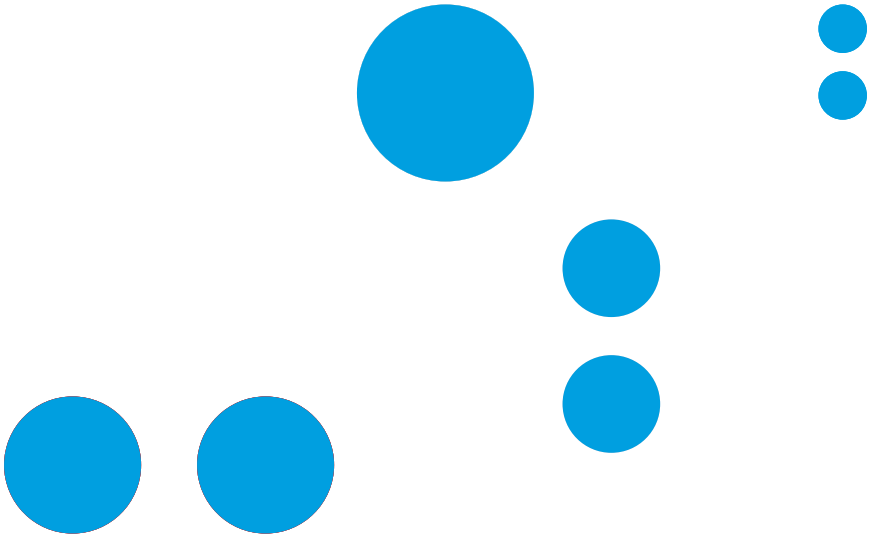


IMPRESARIAT SIMMENAUER



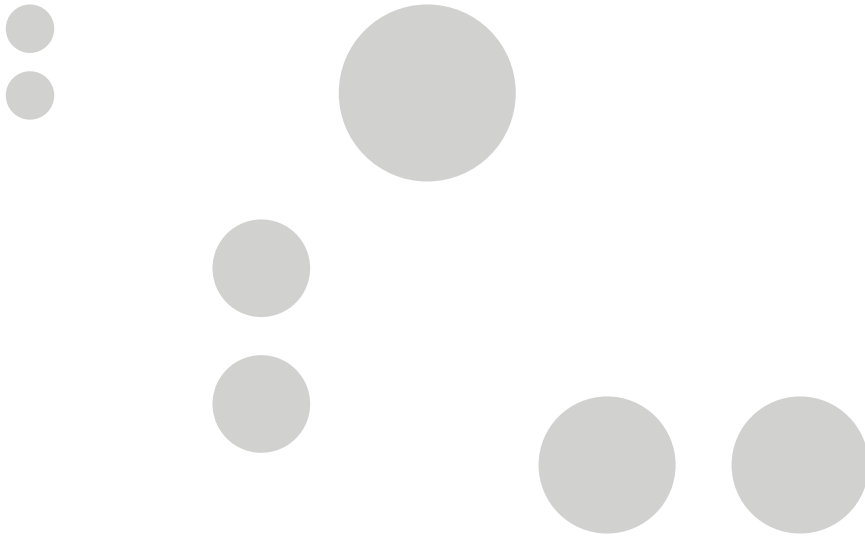
SEASON

2023/2024

GREETING

Dear Colleagues

the longing for full concert halls is a great one on all sides, and even though we have been looking forward to this too early a few times during the past two years, we now optimistically envision it again. This is why we asked our artists for their perspective,



what it means to them to perform in a hall in front of a large audience, listening excitedly or restlessly. Are there particular experiences highlighting this? Which liberties or restrictions does the the live concert bring? A few of their answers we put together in this brochure.

As every year, we would like to introduce our collection of chamber music programs, song recitals and orchestra projects, and invite you to think about the planning for 2023/24 together with us. Colorful dots mark specific formats and topics.

Keep this booklet in good memory – we as well go with the times, and so this will most likely be our last printed brochure to this extent, before we will present you with a digital version next year. No, not a simple pdf that lets you turn pages, but a new idea,

welcoming you to rummage around. As a foretaste, just enter this URL into your browser and find out about our conductors.

[SIMMENAUER.DE/CONDUCTORS](https://www.simmener.de/conductors)

Continuously in a state of change we look forward to the coming season with you and thank you very much for your feedback!

Sincerely,
Your Impresariat Simmenauer



-  Outlook 24/25
-  Anniversaries
-  Historical
-  The young Impresariat
-  Specials
-  Thoughts of our artists

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ARTISTS LIST

STRING QUARTET

Arditti Quartet
Belcea Quartet
Brooklyn Rider
Cuarteto Casals

Jerusalem Quartet
Leonkoro Quartett
Novus String Quartet
Quatuor Ébène

Quatuor Modigliani
Quatuor Van Kuijk
Schumann Quartett
Simply Quartet

VIOLIN

Isabelle Faust
Vadim Gluzman
Gidon Kremer
Nikolaj Szeps-Znaider

CELLO

Miklós Perényi
Jean-Guihen Queyras
Julian Steckel
Alisa Weilerstein

MANDOLIN

Avi Avital

CONDUCTORS

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

PIANO

Piotr Anderszewski
Saleem Ashkar
Elena Bashkirova
Jonathan Biss
Alexander Melnikov
Nicolas Namoradze

FORTEPIANO

Alexander Melnikov

ENSEMBLE

Puppenphilharmonie Berlin
Scharoun Ensemble
Sitkovetsky Trio

SINGERS

Günther Groissböck
Bejun Mehta

CLARINET

Sharon Kam

RECITATION

Martina Gedeck

Performing in a hall, and for a listening audience, used to be our daily “bread and butter”. During the two years of the pandemic it became something we will most probably never take for granted again.

Returning to concert life after months of lockdowns reminded me of what it’s all about. To walk onto a concert stage and feel a palpable sense of excitement and anticipation emanating from an audience, hearing those last coughs stifled after the welcoming applause, can be both a thrilling and a frightening feeling.

