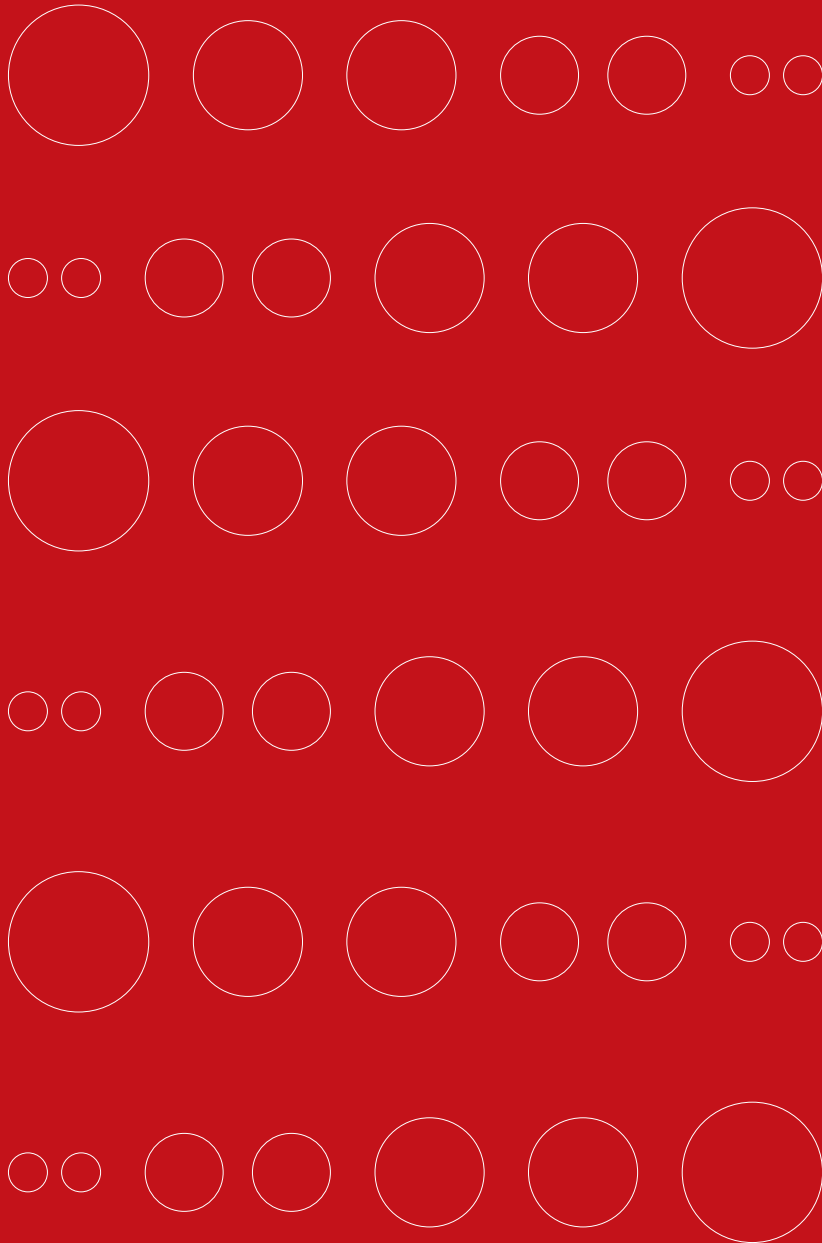


## Stickers for Programme Choice



# ARTISTS LIST

## STRING QUARTET

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Arditti Quartet  
Artemis Quartett  
Belcea Quartet  
Brooklyn Rider

Cuarteto Casals  
Jerusalem Quartet  
Novus String Quartet  
Quatuor Ebène

Quatuor Modigliani  
Quatuor Van Kuijk  
Schumann Quartett

## VIOLIN

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Marc Bouchkov  
Isabelle Faust  
Vadim Gluzman  
Gidon Kremer  
Nikolaj Znaider

## VIOLA

---

Amihai Grosz

## VIOLONCELLO

---

Miklós Perényi  
Jean-Guihen Queyras  
Alisa Weilerstein

## PIANO

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Piotr Anderszewski  
Saleem Ashkar  
Elena Bashkirova  
Jonathan Biss  
Alexander Melnikov

## MANDOLIN

---

Avi Avital

## CLARINET

---

Sharon Kam

## VOICE

---

Georg Nigl (Bariton)

## CONDUCTOR

---

Nikolaj Znaider

## ENSEMBLE

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Brandt Brauer Frick  
Ensemble  
Scharoun Ensemble

## PROJECTS

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Building Bridges  
Beethoven-Zyklus  
international

# STRING QUARTET

“When I first heard the Grosse Fuge I thought to myself: ‘this is insane and impossible to understand from a first hearing, I must listen to it again’. I still think that!”

Corina Belcea / Belcea Quartet, Strad, Dec 17

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## ARTEMIS QUARTETT

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Schubert: String Quartet No. 12 in C minor, D 703 “Quartettsatz”

Bartók: String Quartet No. 6 in D major, Sz 114

Schubert: String Quartet No. 15 in G major, Op. 161 D 887

Haydn: String Quartet in C major, Op. 20 No. 2 Hob. III: 32

Widmann: New Work for String Quartet, premiere 15 January 2020 in Cologne

Beethoven: String Quartet in B-flat major, Op. 130 with “Große Fuge”, Op. 133

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WITH VIOLONCELLO (N.N.)

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Beethoven: String Quartet No. 9 in C major, Op. 59 No. 3 “Rasumowsky”

Auerbach: New Work for String Quartet (2020)

Beethoven: String Quintet in A minor after the “Kreutzeronate”, Op. 47

Very rarely played, largely unknown but why? This anonymous 1832 arrangement of Beethoven’s Kreutzer Sonata features a striking reworking not just of the piano accompaniment: the virtuoso violin part, too, is shared around all five instruments.

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## BELCEA QUARTET

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*In mysterious company*

Beethoven’s String Quartet in B-flat major, Op. 130 and the “Great Fugue”, Op. 133, interspersed with works by other composers

The concert will be followed by a discussion about the performance between ensemble and audience.

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## BELCEA QUARTET

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WITH MICHAEL COLLINS (CLARINET)

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Mozart: String Quartet No. 19 in C major, K 465 "Dissonance"

Britten: String Quartet No. 3, Op. 94

Mozart: Clarinet Quintet in A major, K 581

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## BROOKLYN RIDER

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The healing powers of music have been well documented since the times of ancient Greece; in contemporary neuroscience, too, new and exciting connections are often discovered. At the heart of this programme is Beethoven's String Quartet in A minor, Op. 132, with its third movement "Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart" ("Holy song of thanks to God from a convalescent, in the Lydian mode"). Brooklyn Rider combine the piece with five short works by American composers - Reena Esmail, Gabriela Lena Frank, Matana Roberts, Caroline Shaw and Du Yun – the latter two of whom are Pulitzer Prize winners.

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## CUARTETO CASALS

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A CYCLE OF THREE CONCERTS WITH THE TEN GREAT MOZART QUARTETS

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Mozart: String Quartet No. 14 in G major, K 387

Mozart: String Quartet No. 15 in D minor, K 421 (417b)

Mozart: String Quartet No. 16 in E-flat major, K 428 (421b)

Mozart: String Quartet in B major, K 458 "The Hunt"

Mozart: String Quartet No. 18 in A major, K 464

Mozart: String Quartet in C major, K 465 "Dissonance"

Mozart: String Quartet in D major, K 499 "Hoffmeister"

Mozart: String Quartet in D major, K 575 "Prussian Quartet No. 1"

Mozart: String Quartet in B major, K 589 "Prussian Quartet No. 2"

Mozart: String Quartet in F major, K 590 "Prussian Quartet No. 3"

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WITH ALEXANDER MELNIKOV (PIANO)

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Mozart: Piano Quartet No. 1 in G minor, K 478

Beethoven: String Quartet No. 11 in G minor, Op. 95 "Quartetto serio"

Schumann: Piano Quintet in E-flat major, Op. 44

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## JERUSALEM QUARTET

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Mozart: String Quartet No. 15 in D minor, K 421 (417b)

Korngold: String Quartet No. 2 in E-flat major, Op. 26

Beethoven: String Quartet No. 15 in A minor, Op. 132

Haydn: String Quartet in D minor, Op. 76 No. 2 Hob. III: 76 "Fifths"

Bartók: String Quartet No. 4, Sz 91

Brahms: String Quartet No. 1 in C minor, Op. 51 No. 1

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BARTÓK CYCLE IN TWO CONCERTS

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String Quartet No. 1 in A minor, Op. 7 Sz 40

String Quartet No. 3, Sz 85

String Quartet No. 5, Sz 102

String Quartet No. 2, Op. 17 Sz 67

String Quartet No. 4, Sz 91

String Quartet No. 6 in D major, Sz 114

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## QUATUOR MODIGLIANI

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*Russian*

Stravinsky: Three Pieces for String Quartet

Shostakovich: String Quartet No. 3 in F major, Op. 73

Tchaikovsky: String Quartet No. 3 in E-flat minor, Op. 30

*French*

Hersant: New Work for String Quartet (2019)

