATING
MUSIC AND PLACE

31 AUGUST–
7 SEPTEMBER 2026

Outstanding music,
beautiful countryside
and historic towns
along Germany's
principal river.

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 DANUBE
15–22 AUGUST 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

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MUSIC ALONG THE RHINE: AN INTRODUCTION

There is little to match the pleasure of a sequence of curated concerts in beautiful historic buildings.

This delightful river festival combines the two, stopping at historically significant and attractive places along the Rhine to create a truly exceptional musical experience. Each of our seven private concerts take place in venues carefully chosen for their architectural appeal or resonance with the music performed, and all are in spaces that foster an informality and intimacy between artists and audiences.

Beethoven features throughout; in his native Bonn, outstanding violinist Alina Ibragimova and pianist Cédric Tiberghien perform the dazzling 'Kreutzer' and other sonatas in the Beethovenhaus. In Basel, the world-class Leonkoro string quartet pairs one of Beethoven's final string quartets with Mendelssohn's last, and the superb Orchestra of the 18th Century closes the festival with his symphonies in the magnificent neoclassical Felix Meritis in Amsterdam, alongside Mozart's gorgeous 3rd Violin Concerto.

Two of Europe's finest Baroque ensembles appear; the Freiburg Baroque Orchestra performs in the medieval Kaufhaus in their home town, and Vox Luminis presents Bach Cantatas in Speyer's resplendent 18th-century Holy Trinity Church.

In the spectacular Schloss Mannheim, once home to one of Europe's most celebrated orchestras, we hear Mozart and Schubert by the Dudok Quartet; and the Sollazzo Ensemble has curated a medieval programme specifically for our concert in one of Cologne's renowned Romanesque churches.

Dr Katy Hamilton gives daily talks that illuminate and enlighten, and there are many opportunities to explore the splendid historic towns and cities through which we pass: Basel, Freiburg, Speyer, Bonn, Cologne, Utrecht and Amsterdam, all richly interesting in their own right.

The MS Amadeus Riva 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.

The result is a uniquely civilised journey, where world-class music, magnificent architecture and scenic river landscapes combine to create an unforgettable experience.



THE FESTIVAL PACKAGE

The price includes:

- Seven private concerts in historic and appropriate buildings.
- Talks on the music by Dr Katy Hamilton.
- Accommodation on a first-class river cruiser for 7 nights. See page 18.
- Return flights or trains between London and Basel/Amsterdam (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.
- Optional pre-festival tour:
Art in Switzerland (27–31 August 2026).
Details to be released in August 2025.
Please contact us to register your interest.

THE SPEAKER



Dr Katy Hamilton
Writer, broadcaster and musicologist, she has provided talks for, among others, Wigmore Hall, BBC Proms and the Oxford Lieder Festival. A frequent contributor to BBC

Radio 3, Katy's specialism is the music of the 19th and early 20th centuries, and she is the editor of *Brahms in the Home and Concert Hall* (2014) and *Brahms in Context* (2019). Katy has taught at the Royal College of Music, City Lit, and the Universities of Nottingham and Middlesex.

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 page 14 for their
biographies.

THE FESTIVAL PROGRAMME

Day I

Monday 31 August Basel

Join one of our festival flights to Basel or Zurich (see page 20). Lunch is included for those travelling directly to Basel.

The ship is moored in Basel. You can board any time from 4.00pm onwards. Afternoon tea is available. There is an early dinner before the concert.

Straddling the Rhine at the uppermost point for shipping, the Swiss city of Basel (Bâle) abuts the borders of France and Germany. In part due to its nodal location, Basel has always been an important centre of music, with many of the great performers, teachers and composers passing through. It retains much of its centuries-old streetscape and architecture, including a cathedral and four fine churches dating to the Middle Ages.

The Martinskirche in Basel dates to the 12th century, and in 1529 Basel's first German-language Reformation sermon was delivered here. By 1798 it fell into disuse, but a thorough restoration in the 1850s introduced a semi-circular stage for choral concerts, marking its transformation into Basel's oldest concert venue.

