DEAR FRIENDS AND COLLEAGUES

We are excited to present you with our suggestions for the 2021/22 season. For each of our artists, we provide you with a short update, some information on where to hear them in concert, as well as a few programme proposals, which we would love to discuss with you. Of course, we would also be happy to help you find something to suit your specific thematic requirements. We look forward to hearing from you!

Our whole team has been working on this brochure since the beginning of the year; it was scheduled to go to print in March. Since most of us are now working from home, sending the brochure by post no longer makes much sense. While we, like the rest of the world, are trying to adapt to the new situation, we hope to set a positive example with our suggestions for the coming seasons. The music must go on! We believe in the future of our art form and want to play our part in shaping it. When we are able to gather again, live music will be more important than ever before. Many of our artists have made good use of these unprecedented times by streaming concerts and educational projects, which will continue to benefit them in the future. We are all hungry for something new!

Whilst (virtually) flicking through our brochure you will notice many new artists who have joined us in the last year. In particular, we have seen a fantastic growth in our vocal division. We hope you will feel inspired and make new discoveries!

Yours,
karsten witt musik management
An openness to innovative concert formats, combined with unparalleled technical precision, mark Titus Engel as one of the leading creative minds among conductors of his generation. In staged productions he is always willing to tread new paths and sees musical theatre in particular as a place for experimenting with utopian societal ideas. Recent successes include the production Universe, incomplete at the Ruhrtriennale in 2018, featuring music by Charles Ives and directed for the stage by Christoph Marthaler – the production has since been released on DVD – as well as Glass’ Einstein on the Beach in 2019, the season opener at the Grand Théatre de Genève, and Mussorgsky/Newski’s BORIS at the Staatsoper Stuttgart in 2020.


In Inbal, one can trace the clear traits of role models and teachers such as Franco Ferrara and Sergiu Celibidache; he possesses both a knack for tranquillity and the ability to create unbridled passion to dramatic effect. Die Welt

Eliahu Inbal, one of the few representatives of the older generation still active on podiums around the world, possesses a wealth of experience that is invaluable for elevating performance standards. His name is associated with, above all, legendary recordings of the Mahler and Bruckner symphonies, and his discography also includes the complete symphonic works of Berlioz, Brahms, Ravel, Schumann, Shostakovich, Scriabin, Stravinsky, Strauss, and the Second Viennese School. Conductor emeritus of the Frankfurt Radio Symphony Orchestra and Tokyo Metropolitan Symphony Orchestra, he was appointed principal conductor of the Taipei Symphony Orchestra in 2019.

In Inbal, one can trace the clear traits of role models and teachers such as Franco Ferrara and Sergiu Celibidache; he possesses both a knack for tranquillity and the ability to create unbridled passion to dramatic effect. Die Welt

DATES
16/10/20 SWR Symphony Orchestra Donaueschinger Musiktage / Roger Admiral, piano
Lula Romero: Parallax WP, Francesca Verunelli: Tune and Retune II WP, Younghi Pagh-Paan: Consummatum est WP, Steven Kazuo Takasugi: Concerto for piano, orchestra, electronic and amplification WP

December 20 Grand Théatre de Genève Bernstein: Candide
Barrie Kosky, stage direction

March 21 Opéra de Lyon Bartók: Bluebeard’s Castle
Andriy Zholtak, stage direction

27/4/21 Wiener Konzerthaus Klangforum Wien / Bernhard Zachhuber, clarinet
Works by Christian Winter Christensen, Beat Furrer, Mirela Ivicevic, and Aureleano Cattaneo

DATES
9/10/20 Orchestra del Maggio Musicale Fiorentino Teatro del Maggio
Programme: tbc

23/10/20 Orquestra Sinfónica do Porto Casa da Música Diana Tishchenko, violin
Mendelssohn: Violin Concerto in E minor Op. 64, Shostakovich: Symphony No. 11 “The Year 1905”

8/11/20 Taipei Symphony Orchestra National Theatre and Concert Hall / Anna Larsson, mezzo-soprano
Mahler: Kindertotenlieder, Symphony No. 5
The New Year’s Concert with the Badische Staatskapelle, when he stepped in at short notice, is a perfect example of Johannes Klumpp’s work with orchestras as well as his role as a knowledgeable and engaging moderator. His talent as an excellent communicator of music is also evident when he rehearses with orchestras. Johannes Klumpp brings his commitment, passion, and exacting interpretive ideas to both professional orchestras and youth ensembles, for whom he is a great champion. In all of his performances, he creates distinctive interpretations.