Debussy: String Quartet in G minor, Op. 10

or Ravel: String Quartet in F major, Op. 35

Saint-Saëns: String Quartet No. 1 in E minor, Op. 112

*Austro-Hungarian*

Bartók: String Quartet No. 3, Sz 85

Schubert: String Quartet No. 14 in D minor, D 810 "Death and the Maiden"

or Schubert: String Quartet No. 15 in G major, Op. 161 D 887

*Folk tone*

Mozart: Divertimento in F major, K 138

Ravel: String Quartet in F major, Op. 35

Grieg: String Quartet No. 1 in G minor, Op. 27

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## QUATUOR MODIGLIANI

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WITH ANNELEEN LENAERTS (HARP)

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Debussy: String Quartet in G minor, Op. 10  
 Debussy: Claire de Lune (arr. for Harp)  
 Debussy: Danses pour Harpe (for Harp and String Quartet)  
 Wouter Lenaerts: Visions for Harp and Strings, Op. 18  
 Rota: Sarabanda e Toccata for Harp solo  
 Rota: Suite on Film Themes (for Harp and String Quartet)

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## NOVUS STRING QUARTET

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Respighi: Quartetto Dorico  
 Brahms: String Quartet No. 3 in B-flat major, Op. 67  
 Debussy: String Quartet in G minor, Op. 10

Haydn: String Quartet in D major, Op. 17 No. 6 Hob. III: 30  
 Berg: Lyric Suite for String Quartet  
 Schubert: String Quartet in G major No. 15, D 887  
 or Schubert: String Quartet No. 14 in D minor, D 810 "Death and the Maiden"

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## QUATUOR VAN KUIJK

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Mozart: Divertimento in F major, K 138  
 Ligeti: String Quartet No. 1 "Métamorphoses nocturnes"  
 or Nishimura: String Quartet No. 2 "Pulses of Light"  
 Shostakovich: String Quartet in C minor No. 8, Op. 110

Shostakovich: String Quartet in C minor No. 8, Op. 110  
 Glasunov: Novelette alla Spagnuola (from: 5 Novelettes, Op. 15)  
 Tchaikovsky: String Quartet in D major, Op. 11 No. 1

Beethoven: String Quartet in D major, Op. 18 No. 3  
 Bartók: String Quartet No. 4, Sz 91  
 Schumann: String Quartet in A major, Op. 41 No. 3

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## SCHUMANN QUARTETT

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Haydn: String Quartet in B-flat major, Op. 1 No. 1 Hob. III: 1  
 Shostakovich: String Quartet No. 9 in E-flat major, Op. 117  
 Smetana: String Quartet No. 1 in E minor "From My Life"

Mozart: String Quartet No. 20 in D major, K 499 "Hoffmeister"  
 Ravel: String Quartet in F major, Op. 35  
 Mendelssohn: String Quartet No. 4 in E minor, Op. 44 No. 2 MWV R 26

Beethoven: String Quartet No. 7 in F major, Op. 59 No. 1 "Rasumowsky"  
 Beethoven: String Quartet No. 14 in C-sharp minor, Op. 131

### *Chiaroscuro*

Bach/Mozart: Fugue No. 1 in E-flat major  
 Mendelssohn: Fugue in E-flat major, Op. 81 No. 4  
 Bach/Mozart: Fugue No. 2 in C minor  
 Glass: String Quartet No. 2 "Company"  
 Bach/Mozart: Fugue No. 3 in D major  
 Shostakovich: Two Pieces for String Quartet  
 Bach/Mozart: Fugue No. 4 in D minor  
 Webern: 6 Bagatelles, Op. 9  
 Bach/Mozart: Fugue No. 5 in E major  
 Janáček: String Quartet No. 2 "Intimate Letters"

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WITH PABLO BARRAGÁN (CLARINET)

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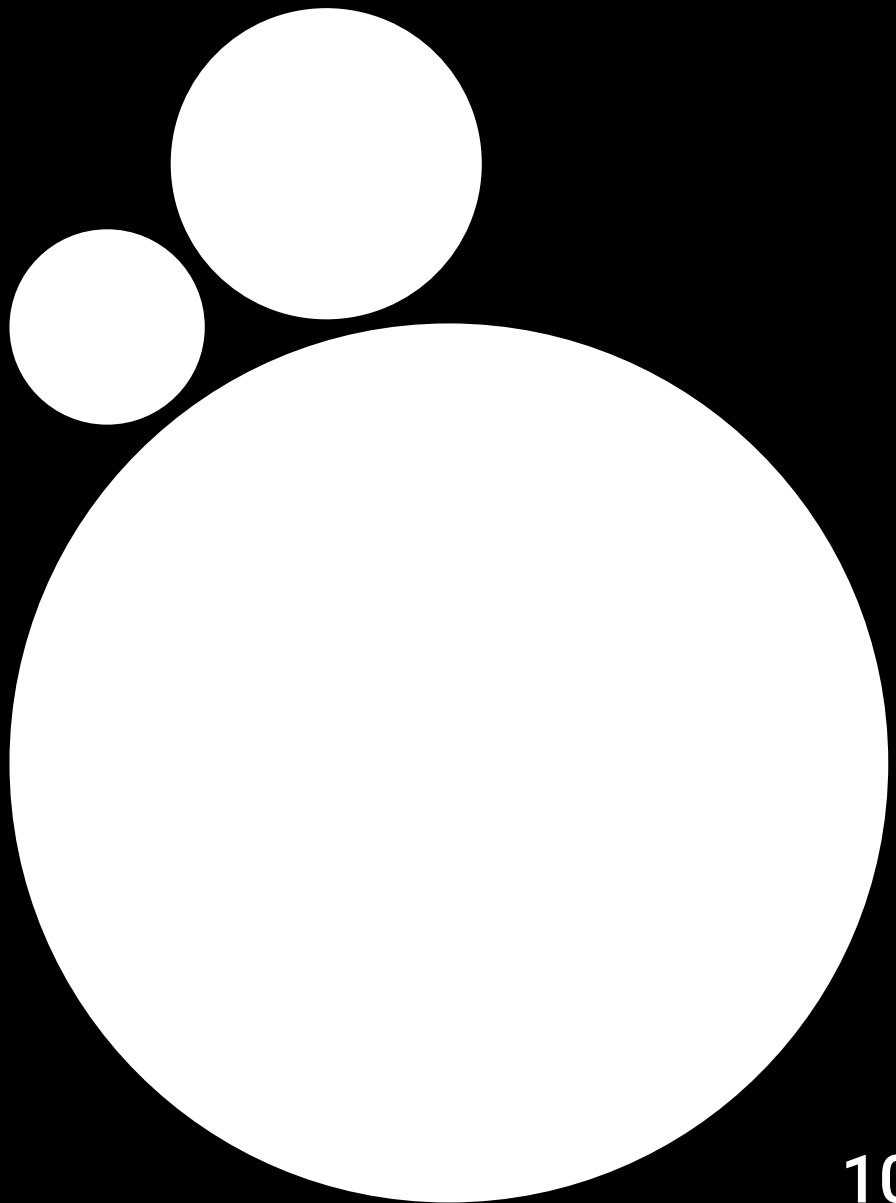
Brahms: String Quartet No. 3 in B-flat major, Op. 67  
 Fuchs: Clarinet Quintet in E-flat major, Op. 102

"Fuchs is a splendid musician. Everything is so refined and skilful, so charmingly invented that one is invariably delighted!" Johannes Brahms on his Austrian friend and colleague, Robert Fuchs (1847–1927).

“The difficulty isn’t  
 in creating something,  
 but in letting it go.”

Erik Schumann / Schumann Quartett, Concerti, May 17

# RECITAL



10

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## MARC BOUCHKOV

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SOLO

Ysaÿe: Sonata for Violin solo No. 5 in G major, Op. 27  
 Bach: "Chaconne" from Partita for Violin solo No. 2 in D minor, BWV 1004  
 Ysaÿe: Sonata for Violin solo No. 4 in E minor, Op. 27  
 Bouchkov: Fantaisie  
 Schubert/Ernst: The Erl-King (for Violin solo)

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 DUO WITH GEORGIY DUBKO (PIANO)
 

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Brahms: Sonata No. 2 in A major, Op. 100  
 Ysaÿe: Étude en forme de valse  
 Ysaÿe: Sonata for Violin solo No. 4  
     or Bach: "Chaconne" from Partita for Violin solo No. 2 in D minor, BWV 1004  
 Schubert: Fantasie for Violin and Piano in C major, Op. 159 D 934

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## ISABELLE FAUST

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SOLO

*Between Baroque and Modernity*

Rochberg: Selections from "Caprice Variations" for Violin solo  
 Guillemain: Selections from "Amusement pour le violon seul", Op. 18  
 Holliger: 3 small scenes for Violin solo (dedicated to Isabelle Faust)  
 Pisendel: Sonata for Violin solo in A minor  
 Benjamin: 3 miniatures for Violin Solo  
 Biber: Passacaglia (Mystery Sonata) for Violin solo in G minor, C. 105

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 DUO WITH ALEXANDER MELNIKOV (PIANOFORTE)
 

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*Mozart cycle in four concerts (period performance)*  
 The complete violin sonatas by Mozart

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## VADIM GLUZMAN

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SOLO

Prokofiev: Sonata for Violin solo in D major, Op. 115  
 Salonen: "Laughing Unlearned" for Violin solo  
 Ysaÿe: Sonata for Violin solo No. 2 in A minor, Op. 27  
 Auerbach: Par.ti.ta for Violin solo  
 Bach: Partita for Violin solo No. 2 in D minor, BWV 1004

11

“Every time I play the Brahms Violin Concerto, for example, I feel as though I possess a flawless palace with remarkable exterior and interior design. My job is to furnish it in such a way that the beauty is showcased, while all the while making it unmistakably my own.”