Concert, 8.15pm:
Basel, Martinskirche
Last String Quartets

Leonkoro Quartet

The concert opens with a selection of early Purcell Fantasias, published around 1680. They were originally written for ensembles of either three or four viols, but have very frequently been performed by violin-family ensembles instead, with



Illustration:
Basel, wood engraving c.
1880 from Swiss Pictures

modern players relishing the young composer's playful counterpoint. We then move on to two stormy 19th-century quartets: Mendelssohn's No.6 Op.80 in F minor, written following the death of his sister Fanny and two months before his own, and Beethoven's No.14 Op.131 in C Sharp minor, one of his last works.

The ship remains moored in Basel until early the following morning.

Day 2

Tuesday 1 September Breisach, Freiburg im Breisgau

Wake to the scenic delights of the Upper Rhine passing by your cabin window before mooring at Breisach am Rhein just after breakfast. The first of the daily talks by Dr Katy Hamilton takes place on board.

This morning you have a choice: free time in Breisach until after lunch, or travel by coach immediately after the talk to Freiburg to join a guided tour – see below.

Breisach is an attractive town built on a hill which rises from the water's edge with a superb Gothic church crowning its summit. The climb to the top well repays the effort, though the lower town has plenty of charm. Or you could just relax on the ship. Lunch is on board – as every day, except for those on optional excursions. Set off by coach for today's concert in the early afternoon.

There is an option of an excursion to Freiburg im Breisgau to join a tour with a local guide. This is one of Germany's loveliest historic towns, with fine streetscape, a major Gothic cathedral and an excellent art gallery. The coach leaves after the morning talk and does not return to the ship before the concert.

Today's concert venue is the Historisches Kaufhaus, the Merchant's Hall, a partly medieval building in the main square with a wonderfully flamboyant 1520s façade.

Concert, 4.00pm:
Freiburg, Historisches Kaufhaus
German Baroque

Freiburg Baroque Orchestra

Programme to be confirmed; a smaller version of the full orchestra performs.

Return to the ship for dinner and set sail overnight to Speyer.

Photograph:
©Benjamin Ealovega



‘This was a thoroughly enjoyable, very well organised trip with first rate concerts in beautiful and interesting locations.’

THE FESTIVAL PROGRAMME

Day 3

Wednesday 2 Sept. Speyer

Sail throughout the morning. There is a talk on the music before lunch on board.

Moor just after midday in Speyer. Separated from the river by wooded parkland, the little city is dominated by the largest Romanesque cathedral in Germany, burial place of the Salian emperors. There is some free time here.

A rare example of a fully preserved Baroque Lutheran interior, the Holy Trinity Church features an abundance of carved wood, vivid and intricate ceiling paintings, and a prominent east organ.

Concert, 5.30pm:
Speyer, Church of the Holy Trinity
Early Bach Cantatas

Vox Luminis

With the final tally of cantatas standing at over 200, it can be easy to forget that in the 1700s Bach had only just started working in this form. The works in this programme come from Arnstadt, Mühlhausen and Weimar, and the varied ensembles reflect his frequently-changing circumstances, from the intimate *Nach dir, Herr, verlangte mich* to the expansive *Weinen, Klagen, Sorgen, Zagen*. Right from the beginning, though, Bach's close matching of music to the expressive demands of the text comes through, even becoming a full narrative in *Christ lag in Todes Banden*.

Remain in Speyer overnight.



Illustration:
Speyer Cathedral,
wood engraving c.
1880

Day 4

Thursday 3 September Mannheim

Sail in the early morning from Speyer to Mannheim. The ship remains here all day. There is a talk on the music before the morning concert.

Mannheim succeeded Heidelberg as the capital of the Palatinate, one of the richest and most culturally accomplished of the smaller states of Germany. In the mid-18th century the court orchestra was famous throughout Europe; Mozart called it an army of generals. The great Baroque Schloss, within walking distance of the ship and venue for our concert, is one of the largest in Europe. Our concert is in the Knights' Hall.

Concert, 10.15am:
Barockschloss Mannheim, Rittersaal
Mozart & Schubert String Quartets

Dudok Quartet

The string quartet as a conversation among four intelligent friends is one of the most enduring musical metaphors, and this concert shows us why. After an exploration of some Renaissance transcriptions, with the intricate counterpoint of voices imitating each other, Mozart's Quartet K575 brings the cello out of its normal Classical support role to an equal share of the spotlight, catering to the abilities of King Frederick William II of Prussia. Schubert's Quartet D.804 then pushes the integrated ensemble to the heights of despair and nostalgic drama.

