

ARTISTS LIST

STRING QUARTET

Arditti Quartet
Artemis Quartett
Belcea Quartet
Brooklyn Rider

Cuarteto Casals
Jerusalem Quartet
Novus String Quartet
Quatuor Ébène

Quatuor Modigliani
Quatuor Van Kuijk
Schumann Quartett

VIOLIN

Marc Bouchkov
Isabelle Faust
Vadim Gluzman
Gidon Kremer
Nikolaj Szeps-Znaider

VIOLA

Amihai Grosz

CELLO

Miklós Perényi
Jean-Guihen Queyras
Julian Steckel
Alisa Weilerstein

PIANO

Piotr Anderszewski
Saleem Ashkar
Elena Bashkirova
Jonathan Biss
Alexander Melnikov

FORTEPIANO

Alexander Melnikov

MANDOLIN

Avi Avital

CLARINET

Sharon Kam

SINGER

Georg Nigl (Baritone)

RECITATION

Martina Gedeck

CONDUCTOR

Daniel Cohen
Ariane Matiakh
Nikolaj Szeps-Znaider

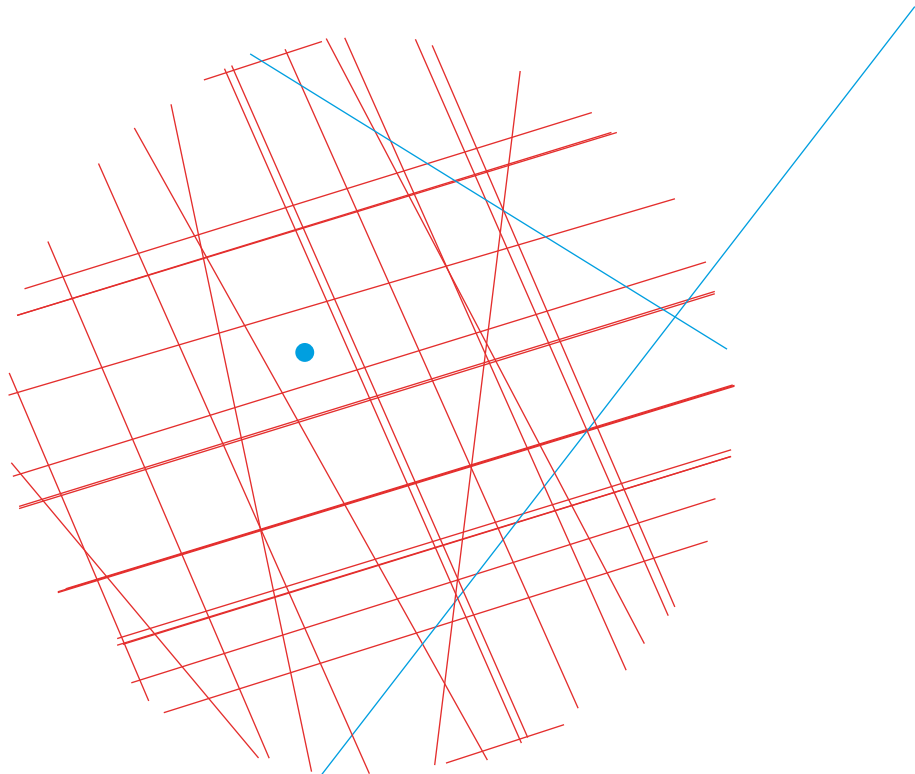
ENSEMBLE

Brandt Brauer Frick
Scharoun Ensemble

PROJECT

Building Bridges

STRING QUARTET



ARDITTI QUARTET

For the 70th birthday of Philippe Manoury
Manoury: Stringendo for String Quartet
Manoury: Melencolia for String Quartet
Manoury: Frammenti for String Quartet

ARTEMIS QUARTETT

Schubert: String Quartet No. 10 in E-flat major, D 87
Bartók: String Quartet No. 1 in A minor, Op. 7 Sz 40
Ravel: String Quartet in F major, Op. 35

Mendelssohn: String Quartet No. 6 in F minor, Op. 80
Ligeti: String Quartet No. 1 "Métamorphoses nocturnes"
Dvořák: String Quartet No. 12 in F major, Op. 96 "American"

BELCEA QUARTET

Mozart: String Quartet No. 23 in F major, K 590
Szymanowski: String Quartet No. 1 in C major, Op. 3
Schubert: String Quartet No. 14 in D minor, D 810 "Death and the Maiden"

Schubert: String Quartet No. 12 in C minor, D 703 "Quartettsatz"
Shostakovich: String Quartet No. 14 in F-sharp major, Op. 142
Brahms: String Quartet No. 1 in C minor, Op. 51 No. 1

BROOKLYN RIDER & KINAN AZMEH

STRING QUARTET & CLARINET

Celebrating musical relationships spanning over a decade, the omnivorous string quartet Brooklyn Rider and Syrian clarinet virtuoso Kinan Azmeh join forces for the first time in a unique collaborative program that expands the notion of the clarinet quintet into a 21st century ensemble.

Drawing from the deep well of creative talents within the group (including works by Kinan Azmeh and Brooklyn Rider's own Colin Jacobsen) as well as their artistic circle, the diverse repertoire will explore various aspects of home and tradition from Syria, Brooklyn, and beyond.

Dates: 8–25 July 2021

BROOKLYN RIDER

QUARTET PROGRAM

Widely regarded for their gripping performance style and virtuosic stylistic fluency, Brooklyn Rider takes audiences on a lively summertime tour across multiple continents and global traditions.