When we sit down and begin the concert, from the first note we play a story unfolds. It feels a bit like spinning a delicate thread before the audience’s ears (and eyes, to a certain extent.) We know that a concert went well when our tale’s thread held to the very end—and this can be quite independent from little accidents that might happen on the way. It is a very special feeling when it happens.

A string quartet concert must always walk the fine line between a performance of a well-rehearsed interpretation on the one hand, and on the other: a wordless conversation between the players, always open to sudden, unexpected impulses—fresh and different on each night, and influenced, to some extent, by their listeners’ concentration.

Next to this, recording in a studio is a much more “forensic” process. It offers the opportunity to zoom in on a great amount of detail that is possibly not quite as important in concert and its thread is usually a composite of many parts. The result is less dependent on what makes life, and concerts, special: the interplay between our courage and vulnerability.

KRZYSZTOF CHORZELSKI
BELCEA QUARTET

STR ING QUAR TET

ARDITTI QUARTET

Ruth Crawford Seeger: String Quartet (1931)
Isabel Mundry: Lines, Drawings (2004)
Olga Neuwirth: in the realms of the unreal (2009)
Hilda Paredes: Hacia Una Bitácora Capilar (2013–14)
Rebecca Saunders: Fletch (2012)

Arditti Favourites

Iannis Xenakis: Tetras (1983)
György Ligeti: String Quartet No. 2 (1968)
Helmut Lachenmann: String Quartet No. 3 "Grido" (2001)

On March 7, 1974, the Arditti Quartet gave its first concert at the Royal Academy of Music in London. 50 years later, the ensemble is still a pioneer of new music.



BELCEA QUARTET

Schubert: String Quartet No. 10 in E-flat major, D 87
Dvořák: String Quartet No. 10 in E-flat major, Op. 51 "Slavonic"
Bartók: String Quartet No. 5, Sz 102

Beethoven: String Quartet No. 4 in C minor, Op. 18 No. 4
Julian Anderson: New Work for String Quartet
Beethoven: String Quartet No. 12 in E-flat major, Op. 127

January 2024

BELCEA QUARTET & QUATUOR ÉBÈNE

OCTET

Mendelssohn: Octet in E-flat major, Op. 20 (Ébène & Belcea)
Enescu: Octet in C major, Op. 7 (Belcea & Ébène)

May 2024

CUARTETO CASALS

Haydn: String Quartet in C major, Op. 20 No. 2, Hob. III:32
Mendelssohn: String Quartet No. 1 in E-flat major, Op. 12, MWV R 25
Shostakovich: String Quartet No. 2 in A major, Op. 68

CUARTETO CASALS

Bach: The Art of the Fugue, BWV 1080, Contrapuncti No. 1–7 & 9
Gubaidulina: Reflections on the Theme B-A-C-H for String Quartet
Beethoven: String Quartet No. 9 in C major, Op. 59 No. 3 “Rasumowsky”

BROOKLYN RIDER

The Four Elements

The program deals with the four classical elements. Four works symbolic of earth, air, fire and water, composed in the 20th century, which was marked by accelerated and unprecedented planetary changes. In contrast, there are four entirely new works that reflect current realities and serve as a musical call to action.

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

Water: Osvaldo Golijov: Tenebrae
& Auftragskomposition von Conrad Tao

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

Air: Henri Dutilleux: String Quartet “Ainsi la nuit”
& co-commissioned work by Andreia Pinto Correia

September 2023

Sandbox of Invention: An Ode to the String Quartet

Juxtaposing beloved and familiar works with the new and unknown, Brooklyn Rider explores a boundless sandbox of musical creativity, dialogue, and play; the medium of the string quartet itself! Beginning with one of the prototypical jewels of the classical era, Haydn’s C major score, chock-full of pioneering inventiveness, radiates with an enduring love for the genre. The program segues from the veritable father of the string quartet to a highly anticipated new chapter of the Brooklyn Rider Almanac. In part inspired by Der Blaue Reiter (the quartet’s namesake), this celebration of the project’s tenth anniversary adds to a diverse and novel body of works penned by luminous musical creators from the jazz, folk, and indie rock worlds. Next, Sofia Gubaidulina paints an otherworldly sound gate to the baroque, paving the way for Schumann’s earthy string quartet in A minor. Utterly individual in its conception, this masterful work came forth after a period studying the counterpoint of perhaps the greatest musical inventor of them all; J. S. Bach.

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

Various: The Brooklyn Rider Almanac, Book II

Gubaidulina: Reflections on the Theme B-A-C-H

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

Spring 2024

String Quartet

JERUSALEM QUARTET

Mendelssohn: String Quartet No. 1 in E-flat major, Op. 12, MWV R 25
Paul Ben Haim: String Quartet No. 1, Op. 21
Debussy: String Quartet in G minor, Op. 10

Folk

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

Bartók: String Quartet No. 3, Sz 85

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

Shostakovich Cycle

The 15 String Quartets by Dimitri Shostakovich in 5 concerts

On the occasion of the 50th anniversary of the death of the composer

Season 24/25

LEONKORO QUARTETT

Schubert: String Quartet No. 9 in G minor, D173

Janáček: String Quartet No. 1 “Kreutzeronate”

or Rihm: String Quartet No. 9 “Quartettsatz”

Beethoven: Streichquartett No. 7 in F major, Op. 59 No. 1

Haydn: String Quartet in G minor, Op. 20 No. 3, Hob. III: 33

Rihm: a String Quartet

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

NOVUS STRING QUARTET

Mozart: String Quartet No. 16 in E-flat major, K 428

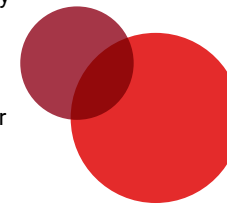
Mozart: String Quartet No. 17 in B major, K 458

Piazzolla: “The Four Seasons” for String Quartet

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

Dvořák: String Quartet No. 12 in F major, Op. 96 “American”

Shostakovich: String Quartet No. 12 in D-flat major, Op. 133



QUATUOR ÉBÈNE

Haydn: String Quartet in G minor, Op. 20 No. 3, Hob. III: 33
Bartók: String Quartet No. 3, Sz 85
Schubert: String Quartet No. 15, Op. 16, 1 D 887