Return to the ship for lunch. This afternoon there is a choice between an optional excursion (a guided tour at Schloss Schwetzingen), time for independent sightseeing in Mannheim or Heidelberg, or simply relaxing on board.

The ship departs around midnight for Bonn.

Illustration: Pfalz Castle and the town of Laub on the Rhine, lithograph c. 1820



‘Katy Hamilton exceeded expectations — 10 out of 10.’

Day 5

Friday 4 September Bonn

Most of the morning is spent sailing through the Middle Rhine, the most dramatically picturesque stretch of the river. See vine-clad hills with castles on many of the peaks, and charming little towns and villages at the water's edge. There is a talk on board before mooring at Bonn just before lunch.

Famously disparaged as a village by the diplomatic corps when it was capital, Bonn had in fact been a significant centre of culture while seat of the Elector Archbishops of Cologne in the early modern period. In the 18th century a second-rate tenor inclined to drink, named Johann van Beethoven, was employed at the archiepiscopal court. His son was a better musician.

This evening's recital takes place in the Kammermusiksaal, a handsome modern chamber music hall attached to the Beethoven family home within walking distance of the mooring.

Recital, 8.15pm:
Bonn, Beethovenhaus, Kammermusiksaal
Beethoven Violin Sonatas

Alina Ibragimova *violin*
Cédric Tiberghien *piano*

Beethoven wrote his ten violin sonatas in a fifteen year span, but there is huge diversity for pieces that mostly came quite close together. The Sonata No.8 is at the wittier end of the spectrum, one of a set of three that earned him a diamond from the dedicatee, Tsar Alexander I of Russia. Sonata No.9 ('Kreutzer') is then the complete opposite, fully symphonic in scope and emotion. Nearly ten years then passed before the final one, No.10, and

THE FESTIVAL PROGRAMME

Day 6

Saturday 5 September Cologne

its more peaceful lyricism, albeit still with plenty of Beethovenian twists.

Return to the ship for dinner. Remain in Bonn overnight.



Illustration:
Beethovenhaus - Bonn

Sail from Bonn to Cologne in the early morning.

Cologne was one of the largest and most flourishing cities in northern Europe under the Romans and during the Middle Ages, and again in the 19th century. The enormous and perfectly proportioned Gothic cathedral dominates a historic centre which possesses several major Romanesque churches and world-class museums and galleries. There is time both before and after the concert for exploration – many of the most important sights are within walking distance of the mooring.

In a city famed for its Romanesque churches, St Maria im Kapitol is the largest of them, its ground plan highly influential in the Rhineland. The original wooden doors, carved with scenes from the life of Christ, are precious survivals.

Concert, 11.30am:
Cologne, St Maria im Kapitol
Cologne in the 15th Century

Sollazzo Ensemble

The Sollazzo Ensemble conjure the environment of 15th-century Cologne for this performance, with the mixing of composers from across Europe and a special focus on the intricate delicacies of Franco-Flemish polyphony. This is a rare opportunity to hear some of the music from the Strasbourg Codex 222, transcribed by Edmond de Coussemaker (1805–1876) from a manuscript that was otherwise destroyed in 1870 during the Franco-Prussian war. These extracts are performed alongside works by Conrad

Pauman, Johannes Pullois, Guillaume Dufay and Gilles Binchois.

Depart Cologne for Utrecht in the mid afternoon. There is a talk on board and dinner.



Illustration:
Cologne, lithograph by Samuel Prout 1839

Day 7

Sunday 6 September Utrecht, Amsterdam

Arrive in Utrecht just before breakfast. There is some free time here – the centre is an easy walk from the mooring point.

One of the best-preserved historic cities in the Netherlands, Utrecht features canals flanked by unbroken stretches of 17th-century houses. There is an excellent art museum, which has a major collection of paintings of the 17th-century Utrecht School.

Sail over lunchtime from Utrecht to Amsterdam.

Amsterdam is as distinctive as it is beautiful. It grew rapidly in the 16th and 17th centuries from a small and precarious sea port to become the greatest trading emporium in Europe. With its concentric canals and close-set brick merchant houses, soaring churches and picturesque alleys, the inner city has hardly changed since its heyday.

