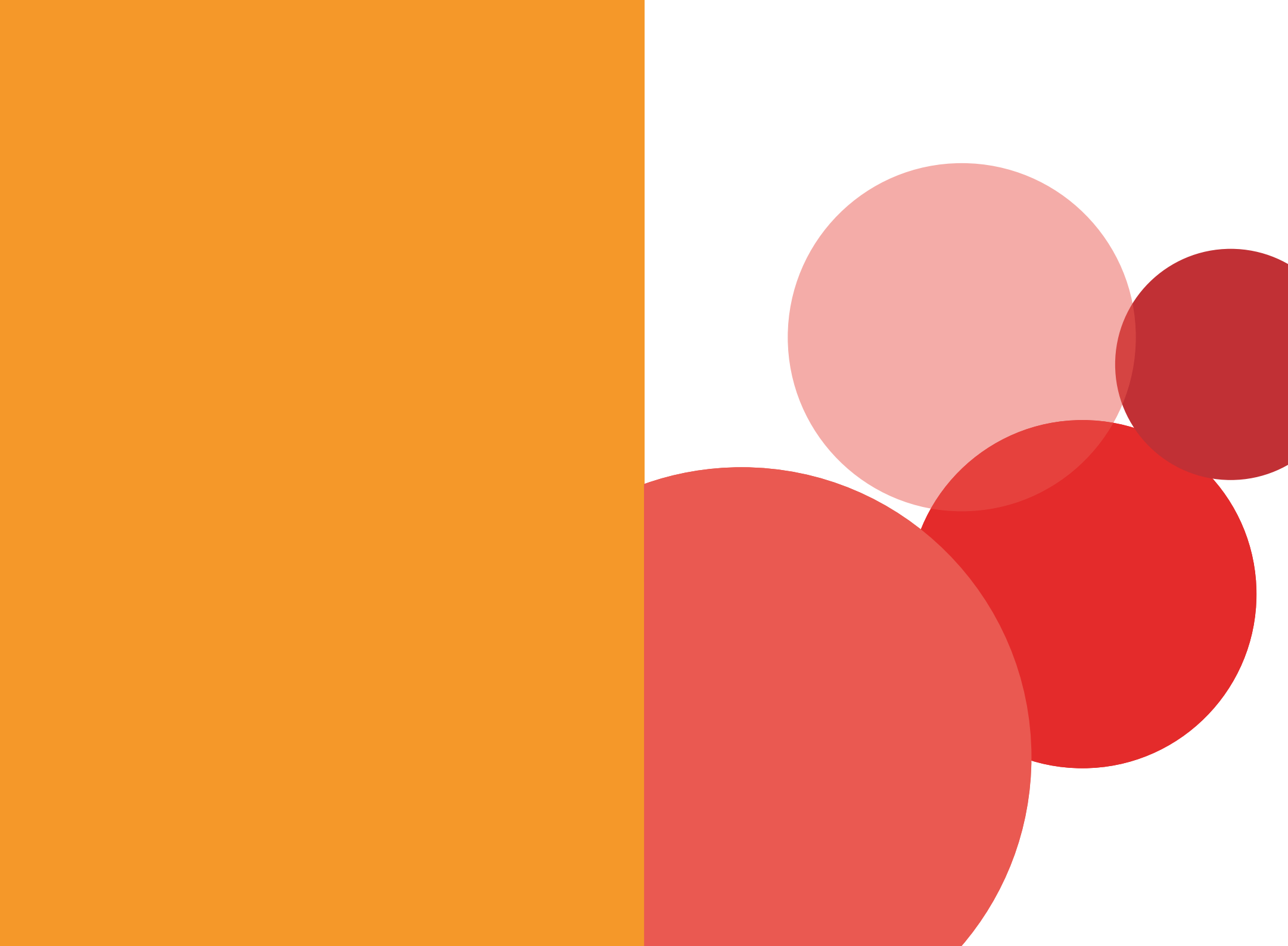


# IMPRESARIAT SIMMENAUER



SEASON

2022 / 2023



# HEADWORDS

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# ISABELLE

*Faust*

## 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

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 Bashkurova  
Jonathan Biss  
Alexander Melnikov

### FORTEPIANO

Alexander Melnikov

### MANDOLIN

Avi Avital

### CONDUCTORS

Daniel Cohen  
Johannes Debus  
Ariane Matiakh  
Bejun Mehta  
Nikolaj Szeps-Znaider

### SINGERS

Günther Groissböck (Bass)  
Bejun Mehta (Countertenor)  
Georg Nigl (Baritone)

### PROJECTS

ARD-Award Winning  
Quartet  
Building Bridges  
Puppenphilharmonie Berlin

### CLARINET

Sharon Kam

### RECITATION

Martina Gedeck

### ENSEMBLE

Brandt Brauer Frick  
Ensemble  
Scharoun Ensemble

# STRING QUARTET

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## ARDITTI QUARTET

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### *The unimaginable future*

György Kurtág: String Quartet, Op. 13, "12 Microludes"

Betsy Jolas: String Quartet No. 8, "Topeng"

Toshio Hosokawa: Passage

Christian Mason: This present moment used to be the unimaginable future

Tansy Davies: Nightingales: Ultra deep field

> 1, 2, 6, 8, 17

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## ARTEMIS QUARTETT

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Schubert: String Quartet No. 7 in D major, D 94

Bartók: String Quartet No. 5, Sz 102

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

Autumn 2022

> 3

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

Schnittke: String Quartet No. 3

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

January 2023

> 3

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## BELCEA QUARTET

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

Shostakovich: String Quartet No. 8 in C minor, Op. 110

Debussy: String Quartet in G minor, Op. 10

Autumn 2022

> 2, 4, 16

Schubert: String Quartet No. 10 in E-flat major, D 87

Guillaume Connesson: New work for String Quartet

Shostakovich: String Quartet No. 15 in E-flat minor, Op. 144

January 2023

> 1, 2

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## BROOKLYN RIDER

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### *The Four Elements*

Dmitri Shostakovich: String Quartet No. 8 in C minor, Op. 110

Oswaldo Golijov: Tenebrae

Ruth Crawford Seeger: Suite of American Folk Songs (arr. Colin Jacobsen)

Henri Dutilleux: String Quartet "Ainsi la nuit"

> 1, 2, 5, 6, 8, 17

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# CUARTETO CASALS

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25<sup>TH</sup> ANNIVERSARY

*25 Years Together, 25 Years Apart*

Bach: "The Art of Fugue" BWV 1080

When we began, a string quartet veteran told us that for the first 25 years a quartet learns to play together and for the next 25 it learns to play apart.