Vadim Gluzman, classicpoint.net, Oct 17

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## VADIM GLUZMAN

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DUO WITH EVGENY SINAISKY (PIANO)

Prokofiev: Sonata for Violin solo in D minor, Op. 115  
 Prokofiev: Sonata for Violin and Piano No. 1 in F minor, Op. 80  
 Kancheli: “Time ...and again” for Violin and Piano  
 Ravel: Tzigane for Violin—Rhapsodie de concert

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DUO WITH ANGELA YOFFE (PIANO)

Gubaidulina: “Dancer on a Tightrope”  
 or Vasks: “A Little Summer Music”  
 Bach: Partita for Violin solo No. 2 in D minor, BWV 1004  
 Beethoven: 12 Variations on “Se vuol ballare” in F major, WoO 40  
 (from “Le nozze di Figaro” by Mozart)  
 Beethoven: Sonata for Piano and Violin No. 7 in C minor, Op. 30 No. 2  
 or “Spring Sonata” for Piano and Violin No. 5 in F major, Op. 24

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## AMIHAI GROSZ

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DUO WITH SALEEM ASHKAR (PIANO)

Bach: Suite for Cello (Viola) solo No. 1 in G major, BWV 1007  
 Pártos: Yiskor—In memoriam (for Viola and Piano)  
 Schumann: Four Pieces for Viola and Piano, Op. 113 “Märchenbilder”  
 Shostakovich: Sonata for Viola and Piano in C major, Op. 147

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DUO WITH MATAN PORAT (PIANO)

Bach: Suite for Cello (Viola) solo No. 1 in G major, BWV 1007  
 Brahms: Sonata for Viola and Piano in E-flat major, Op. 120 No. 2  
 Bach: Suite for Cello (Viola) solo No. 2 in D minor, BWV 1008  
 Brahms: Sonata for Viola and Piano in F minor, Op. 120 No. 1

12

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## SHARON KAM

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DUO WITH ENRICO PACE (PIANO)

Schumann: Fantasy Pieces, Op. 73  
 or Gade: Fantasy Pieces  
 Lutosławski: Dance Preludes  
 Horowitz: Sonata  
 or Poulenc: Sonata  
 Berg: Four Pieces for Clarinet and Piano, Op. 5  
 Brahms: Sonata for Clarinet and Piano in F minor, Op. 120 No. 1  
 Françaix: Tema con variazioni (for Clarinet and Piano)

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## GIDON KREMER

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*A tribute to Mieczysław Weinberg*

In autumn 2019, Kremer dedicates his chamber music-making to the composer Weinberg, rediscovered in recent years, with works including his own violin arrangement of the 24 Preludes, Op. 100.

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## MIKLÓS PERÉNYI

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DUO WITH BENJAMIN PERÉNYI (PIANO)

Schumann: Four Pieces for Viola and Piano, Op. 113 “Märchenbilder”  
 Bach: Sonata for Viola da gamba and Cembalo No. 2 in D major, BWV 1028  
 Schumann: Adagio and Allegro in A-flat major, Op. 70  
 Janáček: Pohádka (Fairytale) for Cello and Piano  
 Bartók: Rhapsody for Cello and Piano No. 1, Sz 88  
 Debussy: Sonata for Cello and Piano in D minor

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## JEAN-GUIHEN QUEYRAS

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SOLO

Bach: Suites for Violoncello solo No. 1–6, BWV 1007–1012

Cassadó: Suite (for Cello)  
 Britten: Suite for Cello solo No. 3, Op. 87  
 Kodály: Sonata for Cello solo, Op. 8

13

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## JEAN-GUIHEN QUEYRAS

---

DUO WITH MICHAEL BEHRINGER (HARPSICHORD)

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Vivaldi: Cello Sonatas No. 1–6

---

DUO WITH ALEXANDER MELNIKOV (PIANO)

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Schumann: Fünf Stücke im Volkston for Cello and Piano in A minor, Op. 102

Beethoven: Sonata for Cello and Piano No. 3 in A major, Op. 69

Webern: Three Little Pieces for Cello and Piano (1914), Op. 11

Rachmaninov: Sonata for Piano and Cello in G minor, Op. 19

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DUO WITH ALEXANDRE THARAUD (PIANO)

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Bach: Sonata for Viola da Gamba No. 2 in D major, BWV 1028

Shostakovich: Sonata for Cello and Piano in D minor, Op. 40

Berg: Four Pieces, Op. 5

Brahms: Sonata for Cello and Piano No. 1 in E minor, Op. 38

or Brahms: Sonata for Cello and Piano No. 2 in F major, Op. 99

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## ALISA WEILERSTEIN

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SOLO

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Bach: Suite for Violoncello solo No. 5 C minor, BWV 1011

Bach: Suite for Violoncello solo No. 3 C major, BWV 1009

or Berio: Sequenza XIV for Violoncello

Kodály: Sonata for Violoncello solo, Op. 8

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## NIKOLAJ ZNAIDER

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DUO WITH ROBERT KULEK (PIANO)

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Beethoven: Sonata No. 1 in D major, Op. 12

Brahms: Sonata No. 1 in G Major, Op. 78

Shostakovich: Preludes, Op. 34, Nos. 10, 15, 16, & 24

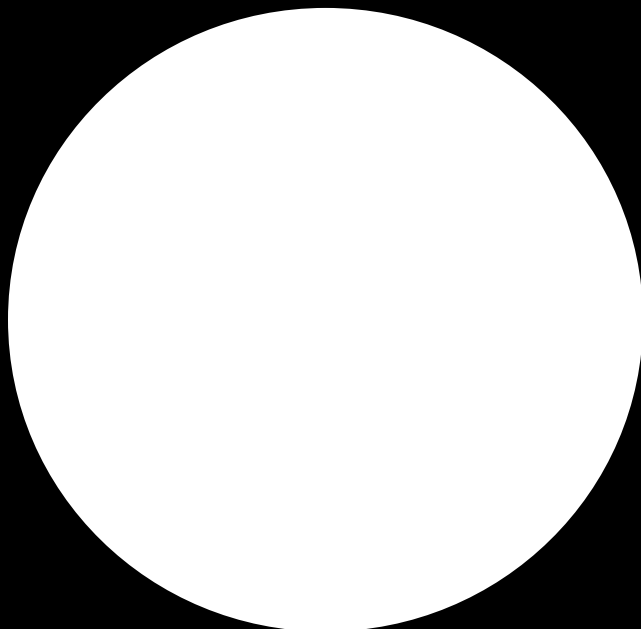
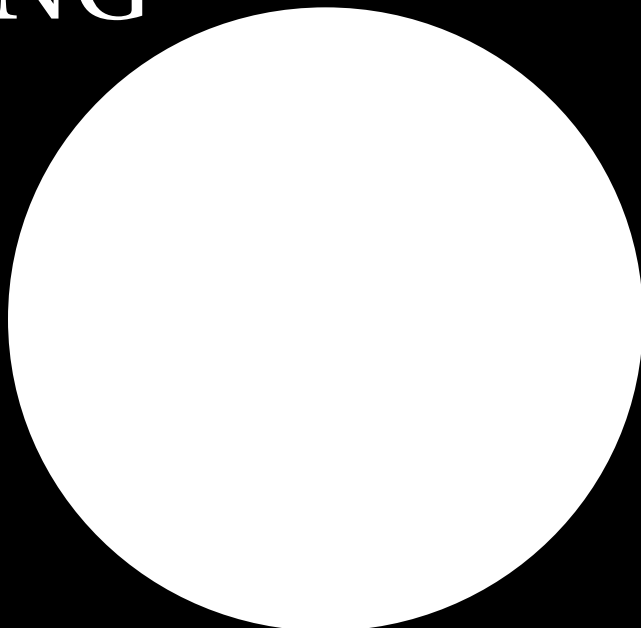
Prokofiev: Sonata No. 2 in D Major, Op. 94

“I’m looking for  
a distillation.  
This point is the  
most sublime,  
when nothing is  
superfluous.”

Nikolaj Znaider, Concerti, Apr 15



# SONG




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## GEORG NIGL

---

WITH ANNA LUCIA RICHTER (SOPRANO), LUCA PIANCA (LUTE)  
VITTORIO GHIELMI (VIOLA DA GAMBA), JEREMY JOSEPH (HARPSICHORD)

---

### *Bach private*

This programme brings together Lieder from the Schemelli collection and the Notebook for Anna Magdalena Bach with instrumental pieces and selected cantatas to create a coherent narrative. These Bachian settings can be viewed as links between baroque monody and the German Lied.

The accompanying album was released by Alpha in 2016.