Weaving together selections from the traditional string quartet canon alongside their signature body of arrangements and recent commissions, this innovative program features some of the most exciting musical voices of today, including Kinan Azmeh, Reena Esmail, Philip Glass, Gonzalo Grau, Ljova, Giovanni Sollima, the quartet's own Colin Jacobsen, plus more.

BROOKLYN RIDER

Founded: 2005

Home: Brooklyn

What: truly modern string quartet

Wow: versatility

Penchant for: home-grown and fresh plants

What we like: musical treatment of current topics

CUARTETO CASALS

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

Webern: Five pieces for String Quartet, Op. 5

Webern: Six bagatelles for String Quartet, Op. 9

Schumann: String Quartet No. 3 in A major, Op. 41 No. 3

Death and Resurrection

Ligeti: String Quartet No. 1 "Métamorphoses nocturnes"

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

Haydn: String Quartet in A major, Op. 20 No. 6 Hob III: 36 (No. 6 from the "Sun Quartets")

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

Shostakovich: String Quartet No. 9 in E-flat major, Op. 117

String Quartet

QUATUOR ÉBÈNE

After the great Beethoven celebrations "around the world" and their subsequent first sabbatical (after 20 years on tour!), the French quartet will return to concert stages in October 2021!

Haydn: String Quartet tba

Janáček: String Quartet No. 1 "Kreutzer Sonata"

Schumann: String Quartet No. 2 in F major, Op. 41 No. 2

QUATUOR ÉBÈNE & MARTIN FRÖST

STRING QUARTET & CLARINET

Program? – TBA!

Dates: 2–7 November 2021

QUATUOR VAN KUIJK

Mendelssohn: String Quartet No. 1 in E-flat major, Op. 12 MWV R 25

Fauré: String Quartet in E minor, Op. 121

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

QUATUOR MODIGLIANI

Turnage: Split Apart for String Quartet

or Schubert: String Quartet No. 11 in E major, D 353

Bartók: String Quartet No. 4, Sz 91

Smetana: String Quartet No. 1 in E minor "From my life"

QUATUOR MODIGLIANI & BEATRICE RANA

STRING QUARTET & PIANO

Fauré: String Quartet in E minor, Op. 121

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

Franck: Piano Quintet in F minor

SCHUBERT & QUATUOR MODIGLIANI – QUATUOR MODIGLIANI & SCHUBERT

On the occasion of Franz Schubert's 225th anniversary,
the Quatuor Modigliani presents:

- the complete cycle of 15 string quartets in 5 concerts
- their own *Schubertiade* with a singer and a pianist, see Chamber Music!

NOVUS STRING QUARTET

Beethoven: String Quartet No. 2 in G major, Op. 18 No. 2
Debussy: String Quartet in G minor, Op. 10
Shostakovich: String Quartet No. 2 in A major, Op. 68

Mozart: String Quartet No. 15 in D minor, K 421
Debussy: String Quartet in G minor, Op. 10
Dvořák: String Quartet No. 13 in G major, Op. 106

NOVUS STRING QUARTET

Founded: 2007

Home: Berlin – Seoul

Mentors: Hariolf Schlichtig,

Christoph Poppen, Belcea Quartet

Style: modernist clarity

What we like: cautious and open
at the same time, their style

JERUSALEM QUARTET & NOVUS STRING QUARTET

Mendelssohn: String Octet in E-flat major, Op. 20 MWV R 20
Enescu: String Octet in C major, Op. 7

String Quartet

JERUSALEM QUARTET

Dissonance

Mozart: String Quartet No. 19 in C major, K 465 "Dissonances"
Bartók: String Quartet No. 5, Sz 102
Ravel: String Quartet in F major

Romance

Mendelssohn: String Quartet No. 2 in A minor, Op. 13
Webern: Langsamer Satz (for String Quartet)
Tchaikovsky: String Quartet No. 1 in D major, Op. 1

SCHUMANN QUARTETT

Haydn: String Quartet in C major, Op. 76 No. 3 "Emperor"
Janáček: String Quartet No. 1 "Kreutzer Sonata"
Brahms: String Quartet in A minor, Op. 51 No. 2
or Dvořák: String Quartet No. 14 in A-flat major, Op. 105

Pärt: Fratres for String Quartet
Berg: Lyric Suite for String Quartet
Beethoven: String Quartet No. 10 in E-flat major, Op. 74 "Harp"

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"

RECITAL

AVI AVITAL & OLGA PASHCHENKO

MANDOLIN & HARPSICHORD

Scarlatti: Sonata for Mandolin and Basso continuo in G major, K 91

Valentini: Sonata for Mandolin and Basso continuo in A minor

Beethoven: Andante con variazioni in D major for Mandolin and Fortepiano, WoO 44/2

Vivaldi: Sonata for Mandolin and Basso continuo in C major, F. XVI

Bach: Chaconne from the Partita No. 2 in D minor, BWV 1004 (orig. for Violin solo)

Bach: Sonata in A minor, BWV 1034 (orig. for Flute and Harpsichord obbligato)

MARC BOUCHKOV

SOLO

Bach: Violin Sonata No. 1 in G minor, BWV 1001

Ysaÿe: Violin Sonata No. 4 in E minor, Op. 27

Marc Bouchkov: Fantasy for Solo Violin (2015)