Felix Meritis' oval concert hall was the main music hall in Amsterdam until late into the 19th century and enjoyed a great international reputation. Many famous musicians performed there, including Robert and Clara Schumann, Saint-Saëns and Brahms. The small hall of the Concertgebouw is a replica of this concert hall, where our concert takes place.

Concert, 4.30pm:
Amsterdam, Felix Meritis
Mozart & Beethoven

Orchestra of the 18th Century

The festival concludes with a concert that illustrates the shock of the Romantic after the Classical era. The overture and ballet music from Gluck's *Orfeo ed Euridice* move

through grandeur to tenderness to bravura and everything in between, while Mozart's Violin Concerto No.3 is more poised in its elegance, albeit with plenty to show off the soloist. Beethoven in the 1800s then blew the lid off such graces with the wildness of the Second Symphony, with its rollercoaster finale.

Drinks reception and final dinner on board. Overnight Amsterdam.

Illustration:
Amsterdam, watercolour
by Nico Jungman publ. 1904.



Day 8

Monday 7 September Amsterdam

Coaches leave the ship between 8.15 and 9.15am. See page 20 for the flight and rail options available for returning to London. All passengers must disembark by 9.30am.

DISCOVER THE PLACE

The Rhine is one of the world's great rivers; arguably no other has served such a prominent role in shaping the history and culture of a continent.

On the way from its source in the Swiss Alps to its extinction in the North Sea Basin, the Rhine traverses more than a thousand kilometres and passes through four countries.

For millennia the river has been a vital trading route, linking people across a broad stretch of Europe. At the same time it has always been a boundary, a border, demarcating cultures and nations and empires. It once constituted the Roman Empire's northern frontier, and there is still much significant archaeology to be found along its banks.

Travelling downstream, we pass through a variety of landscapes and urban scenes. North of Basel, with France on the left bank, the river is flanked by wooded hills and pasture and is populated by several historic towns. The loveliness reaches a peak in the wine-producing region of the Middle Rhine before the river enters a deep gorge, a stretch much evoked in German folklore, poetry and music.

Further downstream, as we travel north, we experience the charming scenery of the Lower Rhine with pollarded willows and grazing cattle interspersed with building clusters of the once heavily industrialised Rhine-Ruhr valley, still today the largest conurbation in Germany. The river was at the heart of Germany's industrial revolution.

There is some time to explore a selection of the towns, palaces and gardens along its course, to see some great art and architecture, and to watch the countryside slide by as you travel along Germany's most important river.

Illustration:

The Lorelai on The Rhine, lithograph c. 1840



MEET THE MUSICIANS



LEONKORO QUARTET

The Leonkoro String Quartet ('Lionheart' in Esperanto) was founded in Berlin in 2019 and consists of brothers Jonathan and Lukas Schwarz on first violin and cello, Amelie Wallner on second violin and Mayu Konoe on viola.

In 2022, the quartet won 1st prize at both the International String Quartet Competition held at Wigmore Hall, and the Concours International de Quatuor in Bordeaux. They were BBC Radio 3 New Generation Artists from 2022 to 2024 and in March 2024 they received the Young Talent Award of the Concertgebouw Amsterdam.

Alongside their academic pursuits in chamber music under the tutelage of Heime Müller (Artemis Quartet), the quartet has been studying with Günter Pichler (Alban Berg Quartet) since 2020. Notable mentors of the ensemble include Eckart Runge and Gregor Sigl (Artemis Quartet), as well as late pianist Alfred Brendel.

In autumn 2023 Mirare released the ensemble's first album featuring Maurice Ravel's String Quartet and Robert Schumann's String Quartet Op.41 No.3, which was crowned as a Choc de l'année 2023 by *Classica Magazine*.

The four musicians have celebrated many triumphant debuts in major international concert series and festivals and in 2025 they toured North America for the first time.

FREIBURG BAROQUE ORCHESTRA

Founded in 1987 by former students of the Freiburg College of Music, the Freiburg Baroque Orchestra (FBO) soon became one of the most sought-after ensembles playing on historic instruments. It makes regular guest appearances at major international concert venues and music festivals (Wigmore Hall, the Salzburg Festival, New York's Lincoln Center and more) and its recordings have been awarded many prizes, including several Echo Klassik awards, Grammy nominations and the Preis der Deutschen Schallplattenkritik.