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WITH OLGA PASHCHENKO (PIANO)

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### *Of ghosts and elves*

Franz Schubert:

- Der Erlkönig, D 328
- Viola, D 786
- Heidenröslein, D 257
- Der Geistertanz, D 116
- Der Fischer, D 225

Carl Loewe:

- Erlkönig, Op. 1 No. 3
- Die wandelnde Glocke, Op. 20 No. 3
- Herr Oluf, Op. 2 No. 2
- Der Zauberlehrling, Op. 20. No. 2

Robert Schumann:

- Hans Christian Andersen Lieder, Op. 40 No. 1–4

Hugo Wolf:

- Ritter Kurts Brautfahrt
- Die Geister am Mummelsee
- Der Rattenfänger
- Der Feuerreiter

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## SCHUMANN QUARTETT

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WITH ANNA LUCIA RICHTER (SOPRANO)

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### *On the 200th birthday of Clara Schumann*

In honour of Clara Schumann, Aribert Reimann has combined texts by Heinrich Heine with music by Clara Schumann to create new songs for soprano and string quartet, performed here for the very first time. Also on the programme are Lieder by her companions Robert Schumann and Johannes Brahms, as well as other works by Reimann.

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## CURTIS ON TOUR

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Pamela Frank (Violin)

Mikael Eliassen (Piano)

Students of the Curtis Institute (Baritone, Violoncello)

Beethoven: Three Songs for Baritone and Piano Trio

Ravel: Sonata for Violin and Cello in A minor

N.N.: A Song Cycle for Baritone and Piano (arranged for the ensemble)

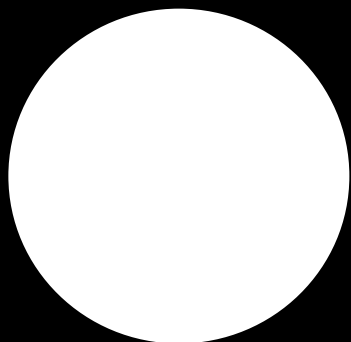
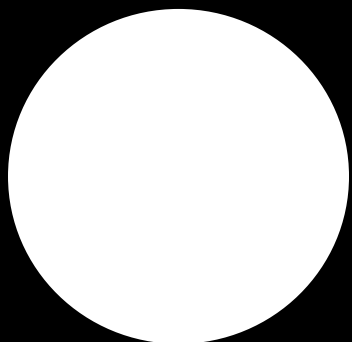
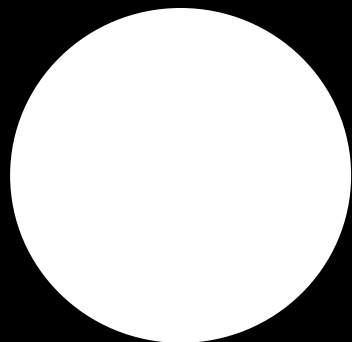
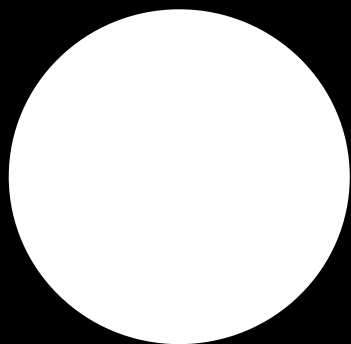
Ned Rorem: "Aftermath" (for Voice and Piano Trio)

It is a tradition at the Curtis Institute of Music that selected students depart on tour together with famous alumni or teaching staff, to give them the chance to gain experience performing concerts with professional partners and promoters. If interested, we can put you in touch with the Institute.

“I think outsiders interest me because I ask myself: why, how come? I feel there is also the opportunity to grow a bit as a person. Hope as a last resort, so to speak. It makes art utopian, and that makes me feel better.”

Georg Nigl, Die ZEIT, Jan 18

# CHAMBER MUSIC



20

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## AVI AVITAL

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WITH CHEN REISS (SOPRANO), DAVID ADORJÁN (VIOLONCELLO),  
ŁUKASZ KUROPACZEWSKI (GUITAR)

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### *Ponte Vecchio*

Works from Rimsky-Korsakov, Ravel, De Falla, Schubert, Bloch, Albéniz,  
Villa-Lobos, Donizetti

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DUO WITH KSENIJA SIDOROVA (ACCORDION)

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Kreisler: Prelude and Allegro—in the style of Gaetano Pugnani  
Mozart: Sonata No. 21 in E minor, K 304  
Stravinsky: Suite Italienne from “Pulcinella”  
Bach: Chaconne from the Partita No. 2 in D minor, BWV 1004  
Rachmaninov: Vocalise, Op. 34/14  
Kusiakov: Suite “Autumn Landscapes”  
Budashkin: Concerto for Mandolin in A minor

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DUO WITH OHAD BEN-ARI (PIANO)

---

Kreisler: Prelude and Allegro—in the style of Gaetano Pugnani  
Mozart: Sonata No. 21 in E minor, K 304  
Stravinsky: Suite Italienne from “Pulcinella”  
Ravel: Vocalise—étude en forme de Habanera  
Beethoven: Andante Con Variazioni in D major, WoO 44/29  
Bartók: Romanian Folk Dances  
De Falla: Siete Canciones Populares Españolas

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## ELENA BASHKIROVA

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JERUSALEM CHAMBER MUSIC FESTIVAL ENSEMBLE  
WITH THE TEL AVIV WIND QUINTET

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Beethoven: Quintet in E-flat major, Op. 16  
Hindemith: Kleine Kammermusik, Op. 24 No. 2  
Mozart: Quintet in E-flat major, K 452

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## MARC BOUCHKOV

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STRING TRIO WITH ADRIEN BOISSEAU (VIOLA), KIAN SOLTANI (VIOLONCELLO)

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Schubert: String Trio in B-flat minor, D 471  
Beethoven: String Trio in G major, Op. 9 No. 1  
Zimmermann: String Trio  
Dohnányi: Serenade in C major for String Trio, Op. 10

21

Question: “Are you a vulnerable person?”  
 Gidon Kremer: “Perhaps, in part...  
 My work, my projects, my ideas devour  
 all the energy reserves that I may  
 still have at any one point... But without  
 sounding pathetic, I’m called upon to  
 do something, to bring about something  
 that’s more important than myself.”

Die ZEIT, Dec 16

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## ISABELLE FAUST

QUARTET WITH KRISTIAN BEZUIDENHOUT (HARPSICHORD),  
 KRISTIN VON DER GOLTZ (VIOLONCELLO), ELIZABETH KENNY (LUTE)

Bach: Sonata for Violin and obbligato Harpsichord No. 2 in A major, BWV 1015  
 Westhoff: Sonata for Violin and Basso Continuo No. 4 in D minor  
 Biber: Sonata for Violin and Basso Continuo No. 5 in E minor  
 Westhoff: Sonata for Violin and Basso Continuo No. 3 in D minor

Bach: Sonata for Violin and Basso Continuo in G major, BWV 1021  
 Biber: from the “Mystery Sonatas” (Rosary Sonatas), Sonata XIII: Pentecost  
 Biber: Passacaglia in G minor  
 Westhoff: Sonata for Violin and Basso Continuo No. 2 in A minor

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## ISABELLE FAUST & JEAN GUIHEN QUEYRAS

STRING SEXTET WITH ANNE KATHARINA SCHREIBER (VIOLIN),  
 ANTOINE TAMESTIT (VIOLA), DANUSHA WASKIEWICZ (VIOLA),  
 MARIE-ELISABETH HECKER (VIOLONCELLO)

Beethoven: Quintet for 2 Violins, 2 Violas and Cello in C minor, Op. 104  
 Webern: Five Movements for String quartet, Op. 5  
 Schönberg: String Sextet, Op. 4 “Transfigured night”

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## VADIM GLUZMAN

STRING TRIO WITH MAXIM RYSANOV (VIOLA), JOHANNES MOSER (VIOLONCELLO)

Bach: Goldberg Variations

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## AMIHAI GROSZ

PIANO QUARTET WITH DAISHIN KASHIMOTO (VIOLIN),  
 JULIAN STECKEL (VIOLONCELLO), ERIC LE SAGE (PIANO)

Mozart: Piano Quartet No. 1 in G minor, K 478  
 Strauss: Piano Quartet in C minor, Op. 13  
 Dvorák: Piano Quartet No. 2 in E-flat major, Op. 87

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## SHARON KAM

TRIO WITH ORI KAM (VIOLA), MATAN PORAT (PIANO)

Mozart: “Kegelstatt-Trio” in E-flat major, K 498  
 Schumann: “Fairy Tales”, Op. 132  
 Brahms: Two Songs for Clarinet, Viola and Piano, Op. 91  
 Debussy (arr. Porat): Prélude à l’après-midi d’un faune (for Piano)  
 Bartók: Contrasts, Sz 111

QUARTET WITH LIZA FERSCHTMANN (VIOLIN),  
 CHRISTIAN POLTÉRA (VIOLONCELLO), ENRICO PACE (PIANO)

Schulhoff: Duo for Violin and Violoncello  
 Bartók: Contrasts, Sz 111  
 Messiaen: Quatuor pour la fin du temps

QUINTET WITH ISABELLE VAN KEULEN (VIOLIN), ULRIKE-ANIMA MATHÉ (VIOLIN),  
 VOLKER JACOBSEN (VIOLA), GUSTAV RIVINIUS (VIOLONCELLO)

Howells: Rhapsodic Quintet for Clarinet and String Quartet, Op. 31  
 Bliss: Quintet for Clarinet and String Quartet  
 Brahms: Clarinet Quintet in B minor, Op. 115

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## GIDON KREMER

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PIANO TRIO MIT GIEDRE DIRVANAUSKAITE (VIOLONCELLO),  
YULIANNA AVDEEVA (PIANO)

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Chopin: Piano Trio in G minor, Op. 8  
Weinberg: Trio for Violin, Violoncello and Piano, Op. 24  
Schubert: Piano Trio No. 2 in E-flat major, Op. 100 D 929