Bach: Violin Partita No. 2 in D minor, BWV 1004

Ysaÿe: Violin Sonata No. 5 in G major, Op. 27

MARC BOUCHKOV & CHRISTOPHER PARK

VIOLIN & PIANO

Beethoven: Sonata for Violin and Piano No. 1 in D major, Op. 12 No. 1

Debussy: Sonata for Violin and Piano in G minor

Mozart: Sonata for Violin and Piano No. 17 in C major, K 296

Stravinsky: Divertimento for Violin and Piano

ISABELLE FAUST & ALEXANDER MELNIKOV

VIOLIN & PIANO

Schumann: Sonata for Violin and Piano No. 1 in A minor, Op. 105

Webern: Four Pieces for Violin and Piano, Op. 7

Brahms: Sonata for Violin and Piano in E-flat major, Op. 120 No. 2

Schumann: Sonata for Violin and Piano No. 2 in D minor, Op. 121

VADIM GLUZMAN & EVGENY SINAISKI

VIOLIN & PIANO

For the 90th birthday of Sofia Gubaidulina

Gubaidulina: Dancer on a Tightrope

Franck: Sonata for Violin and Piano in A major

Kancheli: Time... and again (for Violin and Piano)

Ravel: Tzigane – Rhapsodie de Concert (for Violin and Piano)

AMIHAI GROSZ & SUNWOOK KIM

VIOLA & PIANO

Schubert: Sonata for Arpeggione and Piano in A minor, D 821

Pártos: Yiskor – In Memoriam (for Viola and Piano)

Shostakovich: Sonata for Viola and Piano in C major, Op. 147

MIKLÓS PERÉNYI & IMRE ROHMANN

CELLO & PIANO

Bach: Sonata for Viola da Gamba No. 1 in G major, BWV 1027

Franck: Sonata for Cello and Piano in A major, FWV 8

Poulenc: Sonata for Cello and Piano

Debussy: Sonata for Cello and Piano in D minor

Bartók: Rhapsodie for Cello and Piano No. 1, Sz 88

JEAN-GUIHEN QUEYRAS & ALEXANDRE THARAUD

CELLO & PIANO

Bach: Sonata for Viola da Gamba No. 3 in G minor, BWV 1029

Marais: Les Folies d'Espagne and other works

Chopin: Nocturne in E-flat major, Op. 9 No. 2 (arr: David Popper)

Fauré: Après un rêve, Op. 7/ 1 and Papillon, Op. 77

Popper: Serenade, Op. 54 No. 2 and Mazurka, Op. 11 No. 3

Kreisler: Liebesleid and Liebesfreud

Brahms: Selection from the Hungarian Dances (arr: Queyras/ Tharaud)

Dates: 4–10 April & 23–29 May 2022

JULIAN STECKEL

SOLO

Hindemith: Sonata for Cello solo

Ligeti: Sonata for Cello solo

Dutilleux: Trois Strophes sur le nom de Sacher

Kodaly: Sonata for Cello solo

JULIAN STECKEL

Status: new addition

How: as if by osmosis, has long been part of this

Driven by: a passion for new challenges, stage fright

Brand: true soloist and chamber musician at heart

What we like: approachability, his perfect playing

JULIAN STECKEL & WILLIAM YOUN

CELLO & PIANO

Boulanger: Trois pièces

Mendelssohn: Sonata for Cello and Piano No. 2 in D major, Op. 58 MWV Q 32

Martinů: Variations on a theme by Rossini

Shostakovich: Sonata in D minor, Op. 49

NIKOLAJ SZEPS-ZNAIDER & ROBERT KULEK

VIOLIN & PIANO

Korngold: Viel Lärm um Nichts – Much ado about Nothing, Op. 11

Brahms: Sonata for Violin and Piano No. 1 in G major, Op. 78

Schoenberg: Fantasy for Violin and Piano, Op. 47

Strauss: Sonata for Violin and Piano in E-flat major, Op. 18

CHAMBER MUSIC



ELENA BASHKIROVA & JERUSALEM CHAMBER MUSIC FESTIVAL ENSEMBLE

Schubert: String Trio in B-flat major, D 471
Ella Sheriff: Quartet for Clarinet, Violin, Viola and Cello (2020)
Schubert: Adagio e Rondo concertante in E-flat major, D 487
Schubert: Sonata in A minor for Arpeggione and Piano, D 821
Hindemith: Quartet for Clarinet, Violin, Cello and Piano

BELCEA QUARTET & QUATUOR ÉBÈNE

OCTET

Enescu: String Octet in C major, Op. 7
Mendelssohn: String Octet in E-flat major, Op. 20 MWV R 20

MARC BOUCHKOV, JONATHAN ROOZEMAN & BEHZOD ABDURAIMOV

VIOLIN, CELLO & PIANO

Arensky: Piano Trio No. 1 in D minor, Op. 32
Rachmaninoff: Trio élégiaque No. 1 in G minor
Dvořák: Piano Trio No. 4 in E minor, Op. 90 "Dumky"

CUARTETO CASALS & SIR ANDRÁS SCHIFF

STRING QUARTET & PIANO

Haydn: String Quartet in E-flat major, Op. 33 No. 2 Hob III: 38 "The Joke"
Mozart: Piano Quartet No. 1 in G minor, K 478
Schumann: Piano Quintet in E-flat major, Op. 44

Tour Summer 2022

JONATHAN BISS, LIZA FERSCHTMAN, MALIN BROMAN, ANTOINE LEDERLIN

PIANO, VIOLIN, VIOLA & CELLO

Janáček: Sonata for Violin and Piano
Dvořák: Piano Quartet No. 1 in D major, Op. 23
Brahms: Piano Quartet No. 2 in A major, Op. 26