Autumn 2023

Mozart: String Quartet No. 21 in D major, K 575
Schnittke: String Quartet No. 3
Grieg: String Quartet in G minor, Op. 27

Spring 2024

QUATUOR MODIGLIANI

Russia

Stravinsky: Three pieces for String Quartet
Shostakovich: String Quartet No. 3 in F major, Op. 73
Beethoven: String Quartet No. 7 in F major, Op. 59 No. 1 "Rasumovsky"

Italy

Mozart: String Quartet in G major, K 156 (134b) No. 2 of the "Italian Quartets"
Elise Bertrand (*2001): Commissioned work on an Italian theme
Wolf: Italian Serenade in G major
Puccini: Crisantemi, SC 65
Verdi: String Quartet in E minor

QUATUOR VAN KUIJK

Schubert: String Quartet No. 12 in C major, D 703 "Quartet Movement"
Vierne: String Quartet in D minor, Op. 12
Beethoven: String Quartet No. 14 in C-sharp minor, Op. 131

Autumn 2023

Mendelssohn Cycle

String Quartet No. 1 in E-flat major, Op. 12, MWV R 25
String Quartet No. 2 in A minor, Op. 13, MWV R 22
String Quartet No. 3 in D major, Op. 44 No. 1, MWV R 30
String Quartet No. 4 in E minor, Op. 44 No. 2, MWV R 26
String Quartet No. 5 in E-flat major, Op. 44 No. 3, MWV R 28
String Quartet No. 6 in F minor, Op. 80, MWV R 37

String Quartet

SCHUMANN QUARTETT

Mozart: String Quartet No. 18 in A major, K 464
Berg: String Quartet, Op. 3
Beethoven: String Quartet No. 12 in E-flat major, Op. 127

"1923" – 100 years of broadcasting

Berg: String Quartet, Op. 3
Janáček: String Quartet No. 1 "Kreutzeronate"
Krenek: String Quartet No. 3, Op. 20
Copland: Movement for String Quartet

In 2023, the Schumann Quartet would like to dedicate itself to the 100th anniversary of radio. In some European countries (Germany, Austria, Czech Republic, Switzerland) the first programs went on the air in 1923 and since music was already a big part at the beginning, this program focuses on the very diverse events in the string quartet genre of that time.

On the occasion of Helena Winkelmann's 50th anniversary in 2024

Haydn: String Quartet in C major, Op. 33 No. 3, Hob. III: 39 "Vogelquartett"
Winkelmann: "Papa Haydn's Parrot" String Quartet No. 2 (The Pope's parrot)
"Hommage à Joseph Haydn for String Quartet"

In 2016, the Schumann Quartett premiered Winkelmann's paraphrase on Haydn's Vogelquartett.

SIMPLY QUARTET

Haydn: String Quartet in G major, Op. 77 No. 1, Hob. III: 81
Webern: Five Movements for String Quartet, Op. 5
Schumann: String Quartet No. 1 in A minor, Op. 41 No. 1

Autumn 2023

Webern: Slow movement
Bartók: String Quartet No. 4, Sz 91
or Larcher: String Quartet No. 4 "Lucid dreams"
Dvořák: String Quartet No. 12 in F major, Op. 96 "American"

Spring 2024

CHAM BER MUSIC

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

MANDOLINE, RECORDER, LOUD, VIOLA DA GAMBA & ORGAN/CEMBALO

Faith & Knowledge

Bach: from "Piano Booklet for Wilhelm Friedemann Bach"

Bach: from "Notebook for Anna Magdalena Bach"

The State Music Councils chose the mandolin as INSTRUMENT OF THE YEAR 2023 draw curiosity and attention to the many facets of the instrument. The patron is Avi Avital.



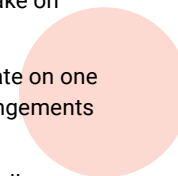
AVI AVITAL & BETWEEN WORLDS ENSEMBLE

Like a chameleon, the mandolin's 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 extends through 24/25 with three programs each season.



BELCEA QUARTET, TABEA ZIMMERMANN & JEAN-GUIHEN QUEYRAS

STRING QUARTET, VIOLA & VIOLONCELLO

Brahms: String Sextet No. 1 in B major, Op. 18

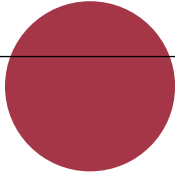
Brahms: String Sextet No. 2 in G major, Op. 36

Dates: 6–12 May 2024

BELCEA QUARTET & TABEA ZIMMERMANN

Mozart String Quintets


Season 24/25



BELCEA QUARTET & PIOTR ANDERSZEWSKI

Dvořák: Piano Quintet No. 2 in A major, Op. 81

Season 24/25



ISABELLE FAUST, ALEXANDER MELNIKOV, JEAN-GUIHEN QUEYRAS, ANNE KATHARINA SCHREIBER & ANTOINE TAMESTIT

PIANO QUINTET

Schumann: Piano Quartet in E-flat major, Op. 47

Mozart: Five Fugues for four Voices, K 405

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



ISABELLE FAUST, ALEXANDER MELNIKOV & JEAN-GUIHEN QUEYRAS

PIANO TRIO

Beethoven: Symphony No. 2 in D major, Op. 36 arr. for Piano Trio

Carter: Epigrams for Piano Trio (2012)

Dvořák: Piano Trio No. 4 in E minor, Op. 90 "Dumky"

or Brahms: Piano Trio No. 1 in B major, Op. 8 (Version 1889)

Chamber Music

ISABELLE FAUST & ANNA PROHASKA

VIOLIN & SOPRANO

Kurtág: Kafka-Fragments, Op. 24

December 2023

VADIM GLUZMAN & EVGENY SINAISKY

VIOLIN & PIANO


Vasks: Little Summer Music

Shostakovich: Sonata for Violin and Piano in G major, Op. 134

Commissioned work awarded to a composer from St. Petersburg

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

Together, the two artists (and friends since school days!) will celebrate their 100th anniversary together in 2023.