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## QUATUOR MODIGLIANI

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OCTET WITH SABINE MEYER (CLARINET), BRUNO SCHNEIDER (HORN),  
DAG JENSEN (BASSOON), KNUT ERIK SUNDQUIST (DOUBLE BASS)

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Schubert: Octet in F major, D 803

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## JEAN-GUIHEN QUEYRAS

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STRING TRIO WITH DANIEL SEPEC (VIOLIN), TABEA ZIMMERMANN (VIOLA)

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Beethoven: Serenade for String Trio in D major, Op. 8  
Veress: String Trio  
Mozart: Divertimento for String Trio in E-flat major, K 563

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## SCHAROUN ENSEMBLE BERLIN

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Dvořák: Czech Suite in D major, Op. 39  
Henze: "Quattro Fantasia" for Octet  
Beethoven: Septet in E-flat major, Op. 20

Schubert: String Trio in B-flat major, D 471  
Widmann: Octet  
Schubert: Octet in F major, D 803

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WITH RINNAT MORIAH (SOPRANO)

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Turnage: "This Silence" for Octet  
Schönberg: String Quartet No. 2 in F-sharp minor, Op. 10  
(for String Quartet and Soprano)  
Gubaidulina: "Hommage à T. S. Eliot" for Soprano and Octet

“The need to be loved can get in the way of reaching a truly free interpretation, when you can say, ‘This is what Bach is like for me. I love you all, but I won’t make any compromises, as there is something that’s even more important.’”

Jean-Guihen Queyras, VAN, Dec 17

# All of a sudden, a fitting moment for change arrived

Since 1988—  
an interview with Sonia Simmenauer

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INTERVIEW  
Hartmut Welscher,  
VAN Magazine

## **WHAT HAVE BEEN THE BIGGEST CHANGES IN THE AGENCY LANDSCAPE OVER THE PAST THIRTY YEARS?**

When I started out, you needed a licence to become an agent. There were only a few agencies, most of them were also promoters. They used to swap artists: “You’re taking her? Well I’ll take him then!” Things were more manageable: the foreign agencies weren’t active in Germany, and the German ones weren’t working abroad. Eventually the Internet made everything more international, more fast-moving, but, in the process, replaced the gently meandering career paths with epic career-super-highways. Traditions disappeared into thin air; many simply forgot how to communicate with one another, especially about music.

## **BACK WHEN YOU FOUNDED YOUR AGENCY, THE LABELS WERE IN GOLD RUSH FEVER, AS CDS HAD JUST APPEARED...**

That’s right—the companies re-released their entire archives, people were buying like crazy. CDs pretty much dictated concert programming for a long time; now, their days are numbered. It’s unclear where things are heading, but the value of live concerts has, once again, grown enormously.

## **THE ARRIVAL OF CDS MARKED A BIG CHANGE IN MARKETING...**

... and in terms of events, too, which were no longer organised around the music, but rather the other way round: the event was at the centre and the music organised around that. I think that’s when things got out of hand. It was the start of this really brutal marketing of musicians. But that too is changing at the moment.

## **WAS IT SOMETHING OF AN OWN-GOAL THAT EVERYONE USED THE TERM “STAR” SO EXCESSIVELY, SO UNNECESSARILY?**

I consider it a blessing that glamour and appearances are losing in importance, that artists and audiences are focusing more on the music itself. There’s still so much to be done here, of course. There’s also a great need for communication: between artists and promoters, between promoters and audiences. In terms of works, of programmes—who is programming what, when, how? How are ideas, possibilities and people’s needs being brought together? And how can we protect and nurture that special something that makes an artist unique? It’s sadly a fact that young people are often “discovered” early on and so heavily promoted that many can’t cope. But also when I began, there were those who were finished at 30. And there are still artists who grow more prominent and popular over a longer period of time, who attract more and more fans as they develop and mature.

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**LOOKING AT THE MARKET TODAY, IT SEEMS THAT EVERYTHING IS AVAILABLE: AN ENDLESS SUPPLY OF ARTISTS, SPECIALISMS, NO END OF CROSSOVERS... IS THERE ANYTHING MISSING?**

We are living—as is always the case—in in very exciting times, unsettled by the unpredictable breaking down of familiar barriers, for better or worse. Anything is possible and everything can happen at the same time, and that makes us anxious. Where are my boundaries? How do I make decisions? Who will tell me what is good, what isn't? In a way, this compels us to listen better—more profoundly—and to be more receptive for music, to get a feeling for whether something is well-founded and rooted in something bigger. That's how I explain the growing community around historically informed interpretations or the interest in complete cycles performances. It's no longer the bourgeois canon and comprehensive knowledge that we're after, but rather the joy of being totally infused by something, of getting actively involved.

**HOW DID THE BOOM IN STRING QUARTETS OF THE LAST TEN, TWENTY YEARS COME ABOUT?**

It's linked to life plans and the desire for more freedom in one's work. That's why orchestras are for many no longer such an attractive option. The quartet seems to be a good solution: you don't go through life all by yourself, and you have the chance to collaborate on something of a very high standard, all the while maintaining your individuality.

**DO YOUNG QUARTETS TODAY HAVE IT EASIER OR HARDER THAN BEFORE?**

They have it different. Absoluteness is no longer a priority; preserving one's individuality is more important. Young people are perhaps cleverer than they used to be in terms of relationships, and not just within their string quartet. They are more considerate to themselves and others and it's easier for them to take a more distanced perspective.

Plus, playing in a quartet has become more of a normal profession, rather than something just for "freaks" as was the case before. If a member leaves, it is—rather like a divorce nowadays—nono longer a public drama, it's just a transition.

**WHAT ARE THE CRITERIA YOU USE WHEN DECIDING WHETHER TO TAKE ON AN ARTIST?**

I'm not sure. Sometimes I don't quite understand it myself. To be honest, it's just intuition. That's where the passion comes from.

**AND WHAT IT IS THAT MAKES YOU PART WAYS?**

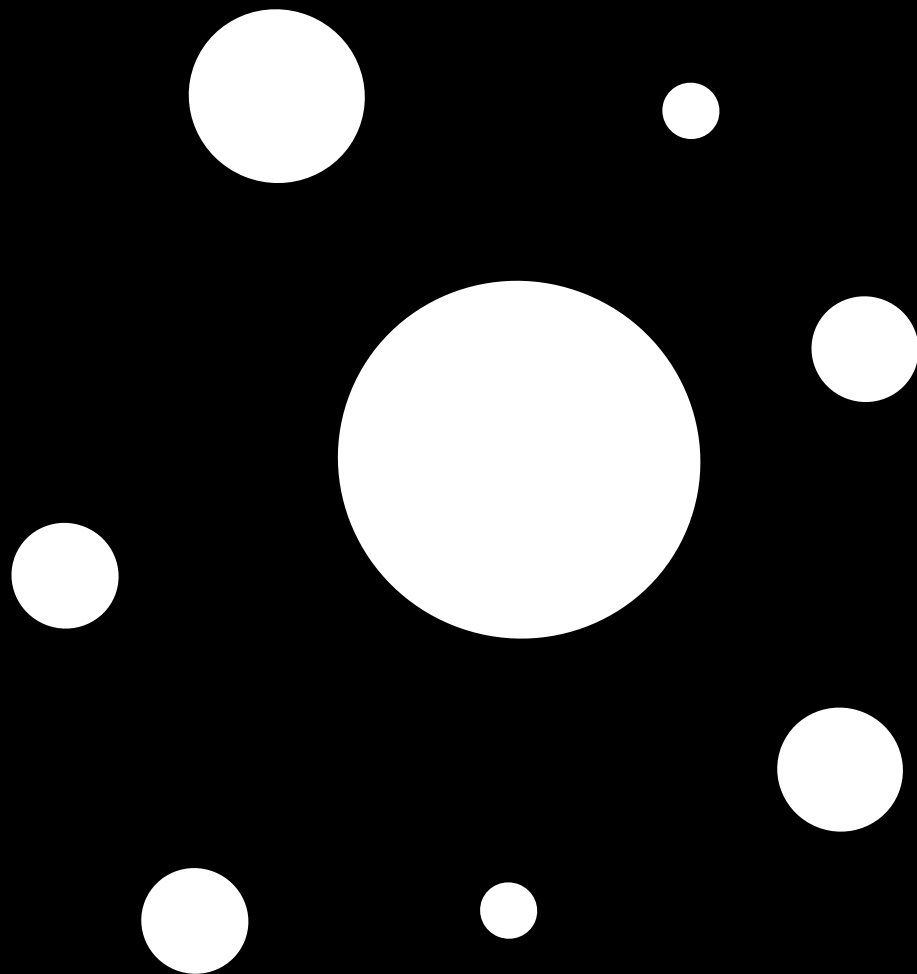
Many artists have come and gone over the past three decades. When I started out, my artists were much older than me; at some point they exited the stage, so to speak... Some left because they hadn't found in me what they were looking for. For others, I asked them to leave, because

I didn't feel comfortable representing them or because I wasn't able to give them what they needed. And there's another reason, too: at some point, you know each other too well. I need mystery in an artist; I always have to be surprised. If there's no longer any mystery there, it doesn't fire me up and at some point I don't feel it anymore. Sometimes it happens after just a short while; sometimes it doesn't happen for decades, or ever.