Dates: 7–14 March 2022

JONATHAN BISS

Where: Philadelphia

BTHVN: five commissioned works and
a complete recording of sonatas

After Beethoven: co-director of
the Marlboro Festival with Mitsuko Uchida

Partners: Padmore, Doric, Belcea

What we like: intellect and content

VADIM GLUZMAN, JOHANNES MOSER & YEVGENY SUDBIN

VIOLIN, CELLO & PIANO

Shostakovich: Piano Trio No.1 in C minor, Op. 8
Schumann: Piano Trio No. 2 in F major, Op. 80
Pärt: Mozart-Adagio
Shostakovich: Piano Trio No. 2 in E minor, Op. 67

Dates: 14–24 February & 12–22 May 2022

QUATUOR MODIGLIANI

SCHUBERTIAD WITH GUESTS

Rosamunde

Gretchen am Spinnrade, Op. 2 D 118
Die Götter Griechenlands, D 677
Impromptu for Piano No. 3, D 935
String Quartet No. 13 in A minor "Rosamunde"

Death and The Maiden

Die Götter Griechenlands, D 677
Der Tod und das Mädchen, D 531
Der Erlkönig, Op. 1 D 328
String Quartet No. 14 in D minor, D 810 "Death and the Maiden"

Milestones

String Quartet No. 4 in C major, D 46
String Quartet No. 15 in G major, Op. 161 D 887

The Trout

String Quartet No. 9 in G minor, D 173
Die Forelle, Op. 32 D 550
Mignon-Lieder (arr. for soprano and string quartet by Aribert Reimann)
Quintet for Piano, Violin, Viola, Cello and Double Bass, Op. 114 D 667 "The Trout"

SCHAROUN ENSEMBLE

TRIO-QUINTET-OCTET

Schubert: Overture in D major in the Italian Style, D 590
(arr. for Octet by A. Tarkmann)
Mozart: Clarinet Quintet in A major, K 581 "Stadler"
Schubert: Octet in F major, D 803

Andre: 3 pieces for Ensemble
Widmann: Fieberphantasie
Schubert: Octet in F major, D 803

SCHUMANN QUARTETT & HINRICH ALPERS

STRINGS & PIANO

For the 100th anniversary of Engelbert Humperdinck
Sonata in A major for Violin and Piano, one movement
String Quartet in C major
Quintet in G major for String Quartet and Piano
Wagner / Humperdinck: Overture to "Tristan and Isolde" for Piano,
String Quartet, Cello and Double Bass

Deutsche Grammophon album in Summer 2021

CHAMBER MUSIC BY HUMPERDINCK

Autumn 2021: on the 100th anniversary of his death

What: late Romanticism

Piano quintet G major: catchy subjects
and new formal structures

String quartet C major: swansong for
German Romanticism

What we like: to discover!

SHARON KAM, ORI KAM & MATAN PORAT

CLARINET, VIOLA & PIANO

Mozart: Trio for Clarinet, Viola and Piano in E-flat major, K 498 "Kegelstatt Trio"
Schumann: Märchenerzählungen, Op. 132
Brahms: Zwei Gesänge for Clarinet, Viola and Piano, Op. 91
Debussy: Prélude à l'après-midi d'un faune (arr. for Piano)
Bartók: Kontraste, Sz 111

SHARON KAM, ANTJE WEITHAAS, JULIAN STECKEL & ENRICO PACE

CLARINET, VIOLIN, CELLO & PIANO

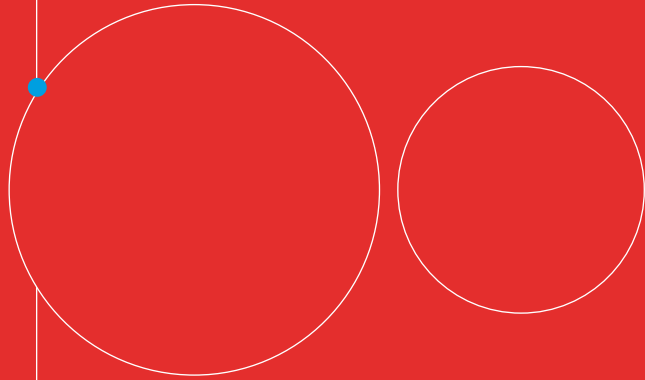
Beethoven: Trio for Clarinet, Cello and Piano, Op. 11 "Gassenhauer Trio"
Bartók: Kontraste, Sz 111
Brahms: Piano Trio No. 3 in C minor, Op. 101
Hindemith: Quartet for Clarinet, Violin, Cello and Piano

ALISA WEILERSTEIN, VILDE FRANG & INON BARNATAN

VIOLIN, CELLO & PIANO

Rachmaninoff: Trio élégiaque No. 1 in G minor
Ravel: Piano Trio in A minor
Schubert: Piano Trio No. 2 in E-flat major, Op. 100 D 929
Dates: 25 April–1 May 2022

SPECIAL FEATURE: GIDON KREMER



Crème de la Kremer:
From his original line-ups all the
way to his latest encounters, a whole
Kremer-range will be presented.