We have now reached that milestone and continue to confront the mystery at the heart of our work: when should the identity of the individual cede to the needs of the collective? Are we one or are we four? To examine this issue at its root, we have chosen to celebrate our anniversary by returning to the most profound examination of musical counterpoint in Western history: Bach's 'The Art of Fugue.' Four parts, no instrumentation specified, no indications of how to execute the notes and one great enigma: how four distinct voices can retain their individuality while together creating a coherent whole. (Cuarteto Casals) > 9, 10, 13

Haydn: String Quartet in A major, Op. 20 No. 6

Shostakovich: String Quartet No. 4 in D major, Op. 83

Brahms: String Quartet No. 2 in A minor, Op. 51 No. 2 > 3

## *Death and Resurrection*

Haydn: "Die sieben letzten Worte unseres Erlösers am Kreuz", Op. 51

Hob III: 50-56 (for String Quartet and Voice)

or Ligeti: String Quartet No. 1 "Métamorphoses nocturnes"

Schubert: String Quartet No. 14 in D minor, D 810 "Death and the Maiden" > 2, 9

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# NOVUS STRING QUARTET

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Haydn: String Quartet in B minor, Op. 33 No. 1 Hob III: 37

Debussy: String Quartet in G minor, Op. 10

Shostakovich: String Quartet No. 2 in A major, Op. 68

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

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

Bartók: String Quartet No. 2, Op. 17 Sz 67

Brahms: String Quartet No. 1 in C minor, Op. 51 No. 1 > 3

String Quartet

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# JERUSALEM QUARTET

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## *Music under tyranny*

Prokofiev: String Quartet No. 2 in F major, Op. 92 "On Cabardian Themes"

Shostakovich: String Quartet No. 8 in C minor, Op. 110

Bartók: String Quartet No. 6 in D major, Sz 114 > 2

## *JQ Kaleidoscope*

Beethoven: String Quartet No. 11 in F minor, Op. 95 "Quartetto serioso"  
(I. Allegro con brio)

Borodin: String Quartet No. 2 in D major (III. Notturmo)

Bartók: String Quartet No. 4, Sz 91 (IV. Allegretto pizzicato)

Debussy: String Quartet in G minor, Op. 10 (III. Andantino, doucement expressif)

Dvořák: String Quartet No. 12 in F major, Op. 96 "American" (Finale)

Beethoven: String Quartet No. 1 F major, Op. 18 No. 1

(II. Adagio affettuoso ed appassionato)

Prokofiev: "Romeo and Juliet", Op. 64 a (Suite No. 1) (arr. Ori Kam) > 5

## *Lecture Concert: The Turkish connection*

30 minutes of exploration of the Turkish connection between the last movements of Haydn's Quartet, Op. 76 No. 1, and Bartók's 5th Quartet. The discussion will include musical examples. Followed by the performance of Bartók's 5<sup>th</sup> Quartet. > 5, 8, 12

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# QUATUOR ÉBÈNE

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N.N.

Ligeti: String Quartet No. 1 "Métamorphoses nocturnes"

Schumann: String Quartet No. 1 in A minor, Op. 41 No. 1 > 2, 9

Ligeti: String Quartet No. 1 "Métamorphoses nocturnes"

Jazz & Crossover arrangements

Autumn 2022 > 9, 14

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

Two masters of counterpoint treat it in diametrically opposed ways: while Bach calms, Bartók sometimes still frightens us a little. Bach, the quasi god of composers, evokes heavenly purity, obviousness, logic, in short: the absolute. Bartók, a knight of the glorification of folk roots (Hungarian, Romanian and Oriental), celebrates dissonance and strong rhythm, which makes his music experience as earthy, opaque and complex, at times harsh and almost abstruse. We could not resist a juxtaposition of these two poles. (Quatuor Ébène)

Spring 2023 > 8, 10

11

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## QUATUOR MODIGLIANI

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Puccini: Crisantemi

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

Turina: String Quartet, Op. 34 "Oración del Torero"

Janáček: String Quartet No. 2

or Smetana: String Quartet No. 1 in E minor "From My Life" > 8

Turnage: String Quartet "Split Apart"

Schulhoff: Five Pieces for String Quartet

Beethoven: String Quartet No. 13 in B-flat major, Op. 130

with "Grosse Fuge", Op. 133 > 1

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## QUATUOR MODIGLIANI

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SCHUBERTIAD WITH GUESTS

with Julian Steckel (Cello) & Adèle Charvet (Mezzo-Soprano)

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

Schubert/ Reimann: Mignon-Lieder (for Voice and String Quartet)

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

with Frank Braley (Piano) and Yann Dubost (Double Bass)

Schubert: Piano Quintet in A major, Op. 114 D 667 "The Trout"

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

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

with Frank Braley (Piano) & Adèle Charvet (Mezzo-Soprano)

Schubert/ Reimann: Mignon-Lieder (for Voice and String Quartet)

Schubert: Piano Quintet in A major, Op. 114 D 667 "The Trout"

Schubert: The Trout, D 550 (Song for Voice and Piano)

Schubert: String Quartet No. 9 in G minor, D 173 > 9, 11

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## SCHUMANN QUARTETT

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Haydn: String Quartet in C major, Op. 54 No. 2 Hob III: 57

Fritz Kreisler: String Quartet in A minor

Beethoven: String Quartet No. 10 in E-flat major, Op. 74 "Harp" > 3

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

Ives: String Quartet No. 1 "From the Salvation Army"

Mendelssohn: String Quartet No. 4 in E minor, Op. 44 No. 2

or Dvořák: String Quartet No. 14 in A-flat major, Op. 105 > 16

String Quartet

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## QUATUOR VAN KUIJK

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10<sup>TH</sup> ANNIVERSARY

*Paris impressions*

A selection of French melodies, originally transcribed for String Quartet

Debussy: Petite Suite (En bateau, Cortège, Menuet, Ballet)

Fauré: Mélodies (Après un rêve, Les berceaux, Mandoline, Clair de lune)

Ravel: Le tombeau de Couperin (Rigaudon)

Debussy: Mélodies (Nuit d'étoile, Mandoline, Beau soir, Paysage sentimental)

Ravel: Pavane pour une infante défunte, Ma Mère l'Oye

Poulenc: Mélodies (C, Fêtes galantes, Hôtel, Violon, Fancy, Fleur,

Les Chemins de l'amour)

Satie: Je te veux > 4, 9

*New Chapter*

As they start the next chapter of their career as a Quartet, the Van Kuijk take the opportunity to present a new commission by Benjamin Attahir, a great colleague and pioneering composer of their generation. The new work will be presented alongside works from the ensemble's core classical repertoire. > 1

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## ARD-COMPETITION

## AWARD-WINNING QUARTET

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POSTPONED TO 2022

We take up the old tradition of "blindly" preparing a laureate tour for the winner of one of the most prominent competitions. This tour is also a major appeal for the best among the younger ones to register for the ARD String Quartet Competition 2020, representing a great chance to be seen and heard right after having been selected.

The laureate tour will take place during the period of 6–21 March 2023.