VADIM GLUZMAN, NICOLAS NAMORADZE & SCHUMANN QUARTETT

VIOLIN, PIANO & STRING QUARTET

Beethoven: String Quartet No. 11 in F minor, Op. 95 "Quartetto serioso"

Franck: Sonata for Violin and Piano in A major


Chausson: Concert for Violin, Piano and String Quartet in D major, Op. 21

SALEEM ASHKAR

THREE EVENINGS

Schumann and his world

Robert Schumann and the Schumann household were a source of inspiration in the German Romantic music scene.



The musical cosmos of perhaps the most fantastic and literary composer, his piano literature, chamber music, songs and literary works will be interwoven in a project over three evenings. These include his Fantasy in C major, Op. 17, Carnival, Op. 9, works by Johannes Brahms and Clara Schumann, as well as the Piano Quintet and the song cycle Frauenliebe und -leben, Op. 42.

SHARON KAM & ENRICO PACE

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 major
Françaix: Tema con variazioni (for Clarinet and Piano)
Schumann: Three Romances for Clarinet and Piano, Op. 94
Horowitz: Sonatina for Clarinet and Piano

SHARON KAM, JULIAN STECKEL & ENRICO PACE

CLARINET, CELLO & PIANO

Beethoven: Piano Trio in B major, Op. 11 "Gassenhauer-Trio"
Webern: Three small 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

GIDON KREMER & KREMERATA MUSICA

CHAMBERMUSIC

Waltzes, Polkas, Tangos

Lanner: "Die Werber" Waltz for two Violins, Viola & Double Bass
Piazzolla: "Tango Etude" for Violin solo
Schnittke/Dreznin: "Polka" for Violin and String Quintet
Jh. Strauss (Sohn)/Weinmann: "Eisele-Beisele", Op. 117 for String Quintet
Lanner/Weinmann: "Marien Walzer", Op. 143 for three Violins & Double Bass
Piazzolla: "Milonga sin Palabras" for String Trio
Shostakovich/Pushkarev: "Waltz-joke" for Violin and String Quintet
Desyatnikov: "Whenever I would die, I will die with a delay" for String Quintet
Lanner/Pushkarev: "Die Romantiker", Op. 167 for Violin and String Quintet

GIDON KREMER, GIEDRE DIRVANAUSKAITE & GEORGIJS OSOKINS

VIOLIN, CELLO & PIANO

Schumann: Piano Trio No. 3 in G minor, Op. 110
Schumann: Sonata for Violin & Piano No. 3 in A minor, WoO 2
Weinberg: Notturmo (from the Three Early Pieces)
Rachmaninov: "Trio élégiaque" No. 2 in D minor, Op. 9

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

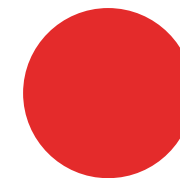
SOLO

Saygun: Partita for Cello Solo, Op. 31
Fazil Say: New Work for Cello Solo
Kodály: Sonata for Cello, Op. 8

SCHUMANN QUARTETT & KATHARINA KONRADI

STRING QUARTET & SOPRANO

*A programme in honour of Jörg Widmann (*1973)*
Widmann: "Jagdquartett"
Widmann: Quartet No. 5 "Experiment about the Fugue" with Vocals



SIMPLY QUARTET & DIYANG MEI

STRING QUARTET & VIOLA

Haydn: String Quartet in G major, Op. 77 No. 1, Hob. III: 81

Hindemith: Sonata for Viola solo, Op. 25 No. 1

or Bach: Chaconne from the Partita No. 2, BWV 1004

Brahms: String Quintet in G major, Op. 111

Fall 2023

SITKOVETSKY TRIO

Beethoven: Piano Trio in D major, Op. 70 No. 1 "Geistertrio"

Julia Adolphe: New Work for Piano Trio

(Premiere 23.02.2023 Lincoln Center, New York)

Beethoven: Allegretto in B major for Violin, Cello and Piano, WoO 39

Shostakovich: Piano Trio No. 2 in E minor, Op. 67

Rachmaninov: "Trio élégiaque" No. 1 in G minor

Shostakovich: Piano Trio No. 2 in E minor, Op. 67

Tchaikovsky: Piano Trio in A minor, Op. 50 "Hommage à l'artiste"

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

ALISA WEILERSTEIN

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.



Chamber Music

"Do you remember the time we played Webern, Op. 5 in the US, and someone had set a hearing aid so loud that almost all we could hear was this loud beep? Poor guy, he couldn't hear it himself, but the audience yesterday was especially great, it was nice how someone sighed out loud after the slow movement. How beautifully your decorations were yesterday! Let's see how it will be today..." We tune all the strings once again, check whether we have all the bows with us. The tension and concentration before the upcoming concert in the quartet increases, the door to the stage opens. First performance and the first contact with our audience of today is established. They clap and we take a bow, an old tradition that always reminds us that we are "only" mediators of this incredible music. We sit down, it gets quiet... it gets still. A silence rich in content, expectant and full of tension. The connection with the audience is almost completely established, during our first joint breathing we feel that we are in harmony with the audience, they breathe with us, and the first notes of the concert resound. The common journey has begun.

Every concert and every audience are always a new beginning. I have particularly fond memories of one of our concerts in Colombia, on the Amazon, where the late Beethoven quartets were certainly played for the first time. This audience was particularly pure, without any prejudices or any preconceived notions. It was an incredible enrichment for us to be able to perform these masterpieces, which are more than 200 years old, for the first time for the people there.