75th birthday Gidon Kremer
25th birthday Kremerata Baltica

GIDON KREMER, KREMERATA BALTICA & TATIANA GRINDENKO

Bach/ Pärt

"The Art of Instrumentation" – Hommage à Glenn Gould

Pärt: Fratres for Violin, Strings and Percussion

Pärt: Tabula rasa – Double concerto for two Violins, Strings and prepared Piano

Summer 2021

GIDON KREMER, KREMERATA BALTICA & PER ARNE GLORVIGEN

Hommage à Astor Piazzolla (1921–2021)

Music by Astor Piazzolla, texts by Jorge Luis Borges

November 2021

GIDON KREMER, MISCHA MAISKY & MARTHA ARGERICH

Works by Schumann and Shostakovich

January 2022

KREMERATA BALTICA & YULIANNA AVDEEVA

Works by Bach and Silvestrov

May 2022

GIDON KREMER, GEORGIJS OSOKINS & GIEDRE DIRVANAUSKAITE

Schumann: Violin Sonata No. 3 (opus posthum)

Schumann: Piano Trio in D minor, Op. 110

Rachmaninoff: Trio élégiaque No. 2, Op. 9

Spring 2022

CONDUCTOR

“I find this animal called orchestra infinitely fascinating”

Having represented Nikolaj Szeps-Znaider and Ariane Matiakh for two years now, we spoke to our latest addition, DANIEL COHEN, about his work as a conductor.

THE POSITION OF GENERAL MUSIC DIRECTOR, IS THAT A MUST FOR YOU AS A CONDUCTOR?

To me it is important, because for me the “process,” and the feeling you get from it, is essential. If the conductor likes the orchestra, and vice versa, and both are interested in trying something together, then we have it: the process of becoming more familiar with each other, the more we widen our world of sound. I find this process fascinating and we have it very often in Darmstadt, which is really nice!

After a concert, when we have a meeting with the orchestral board, we discuss the performance directly. And then, at the next rehearsal and with another piece, we will have the opportunity to incorporate all of this. I can also, together with the orchestra, decide about the repertoire for the next season, and see which new horizons we might want to explore.

WHAT APPROACH DO YOU USE WHEN TRYING OUT OR SELECTING NEW SOLOISTS? RECOMMENDATIONS BY COLLEAGUES? OR, IF MUSICIANS HAVE BEEN SUGGESTED TO YOU, DO YOU LOOK THEM UP ON YOUTUBE?

All of that. Ideally, more than one of these approaches will work. If two or three colleagues have good things to say about someone, this is usually a good sign. Then I watch some videos on YouTube, and I might listen to a concert.

Or if a colleague says “Oh, I worked with him or her... and it was fun!” - it is important to be able to enjoy working with someone.

I think people tend to assume that we conductors are a little snobby or that we don't talk to the musicians, and neither to each other. But that is not true, we are always in contact with musicians and other conductors.

If you're at a theatre where you can do great things, but you're not the centre of the world and don't have the largest budget, then you have to consider: Who is the right soloist for US? This might, for instance, be someone of a very high level who is, however, performing the piece for the first time. Or we can ask someone from the second tier who, we anticipate, will be one of the great performers of this repertoire in two or three years' time.

NIKOLAJ SZEPS-ZNAIDER

Special feature: equally familiar with both baton and bow

New beginning: designated music director of the Orchestre national de Lyon

Home: Denmark

Musical home: Vienna in the early 20th century

What we like: passionate and uncompromising

BUCKET LIST: WHICH ARE THE THREE PIECES OF MUSIC YOU WOULD REALLY LOVE TO CONDUCT BEFORE YOU RETIRE?

I've actually been able to fulfil many of my dreams over the past few years. But, I have to say, one that remains unfulfilled is "Tristan."

In the symphonic repertoire, it would always be Mahler's symphonies. I've already done the First to Fourth, next year I will do the Fifth. So I am gradually approaching my dream of doing Mahler's Ninth.

WHY DO YOU NOT HAVE A SOCIAL MEDIA ACCOUNT?

That is not quite correct: I have my personal Facebook account, which I used particularly during my student days in London to stay in contact with my family and my friends. I

post a lot there about food, friends or interesting things I have heard about. Now and again, maybe twice a year, I will write about my work there, but I have never used it as a PR tool – it just doesn't feel right to me. And, I think, if it doesn't feel right or natural to an artist, then it won't be effective.

DOES IT STILL MAKE SENSE TO RECORD CDS NOWADAYS?

I think this notion that the world of recordings is dead is a little exaggerated. It is true that I have almost 10,000 CDs at home, but I don't have a CD player – that's right! Still, we all listen to the recordings on YouTube or iTunes, and someone makes these recordings. Maybe the process of producing a real album makes less sense today than it used to – I wouldn't know, I'm not an expert. But the result is almost the same: there is a recording and there are people who want to listen to the recording – on a CD or via a link. I don't think that much has changed. If I have the opportunity, for instance, to listen to Brahms' Fourth with Nelsons and I'm not in Vienna, but he gave a concert with the Vienna Philharmonic and had it recorded, of course I'm interested in listening to that!

YOU COME FROM NEW MUSIC AND FROM ENSEMBLE WORK. IS AN ORCHESTRA BASICALLY A LARGE ENSEMBLE OR IS WORKING WITH AN ORCHESTRA VERY DIFFERENT?

I am not sure whether it is correct to describe myself as "coming from ensemble work," because I have always worked with orchestras as well. But it is true that I've done a lot of New Music – that's my interest, that's my passion. It is also correct that, in New Music, there are many compositions for small orchestras or ensembles in which each voice is played by only one person instead of a group. This is the biggest difference in character between the two.

In the ensemble, every player is a soloist – only one person is responsible for each voice. The challenge and the magic of playing in an orchestra is to find a balance between the individual and group sound, to develop a common identity. For example, Mahler's First works like a large ensemble piece in many places, so it helps me that I have spent a lot of time with individual responsibilities.

I find this animal called orchestra infinitely fascinating in any case.

WE HAVE ALREADY TOUCHED ON THIS SUBJECT: HOW DO THE TRADITIONAL DARMSTADT SUMMER COURSES INFLUENCE YOUR WORK AND YOUR PLANNING FOR THE SEASON IN DARMSTADT?