**WHAT'S NEW AT THE IMPRESARIAT? WHAT'S CHANGING?**

Next generation! It's an exciting time for shedding one's skin and letting go, a time for curiosity and putting one's trust in younger colleagues. Over the years, the Impresariat team has grown to include a number of outstanding agents; my son, too, has discovered an interest in the profession—perhaps the greatest gift a parent can imagine. All of them will shape the future. Once started, that kind of process gains its own momentum and things change which you would never have even questioned. Take the company logo, for example, which symbolically represents the business. Suddenly it seems quite natural to alter it radically. And beyond that, too, a great strength is developing.

# PIANO RECITAL




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## PIOTR ANDERSZEWSKI

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Bach: Preludes and fugues from the Well-Tempered Clavier, Part II

Webern: Variations for Piano, Op. 27

Beethoven: Diabelli Variations in C major, Op. 120

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## SALEEM ASHKAR

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### *Preludes*

by Bach, Messiaen and Debussy

Bach: Preludes from the English Suites

Bach: Prelude (Overture) from the Partita No. 4, BWV 828

Bach: Preludes from the Well-Tempered Clavier

Messiaen: Preludes pour Piano (I, II, V, VIII)

Debussy: 12 Preludes (Livre I)

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## ELENA BASHKIROVA

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Mozart: Fantasia for Piano in D minor, K 397

Mozart: Rondo for Piano in D major, K 485

Mozart: Variations pour le Clavecin in A major

Mozart: Piano Sonata No. 13 in B-flat major, K 333

Dvořák: from Poetic Tone Pictures, Op. 85 B. 161

Bartók: Piano Sonata, Sz 80 (BB 88)

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## ALEXANDER MELNIKOV

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MANY PIANOS—FOUR PIANOS AND HARPSICHORD

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### *Fantasies*

Alexander Melnikov guides us through various eras of keyboard instruments on models from each period.

Bach: Chromatic Fantasia and Fugue, BWV 903 *Harpsichord*

C.P.E. Bach: Fantasia in F-sharp minor, Wq 67 (1787) *Harpsichord*

Mozart: Fantasia for Piano in C minor, K 475 *Walter Grand Piano*

Mozart: Fantasia Fragment for Piano No. 2 in C minor, K 396 *Walter Grand Piano*

Mendelssohn: Fantasia in F-sharp minor, Op. 28 "Sonate écossaise"

*Alois Graff Pianoforte*

Chopin: Fantasia in F minor, Op. 49 *Erard Pianoforte*

Scriabin: Fantasia in B-flat minor, Op. 28 *Steinway Grand Piano*

Schnittke: Improvisation and Fugue *Steinway Grand Piano*



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## JONATHAN BISS

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The programmes with Jonathan Biss can be found in the section BEETHOVEN BEETHOVEN BEETHOVEN (p. 36). Biss will perform the cycle at venues including the Wigmore Hall during the 19/20 season.

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## BUILDING BRIDGES

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The concert series “Building Bridges” was born out of a desire of Sir Andrés Schiff to provide direct support for some of the outstanding young pianists he meets during his masterclasses. Each year, three artists tour to various cities with their own concert; the programmes are developed individually with Sir Andrés.

We have been tracking with pride the blossoming career paths of performers such as Zoltán Fejérvári, Dinara Klinton, Schaghajegh Nosrati or Roman Rabinovich. Having heard their “Building Bridges” performances in cities from Antwerp, Berlin, Bochum, Brussels, Düsseldorf, Frankfurt, Milan, New York and Weimar to Zürich, we have established just how enthusiastic audiences are to accompany the emergence of these young artists’ careers.

The pianists for the two upcoming seasons have already been selected: three young men and three young women from five countries. We are in particular looking forward to working with our new partners: the Konzerthaus Berlin, the Insel Hombroich Museum, the German Literature Archive Marbach, the Kartause Ittingen, the Novus Festival in Novi Sad and the Beethoven-Haus Bonn; we would be happy to enlarge this circle.

2018/2019

Andrei Gologan (Austria)

Itai Navon (Israel)

Yury Shadrin (USA)

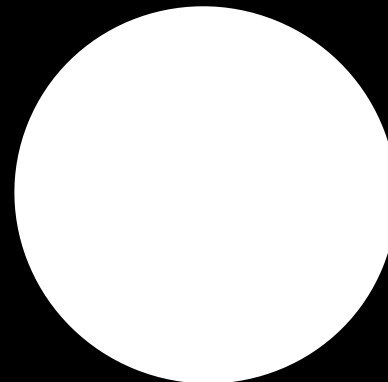
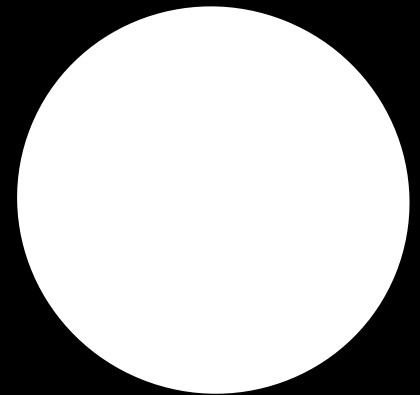
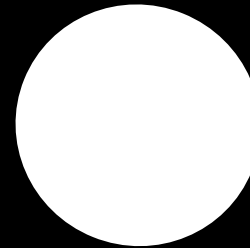
2019/2020

Pallavi Mahidhara (Spain)

Chiara Opalio (Switzerland)

Shir Semmel (USA)

# BEETHOVEN BEETHOVEN BEETHOVEN



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## ARTEMIS QUARTETT

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Throughout the year 2020: the Beethoven quartets which have most influenced the quartet over three decades, each performed alongside new works by Widmann, Auerbach and Vasks.

Haydn: String Quartet in C major, Op. 20 No. 2 Hob. III: 32

Widmann: New Work for String Quartet, premiere 15th January 2020 in Cologne

Beethoven: String Quartet in B-flat major, Op. 130 with "Große Fuge", Op. 133 (Winter 2020)

Beethoven: String Quartet "Rasumowsky" No. 9 in C major, Op. 59 No. 3

Auerbach: New Work for String Quartet (2020)

Beethoven: String Quintet in A minor after the "Kreutzeronate", Op. 47 (Spring 2020)

Mendelssohn: String Quartet No. 2 in A minor, Op. 13

Vasks: New Work for String Quartet (2020)

Beethoven: String Quartet No. 15 in A minor, Op. 132 (Summer 2020)

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## BELCEA QUARTET

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*In mysterious company*

Beethoven's String Quartet in B-flat major, Op. 130 and the "Great Fugue", Op. 133, interspersed with works by other composers

The concert will be followed by a discussion about the performance between ensemble and audience.

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### BEETHOVEN CYCLE

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The Belcea Beethoven cycle in six concerts.

In 2019/20

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## SCHAROUN ENSEMBLE BERLIN

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Beethoven:

Sextet in E-flat major, Op. 71

Serenade for String Trio in D major, Op. 8

Beethoven: Septet in E-flat major, Op. 20

# 34

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## BEETHOVEN CYCLE INTERNATIONAL

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In 1997, the Impresariat Simmenauer presented the "gemischter Satz": Beethoven's string quartet cycle interpreted by six of the most promising young ensembles of the day. 23 years later, we are repeating the project: different characters, diverse schools, all with a common project to honour Beethoven.

Calidore String Quartet (USA)

String Quartet No. 4 in C minor, Op. 18 No. 4

String Quartet No. 10 in E-flat major, Op. 74 "Harp"

String Quartet No. 13 in B-flat major, Op. 130 (with Finale: Allegro)

Castalian String Quartet (UK)

String Quartet No. 2 in G major, Op. 18 No. 2

String Quartet No. 6 in B-flat major, Op. 18 No. 6 "La Malinconia"

String Quartet No. 8 in E minor, Op. 59 No. 2

Meccorre String Quartet (Poland)

String Quartet No. 15 in A minor, Op. 132

String Quartet No. 1 in F major, Op. 18 No. 1

String Quartet in B-flat major, Op. 133 "Große Fuge"

Novus String Quartet (South Korea)

String Quartet No. 5 in A major, Op. 18 No. 5

String Quartet No. 11 in F minor, Op. 95, "Quartetto Serioso"

String Quartet No. 12 in E-flat major, Op. 127

Quatuor Van Kuijk (France)

String Quartet No. 3 in D major, Op. 18 No. 3

String Quartet No. 16 in F major, Op. 135

String Quartet No. 9 in C major, Op. 59 No. 3

Schumann Quartett (Germany)

String Quartet No. 7 in F major, Op. 59 No. 1 "Rasumowsky"

String Quartet No. 14 in C-sharp minor, Op. 131

This cycle is spread over two seasons: 2019/20 and 2020/21

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## JERUSALEM QUARTET

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*Beethoven – Schostakowitsch*

Beethoven: String Quartet No. 8 in E minor, Op. 59 No. 2 "Rasumowsky"

Shostakovich: String Quartet No. 14 in F-sharp major, Op. 142

# 35

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## JONATHAN BISS

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POCKET SIZED BEETHOVEN CYCLE

*Early*

Piano Sonata No. 4 in E-flat major, Op. 7  
 Piano Sonata No. 8 in C minor, Op. 13 "Pathétique"  
 Piano Sonata No. 9 in E major, Op. 14 No. 1  
 Piano Sonata No. 10 in G major, Op. 14 No. 2  
 Piano Sonata No. 11 in B-flat major, Op. 22