We would like to cordially invite you to be a part of this exciting process, and – with a space in your season – bestow your trust unto the jury. > 7

# RECITAL

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## AVI AVITAL & OLGA PASHCHENKO

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MANDOLIN & HARPSICHORD

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

Valentini: Sonata for Mandolin and Basso continuo in A minor

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

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

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

Bach: Sonata for Flute and obbligato Harpsichord in E minor, BWV 1034

> 13

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## ISABELLE FAUST

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SOLO

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Partitas and Sonatas for Violin solo, BWV 1001–1006

In one long evening

or in two concerts without intermission

> 3, 5, 10

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## ISABELLE FAUST & ANTOINE TAMESTIT

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VIOLIN & VIOLA

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Sainte Colombe: Concert XLI “Le retour”

Mozart: Duo for Violin and Viola in G minor, K 423

Kurtág: A strictly personal letter to the 80 years old

Kurtág: Ligatura

Sainte Colombe: Concert III “Le tendre”

Kurtág: “Eine Blume” from Vie silencieuse

Sainte Colombe: Concert XLIV “Tombeau Les Regrets”

Mozart: Duo for Violin and Viola in B-flat major, K 424

> 4, 5

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## VADIM GLUZMAN

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SOLO

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Prokofiev: Sonata for Violine solo in D major, Op. 115

Ysaÿe: Sonata for Violin solo No. 2 in A minor, Op. 27 “Obsession”

Salonen: Lachen verlernt

*optionally*, a film by Tal Rosner on this work

can be projected in the background

Auerbach: Par.ti.ta for Violin solo

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

> 1, 2



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## AMIHAI GROSZ & ERIC LE SAGE

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VIOLA & PIANO

### *French Program*

Boulanger: Three pieces for Viola and Piano

Fauré: Elegy for Viola and Piano

Debussy: Estampes  
or Images Book 1

Enescu: Concert Piece

Clarke: Sonata for Viola and Piano > 4, 17

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## AMIHAI GROSZ & SUNWOOK KIM

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VIOLA & PIANO

### *Hungarian Sounds*

Martinů: Sonata for Viola and Piano

Kodály: Adagio for Viola and Piano

Joachim: Hebrew melodies

Kurtág: Signs, Games and Messages

Brahms: Sonata for Viola and Piano in F minor, Op. 120 No. 1 > 8

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## SHARON KAM & ENRICO PACE

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CLARINET & PIANO

Schumann: Fantasy Pieces for Clarinet and Piano in A minor, Op. 73

Lutosławski: Dance Preludes for Clarinet and Piano

Gade: Fantasy Pieces for Clarinet and Piano, Op. 43

Poulenc: Sonata for Clarinet and Piano in B-flat major

Françaix: Tema con variazioni (for Clarinet and Piano)

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

Horowitz: Sonatine for Clarinet and Piano

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## MIKLÓS PERÉNYI & IMRE ROHMANN

---

CELLO & PIANO

Bach: Gamba Sonata 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: Rhapsody for Cello and Piano No. 1, Sz 88 > 3, 4

Recital

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## JULIAN STECKEL

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SOLO

Hindemith: Sonata for Cello solo

Ligeti: Sonata for Cello solo

Dutilleux: Trois strophes sur le nom de SACHER

Kodály: Sonata for Cello solo, Op. 8 > 9

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## 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 for Cello and Piano in D minor, Op. 40

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## JEAN-GUIHEN QUEYRAS

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SOLO

Saygun: Partita for Cello solo, Op. 31

Britten: Suite for Cello solo No. 3, Op. 87

Kodály: Sonata for Cello solo, Op. 8 > 2, 8

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## NIKOLAJ SZEPS-ZNAIDER & ROBERT KULEK

---

VIOLIN & PIANO

Korngold: Four Pieces from Op. 11 "Much Ado About Nothing"

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

Schoenberg: Fantasy for Violin and Piano, Op. 47

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

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## ALISA WEILERSTEIN

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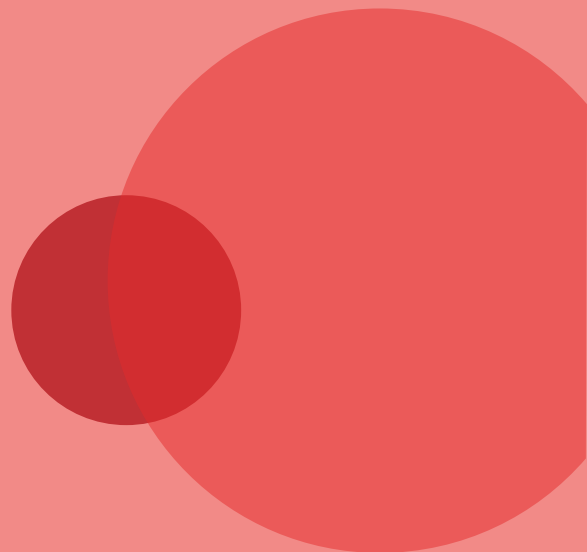
### *Fragments, Unified*

A series of six solo concerts of 80 minutes each, each comprising a Bach suite, 20th century classics and 18 brand new works. These are meant to represent our world today: socially and ethnically diverse, with equal gender representation.

Among others, they include Osvaldo Golijov, Allison Loggins-Hull, Reinaldo Moya, Matthias Pintscher and Joan Tower. > 1, 5, 10, 17

17

# CHAMBER MUSIC



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## ARTEMIS QUARTETT & JÖRG WIDMANN

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STRING QUARTET & CLARINET

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

Widmann: 7th String Quartet (Study on Beethoven II)

Brahms: Clarinet Quintet in B minor, Op. 115

Spring 2023

> 1, 3

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## ELENA BASHKIROVA & JERUSALEM CHAMBER MUSIC FESTIVAL ENSEMBLE

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Klein: Trio for Violin, Viola and Cello (1944/ Concentration Camp Theresienstadt)

Brahms: Trio for Clarinet, Cello and Piano in A minor, Op. 114

Bartók: "Contrasts" for Violin, Clarinet and Piano, Sz 111

Schumann: Quartet for Violin, Viola, Cello and Piano in E-flat major, Op. 47

> 2

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## BELCEA QUARTET & JEAN-GUIHEN QUEYRAS

---

STRING QUARTET & CELLO

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

Shostakovich: String Quartet No. 8 in C minor, Op. 110

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

September 2022

> 2

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## BELCEA QUARTET & BERTRAND CHAMAYOU

---

STRING QUARTET & PIANO

Prokofiev: String Quartet No. 1 in B minor, Op. 50

Beethoven: String Quartet No. 7 in F major, Op. 59 No. 1 "Rasumovsky"

Franck: Piano Quintet in F minor

April 2023

> 4, 9

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## VADIM GLUZMAN, JOHANNES MOSER & YEVGENY SUDBIN

---

VIOLIN, CELLO & PIANO

---

Shostakovich: Piano Trio No. 1 in C major, Op. 8  
Schubert: Piano Trio No. 1 in B-flat major, Op. 99 D 898  
Pärt: Mozart-Adagio for Violin, Cello and Piano  
Shostakovich: Piano Trio No. 2 in E minor, Op. 67