When I took the job, I thought I knew what everyone else knew: Darmstadt, that was the centre for New Music, that was Nono, Boulez, Stockhausen, etc.

Of course, that was very significant to someone like me who had worked with Boulez for five years and had worked with all this repertoire so often. I realized quickly that New Music was a natural thing to the people of Darmstadt, much more so than elsewhere.

ARIANE MATIAKH

Home: Strasbourg

Symphonic accents: late 19th and 20th century

Mentors: Harnoncourt, Hager, Ozawa

How: “temperamental and with a kapellmeister’s clarity”

What we like: contagious enthusiasm and technical precision

That is why, right from the start, I added Darmstadt School pieces to most of my programs. In my first concert as music director, I conducted a piece by Luigi Nono, his first orchestral work. He had written it for our orchestra in 1950, but the score had been lost. In the 1980s, someone discovered the orchestral parts in our theatre and sent them to him in Venice. Based on this, he was able to rewrite the score. It is a wonderful piece, and I loved the fact that it was so closely connected to our house.

But when I had been living in Darmstadt for a little while and worked with the orchestra, a friend said to me one day: “You

must be familiar with the long baroque tradition of Darmstadt, of course?” – And I said: “Huh?!”

I had never heard of pre-war Darmstadt, so I went to the State Library. They have handwritten scores by Telemann, which he wrote specifically for the court chapel of Hesse-Darmstadt, but also by Vivaldi and by Graupner, who held the kapellmeister position here.

When I read about all this, I immediately decided we had to put on a concert with baroque music from Darmstadt. One concert turned into two and now, in the next season, we are going to have the “Darmstadt Baroque Days” for the first time: a two-week baroque festival in different parts of the city to present this almost completely unknown repertoire to the public.

PIANO RECITAL

PIOTR ANDERSZEWSKI

PROGRAMS BY ANDERSZEWSKI

Definitely: Bach

Likely: Schumann

Possibly: Bartók or Brahms

Program balance: the process of putting
together a program famously
resembles a world trip without an aeroplane

What we like: worlds of nuances

SALEEM ASHKAR

Brahms: Two Rhapsodies, Op. 79

Brahms: Three Intermezzi, Op. 117

Schoenberg: Three Piano Pieces, Op. 11

Boulez: Notations

Schumann: Kreisleriana, Op. 16

ELENA BASHKIROVA

Beethoven/ Liszt: An die ferne Geliebte, Op. 98

Schumann: Fantasy in C major, Op. 17

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

JONATHAN BISS

Berg: Sonata for Piano, Op. 1

Schoenberg: Six little Pieces for Piano, Op. 19

Schumann: Waldszenen, Op. 82

Schubert: Sonata for Piano No. 20 in A major, D 959

ALEXANDER MELNIKOV

Rossini: Selection from “Péchés de Vieillesse”

Berlioz: Symphonie Fantastique (arr. for Piano: Franz Liszt)

Prokofiev: Visions Fugitives, Op. 22

Rachmaninoff: Variations on a theme by Chopin, Op. 22

Shostakovich: Preludes and Fugues No. 1–12, Op. 87

BUILDING BRIDGES



Making music should not to be compared to competitive sports – talent, gift and ability cannot be gauged by a stopwatch, tape measure or laser. Subjective criteria are what matters here. When Sir Andrés Schiff decided that he wanted to support young talents with his experience and artistic standards in this sense, we worked together to develop the concept of “Building Bridges.” For each of the past seven years now, two or three pianists have been carefully selected by him and presented across Europe in seven to ten concerts each.

“A recital program is like a business card – you show musically who you are, what spikes your curiosity, and which super-musical ideas are important to you. I encourage the pianists to design their business cards carefully and yet completely freely.” *A. Schiff*

2020 / 2021

Nicolas Namoradze

Elena Nefedova

Gile Bae

2021 / 2022

Avery Gagliano

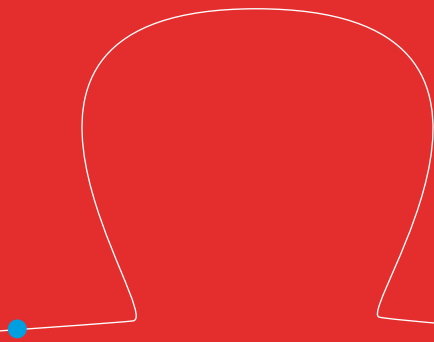
Nathalia Milstein

Kiana Reid

“I think people tend to assume that we conductors are a little snobby or that we don’t talk to the musicians, and neither to each other. But that is not true, we are always in contact with musicians and other conductors.”

All quotations from the interview with Daniel Cohen.