VERA MARTÍNEZ MEHNER
CUARTETO CASALS

PIANO

PIOTR ANDERSZEWSKI

Most likely Bach

SALEEM ASHKAR

Beethoven: Sonata for Piano No. 23 in F minor, Op. 57 "Appassionata"
or Beethoven: Sonata for Piano No. 5 in C minor, Op. 10 No. 1

Brahms: Three Intermezzi, Op. 117
or Brahms: Two Rhapsodies, Op. 79

Schumann: Kreisleriana, Op. 16

Chopin: Ballad No. 3 in A-flat major, Op. 47

Bach: Partita for Piano No. 4 in D major, BWV 828

Schumann: Humoreske in B major, Op. 20

Debussy: 12 Préludes (Livre II)

ELENA BASHKIROVA

Liszt: Ballade No. 2 in B minor

Liszt: Die Loreley (for piano solo)

Liszt: "Vallée d'Obermann"

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

Schumann: Fantasy in C major, Op. 17

In collaboration with Haefliger Production

JONATHAN BISS

Schubert: Sonata in c minor, D 958

Bartók: Four Dirges, Op. 9a

Kurtág: Hommage à Schubert (from "Játékok")

Schubert: Sonata in B-flat major, D 960

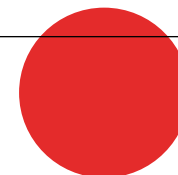
ALEXANDER MELNIKOV

Rachmaninov 150

Rachmaninov: Variations on a theme by Corelli, Op. 42

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


Rachmaninov: Nine Études-Tableaus, Op. 39



ALEXANDER MELNIKOV

FORTEPIANO

Clementi: Sonata for Piano in G minor, Op. 34
Clementi: from "Musical Characteristics" Op. 19, I. Preludio alla Haydn
Haydn: Sonata in C-sharp minor, Hob. XVI: 36
Clementi: Sonata in F-sharp minor, Op. 25 No. 5
Clementi: from "Musical Characteristics" Op. 19, III. Preludio alla Mozart
Mozart: Sonata in F major, K 332

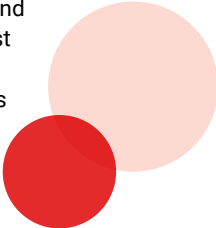


NICOLAS NAMORADZE & LUKAS LIGETI

PIANO & ELECTRONIC PERCUSSION

Ligeti in Dialogue


Composer-performers Lukas Ligeti (electronic percussion) and Nicolas Namoradze (piano) present "Ligeti in Dialogue" in celebration of the centenary of the birth of György Ligeti (1923–2006). They explore threads passing through his music—from prior influences to works informed by his legacy—in a unique, dialogue-like recital for marimba lumina and piano, presenting an intertwined set of solo and duo performances of the works of J.S. Bach, György Ligeti, Lukas Ligeti and Nicolas Namoradze. The programme also includes new music written for this joint recital, for piano and marimba lumina-piano duo. With their unique viewpoint on one of the past century's most iconic composers, Ligeti and Namoradze present a compelling retrospective as well as a vivid exploration of the relevance of this musical legacy in the present and future.



NICOLAS NAMORADZE


Ligeti 100

Bach: Well-Tempered Clavier (Selection)
Ligeti: Études (Selection)
Namoradze: Études (Selection)
Schubert: Sonata for Piano No. 21 in B major, D 960



Rachmaninov 150

Bach-Rachmaninov: Suite from the Partita for Violine solo No. 3 in E major, BWV 1006
Rachmaninov-Namoradze: Adagio from the Symphony No. 2 in E minor, Op. 27
Rachmaninov: Études-Tableaux, Op. 35 (Selection)
Namoradze: Études (Selection)
Namoradze: Memories of Rachmaninov's "Georgian Song"
Rachmaninov: Sonata for Piano No. 1 in D minor, Op. 28



Mindfulness – Concerts

Mindful recitals are concerts that alternate musical performances with short mindfulness exercises and thought experiments. Each piece of music is preceded by a discussion and guided meditation that lasts a few minutes long. These meditations are a cross between mindfulness and music appreciation: they not only ease the listener into a calm, aware and perceptive state of mind, but also include cues about how to listen to the specific piece of music coming up, guiding the listener into a particular headspace to hear these works.

Unlike a lecture-recital, which may rely on some understanding of music theory or history, these mindful recitals do not assume any prior knowledge. On the contrary, they encourage coming to the event with fresh ears, simply bringing one's curiosity and attention. Rather than presenting primarily factual information on the works to enhance the listener's experience, the mindful recital instead takes an experiential approach, honing of our awareness of a broader spectrum of our moment-to-moment experience to reveal new perspectives on the process of listening.

Bach/Busoni: "Ich ruf zu dir, Herr Jesu Christ" BWV 639

Introduction to mindful listening

Rachmaninov/Kocsis: Vocalise

Embodied awareness and the physiology of listening

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

Perspectives on visual and auditory imagination

Bowen: Fragments from Hans Andersen, Op. 58 & 61 (Selection)

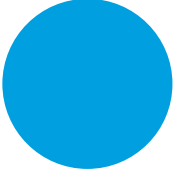
Deconstructing sound and the perception of sonic layers

Namoradze: Etude V, Entwined Threads

Theories of emotion and mindfulness of feeling

Rachmaninoff: Sonata for Piano No. 1 in D minor, Op. 28, II. Lento

All eyes and ears are on us as we try to tell a story.

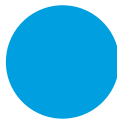


One of the most beautiful aspects of music as an art form is to experience the special things that can only truly exist in live performance. Great concerts have the ability to engrain the music and the experience deeply in the memory, to be referenced and replayed again and again. While it isn't possible to consciously and systematically create this kind of experience, believing in the power of creating powerful memory through performance is nevertheless crucial to the mission of Brooklyn Rider!

And it's not just about what is happening on stage—the quality of audience listening and engagement is an essential part of the fabric of any performance. One of our jobs on stage as performers is to empathize with audiences, to somehow intuit their experience in the moment. If we are receptive enough, together we can actually learn something new about the music and it's emotional or sensory world in the moment.

In this sense, performance is absolutely an active (not a passive) experience on all sides, giving new understanding to this T.S. Eliot quote from *Four Quartets*: “you are the music while the music lasts...” And beyond performer and audience, space is also part of the magic. We strongly believe that music can and should exist in a variety of spaces, and celebrate the high degree of the string quartet's innate portability; it can exist in nature, in a living room, in a church, in a club, on the street corner, as part of ritual, etc. So, the particular space itself becomes a critical part of the context in the moment of performance; it is the string quartet's fifth instrument!