Dates: 14–23 April 2023

> 3

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## SHARON KAM, JULIAN STECKEL & ENRICO PACE

---

CLARINET, CELLO & PIANO

---

Beethoven: Trio in B-flat major, Op. 11 "Gassenhauer-Trio"  
Webern: Three little pieces for Cello and Piano, Op. 11  
Rota: Allegro giusto for Clarinet, Cello and Piano  
Berg: Four pieces for Clarinet and Piano, Op. 5  
Brahms: Trio for Clarinet, Cello and Piano in A minor, Op. 114

---

## QUATUOR MODIGLIANI, AMIHAI GROSZ & NATHALIA MILSTEIN

---

STRING QUARTET, VIOLA & PIANO

---

Fauré: Piano Quartet No. 1 in C minor, Op. 15  
Turina: "Escena Andaluza" for Viola, String Quartet and Piano, Op. 7  
Mendelssohn: String Quartet No. 1 in A major, Op. 18 MWV R 21

Dates: 6–12 February 2023

> 4, 7, 8

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## SCHUMANN QUARTETT & ANNA VINNITSKAYA

---

STRING QUARTET & PIANO

---

Schumann: String Quartet No. 1, Op. 41 No. 1  
Reimann: Adagio – In Gedenken an Robert Schumann  
Schumann: Piano Quintet in E-flat major, Op. 44

Chamber Music



**SHARON**

*Kam*

# PIANO RECITAL

---

## PIOTR ANDERSZEWSKI

---

Preferably Bach

> 10

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## SALEEM ASHKAR

---

Brahms: Two Rhapsodies

Schumann: Kreisleriana, Op. 16

Beethoven: Sonata No. 23 in F minor, Op. 57 "Appassionata"

> 5

Debussy: Préludes (Livre I)

Bach: Partita No. 4, BWV 828

Messiaen: Préludes pour piano (I, II, V, VIII)

> 4

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## ELENA BASHKIROVA

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Mozart: Fantasy in D minor, K 397

Mozart: Rondo in D major, K 485

Mozart: Variations for Cembalo in A major, K App. 137

Mozart: Piano Sonata in B-flat major, K 333

Mozart: Fantasy in C minor, K 475

Mozart: Sonata in C minor, K 457

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## JONATHAN BISS

---

Berg: Sonata for Piano, Op. 1

Schoenberg: Six little pieces for Piano Op. 19

Schumann: Forest Scenes, Op. 82

Schubert: Sonata for Piano No. 21 in B-flat major, D 960

> 6, 11

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## ALEXANDER MELNIKOV

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Schnittke: Improvisation and Fugue

Schnittke: Sonata No. 3 for Piano

Schnittke: Five Aphorisms for Piano

Schnittke: Three Fragments for Cembalo

Gubaidulina: Chaconne

Denisov: Variations for Piano

Tchamberdji: Kamni 1-7

> 1, 8, 17

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# BUILDING BRIDGES

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Season 2021 / 2022

**NATHALIA MILSTEIN**

Tchaikovsky: Variations in F major, Op. 19 No. 6

Debussy: Suite Bergamasque for Piano

Bartók: Sonata for Piano, Sz 80

Schubert: Fantasy in C major, Op. 15 D 760 "Wandererfantasie" > 4, 6, 7

**KIANA REID**

Haydn: Sonata for Piano in F major, Hob. XVI: 23

Schumann: Fantasy in C major, Op. 17

Chopin: Four Mazurkas, Op. 24

Ravel: La valse – Poème choréographique > 4, 7

Still in the pre-Building Bridges age group is 18-year-old

**ROMAN BORISOV** (Novosibirsk), who will be heard in Verbier, Elmau, Gstaad and SHMF with this programme in summer 2021:

Bach: Italian Concerto in F major, BWV 971

Chopin: Ballade No. 4 in F minor, Op. 52

Brahms: Four Piano Pieces, Op. 119

Prokofiev: Sonata for Piano No. 7 B-flat major, Op. 83 > 7

A Building Bridges Alumni, on the other hand, is

**NICOLAS NAMORADZE** (Winner of the Honens Competition 2018):

Bach: Contrapuncti VI & VII from The Art of Fugue, BWV 1080

Rachmaninov: Sonata No. 1 in D minor, Op. 28

Bach: French Suite No. 1 in D minor, BWV 812

Namoradze: Etudes I-VI (2015-2019)

Bach-Busoni: "Ich ruf zu dir, Herr", BWV 639

Liszt: Totentanz, S. 525 > 1, 7, 9, 10

Piano Recital



# ALEXANDER

*Melnikov*

# CHILD'S PLAY

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## PROGRAMMES FOR KIDS

---

### *The Puppet Philharmonic*

To rethink the concert, to look at it in a new way and to stage it in a new way – that is the joint idea of violist and director BERNADETT KIS and puppeteer SANDY SCHWERMER. So what could be more obvious than to combine the skills of the two and: To see classical music through puppets!

The Puppet Philharmonic makes classical music accessible to everyone through the use of puppetry – it even makes it actually visible through puppetry. But the world of classical music is not only explained to children and young people with the help of puppets: “We get classical music into the smallest chamber or the largest industrial hall, whether kindergarten or boardroom, whether district cultural centre or temple of the arts. We grasp the opportunity of the place and the audience,” explains the Berlin duo, who can present their programmes either with their own ensemble or with the musicians of the local orchestra.

We present productions such as “I.O. and the Golden Records”, “Maus and Klaus” or the baroque programme “Emil and Emily” on our website.

### *Animal harmonics*

In China, as you well know, the emperor is Chinese. And in the Opel Zoo, as you well know, the animals rarely listen to music...

But a nightingale that manages to elicit tears from the Emperor of China through its song and to save his life also manages to bring together many large and small animals for a concert and to celebrate a great festival together at the end of the story.

Hans Christian Andersen's fairy tale “The Nightingale” forms the framework for the animal-harmonious meeting of hen and swan, ox and bull, elephant and mouse, butterfly and turtle, funny dung finches and old horse, conceived by Michael Dangl together with Maria Fedotova, Gidon Kremer and the KREMERATA MUSICA.

We hear how animals become music from Camille Saint-Saëns, Nikolai Rimsky-Korsakov, Frieder Meschwitz, Igor Stravinsky, Alain Ridout and Paul Hindemith. And Johann Sebastian Bach is there too!

# ON THE QUESTION OF VISIBILITY

Already for some time – and due to last year’s special developments more and more urgently – we are concerned with the question of artists’ visibility: How can we help our artists, in this supposedly transparent, interconnected world – in which for all the visibility nothing is seen any more – to claim their own artistic positions, without letting the ever turning wheel of media presence determine their time and life.

Arnold Simmenauer in an interview with Hartmut Welscher.

HW: WHICH KINDS OF VISIBILITY DO YOU ATTEND TO AS AN ARTIST MANAGER?