SONG



GEORG NIGL & OLGA PASHCHENKO

BARITONE, FORTEPIANO & PIANO

Schubert:

Die Taubenpost, D 965a (Seidl)
Die Forelle, D 550 (Schubart)
Der Wanderer an den Mond, D 870 (Seidl)
Das Zügelglöcklein, D 871 (Seidl)
Im Freien, D 880 (Seidl)
Die Sommernacht, D 289 (Klopstock)
Abendstern, D 806 (Mayrhofer)
Fischerweise, D 881 (Schlechta)

Beethoven:

An die ferne Geliebte, Op. 98

Rihm:

Vermischter Traum (2017)

Schubert:

Der Winterabend, D 938 (Leitner)
Die Sterne, D 939 (Leitner)
An die Musik, D 547 (Schober)
Abschied, D 475 (Mayrhofer)

ARDITTI QUARTET & JAKE ARDITTI

STRING QUARTET & COUNTERTENOR

Dillon: String Quartet No. 9
Paredes: Canciones Lunáticas
Henze: String Quartet No. 5
Sciarrino: Cosa resta

ARTEMIS QUARTETT, FLORIAN BOESCH & ALEXANDER LONQUICH

STRING QUARTET, BARITONE & PIANO

Songs and Works by Schumann and Schubert

Dates: 16–22 May 2022

BROOKLYN RIDER & ANNE SOFIE VON OTTER

STRING QUARTET & MEZZOSOPRANO

Rufus Wainwright: Trois Valses Anglaises (Premiere/ First performance)
Schubert: String Quartet "Death and the Maiden", alternated with the songs:
Death and the Maiden, D 531
Der Wegweiser (Winterreise), D 911
Die Nebensonnen (Winterreise), D 911
Einsamkeit (Winterreise), D 911
Rufus Wainwright: 3 Songs for Lulu

Dates: 1–14 April 2022

SONGS BY WAINWRIGHT

When: 2010

Where: New York

Passion: opera

How come: love at first sight... in
Verbier and Bergen

What: lied recital

What we like: pop influences
without the crossover appeal

SCHUMANN QUARTETT & KATHARINA KONRADI

STRING QUARTET & SOPRANO

Bach: Selection from "The Art of Fugue" for String Quartet
Widmann: Versuch über die Fuge (String Quartet No. 5 with Soprano)
Schumann: String Quartet No. 3 in A major, Op. 41 No. 3
Reimann: Sechs Gesänge von Robert Schumann, Op. 107

“In the ensemble,
every player is a soloist –
only one person is
responsible for each
voice. The challenge and
the magic of playing
in an orchestra is to find
a balance between
the individual and group
sound, to develop
a common identity.”

BETWEEN WORLDS



AVI AVITAL & GIOVANNI SOLLIMA

MANDOLIN & CELLO

Roots

The musicians face a theme that relates their experiences, their provenance, the countries and the stories from which they come. It is a mix of style and eras; from Klezmer to Sicilian Arbëreshë, from Sacred to Profane, from North African dance to their own private music. And Improvisation.

BRANDT BRAUER FRICK ENSEMBLE

The fascinating thing about the techno movement initially was that the music was made solely by electronic instruments. The Brandt Brauer Frick Ensemble has reversed this principle through electronic music made by acoustic instruments and turned techno into chamber music.

And now it goes one step further: some of its pieces have been arranged for Brandt Brauer Frick and a full orchestra!

JEAN-GUIHEN QUEYRAS, RAPHAËL IMBERT, PIERRE-FRANÇOIS BLANCHARD & SONNY TROUPÉ

CELLO, SAXOPHONE, PIANO & PERCUSSION

Invisible Stream

Works by Eisler, Schubert and Wagner, compositions by Raphaël Imbert

The base of this program is the idea of the creolisation of the world, the cultural blending which has been shaping our environment for so long and connects us human beings significantly, as undetectable as it might be.

What it is about for the artists: To not talk about living together but to simply do it.

TEXT & MUSIC

ISABELLE FAUST, LORENZO COPPOLA,
JAVIER ZAFRA, WIES DE BOEVÉ,
REINHOLD FRIEDRICH,
JÖRGEN VAN RIJEN, RAYMOND CURFS,
DOMINIQUE HORWITZ

VIOLIN, CLARINET, BASSOON, DOUBLE BASS,
TRUMPET, TROMBONE, PERCUSSION, RECITATION

Stravinsky: L'Histoire du Soldat

Strasnoy: Kodayu (2022)

Dates: 23–28 February 2022

MUSIC-LITERATURE

Why: it started with Gedeck

What: opens the classic concert form

How: words are also sound

Status: the range of music-literature
projects has grown

What we like: the interaction
between musicians and actors

MARTINA GEDECK &
XAVIER DE MAISTRE

RECITATION & HARP

Light & Shadow

Texts by Rilke, Lasker-Schüler, Wilde, Camus, Leconte de Lisle and von Eichendorff

Music by Debussy, Liszt, Tárrega, Albéniz and Renié

GEORG NIGL, MARTINA GEDECK & ELENA BASHKIROVA

BARITONE, RECITATION & PIANO

*Where have all the flowers gone? Songs, texts and couplets
From Schubert to Eisler, from Goethe to Brecht*

Without music, Friedrich Nietzsche said, life would be a mistake. Since time immemorial, as facilitators of life, poets and composers have captured moments of existence with all its horrors and abysses in their works and drafted counter-worlds to the real world in order to catch, by the magic of art, a glimpse of the paradise from which humankind was once expelled.

With the songs, texts and couplets selected here, the poets and composers did not, however, aim to avert their gaze from the laborious present and laden past, even though the so-called 'beautiful' parts of the compositions often contain notions of artificial paradises that transcend the earthly fate of humankind.

GERHARD AHRENS Dramaturgy
NN Lights

FOR THE 100TH ANNIVERSARY OF PAUL CELAN

*Reachable, close and secure amid all losses
Texts and Songs from Czernowitz*

Paul Celan said his home, Bukovina, was a place "where books and people lived." At its centre: Chernivtsi, a city of many languages and cultures. An homage to Chernivtsi and its great poets. A Hommage to Czernowitz and its great poet.