The orchestra's core repertoire consists of works from the Baroque and Classical periods, but it also performs music by Romantic composers, particularly Mendelssohn and Schumann. Following the principles of historic performing practice, the FBO plays without a conductor for the most part. However, for selected projects it works with conductors such as Pablo Heras-Casado, Sir Simon Rattle and Teodor Currentzis and it has an especially intense musical friendship with René Jacobs.

The orchestra's artistic directors are Gottfried von der Goltz (violin) and Kristian Bezuidenhout (piano), who took over from Petra Mülleijans in 2017. The FBO works together with a wide variety of instrumentalists and vocal soloists, among them Isabelle Faust, Philippe Jaroussky, Christian Gerhaher, Alexander Melnikov, Andreas Staier and Jean-Guihen Queyras.

VOX LUMINIS

Vox Luminis' mission is clear: to bring vocal music to a wide audience, with excellence as its guiding principle and touchstone. Founder, artistic director and bass Lionel Meunier composed the ensemble in such a way that each voice can shine solo as well as merge into one luminous fabric of sound.

In 2012 the ensemble won the Baroque Vocal Award and Recording of the Year at the Gramophone Classical Music Awards for Schütz's *Musikalische Exequien*, and seven years later it won the Choral Award for Buxtehude: *Abendmusiken*. Other accolades include 'Klara Ensemble of the Year 2018', a BBC Music Magazine Award, numerous Diapasons d'Or, the 2020 Caecilia Prize and the Preis der Deutschen Schallplattenkritik (several times).

As well as being a welcome guest at major concert halls and festivals worldwide, Vox Luminis is artist in residence at Concertgebouw Brugge and the Abbaye Musicale de Malonne (Namur). In 2021, the ensemble started a partnership with the Freiburger Barockorchester and it has also collaborated with American composer Caroline Shaw, performing a world premiere of her work at the Thüringer Bachwochen.

Vox Luminis celebrated its 20th anniversary in 2024. To mark the occasion, the ensemble created a programme entitled *Et resurrexit*, which toured internationally, and released an anniversary CD box set with Ricercar.



Photographs (left to right):
Leonkoro Quartet (© Nikolaj Lund),
Vox Luminis (© Leslie Artamonow),
Lionel Meunier (© Johan Jacobs),
Dudok Quartet (© Green Room
Creatives – Yuri Andries

LIONEL MEUNIER

French conductor and bass Lionel Meunier is widely regarded as one of the most dynamic and highly acclaimed artistic leaders in the fields of historical performance and choral music active today. Praised for his detailed yet spirited interpretative approach, he is now increasingly in demand worldwide as a guest conductor and artistic director and has worked with the Netherlands Bach Society, Danish National Vocal Ensemble, Netherlands Chamber Choir, Salzburg Bach Choir, and the Boston Early Music Festival Collegium.

Highlights of the 2024/25 season include his debut at Carnegie Hall New York conducting the Orchestra of St Luke's with Bach and Vivaldi; a return to Juilliard New York in an all-Handel program; and extensive tours through Europe and North America with Vox Luminis and the Freiburg Baroque Orchestra.

Born in France, Lionel was trained as a singer and recorder player and began his career as a bass in renowned ensembles such as Collegium Vocale Ghent, Amsterdam Baroque Choir, and Capella Pratensis. In 2013, he was awarded the title of Namurois de l'Année (Namur Citizen of the Year) for culture in the Belgian town of Namur, where he lives with his family.

DUDOK QUARTET

The Dudok Quartet Amsterdam is forging a reputation as one of the most creative and versatile quartets of its generation. The ensemble performs a wide range of repertoire (including their own arrangements) and is committed to commissioning new works, having collaborated Joey Roukens, Peter Vigh and Theo Loevendie.

The quartet has performed at Beethovenhaus Bonn, West Cork Chamber Music Festival, the Amsterdam String Quartet Biennale and many more major European venues and festivals.

The Telegraph called The Dudok Quartet's 2021 recording of the complete Brahms Quartets a "marvel, revealing the intricate detail of these pieces with lovely clarity", while "Métamorphoses" (works by Ligeti, Haydn and Brahms) was awarded Editor's Choice in Gramophone.