AS: I can make the artist visible for the promoter. And I can advise the artist about how to make himself visible, for example to conductors or through social media.

LET’S START WITH THE VISIBILITY TOWARDS PROMOTERS. HOW DO YOU DO THAT?

It is my job to understand the complexity of the artists but to also be capable to describe just that with only a few words. In this year’s season brochure, there are caricatures of our artists. Caricatures are always good if they exaggerate or play down certain characteristics, and yet one can recognize the person immediately despite or actually because of this. Similarly, my job is to draw a kind of caricature of my artists. In an often short conversation with a promoter who doesn’t know the artists yet, it is quite impossible to present a complex artistic personality in such a way that it interests him or her. This means I exaggerate certain aspects, tone down others, to make the artistic personality more comprehensible.

DO YOU SHARE THESE “CARICATURES” WITH THE ARTISTS?

No, for the most part I keep this to myself. If I were to ask the artists, if they agree with the picture, they would say “no” 99% of the time. This is understandable – as artists, they’re opposed to making things simpler than they actually are. This is why they do what they do, this is why they slave over the same works for years, and still have nightmares before the next con-

cert, having still not fully comprehended the score. I – on the contrary – am a salesperson. For the artists to be able to make themselves and their art visible, I have to sell them first. This means I focus on how to draw the truthful caricature in a way that speaks to the person I am talking to.

IS IT ADVISABLE FOR ARTISTS TO THINK ABOUT THEIR OWN “CARICATURE”, ABOUT HOW THEY CAN BE SOLD?

No, because it comes at a price, which is actually my problem with social media. If one wants to become visible there, one has to stand in a particular corner and fight it through, even if maybe one doesn’t feel at home there completely. I have actually caught myself asking an ambitious young artist what “his thing” might be.

THIS “STANDING IN A CORNER” ALSO EXISTS FOR REPERTOIRE. DO YOU FEEL THAT YOUNG ARTISTS ARE EXPECTED TO GIVE THEMSELVES A PROFILE SOON, ALSO REGARDING REPERTOIRE?

Yes, the question “which repertoire does he or she play” is asked more and more. People are stunned if the response is: “everything”. This is absurd – no one would have asked Mariss Jansons which repertoire he is conducting. “What, Mozart and Strauss? “Impossible”. This is where I am needed as a mediator. What can I do with the young artist who comes to me, doubting himself because actually he would like to play everything and feels he has something to say about everything? Then I need to know which facet of his broad artistic existence works with which promoter, conductor or orchestra.

ONE OFTEN HEARS IN THE CLASSIC WORLD THAT “QUALITY WILL PREVAIL IN THE END”. BUT IS THIS REALLY THE CASE? CAN YOU TELL YOUNG ARTISTS “DON’T WORRY ABOUT YOUR OWN VISIBILITY, JUST FOCUS COMPLETELY ON YOUR ART”?

No, no-one should, certainly not an agent. If you work on nothing but your artistic development, it very well may be that you achieve a lot artistically but still remain completely invisible.

WITH THIS WE’RE ON THE TOPIC OF VISIBILITY IN THE SOCIAL NETWORKS. WHERE DO YOU SEE YOUR ROLE AS AN AGENT THERE?

I have to communicate in which capacity websites and social media channels are important or not. To some artists who don’t want either of the two, I have to make it clear that they

need some kind of digital visibility. My American colleagues for example get less inquiries if an artist doesn't have a website or Facebook account. They tell me in no uncertain terms: "If your soloists don't have a digital presence, we will have problems selling concerts, and we also don't really want to invest the time to make up for that."

#### WHAT CHANGED FOR ARTISTS WITH THIS IMPORTANCE OF SOCIAL MEDIA?

They keep having to do more. Especially for young artists, there is already a very tough competition. We ask of them to be even better, more concentrated, have stronger nerves. At the same time, they have to bring something along which has nothing to do with art itself. More and more promoters expect artists to advertise a performance on their own social media channels or to make a promotion video. Often this is even written into the contract.

#### WHICH IN REVERSE MEANS THAT AN ARTIST WHO HAS NO DIGITAL VISIBILITY WILL NOT GET SUCH A CONTRACT TO BEGIN WITH?

If an artist has a big name, she or he won't need it. But if you want to get such a contract as an unknown or young artist, there is now more to bring to the table than artistic creativity. The established artists will be able to afford to resist this still for a long time, and to only do the bare minimum if they so choose. The new generation, however, will have to reveal part of their personality and will either do it themselves or they will have to find someone who does it for them.

#### I HEAR A RELUCTANCE TO EMBRACE DIGITIZATION.

No! On the contrary - we are also thinking about how we can expand and improve our work, right down to the way we offer programs and artists, through digital processes. But the Corona crisis has taught us two important things: we are still lagging behind in terms of digitization, and digitization has absolute limits and cannot replace the shared concert experience. I am immensely grateful to the promoters and orchestras who kept the arts going digitally during this time; it has helped many artists enormously to stay afloat financially and morally and has also reached audiences at home. Now we need to find a smart way to continue digital and analog together so that it complements each other perfectly. There

are brilliant ideas out there to build bridges to digital and I'm thrilled to be able to contribute.

#### WHAT DOES THIS MEAN FOR YOU AS AN AGENT? DOES IT MAKE YOUR WORK MORE OR LESS IMPORTANT?

It becomes more difficult to make someone visible who doesn't want to make him or herself visible. I notice that the conversation doesn't necessarily always revolve around the art. This however is exactly what I would like to make visible to the promoters. This is where I will have to mediate, also in the future.

#### HOW ABOUT YOUR OWN VISIBILITY AS AN AGENT?

Because of Corona, I find myself in a situation where I need to make myself visible for the first time - as do many of my colleagues. It is part of my job after all, to stay in the background, to remain invisible... And during non-Corona times this is absolutely appropriate. But during the last year this backfired. It was a fight against windmills for visibility. The promoter says we belong with the artists, that they can't do anything for us. The artists say: "What should I do something with? I don't have any money myself at the moment". Politicians say we, the agents, are not part of the cultural institutions but service contractors just like travel agents. On the other hand, at least in Germany, there is financial help for travel agents, but not for us. All of a sudden, we are stuck in the role we've put ourselves in, the role of the invisible.





# QUATUOR

*Ébène*

# “THE ADVENTURE IS WORTH IT!”

With his persuasive power and perseverance, GIDON KREMER has made an outstanding contribution to gaining hearing for previously undiscovered composers – without fearing the resistance involved.

ALREADY DURING YOUR STUDIES AT THE MOSCOW CONSERVATORY YOU WERE INTERESTED IN CONTEMPORARY MUSIC AND REPERTOIRE APART FROM THE MAINSTREAM. FROM WHERE DID THIS URGE TO DISCOVER NEW THINGS ACTUALLY COME FOR YOU?

Maybe I inherited the affinity to it from my grandfather (violinist and music pedagogue Karl Brückner). But maybe the excitement and openness for the new is also just a coincidental colour of my personality

AN INCLINATION TO GOING THE OTHER WAY, TO CONFRONTATION?