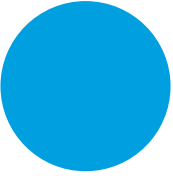
NICHOLAS CORDS
BROOKLYN RIDER



For me there is no substitute for a live concert. I love the process of preparing for a performance, the excitement on concert day, the little rituals before the performance and then that precious time on stage. Sharing emotions with individuals who together become an audience with its own group dynamic is essential to my development as an artist. Finally, the live concert is my time to reach and move people. The adrenaline rush, sometimes bigger, sometimes smaller, heightens the senses and provides a special state in which creating is especially successful. Time seems to move slower, you notice more details, you express more. Communication with colleagues on stage is easier, you get everything. From the audience as well, of course.

I rarely don't “feel” my audience. Usually, three words on my part, a little joke or a gesture in between are enough to break the ice. They want to feel something, to take something with them. When they have the feeling of being noticed, they listen differently. Then I succeed in creating a special magic between stage and hall. Unfortunately, however, individual cases can destroy such a concert magic—a ringing telephone, constant coughing... This happened to me during the fulfillment of my very greatest dream—the performance of Mozart's Clarinet Concerto at the Salzburg Festival. After long preparation and excitement, the performance finally arrived—first movement—everything wonderful: hall, orchestra, audience, concentration—the right mix of everything made for a perfect concert. But then came a beeping noise from the audience, which became more and more obvious: A hearing aid! But whose? After the first movement, there were long attempts to help in the audience, without success. We had no choice but to continue playing despite the disturbing beeping. Was the second heavenly movement of the concert, which I had so long wished to play on this very stage, ruined? Surprisingly, no. The concert was still wonderful. That evening I learned something important—you can do magic anywhere, under any circumstances, and that is my job as an artist!

SHARON KAM



The last two years have changed our relationship with the stage. Before the pandemic, our numerous concerts in front of affluent audiences seemed to be a given: we had a cruising rhythm that we thought we had a handle on.

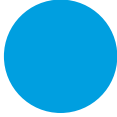
Covid has set the record straight: social and cultural life is fragile, and the live concert in particular, unique and ephemeral, whose elusive power remains a mystery, an ideal. While the whole of humanity can consult mountains of archives or live streaming on the internet, the real musical game, carried by musicians in the flesh in a hall and for listeners who are also physically present, gives access—through the sound produced on the spot and in the moment—to one of the most precious treasures of music: silence. In an age of all kinds of pollution, including sound pollution, it is a privilege to listen to silence, and even more so, to share it. If an entire hall can hold its breath, challenged by the unspeakable message of a pianissimo that owes nothing to chance, to the point that the usual coughs disappear as if by magic, it is a sign that we have collective access to the transcendental, thus relieved from our usual hyper-connected solitude, invaded by virtual images and synthetic sounds.

Concert halls—but also theaters—have thus, by the force of these moments of anonymous communion, become sanctuaries of silence and artisanal vibrations: one hears and feels the wood, the metal, the human voice vibrate. One touches the physical and psychological reality of silence. Our senses, daily saturated, are revitalized and our consciousness is challenged.

Many are the prophecies of a forthcoming extinction of the so-called classical music, soon to be submerged by computerized and industrial music. In contrast to the cybernetic world of the 21st century, which is increasingly dependent on energy, learned and acoustic music, often written in the past, paradoxically seems more current, sober and, by difference with the screens and the flows, quite exceptional. The virtual has become terrestrial, and terrestrial music a shortcut to that which gives deep meaning to our existence, vibration to our animality, gift to our spirit.

RAPHAËL MERLIN
QUATUOR ÉBÈNE

The question as to the effect of an audience on a musical performance is a richly mysterious one. On the face of it, there's little direct interaction. There's the absence of sonic feedback from the listeners during the playing, given that in classical music the public generally stays silent. For pianists, there's a further level of removal as we usually do not face the listeners as we play, perceiving the public as a blur in the periphery of our visual field.



Yet even under such circumstances it is undeniable that the interaction between performer and public, and its effect on the music, is fundamental to the live concert experience. There can be many different qualities of silence in the moments before sounding the first note: any combination of anticipation, excitement, eagerness or tension, novelty or familiarity. The nature of this extra-musical space carries into the sonic performance and continues to evolve throughout the drama of the works presented.

While we may hear the music differently depending on where we sit and whether we're performing or listening, the sound of the space—in silences and otherwise—is just as immediate for all of us. This is a dimension I seek to explore in my own recitals: I often bridge works on a program not through the rising for applause, but by remaining on the bench in a silence that articulates tonal or textural relationships, dramatic themes, emotional or psychological narratives and compositional connections between the pieces in a clearer, more immediate relief. Paradoxically, it is perhaps in these shared silences, rather than the face-to-face exchange of good intentions during the ovations, that performer and listener are most in harmony.

NICOLAS NAMORADZE

SONG

BEJUN MEHTA & JONATHAN WARE

COUNTERTENOR & PIANO

Many loves, one voice

The countertenor voice inspires conflicting adjectives: androgynous, feminine, masculine, powerful, delicate, and the ever popular otherworldly. For this very reason, it's a remarkably flexible voice type which can take on many identities—different genders, sexualities, and points of view, both mortal and divine.

This program uses the flexibility of the countertenor voice to incorporate and experience love from multiple angles: the heterosexual male gaze (Mozart, Beethoven), a profound, direct, and untroubled statement of love between men (Canticle I), Don Quixote's demented soliloquy on Lucinda's imagined perfidy, a woman with regret over an unspecified love (Haydn), a mystical, quasi-religious, entirely undefined statement of love (Evening Hymn), and closes with a woman searching and scorned (Arianna a Naxos).

Mozart: Ombra felice... Io ti lascio, K 255

Britten: Canticle I: My Beloved is mine, Op. 40

Beethoven: An die ferne Geliebte, Op. 98

Purcell/Britten: Let the Dreadful Engines of Eternal Will (Don Quixote)

Haydn: She never told her love

Purcell/Britten: Evening Hymn

Haydn: Arianna a Naxos, Hob. XXXVIb: 2

GÜNTHER GROISSBÖCK & JULIUS DRAKE

BASS & PIANO

Freedom! Freedom?