Collaboration is a key part of the Quartet's mission. Partners have included Olga Paschenko, Pieter Wispelwey, Vladimir Mendelssohn, Erik Bosgraaf, James Oesi and Annelien Van Wauwe.

The quartet met as members of the Ricciotti Ensemble, a Dutch street symphony orchestra, and studied at the

Hochschule für Musik in Cologne with the Alban Berg Quartet and later at the Dutch String Quartet Academy with Marc Danel. Other important mentors include Eberhard Feltz, Peter Cropper (Lindsay Quartet), Luc-Marie Aguera (Quatuor Ysaÿe) and Stefan Metz.

Ready to book?
See page 22
for details.



ALINA IBRAGIMOVA

Recognised for the “immediacy and honesty” of her performances, highlights of recent seasons for Alina Ibragimova have included concerts with the London Philharmonic Orchestra, Bamberger Symphoniker and Budapest Festival Orchestra, with conductors such as Vladimir Jurowski, Hannu Lintu, and Robin Ticciati. Alina was artist-in-residence with the Mahler Chamber Orchestra and toured Europe with the Scottish Chamber Orchestra and Kammerorchester Basel.

In recital, Alina regularly performs at venues including Berlin’s Pierre Boulez Saal, Hamburg’s Elbphilharmonie and the Royal Albert Hall, where she performed as part of the BBC Proms. She frequently collaborates with pianist Cédric Tiberghien and is a founding member of the Chiaroscuro Quartet.

Alina’s 2020 recording of Shostakovich’s Violin Concertos won a Gramophone Award, and her 2021 recording of Paganini’s 24 Caprices topped the classical album charts on its release.

Born in Russia in 1985, Alina attended the Moscow Gnesin School, Yehudi Menuhin School and Royal College of Music, studying with Valentina Korolkova, Natasha Boyarsky, Gordan Nikolitch, Christian Tetzlaff and Adrian Butterfield for Historical Performance. An alumnus of the BBC New Generation Artists Scheme, Alina’s many accolades include two Royal Philharmonic Society awards and an MBE.



CÉDRIC TIBERGHIEIN

Cédric Tiberghien is a French pianist who has established a truly international career. He has been particularly applauded for his versatility, as demonstrated by his wide-ranging repertoire, interesting programming, and dynamic chamber music partnerships.

The 2024/25 season has seen Cédric Tiberghien perform with the Detroit Symphony, The Hallé and Orchestre National de France, working with Simone Young, Matthias Pintscher and Karina Canellakis among others. He has also concluded his three-season Beethoven cycle at Wigmore Hall, returned to Australia with his John Cage “sound sculpture” project, and given recital tours with violinist Alina Ibragimova.

Highlights of the previous two seasons include concerts with the Berliner Philharmoniker, San Francisco Symphony and Sydney Symphony, and collaborations with conductors Cristian Măcelaru, Rafael Payare, Thierry Fischer and Stéphane Denève.

Cédric has recently performed recitals and chamber music at Berlin’s Pierre Boulez Saal, Madrid’s Auditorio Nacional de Música and Montreal’s Place des Arts, and he has collaborated with violist Antoine Tamestit, baritone Stéphane Degout and the Chiaroscuro Quartet. His discography includes Ravel’s Piano Concertos with François-Xavier Roth and Les Siècles on period instruments, which was shortlisted for a 2023 Gramophone Award.



SOLLAZZO ENSEMBLE

Sollazzo Ensemble brings together musicians with a keen interest in late medieval and early Renaissance music. Founded in 2014 by Anna Danilevskaia, the ensemble benefits from the diverse musical backgrounds of its members, who work not only in the field of early music but also in modern classical, folk, and jazz music.

Since 2014, Sollazzo has won many prestigious competitions and awards, including the York Early Music Competition, the NCEM Prize and the Cambridge Early Music Prize. They were beneficiaries of the Emerging Young Artists programme – supported by Creative Europe – followed by a collaboration with the CCR d’Ambronay as associated ensemble from 2017 to 2020.

The ensemble has published several CDs dedicated to repertoires spanning the 13th to the 15th centuries, receiving accolades such as the Diapason d’Or, Disc of the Year by The Art Desks, Editor’s Choice by Gramophone, Critic’s Choice by De Standaard, CD of Choice by BBC Magazine, as well as the Diapason d’Or de l’Année in 2017 and 2021.