*Middle*

Piano Sonata No. 12 in A-flat major, Op. 26  
 Piano Sonata No. 21 in C major, Op. 53 "Waldstein"  
 Piano Sonata No. 22 in F major, Op. 54  
 Piano Sonata No. 23 in F minor, Op. 57 "Appassionata"

*Late*

Piano Sonata No. 30 in E major, Op. 109  
 Piano Sonata No. 31 in A-flat major, Op. 110  
 Piano Sonata No. 32 in C minor, Op. 111

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## SALEEM ASHKAR

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*Beethoven – Boulez*

Beethoven: Sonata for Piano No. 3 in C major, Op. 2 No. 3  
 Boulez: 12 Notations  
 Beethoven: Sonata for Piano No. 30 in E major, Op. 109  
 Boulez: Incises pour piano  
 Beethoven: Sonata for Piano No. 31 in A-flat major, Op. 110

*The following programme appears in 2019/20 on the fourth album of Ashkar's complete Beethoven recording for Decca:*

Sonata for Piano No. 9 in E major, Op. 14 No. 1  
 Sonata for Piano No. 18 in E-flat major, Op. 31 No. 3  
 Sonata for Piano No. 29 in B-flat major, Op. 106 "Hammerklavier"

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## MIKLÓS PERÉNYI & DÉNES VÁRJON

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*The Beethoven works for cello and piano in two programmes.*

Sonata for Cello and Piano in F major, Op. 5 /1  
 Sonata for Cello and Piano No. 4 in C major, Op. 102 /1  
 12 Variations on the theme "Ein Mädchen oder Weibchen"  
 from Mozarts "Zauberflöte" in F major, Op. 66

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Sonata for Cello and Piano No. 3 in A major, Op. 69  
 12 Variations on a theme from the oratorio "Judas Maccabäus" from Händel in G major, WoO 45  
 Sonata for Cello and Piano in G minor, Op. 5 /2  
 7 Variations on "Bei Männern, welche Liebe fühlen" from Mozarts "Die Zauberflöte" for Cello and Piano in E-flat major, WoO 46  
 Sonata for Horn and Piano in F major, Op. 17 (arranged for Cello)  
 Sonata for Cello and Piano No. 5 in D major, Op. 102 /2

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## ALISA WEILERSTEIN & INON BARNATAN

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*The integral of Beethoven Cello sonatas*

Sonata for Violoncello and Piano in F major, Op. 5 /1  
 Sonata for Violoncello and Piano in G minor, Op. 5 /2  
 Sonata for Violoncello and Piano No. 3 in A major, Op. 69  
 Sonata for Violoncello and Piano No. 4 in C major, Op. 102 /1  
 Sonata for Violoncello and Piano No. 5 in D major, Op. 102 /2

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## ISABELLE FAUST, ALEXANDER MELNIKOV, JEAN-GUIHEN QUEYRAS

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*All sonatas and trios*

A rare case: three seasoned soloists have been cultivating an oasis of chamber music duets and trios for over 20 years. In the process, a very individual, discernable Beethoven interpretation has emerged.

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## QUATUOR EBÈNE

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*Beethoven Live Around the World*

Back in 2014, the Quatuor Ebène was invited by Carnegie Hall to perform the cycle there in the Beethoven year. Hence the development of the project: a live recording of the complete cycle, spread across seven venues on six continents, captured in a documentary film.

BEETHOVEN CYCLE

The Ebène Beethoven cycle in six concerts.  
 In 2020

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# EXPEDITIONS

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## AVI AVITAL

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WITH MARTINA GEDECK (VOICE), DAVID ADORJÁN (VIOLONCELLO)

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*My heart – departure for the modern world*

An evening to commemorate Else Lasker-Schüler's 150th birthday (2019) –  
by Stephan Barbarino

Excerpts from the epistolary novel "My heart" as well as poems written by Else Lasker-Schüler before her emigration in 1933. With works by Widmann, Schulhoff, Henze, Glière, Bloch, Bartók, Kodály and Ravel as well as own improvisations.

Bartók: Cradle Song, Pillow Dance and Arabian Song from: 44 Duos  
for 2 Violins, Sz 98

Bloch: Nigun from Baal-Shem Suite

Glière: Berceuse from Eight Pieces for Violin and Violoncello, Op. 39

Henze: Poco allegretto and Vivace from: Serenade for Violoncello solo

Kodály: Allegro serioso, non troppo from: Duo for Violine and Violoncello, Op. 7

Ravel: Très vif and Lent from: Sonata for Violin and Violoncello

Schulhoff: Zingaresca. Allegro giocoso from: Duo for Violin and Violoncello

Widmann: Valse bavaroise from 24 Duos for Violin and Violoncello

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## BRANDT BRAUER FRICK

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*Gianni – Death on The Catwalk*

An opera in two parts by Martin Butler & Brandt Brauer Frick  
with Claron McFadden (Soprano)

The life of Gianni Versace is the stuff great tragedies are made of. Despite his humble background, he became one of the most important designers of the eighties and nineties, satisfying the reawakened hunger of his time for style and luxury, before being shot in broad daylight by callboy and serial killer Andrew Cunanan on 15th July 1997. The episodic musical theatre project "Gianni" follows the lives of victim and perpetrator in the form of a voguing show.

“The fear that is rampant among people tends to play into the wrong hands; we need joy and more joy as an antidote.”

Daniel Brandt / Brandt Brauer Frick, Jetzt!, Jan 18

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## BROOKLYN RIDER & KINAN AZMEH (CLARINET)

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Brooklyn Rider distinguishes itself, more than other string quartets, through its broad, cross-genre repertoire. Together with Syrian clarinetist Kinan Azmeh, they have now transformed the classical clarinet quintet into an ensemble for the 21st century.

The group draws on its own creative talent (in compositions by Kinan Azmeh and second violinist Colin Jacobsen) as well as other works exploring different aspects of “homeland” and “tradition” – from Syria, Brooklyn and elsewhere.

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## YIDDISH CABARET WITH THE JERUSALEM QUARTET

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*From Warsaw to America*

Schulhoff: Five pieces for string quartet

Songs from the incredible wealth of Yiddish cabaret in 1920s Warsaw, with soprano Hila Baggio

Korngold: String Quartet No. 2 in E-flat major, Op. 26

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## MEDITERRANEAN

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WITH JEAN-GUIHEN QUEYRAS (VIOLONCELLO), BIJAN & KEYVAN CHEMIRANI (ZARB, PERCUSSION), SOKRATIS SINOPOULOS (LUTE)

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This is where classical music, improvisation and Mediterranean traditions come together. After the huge success of the harmonia mundi album “Thrace – Sunday Morning Sessions”, the four musicians have now compiled a new selection of contemporary works, traditional melodies and their own pieces.

# ORCHESTRA

“My role as a performer is to provide people with music. People come to a concert to experience art and I’m here, with all my abilities, experience and inspiration to generate that experience for them.”

Avi Avital, Klassik Akzente, May 2017

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## PIOTR ANDERSZEWSKI

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WITH BASEL CHAMBER ORCHESTRA

10–17 October 2019

Poulenc: Sinfonietta

Mozart: Piano concerto No. 12 in A major, K 414

Satie: Gymnopédies Nos. 1 & 3 (arr. for orchestra by Claude Debussy)

Mozart: Piano concerto No. 24 in C minor, K 491

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## AVI AVITAL

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WITH VENICE BAROQUE ORCHESTRA

1–8 December 2019

Vivaldi: Sinfonia in C major for Strings and Basso Continuo, RV 114

Vivaldi: Sinfonia in D minor for Strings and Basso Continuo, RV 127

Vivaldi: Concerto for Lute in D major, RV 93

Marcello: Sinfonia in G major for Strings and Basso Continuo

Vivaldi: Concerto in A minor for Strings and Violin, RV 356

Geminiani: Concerto grosso for Strings in D minor “La Follia”

(after A. Corelli Op. 5 No. 12)

Vivaldi: Concerto for Mandolin in C major, RV 425

Paisiello: Concerto for Mandolin in E-flat major

Vivaldi: “Summer”, from “The Four Seasons” Concerto in G minor, RV 315

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## ISABELLE FAUST

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WITH LES SIÈCLES & FRANCOIS-XAVIER ROTH

15–26 April 2020

Stravinsky: Violon concerto et al.

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## ISABELLE FAUST

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WITH IL GIARDINO ARMONICO & GIOVANNI ANTONINI

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*The Virtuoso – The Poet*

The programme is dedicated to Pietro Antonio Locatelli, one of the most interesting violin virtuosos of 18th-century Italy. His compositions are multifaceted: extreme virtuosity, poetry, the art of counterpoint... Picking up on the style of Corelli, Locatelli's works were pioneering for the later development of violin playing in the Romantic era.

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## ALEXANDER MELNIKOV

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WITH ORCHESTRA OF THE 18TH CENTURY & GUSTAVO GIMENO

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Schumann: Piano Concerto in A minor, Op. 54  
Schumann: Symphony No. 3 in E-flat major, Op. 97 "Rhenish"

The programme will be performed on period instruments and the orchestra's own Hammerklavier.