Schubert: Prometheus D 674, Grenzen der Menschheit D 716,
Ganymed D 544

Schubert: Memnon D 541, Am Strome D 539, Auf der Donau D 553,
Der Sieg D 805, Der Schiffer D 536

Loewe: Die Uhr Op. 123 No. 3, Der heilige Franziskus Op. 75 No. 3,
Der gefangene Admiral Op. 115, Odins Meeresritt Op. 118

R. Strauss: Heimliche Aufforderung Op. 27 No. 3, Der Einsame Op. 51 No. 2,
Cäcilie Op. 27 No. 2, Befreit Op. 39 No. 4, Allerseelen Op. 10 No. 8

Mahler: Songs from Des Knaben Wunderhorn (1887–1901)

GÜNTHER GROISSBÖCK & MALCOLM MARTINEAU

BASS & PIANO

Schumann: Blondels Lied Op. 53/1, Die feindlichen Brüder Op. 49/2,
Belsazar Op. 57, Die beiden Grenadiere Op. 49/1

Rott: Sänger (1880), Geistesgruß (approx. 1876–77),
Wandrer's Nachtlied (1876)

Bruckner: Im April WAB 75, Herbstkummer WAB 72,
Mein Herz und deine Stimme WAB 79

Wolf: Drei Gedichte von Michelangelo (1897)

Mussorgsky: Songs and Dances of Death (1875/77)

Mahler: Songs from Des Knaben Wunderhorn (1887–1901)

GÜNTHER GROISSBÖCK & PHILHARMONIA SCHRAMMELN

"Geht's und verkauft's mei G'wand!"

Viennese Songs from Ferdinand Raimund to André Heller

"The Viennese song is so difficult because it is such an honest and simple music!
Full of sentimental longing, but also full of black Viennese humor and so much
more..." (G. Groissböck)

Not only a musical, but above all a socio-cultural phenomenon without equal, the
Viennese song has found its enthusiastic listeners far beyond Vienna for more
than 150 years. What is specifically Viennese about this tradition? It was founded
around 1800 by musicians from all corners of the Empire, from Austria, Germany,
Italy, Bohemia, Moravia and Hungary. These migrants brought very different
musical experiences and horizons with them to the cultural melting pot of Vienna,
whose infrastructure and status as a residential city made it possible to combine
and develop their musical languages. Thus, different melodies, harmonies, rhythms
and moods intermingled. The Viennese song emerged as a wonderfully elastic
mixture of folk music and other styles that it easily absorbs, from Viennese classi-
cal music, operetta and Viennese waltz to ländler and polka, jazz, tango and rock.

Song

BROOKLYN RIDER, MAGOS HERRERA & MATHIAS KÜNZLI

STRING QUARTET, VOCAL & PERCUSSION

Dreamers

These days, when even the term "dreamers" is disputed territory, celebrating
beauty is a political act. That is the beating heart of *Dreamers*, the collaboration
between Magos Herrera and the string quartet Brooklyn Rider. The program,
includes gems of the Ibero-American songbook as well as pieces written to
texts by Octavio Paz, Rubén Darío, and Federico García Lorca – all reimagined
by a superb group of arrangers including Jaques Morelenbaum, Gonzalo Grau,
Diego Schissi, Guillermo Klein and Brooklyn Rider's own Colin Jacobsen.

The connecting thread is that the poets and songwriters featured on *Dreamers*
came from places that have endured brutal state violence. Consider Violeta Parra,
from Chile; João Gilberto, Caetano Veloso and Gilberto Gil, from Brazil; Gustavo
"Cuchi" Leguizamón, from Argentina, García Lorca, Spain and poet, essayist and
Nobel Prize winner, Octavio Paz.

Dreamers is a reminder that beauty can come out of terrible situations. As Leonard
Bernstein said, "This will be our reply to violence: to make music more intensely,
more beautifully, more devotedly than ever before".

Summer 2023

In the fall of 2021 in Budapest, we experienced a special situati-
on during a children's concert in a hotspot school. The children
were restless and unfocused. The present moderator tried to
guide them playfully through the one-hour workshop. After the
first chords of a Haydn quartet, the children listened attentively
and with enthusiasm to the music. In the moment, they began
to laugh out loud when a long passage in piano was suddenly
interrupted by a loud accented figure. In the *Five Movements for
String Quartet* by Webern, they were allowed to think of a story.
The answers were as imaginative and varied as the motifs in
the music. One girl imagined a very small man inside the violin,
playing a sad melody on an even smaller violin. A narrative mar-
ked by insecurities and a trusting encounter at the end had been
heard by a boy. These honest and immediate reactions touched
us deeply.

ANTONIA RANKERSBERGER
SIMPLY QUARTET

TEXT

&

MUSIC

GEORG NIGL, MARTINA GEDECK & ELENA BASHKIROVA

BARITONE, RECITATION & PIANO

From Schubert to Eisler, from Goethe to Brecht

Poets and composers have been capturing moments of existence with all their horrors and abysses in their works have designed counter-worlds to the real existing world. 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.

MARTINA GEDECK & XAVIER DE MAISTRE

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

MARTINA GEDECK & ANDRÁS SCHIFF

RECITATION & PIANO

This autumn, M. Gedeck and A. Schiff will start a collaboration.
The detailed programme will soon be available on our website.

SCHAROUN ENSEMBLE & ULRICH MATTHES

CHAMBER MUSIC & RECITATION

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

OR CHES TRA

AVI AVITAL & KAMMERAKADEMIE POTSDAM

It has been 10 years since Avi Avital and the Kammerakademie Potsdam produced their first album together for DG. Since then, the artists and ensemble have been closely connected and will be on tour with Vivaldi's *Four Seasons* in fall 2023.