From the autumn of 2024, the group will be Ensemble in Residence at the Arsenal in Metz, as well as part of “The Makers,” a residency program at the Concertgebouw in Bruges.



ANNA DANILEVSKAIA

A fiddle and Renaissance viol player specialising in repertoires from the 14th to the 17th centuries, Anna Danilevskaia was born into a family of musicians. She grew up surrounded by early music, specifically medieval repertoire, in Metz, France, and began her musical training at the age of six. At the age of 15 she started to play the fiddle and, shortly after, the viola da gamba.

She studied with Pedro Memelsdorff in Barcelona, and later at the Schola Cantorum Basiliensis, focusing on medieval fiddle. She then completed her studies with a master's degree in early viols with Paolo Pandolfo.

In 2014 she founded her own group, Sollazzo, dedicated to the music of the Middle Ages and the early Renaissance. This first project as an ensemble director led Anna to explore different ways of approaching her chosen repertoire and allowed her to develop a musical language which has been called "unique, daring and yet respectful" by critics.

Photographs (left to right): Alina Ibragimova, Cédric Tibberghien (© Simon Perry), Sollazzo Ensemble (© Mara Winter), Anna Danilevskaia (© Kinga Karpati & Daniel Zarewicz), Orchestra of the 18th Century (© Janko Duinker)

ORCHESTRA OF THE 18TH CENTURY

The Orchestra of the 18th Century is one of the most prominent period instrument orchestras in the world. The musicians play internationally in leading (chamber) music ensembles and meet several times a year for performances of iconic and lesser-known repertoire. In the early 1980s, the orchestra achieved world fame by performing grand symphonic works on original instruments and in a historically informed manner.

The orchestra was founded by Frans Brüggen over 40 years ago and the musicians' approach to the music remains critical, curious, investigative and progressive: core values from The Enlightenment that all orchestra members hold in high esteem.

The group is always looking to find new, modern interpretations of music from bygone eras. As a listener, how would you react to Beethoven's Fifth, if you heard it for the first time? How exuberant was Mozart's audience at the premiere of *Così fan Tutte*? Knowledge about the music and its context continues to evolve, and the orchestra continues to bring new interpretations.

The orchestra's 2025/26 season includes collaborations with Rachel Podger, Jean-Guihen Queyras and Olga Pashchenko. Conductors for the same period include Richard Egarr, Alexander Janiczek, Benjamin Perry Wenzelberg and more.

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. Seats are not numbered – you sit where you want, or where space is left. There are pews in some churches but most seating is shaped or upholstered chairs.

Audience size. There will be up to 125 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 Rhine, 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.

ACCOMMODATION & PRICES

Haydn deck cabin



Strauss/Mozart deck cabin



Mozart deck suite



THE SHIP

Launched in 2023, the *MS Amadeus Riva* is one of the newest and most comfortable cruisers on the waterways of 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.

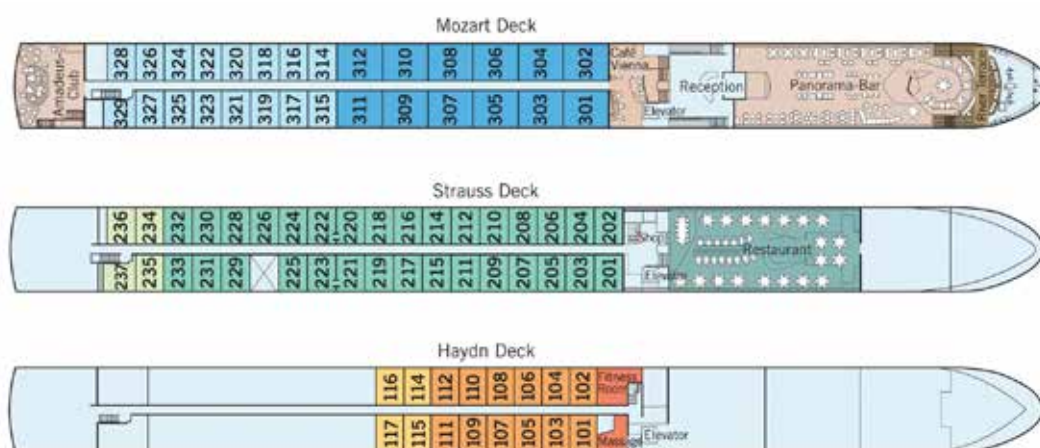
In layout and furnishings the cabins are identical, the significant differences being the size of windows and height above water level (higher cabins enjoy better