Maybe that as well, yes, that I can identify with. In any case, I experienced the limits set for me already early on as too narrow, and didn't want to submit to them. I didn't want to just go with the flow, I always wanted to be different, to discover something new, to expand the frame of what I am doing and of what I am. Kierkegaard once said: “The more people believe in something, the more likely it is that this view is wrong.”

WHO WAS THE FIRST COMPOSER YOU MET PERSONALLY, ABOUT WHOM YOU THOUGHT: I WOULD LIKE TO MAKE HIM OR HER VISIBLE?

Alfred Schnittke.

CAN YOU REMEMBER WHEN YOU MET HIM FOR THE FIRST TIME?

I think it was the Estonian musicologist Ophelia Tuisk who drew my attention to him. I then acquired the score of *Quasi una sonata*, got in touch with him, and visited him – with the expectation that he would give me some advice because I was planning to add the piece to a recital program. When we said

good-bye, he gave me the score of his second violin concerto as a gift. The closer I got to know his works, especially after we performed and recorded the piano quintet in Moscow – for the second time after the world premiere in Georgia – the more I believed in him.

YOU HAVE ENJOYED A LIFE-LONG FRIENDSHIP WITH SCHNITTKE AS WELL AS AN ARTISTIC COLLABORATION. NOT ONLY DID YOU MAKE HIM VISIBLE ON THE CONCERT STAGES BUT YOU ALSO SMUGGLED HIM TO THE WEST ONCE ON A CONCERT TOUR.

Yes, that was in 1977 on a tour with the Lithuanian Chamber Orchestra through West Germany and Austria. Saulius Sondeckis, the director of the orchestra at the time, and I put Schnittke on the orchestra list as cembalist. We still weren't quite sure if one would let him leave the country. Maybe it worked because some of the files were processed in Lithuania. He eventually took over the cembalo part in his own *Concerto grosso*, as well as the piano part in Arvo Pärt's *Tabula rasa*. Before the performances he was always very nervous since he rarely played in public otherwise.

WHAT ADVICE WOULD YOU GIVE TO YOUNG COMPOSERS AS FAR AS VISIBILITY IS CONCERNED? DOES ONE HAVE TO MAKE AN ATTEMPT EARLY ON TO MAKE CONTACT WITH CONDUCTORS AND SOLOISTS WHO PERFORM ONE'S MUSIC?

This shouldn't happen artificially. If one is and remains open-minded, one will meet like-minded people all by itself. Often friends help or a “listening experience” which draws attention to a personality...

DOES AN ARTIST HAVE A RESPONSIBILITY TO MAKE COMPOSERS VISIBLE, TO PERFORM NEW MUSIC?

I believe so. We don't live in an airless, secluded room. We are there to help others. And composers are particularly well suited for this task.

AS A SOLOIST – HOW CAN ONE ENFORCE ONE'S INFLUENCE ON THE PROGRAMMING?

Sometimes it is better to remain “stubborn” and to not give in. When – for example – the manager of the Latvian Philharmonic told me, “we don't need any Schnittke, we want Beethoven”, then I simply insisted that I wanted to play Schnittke. I heard the same from other promoters. Every once in a while

I had to forgo a concert. But I stood with what I believed in. Apart from that, this was also the case with my favourite classical composers. When Karajan tried to talk me into playing a Mozart concerto with him, and I didn't feel ready for it, I insisted in playing Bach with him and he accepted.

WITH YOUR STUBBORNNESS YOU ALSO PUSHED THROUGH THE RECORDING OF SOFIA GUBAIDULINA'S VIOLIN CONCERTO *OFFERTORIUM* WHICH IS DEDICATED TO YOU.

It was confirmed with Deutsche Grammophon that we would record *Offertorium* 1988 in Boston where I was to play the concerto in four subscription concerts with the Boston Symphony Orchestra and Charles Dutoit. Then, all of a sudden, the label said: our budget doesn't allow it, Boston is too expensive ... They tried to postpone the recording, I was very upset about it. At the time I was recording all Beethoven sonatas with Martha Argerich. So I told the label, that I wouldn't be recording any more Beethoven sonatas since I was too disillusioned because of the cancellation of the Gubaidulina recording. I don't know if this was the reason the project worked out after all, or if behind the scenes a way was found to make the recording more affordable.

CAN THIS ONLY WORK IF ONE ALREADY BRINGS A CERTAIN VISIBILITY AND FAME TO THE TABLE?

It should happen from the very first steps on. One has to say "one's own" word and should believe in the fact that this is also of value for the audience. Some young artists are afraid to lose the chance to perform somewhere. One has to be willing to take the chance that here or there one is the loser. But if we go our own way, it will pay off sooner or later. And I can only say: The adventure is worth it!

WHAT DO YOU TELL A PROMOTER WHO TELLS YOU: "THE NEW WORK BY XY IS FINE AND DANDY BUT I HAVE TO FILL THE HALL."

This is a promoter's standpoint, an artist doesn't have to share the same opinion. The everlasting dilemma and the eternal fight between commerce and art. Promoters who only offer the popular, underestimate the openness of their audience.

A COMPOSER, WHOM YOU UNDERESTIMATED - ACCORDING TO YOUR OWN WORDS - IS WEINBERG. WHY?

For a long time I lived with the prejudice that he is a second rate Shostakovich. I didn't feel in harmony with his music. I was young and stupid and had other priorities. To me the avantgarde was more interesting. I couldn't properly classify him, I very much regret that. This has changed. When I was on the look for repertoire for the Kremerata Baltica, I came across works by him which convinced me more and more that he is a versatile composer with a very distinct hand-writing. In the meantime I have recorded many of his works: the four chamber symphonies, the piano quintet, the 10<sup>th</sup> Symphony ... For my 75<sup>th</sup> birthday next year the recording of all solo sonatas will be released. Weinberg doesn't leave me alone. I believe in this composer, and slowly more and more believe in him. I even get inquiries more often now to play his works, just like it was with Schnittke. It makes me happy that now - in the autumn of my life - I have made discoveries I missed in my youth.