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## ALISA WEILERSTEIN

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WITH TRONDHEIMSOLISTENE

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16–25 April 2020, further dates on request

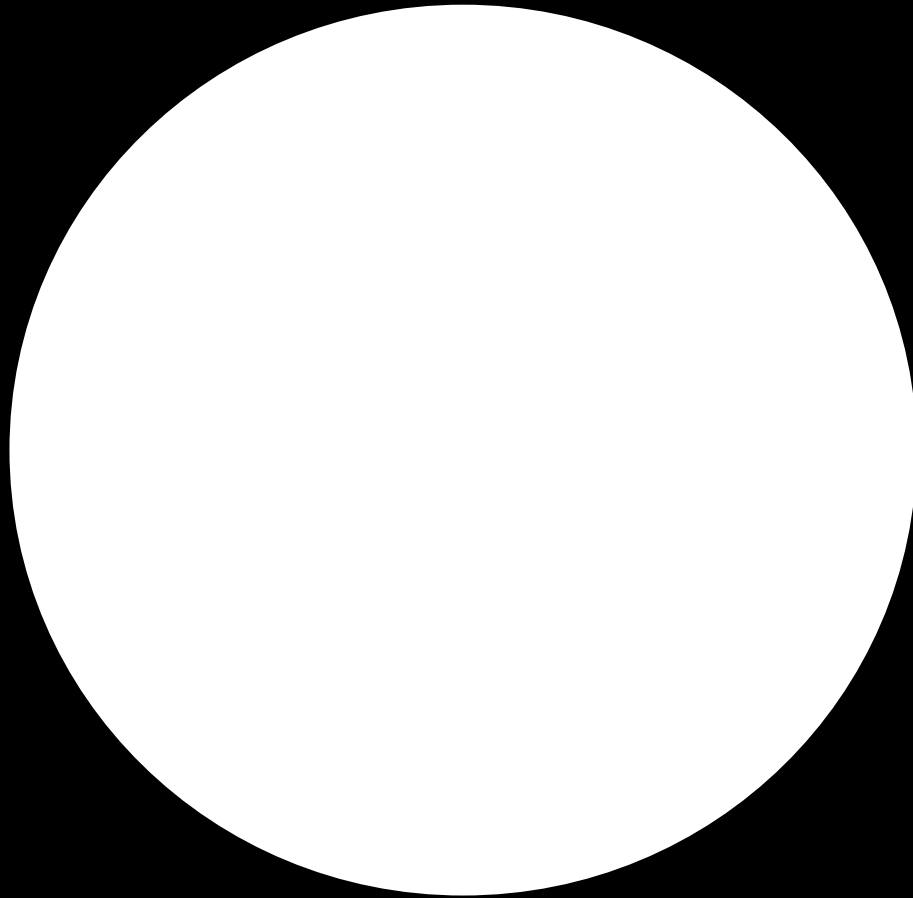
Haydn: Concerto for Violoncello No. 2 in D major, Hob. VII b: 2  
Schönberg: String Sextet, Op. 4 "Transfigured Night"  
Haydn: Concerto for Violoncello No. 1 in C major, Hob. VII b: 1

For the 2018/19 season, Alisa Weilerstein takes over the role of Artistic Partner of the Trondheim Soloists. The first album together, with a programme including Haydn and Schönberg, will be released later this year on Pentatone.

„If you play it effortlessly, this is absurd. I want to hear a fight. I want to hear how hard it is, how the piece is an obstacle.“

Piotr Anderszewski, New York Times, Feb 17

# PREVIEW 2020/2021




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## BELCEA QUARTET, TABEA ZIMMERMANN & JEAN-GUIHEN QUEYRAS

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Brahms: String Sextets No. 1, Op. 18 & No. 2, Op. 36

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## QUATUOR EBÈNE

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OCTET

Quatuor Ebène & Belcea Quartet

Enescu: Octet for Strings C major, Op. 7

Mendelssohn: Octet for Strings E-flat major, Op. 20 MWV R 20

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PIANO TRIO

Pierre Colombet (Quatuor Ebène), Violin

Raphaël Merlin (Quatuor Ebène), Violoncello

Hyung-ki Joo (Igudesman & Joo), Piano

Debussy: Sonata for Violin & Piano in G minor

Debussy: Sonata for Violoncello & Piano in D minor

Ravel: Trio for Violin, Violoncello & Piano in A minor

Brahms: A Piano Trio

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## ISABELLE FAUST

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with Dominique Horwitz (Narrator), Lorenzo Coppola (Clarinet), Javier Zafra (Bassoon), Reinhold Friedrich (Trumpet), Jörgen van Rijen (Trombone), Raymond Curfs (Drums), Alois Posch (Double Bass)

Stravinsky: L'Histoire du soldat

Oscar Strasnoy: Histoire du capitaine Kodayu

A new piece, initiated by Isabelle Faust, with the same instrumentation as the Stravinsky piece for chamber ensemble and speaker.

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## ISRAEL PHILHARMONIC ORCHESTRA & LAHAV SHANI

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The first European tour of the Israel Philharmonic Orchestra under its young new Music Director Lahav Shani in March 2021.



TEAM

Alexandre Airaud

Ellen Bäuerle

Oda Caspar

Juliette Dufau

Katja Hippler-Gromis

Lenemarie Leukefeld

Arnold Simmenauer

Sonia Simmenauer

Katja Szarka

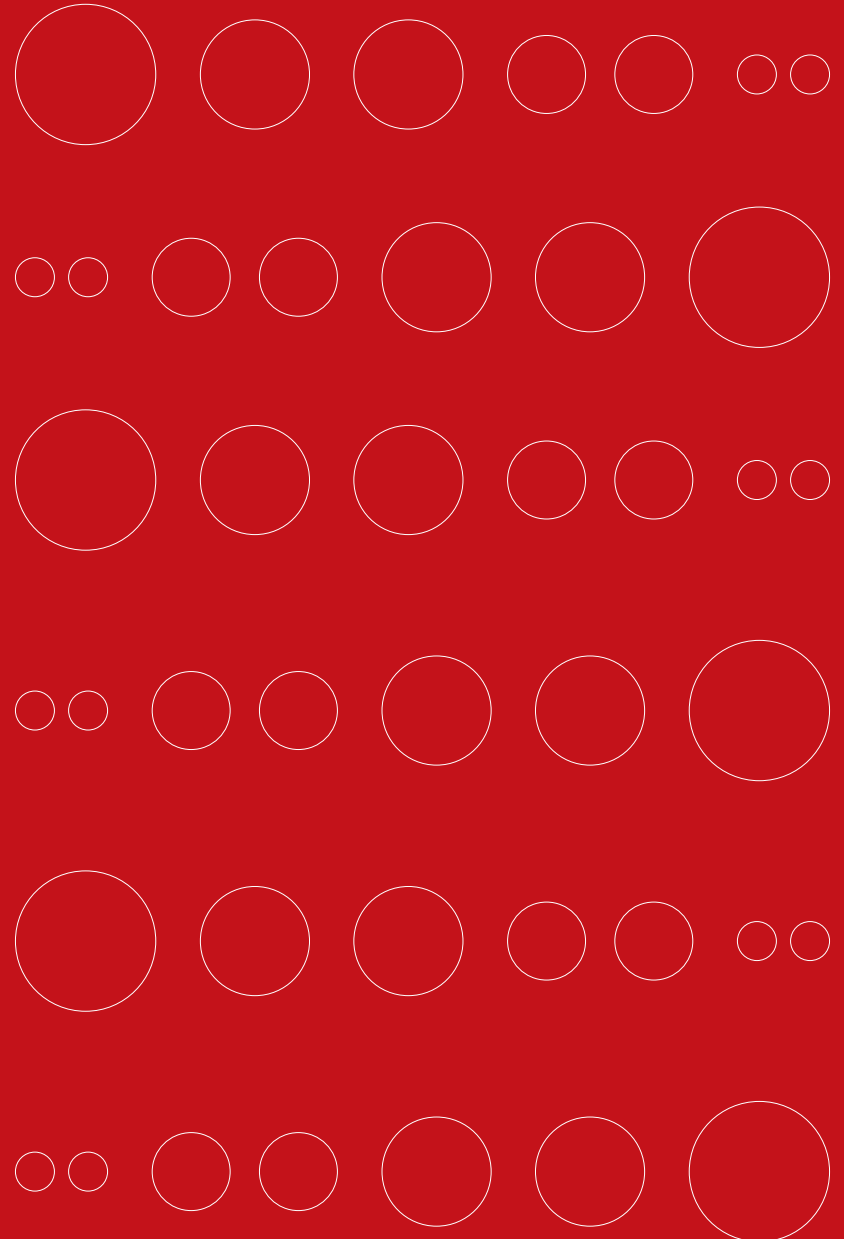
Carolin Traute-Breidenbach

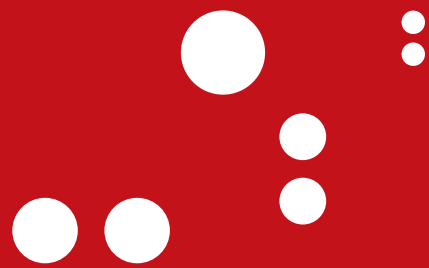
Linda Uschinski

Silke Willenborg

Eleonore Wrobel

Stickers for  
Programme Choice





# IMPRESARIAT SIMMENAUER

IMPRESARIAT SIMMENAUER GMBH

Kurfürstendamm 211  
D-10719 Berlin

Telefon: +49 (0)30 414 781 710  
Fax: +49 (0)30 414 781 713

[www.impresariat-simmenauer.de](http://www.impresariat-simmenauer.de)