Jens Harzer – Recitation
Zoryana Kushpler – Mezzosoprano
Vadim Gluzman/ Marc Bouchkov – Violin
Olena Kushpler – Piano
Brigitte van Kann – Conception
Poems by Rose Ausländer and Paul Celan

Music by Auerbach, Fried, Lanjyk, Lydkevich, Mahler, Pärt, Ravel, Ysaÿe

SCHAROUN ENSEMBLE & MARTINA GEDECK

CHAMBER MUSIC & RECITATION

Mark Andre: Three Pieces for Ensemble (2018)
Paul-Heinz Dittrich: Kammermusik XVII (2015)
Friedrich Goldmann: Trio (Four Pieces) for Viola, Cello and Double Bass (1986)
Hans Werner Henze: Quattro fantasie (1963)

Texts by Ingeborg Bachmann, Paul Celan and Heiner Müller

SCHAROUN ENSEMBLE & ULRICH MATTHES

CHAMBER MUSIC & RECITATION

Nightmare and Idyll

Debussy: Prélude à l'après-midi d'un faune
Hindemith: from "The Demon"
Schubert: Andante con moto from "Death and the Maiden"
Widmann: Fieberphantasie
Schubert: Adagio from the Octet in F major
Wagner: Siegfried Idyll in E major, WWV 103

Texts by Brecht, Brentano, von Eichendorff, Herrndorf, Kafka and Kleist

ORCHESTRA



PIOTR ANDERSZEWSKI & CHAMBER ORCHESTRA OF EUROPE

Mozart Piano Concertos

Dates: 11–22 October 2021

SALEEM ASHKAR & GALILEE CHAMBER ORCHESTRA

Works by Beethoven, Mendelssohn and folk tunes from Galilee

The appeal of the Galilee Chamber Orchestra, which consists of Jewish and Arab musicians, radiates far into Israeli society: its concerts bring classical music to marginalized groups, and it serves as a model for cooperation and cultural exchange to all its audiences.

Dates: 20 September–3 October 2021

AVI AVITAL & IL POMO D'ORO

Naples and the mandolin are synonymous to each other. In this program Avi Avital and the Italian Baroque Orchestras Il Pomo d'Oro will present original music for mandolin from 18th century Naples, alongside Neapolitan Folklore music from the same time.

The program will include pieces by: Domenico Scarlatti, Emanuelle Barbella, Giovanni Paisiello and more.

Dates: 1–19 December 2021

ISABELLE FAUST, ORCHESTRA OF THE AGE OF ENLIGHTENMENT & ANTONELLO MANACORDA

Schumann: Concerto for Violin and Orchestra in D minor, WoO 23

Dates: 11–22 February 2022

ISABELLE FAUST, JEAN-GUIHEN
QUEYRAS, LES SIÈCLES &
FRANÇOIS-XAVIER ROTH

Brahms: Concerto for Violin, Cello and Orchestra in A minor, Op. 102

Dates: 11–24 July 2022

ALEXANDER MELNIKOV,
SWEDISH CHAMBER ORCHESTRA &
THIERRY FISCHER

Schumann: Concerto for Piano and Orchestra in A minor, Op. 54

Dates: 19–21 November 2021

JEAN-GUIHEN QUEYRAS,
CHAMBER ORCHESTRA OF EUROPE &
ROBIN TICCIATI

Dvořák: Concerto for Cello and Orchestra in B minor, Op. 104

Dates: 1–12 March 2022

JEAN-GUIHEN QUEYRAS &
ENSEMBLE RESONANZ

Ondřej Adámek: New Work for Cello and Orchestra

C.P.E. Bach: Concerto for Cello and Orchestra in A minor, Wq 170 H 432

Strauss: Metamorphosen, Op. 142 (Study for 23 Solo Strings)

Dates: 28 April–13 May 2022

“But when I had been living in Darmstadt for a little while and worked with the orchestra, a friend said to me one day: ‘You must be familiar with the long baroque tradition of Darmstadt, of course?’ – And I said: ‘Huh?!’”

PREVIEW 2022/2023

BELCEA QUARTET & JEAN-GUIHEN QUEYRAS

Schubert: String Quintet in C major, Op. 163 D 956

September 2022

CUARTETO CASALS

TEXT & MUSIC

Mozart: Requiem in D minor, K 626 (Version for String Quartet) with Recitation

ISABELLE FAUST, ORCHESTRE DES CHAMPS-ÉLYSÉES & PHILIPPE HERREWEGHE

Dvořák: Concerto for Violin and Orchestra in A minor, Op. 53

Dates: 15–27 November 2022

ALEXANDER MELNIKOV, HEINZ HOLLIGER & KAMMERORCHESTER BASEL

Schumann: Overture to "Genoveva"

Schumann: Introduction and Allegro appassionato for Piano and Orchestra in G major, Op. 92

Schumann: Konzertallegro with Introduction for Piano and Orchestra in D minor, Op. 134

Schumann: Three Romances for Oboe and Piano, Op. 94

Schumann: Symphony No. 1 in B-flat major, Op. 38 "Spring"

Dates: 19–30 November 2022

TEAM

Alexandre Airaud

Ellen Bäuerle

Oda Caspar

Stefano Cucuzzella

Juliette Dufau

Anna Haefliger-Ludewig

Matthias Hermann

Katja Hippler-Gromis

Lenemarie Leukefeld

Sylwia Miteva

Juan Camilo Roa

Arnold Simmenauer

Sonia Simmenauer

Katja Szarka

Carolin Traute-Breidenbach

Linda Uschinski

Silke Willenborg

Eleonore Wrobel



IMPRESARIAT
SIMMENAUER

Kurfuerstendamm 211
DE-10719 Berlin

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

www.impresariat-simmenauer.de