Interviews: HARTMUT WELSCHER

Translations: KATJA HIPPLER-GROMIS

# SONG RECITAL

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## GEORG NIGL & INGO METZMACHER

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BARITONE & PIANO

Rihm: Dort wie hier – Cycle from a Heine poem (2015)  
Schubert: "Schwanengesang", D 957 / D 965A

> 1

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## GÜNTHER GROISSBÖCK & GEROLD HUBER

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BASS & PIANO

Schumann: Dichterliebe, Op. 48  
Mussorgsky: Songs and Dances of Death  
Tosti: Selected Songs

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## BEJUN MEHTA & JONATHAN WARE

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COUNTERTENOR & PIANO

Mozart: Ombra felice ... Io ti lascio, K 255  
Beethoven: An die ferne Geliebte, Op. 98  
Haydn: Arianna a Naxos, Hob. XXXVlb: 2  
Britten: Canticle I: My Beloved is mine, Op. 40  
Mahler: Rückert-Songs

> 16

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## ALEXANDER MELNIKOV & NÚRIA RIAL

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FORTEPIANO & SOPRANO

Mozart: Selected Songs and Allemande from Suite in C major, K 399  
Haydn: from 6 English Canzonettas, Hob. XXXVIa  
Haydn: The Spirit's Song, Hob. XXXVIa: 41; Arianna a Naxos, Hob. XXXVlb: 2  
Clementi: Largo e sostenuto from Sonata, Op. 13 No. 6

> 13

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## ELENA BASHKIROVA & OLGA PERETYATKO

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PIANO & SOPRANO

Glinka: A Selection of Songs  
Prokofiev: Five Songs on Poems by Anna Akhmatowa, Op. 27  
Rachmaninov: Four Songs  
Shostakovich: Seven Romances on poems by Alexander Blok, Op. 127

> 9

# ART SONG & ENSEMBLE

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## ARDITTI QUARTET & JAKE ARDITTI

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STRING QUARTET & COUNTERTENOR

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*The sanity of lunacy*

Wolfgang Rihm: String Quartet No. 13

Salvatore Sciarrino: Cosa Resta

Pascal Dusapin: String Quartet No. 5

Hilda Paredes: Canciones Lunáticas

> 1, 2, 17

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## CUARTETO CASALS & NÚRIA RIAL

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STRING QUARTET & SOPRANO

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

Reimann: Six Chants of Robert Schumann, Op. 107

(arr. for Soprano and String Quartet)

Brahms: Five Ophelia-Songs (arr. Aribert Reimann)

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

Dates: 21–27 November 2022

> 13

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## JERUSALEM QUARTET & HILA BAGGIO

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YIDDISH CABARET

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*From Warsaw to America*

Schulhoff: Five Pieces for String Quartet

Desyatnikov: Songs from the unbelievable fand of Yiddish cabaret

from Warsaw in the 1920s, in an arrangement by Leonid Desyatnikov

with the soprano Hila Baggio.

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

> 2, 16

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## BEJUN MEHTA

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SING / CONDUCT

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*In den höchsten Tönen ...*

Händel: Arie "Non fu già men forte Alcide" (from the opera "Orlando")

Recitative and Aria "Che più si tarda omai ... Stille amare"

(from the opera "Tolomeo")

Aria "Se in fiorito amno prato" (from the opera "Giulio Cesare")

Haydn: Symphony No. 44 in E minor "Trauer"

Mozart: Symphony in A major, K 201

> 13

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## GÜNTHER GROISSBÖCK & ENSEMBLE

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*S'ist einmal im Leben so ...*

Viennese Songs from Ferdinand Raimund to André Heller  
with Neue Wiener Concert Schrammeln or Philharmonia Schrammeln

> 8

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## GEORG NIGL, MARTINA GEDECK & ELENA BASHKIROVA

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BARITONE, RECITATION & PIANO

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*The longer the better. Songs and couplets*

*From Schubert to Eisler, from Goethe to Brecht*

Without music, Friedrich Nietzsche said, life would be a mistake. As facilitators of life, poets and composers have been capturing moments of existence with all their horrors and abysses in their works since time immemorial and have designed counter-worlds to the real existing world in order to catch a glimpse of the paradise from which people were once driven with the magic of art. With the songs, texts and couplets selected here, the poets and composers did not want to avert their gaze from the arduous present and burdened past, even if the so-called 'beautiful' passages of the compositions often hint at artificial paradises that transcend the earthly fate of human beings.

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## SCHUMANN QUARTETT & ANNA LUCIA RICHTER

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STRING QUARTET & MEZZO-SOPRANO

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*"In dem Garten meiner Seele"* – Songs for String Quartet and Voice

Mahler: Rheinlegendchen, Blicke mir nicht in die Lieder,

Ich atmet einen linden Duft,

Ich bin der Welt abhanden gekommen (arr. Stefan Heucke)

Brahms: Five Ophelia-Songs (arr. Aribert Reimann)

Webern: Langsamer Satz for String Quartet (1905)

Martean: Selection from the Eight Songs, Op. 10

Wagner: Selection from the Wesendonck-Songs (arr. Stefan Heucke)

Webern: Six Bagatelles, Op. 9

Wolf: Gebet, Bei einer Trauung, Storchenbotschaft, Denk es, o Seele,

Feuerreiter (arr. Stefan Heucke)

> 16

Art Song & Ensemble



**ARIANE**

*Matiakh*

# TEXT & MUSIC

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## MARTINA GEDECK & SITKOVETSKY TRIO

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RECITATION & PIANO TRIO

Mozart: Piano Trio No. 5 in C major, K 548 – I. Allegro  
Beethoven: Bagatelle in A minor, WoO 59 "For Elise"  
E. T. A. Hoffmann: Grand Trio in E major  
Schumann: Kreisleriana, Op. 16 for Piano solo (Excerpts)  
Beethoven: Piano Trio in D major, Op. 70 No. 1 (Ghost Trio)

> 9

*E. T. A. Hoffmann, on the 200<sup>th</sup> anniversary of his death*

A concertante and semi-staged presentation of the artistic cosmos of E. T. A. Hoffmann and his companions. A central component is Elisabeth Röckel, who as a gifted singer, wife of Hummel and friend of Beethoven was closely associated with E. T. A. Hoffmann and the universe of artists surrounding him. There are stories about her that reach into the modern age.

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## MARTINA GEDECK & XAVIER DE MAISTRE

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RECITATION & HARP

*Light and shadow*

Texts by Rilke, Lasker-Schüler, Wilde, Camus, Leconte de Lisle and Eichendorff  
Music by Debussy, Liszt, Tárrega, Albéniz and Renié

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## MARTINA GEDECK & SCHUMANN QUARTETT

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RECITATION & STRING QUARTET

*Triangles*

Düsseldorf 1853, the young Johannes Brahms visits Robert and Clara Schumann and inspires the couple with his art. One of the most important artistic friendships of the 19th century develops, and the participants inspire each other artistically. A three-way alliance, but one that is also shrouded in mystery and conjecture.

Letters and texts about the relationship between Johannes Brahms, Clara and Robert Schumann as well as works by Franz Schubert, Felix Mendelssohn Bartholdy and Robert Schumann.

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# GÜNTHER GROISSBÖCK, ALEXANDRA GOLOUBITSKAIA & N.N.