ISABELLE FAUST, ALEXANDER MELNIKOV, LES SIÈCLES & FRANÇOIS-XAVIER ROTH

Ligeti: Concert Românesc

Ligeti: Concert for Violin and Orchestra

Mozart: Concert for Piano and Orchestra No. 23 in A major, K 488

Mozart: Symphony No. 38 in D major, K 504 "Prague"

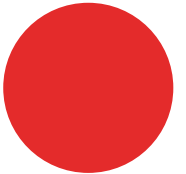
Ligeti: Chamber Concert for 13 Instrumentalists

Ligeti: Concert for Piano and Orchestra

Mozart: Concert for Violin and Orchestra No. 3 in G major, K 216

Mozart: Symphony No. 34 in C major, K 338

Dates: 12–27 September 2023



JEAN-GUIHEN QUEYRAS, LA CETRA BAROCKORCHESTER BASEL & ANDREA MARCON

Vivaldi: Sinfonia per archi in G major

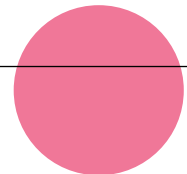
Vivaldi: Concerto for 2 Violoncelli in G minor, RV 531

Vivaldi: Concerto for Cello Solo

C. P. E. Bach: Sinfonia for Strings (from Symphonies 1–6)

C. P. E. Bach: Cello Concerto in A major, Wq 172

Dates: 11–21 April 2024



BEJUN MEHTA & LES SIÈCLES

SING-CONDUCT

J. S. Bach: Widerstehe doch der Sünde, BWV 54
J. Christoph Bach: Ach, daß ich Wassers g'nug hätte
Hoffmann: Schläge doch, gewünschte Stunde
J. Christian Bach: Sinfonia in D major, Op. 18 No. 4
J. Christian Bach: Sinfonia in G minor, Op. 6 No. 6
J. S. Bach: Orchestral Suite in D major, BWV 1069

Dates: 29 February–10 March 2024

ALEXANDER MELNIKOV & B'ROCK ORCHESTRA

Listener Academy

Play-Conduct concert moderated by Alexander Melnikov

Beethoven: Concert for Piano and Orchestra, No. 1 in C major, Op. 15

Dates: 2–13 April 2024

LES FORCES MAJEURES

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 CO₂ 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.

Orchestra

Mahler's "Urlicht" fades away in the Wigmore Hall, at the end of an exhausting but wonderful recital I look into the faces in front of me and already feel: this was a very special evening. Not only because of the enthusiastic applause and the bravos, which I am incredibly happy about and which do me and all my colleagues good, but also because the connection to this very audience has carried me through this evening today, made it possible in the first place.

In soccer, we always talk about the famous twelfth man, which a passionate audience embodies for a team, and this proverbial extra player can often help decide victory or defeat by his mere presence. In opera and concerts, I think it is similar, if not even more special, intense and interactive in the way performers and listeners synergize.

The breath of the stage, which ideally transforms into artful and soulful sounds, relies on the breath of the audience to make lively, authentic singing and music-making possible. When the people on and in front of the stage open up to this, completely engage with this very moment, then the genuine, true musical experience is created, one that is not about appearances, big names or attention, but only about the essential, about the music. After such an evening, you go home, as I did in London, along the deserted Wigmore Street, with the certainty that you have changed something in yourself and in people, without necessarily knowing what it is. But it's good, and it's important!

GÜNTHER GROISSBÖCK

CHI LD'S PLAY



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 idea of violist and director BERNADETT KIS.

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.”

PROGRAMMES FOR CHILDREN

Off to the jungle!

Little Emma is on an expedition with her parents in the deep jungle. While the parents are engrossed in scientific work, Emma goes on her own journey of discovery and encounters the very mysterious sounds and noises of the jungle.

Imaginative music with the world-renowned tabla virtuoso, percussionist and brilliant whistle artist RAVI SRINIVASAN. His crocodile-shaped garamut (wooden slit drum from New Guinea) and Balinese cymbal accompany the young audience on a wonderful musical journey.

Viola d'Amore or: Where does love come from?

In a small attic room lives the harpsichordist, Mr. Trumbull. As he often does, he chats with his friend Mimo about music. One day they discover a mysterious case in the attic, which contains a historical string instrument, the VIOLA D'AMORE, that has fallen into oblivion.

When they open the case, a musician from the past appears and introduces them to this enchanting instrument and music by J. S. Bach and François Couperin. Mimo and Mr. Trumbull are completely enchanted...

J. S. Bach: Capriccio sopra la lontananza del suo fratello dilettissimo
Couperin: Le Rossignol en amour
Anonymus: Partita in D for Viola d'Amore Solo
Stamitz: Sonata for Viola d'Amore in D major

I. O. and the Golden Records

In 1977 the data disks “Golden Records” were sent with the space probes Voyager 1 and 2 as messages to extraterrestrials into the universe. They contain music by Bach, Beethoven, Mozart and others. However, in this 600 million dollar project it was forgotten that music cannot be heard in space—because of the lack of atmosphere.

Now let's assume: An alien named “I. O.” comes across the “Golden Records” in space. What he hears, or doesn't hear, on this record raises big questions: How do humans create what they call music? Why do they do this at all? And above all: What does this music do to them?

I. O. sets off on a research trip to Earth. A concert situation, which at first seems typical, becomes the destination of the landing and offers all space for the planned investigations...

This program can optionally be presented with musicians of the orchestra on site!

TEAM

Ellen Bäuerle

Juliette Dufau

Sebastian Garten

Matthias Hermann

Katja Hippler-Gromis

Katerina Kanavaki

Lenemarie Leukefeld

Sarah Schermuly

Arnold Simmenauer

Sonia Simmenauer

Katja Szarka

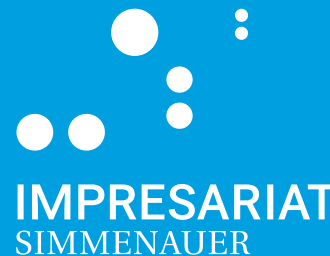
Carolin Traute-Breidenbach

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www.impresariat-simmenauer.de

“Repeat and have fun!”, we whisper to each other before we enter the hall and the audience applauds us. We bow and take our seats, check one last time if all fifths are in tune and pause for a few seconds before lifting the bows. The murmuring in the hall falls silent and the first notes ring out. All eyes and ears are on us as we try to tell a story.

The connection with the audience cannot always be established in the same way and there are moments when it breaks off. On stage it depends on the shape of each of us on this particular day, and of the group as a unit, as well as mood and dynamics of the audience which are difficult to predict. For us, the art is to react flexibly to any challenge, to listen to each other constantly and to communicate.

ANTONIA RANKERSBERGER
SIMPLY QUARTET