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 don't 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 that 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: £4,050 per person

Single occupancy: £5,060

Strauss Back – middle deck

Two sharing: £4,650 per person

Single occupancy: £6,510

Strauss Front – middle deck

Two sharing: £4,950 per person

Single occupancy: £6,930

Mozart Standard – top deck

Two sharing: £5,550 per person

Single occupancy: £8,050

Mozart Suites – top deck

Two sharing: £6,440 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/train 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.

‘The quality of the performances was excellent as always with the musicians chosen being of the highest calibre.’

TRAVEL OPTIONS



Illustration: Map of the Rhine c. 1850

OPTION 1 – flights both ways (Heathrow)

31 August: London Heathrow to Basel (BA 760) departing at 8.40 and arriving at 11.20. Lunch is included in Basel. This is followed by about an hour of independent exploration before transferring to the ship at c. 4.00pm.

7 September: Amsterdam to London Heathrow (BA 431) departing at 11.50 and arriving at 12.10.

OPTION 2 – flights both ways (City)

31 August: London City to Zurich (BA 8765) departing at 11.45 and arriving at 14.20. Transfer directly to the ship.

7 September: Amsterdam to London City (BA 8452) departing at 11.25 and arriving at 11.30.

OPTION 3 – flight out (Heathrow), train back

31 August: London Heathrow to Basel (BA 760) departing at 8.40 and arriving at 11.20. Lunch is included in Basel. This is followed by about an hour of independent exploration before transferring to the ship at c. 4.00pm.

7 September: Amsterdam to London St Pancras (Eurostar 9145) departing at 13.40 and arriving at 16.57. There is time for independent exploration of Amsterdam before departing for London.

OPTION 4 – flight out (City), train back

31 August: London City to Zurich (BA 8765) departing at 11.45 and arriving at 14.20. Transfer directly to the ship.

7 September: Amsterdam to London St Pancras (Eurostar 9145) departing at 13.40 and arriving at 16.57. There is time for independent exploration of Amsterdam before departing for London.

Please note that each outbound option is tied to a particular inbound option – we are unable to amend your booking to include the outbound and inbound travel from two different options.

At the time of going to print, flight and train schedules have not yet been published for August/September 2026 so these times are indicative and subject to change.

RAIL ONLY

We can advise on trains to Basel if you would prefer to make every journey by rail. We are not able to offer these as a group option but please contact us if you would like more information.

CONNECTING FLIGHTS

It may be possible to arrange connecting flights with British Airways from Edinburgh, Manchester, Glasgow, Aberdeen or Belfast. Contact us for details.

THE NO FLIGHTS OPTION

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

Illustration:

The Rhine, Pfalz, lithograph after Samuel Prout, c. 1840.





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.

Illustration: The Rhine,
ink drawing and watercolour
c. 1850.

BOOKING FORM

MUSIC ALONG THE RHINE (MM144) 31 AUGUST–7 SEPTEMBER 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"/> Strauss Back <input type="checkbox"/> Strauss Front <input type="checkbox"/> Mozart Standard <input type="checkbox"/> Mozart Suite	<input type="checkbox"/> Single occupancy cabin <input type="checkbox"/> Twin cabin with beds separate <input type="checkbox"/> Twin cabin with beds together <input type="checkbox"/> Suite with beds separate – <i>Mozart only</i> <input type="checkbox"/> Suite with beds together – <i>Mozart only</i>	<input type="checkbox"/> Option 1: return flights from London Heathrow <input type="checkbox"/> Option 2: return flights from London City <input type="checkbox"/> Option 3: flight out (London Heathrow), train back <input type="checkbox"/> Option 4: flight out (London City), train back <input type="checkbox"/> No flights/trains. Making your own arrangements for joining and leaving the festival.

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.

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 (MM144) 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, if the condition develops or changes subsequently, 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

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United Kingdom

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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 Rhine*), 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