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BASS, PIANO & RECITATION

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*My spirit thirsts for action, my breath for freedom. (F. Schiller "The Robbers")*

Schiller: Hope

Schubert: Prometheus, D 674

Grenzen der Menschheit, D 716

Ganymed, D 544 (J. W. v. Goethe)

Brecht: In Praise of Dialectics

Schubert: Memnon, D 541

Am Strome, D 539

Auf der Donau, D 553

Der Sieg, D 805

Der Schiffer, D 536

Schiller: Majestas populi

Brecht: Questions From a Worker Who Reads

Loewe: Die Uhr, Op. 123 No. 3

Der heilige Franziskus, Op. 75 No. 3

Odins Meeresritt, Op. 118

Schubert: Der entsühnte Orest, D 699

Fahrt zum Hades, D 526

Lied eines Schiffers an die Dioskuren, D 360

Gondelfahrer, D 808

Schiller: Nänie

Mahler: from Des Knaben Wunderhorn

(No. 12 Der Tambourg'sell, No. 2 Urlicht)

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# SCHAROUN ENSEMBLE & ULRICH MATTHES

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CHAMBER MUSIC & RECITATION

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*Nightmare and Idyll*

Debussy: Prélude à l'après-midi d'un faune

Hindemith: from "Der Dämon"

Schubert: Andante con moto from "Death and the Maiden"

Widmann: Fieberphantasie

Schubert: Adagio from Octet in F major

Wagner: Siegfried-Idyll in E major, WWV 103

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

> 2, 16

Text & Music



**BEJUN**

*Mehta*



# YEAR OF THE MANDOLIN

The State Music Councils are choosing the mandolin as Instrument of the Year 2023 in order to draw curiosity and attention to the many facets of the instrument. The patron is Avi Avital.

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## AVI AVITAL

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Sollima: Prelude

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

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

Avital: Kedma for retuned Mandolin (2006)

> 8, 10

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## AVI AVITAL & OMER KLEIN

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MANDOLIN & JAZZ PIANO

Music by Johann Sebastian Bach, Jazz compositions by Omer Klein, Israeli songs and improvisations – music is made here without boundaries...

> 10, 14

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## AVI AVITAL, MAURICE STEGER, DAVID BERGMÜLLER, HILLE PERL & SEBASTIAN WIENAND

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MANDOLIN, RECORDER, LUTE, VIOLA DA GAMBA, ORGAN/ HARPSICHORD

*Faith & Knowledge*

Bach: from "Piano booklet for Wilhelm Friedemann Bach"

Bach: from "Music booklet for Anna Magdalena Bach"

> 10

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## AVI AVITAL & BETWEEN WORLDS ENSEMBLE

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The long and versatile history of the mandolin makes it the perfect companion on this world tour. Like a chameleon, its tonal characteristics allow it to take on the sound of the most diverse regions.

The individual projects of the Between Worlds Ensemble concentrate on one geographical region at a time. In the process, completely new arrangements lead the music back to its traditional roots.

This interaction between musical cultures reveals similarities as well as differences – and can thus also become a springboard for panel discussions and educational projects: The audience is invited to reconsider their own understanding of borders, and perhaps to question whether they exist at all.

Between Worlds Ensemble is a project that will span two years with three programmes per season. In 2022/ 2023 these are *Iberia*, *Black Sea*, *Italy*.

> 8, 12, 17

# SUBJECT CLIMATE

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## BROOKLYN RIDER

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### *The Four Elements*

The concept draws a parallel between the four classical elements common to all ancient cultures – earth, air, fire, water – considered the foundation of the physical world, and the musical ecosystem of the string quartet, with its four unique elements.

Brooklyn Rider has dedicated a programme to the four: four works symbolic of earth, air, fire and water, composed in the 20th century of accelerated and unprecedented planetary change.

In contrast, Brooklyn Rider presents four works commissioned by them that reflect current realities and serve as a musical call to action.

*Fire:* Dmitri Shostakovich: String Quartet No. 8 in C minor, Op. 110  
& co-commissioned work by Akshaya Avril Tucker

*Water:* Osvaldo Golijov: Tenebrae  
& co-commissioned work by Conrad Tao

*Earth:* Ruth Crawford Seeger: Suite of American Folk Songs (arr. Colin Jacobsen)  
& co-commissioned work by Dan Trueman

*Air:* Henri Dutilleul: String Quartet "Ainsi la nuit"  
& co-commissioned work by N.N.

> 1, 2, 6, 8, 17

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## LES FORCES MAJEURES

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CYCLING ORCHESTRA

It's summer – a little warmer every year – time for Les Forces Majeures to get pedalling. What is it all about?

A 30- to 50-kilometre bike ride in the morning, a concert in the evening. No CO<sub>2</sub> emissions, an unusual and sociable adventure and chamber music at the highest level.

The common questions: How to think in the face of the dramatic disappearance of our ecosystems and global warming? How to act? How can music help? Through this musical happening, the musicians seek a conversation with the audience in order to face the challenges of ecological change together.

Les Forces Majeures is a collective of chamber musicians founded in 2014 and led by Raphaël Merlin (Quatuor Ébène), who like to integrate educational programmes for children and audience discussions into their concerts.

Solist in summer 2022: PIERRE FOUCHENNERET

Chabrier: Cortège burlesque (arr. Raphaël Merlin)

Honegger: Pastorale d'Été

Vaughan-Williams: The Lark Ascending (for Violin and Orchestra)

Mendelssohn: Symphony No. 4 in A major, Op. 90 MWV N 16 "Italian"

> 6, 9, 7, 12

# ORCHESTRA



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## ISABELLE FAUST, MONTEVERDI CHOIR & ORCHESTRA, ANTOINE TAMESTIT & SIR JOHN ELIOT GARDINER

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Mozart: Sinfonia Concertante in E-flat major, K 364

Dates: 20–30 January 2023

> 13

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## ALEXANDER MELNIKOV, HEINZ HOLLIGER & KAMMERORCHESTER BASEL

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Schumann: Overture to “Genoveva”

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

Schumann: Concerto-allegro with Introduction  
for Piano and Orchestra in D minor, Op. 134

Schumann: Three Romances, Op. 94

Schumann: Symphony No. 1 in B major, Op. 38 “Spring Symphony”

Dates: 19–30 November 2022

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## JEAN-GUIHEN QUEYRAS & AKADEMIE FÜR ALTE MUSIK

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Works by Leo and Vivaldi

Dates: 9–19 March 2023

> 13

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## PIOTR ANDERSZEWSKI & KAMMERAKADEMIE POTSDAM

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Piano Concertos by W. A. Mozart

Dates: 1–12 February 2023

## TEAM

Ellen Bäuerle

Juliette Dufau

Sebastian Garten

Matthias Hermann

Katja Hippler-Gromis

Lenemarie Leukefeld

Sylwia Miteva

Anne Röwekamp

Arnold Simmenauer

Sonia Simmenauer

Katja Szarka

Carolin Traute-Breidenbach

Linda Uschinski

Silke Willenborg

Eleonore Wrobel

## CARTOONS BY MAROINE DIB

who was born in Syria in 1949. He has always drawn a lot. For a long time he worked as an architect and stage designer and has caricatured many musicians, conductors and singers from behind the scenes of the opera. 2002 saw the publication of his first book in Salzburg: "Opera Comic", later followed by caricature postcards and calendars.



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