The New Year could hardly have started more energetically. It was amazing what Johannes Klumpp managed to achieve with the orchestra with so little time to prepare – and even less to rehearse. He also did not pass up the opportunity to moderate the programme himself, which he did informatively and energetically.

Badische Neueste Nachrichten, 3/1/2020

The orchestra was fine-tuned and tight unison throughout all extreme dynamics; each movement was authentic and unique. Liss is a conducting powerhouse, a focal point for a great bundling of orchestral energy. He worked magic with the apparatus of his orchestra – one of the best in Russia – creating a true tsunami in sound. So much passion, such delight in playing music, and the rare quality of a perfectly interwoven orchestral organism – absolutely outstanding!

Main Post, 2/7/2019

DATES
18-20/9/20 Villa Hügel Folkwang Kammerorchester Essen / Sophie Wang, violin
Mozart: Symphony No. 9 in C major K. 73, Pleyel: Concerto for violin in D major Benton 103 A,
Mozart: Symphony No. 20 in D major K. 133, Mozart: Symphony No. 24 in B major K. 182

9/10/20 Opole Philharmonic Orchestra Anna Maria Stańskiewicz, violin
Wagner: Overture “Rienzi”, Mozart: Concerto for violin No. in 3 G major K. 216,
Beethoven: Symphony No. 6 Op. 68 “Pastorale”

5–9/3/21 Gulbenkian Orchestra Grand Auditorium Lisbon / Raúl da Costa, piano
Tchaikovsky: Fantasy Overture “Romeo and Juliet”, Prokofiev: Piano Concerto No. 1 Op. 10

DATES
18/9/20 Ural Philharmonic Orchestra Sverdlovsk Philharmonic Hall / Sergey Dogadin, violin
Tchaikovsky: Violin Concerto in D major, Stravinsky: Petrushka

3/11/20 St. Petersburg Symphony Orchestra St. Petersburg Philharmonic Hall / Ilya Gingolts, violin

28 & 30/5/21 Düsseldorf Symphony Orchestra Tonhalle Düsseldorf / Frank Peter Zimmermann, violin
Wagner: Vorspiel “Tristan und Isolde”, Schumann: Concerto for violin and orchestra in D minor,
Shostakovich: Symphony No. 15 in A major Op. 141
EVA OLLIKAINEN

Finnish conductor Eva Ollikainen combines conviction, infectious enthusiasm, and determination with flawless baton technique. She began her studies as a teenager with Jorma Panula and Leif Segerstam at the Sibelius Academy and won the International Jorma Panula Conducting Competition at the age of 21. In the 2020/21 season, she will not only make exciting international debuts, but will also take on new roles as Artistic Director and Chief Conductor of the Iceland Symphony Orchestra in Reykjavik and as Principal Conductor of the Orchestra della Toscana in Florence.

BRAD LUBMAN

With extraordinarily expressive body language and precise rhythmic ideas, Brad Lubman guided the Radio Philharmonie through the framing orchestral works assuredly and laudably: Leonard Bernstein’s overture to Candide became a lively tour de force, a brilliant instrumental feat. ... The orchestra and its conductor were finally the star of the evening. The standing ovations clamoured for an encore: “Mambo: Presto”. Just brilliant! Saarbrücker Zeitung, 16/4/2019

For American conductor and composer Brad Lubman, maintaining an openness to new developments whilst returning to collaborate with long-standing musical partners is not a contradiction in terms. A charismatic and versatile leader with the baton, he has ties to many well-known orchestras in Europe and the US, including the BR Symphony Orchestra and the Los Angeles Philharmonic.

DATES

6/11/20 Bavarian Radio Symphony Orchestra Herkulessaal Munich / Nils Mönkemeyer, viola / Ilia Gringolts, violin
Minas Borboudakis: New work for orchestra WP, Bernhard Lang: Monodologie XXXIX for violin and orchestra WP, Isabel Myndry: Concerto for viola and orchestra

19/11/20 Wiener Symphoniker Wien Modern
Klaus Lang: New work WP

26/3 Maison de la Radio Flagey, Brussels 27/3/21 De Bijloke, Gent Brussels Philharmonic / Flemish Radio Choir
Natalie Dietterich: Aeolian Dust, David Lang: Mountain, Steve Reich: The Desert Music

21/5/21 German Radio Philharmonic Orchestra Saarbrücken Kaiserslautern Congresshalle / Simon Höfele, trumpet
Bartók: Dance Suite, Bernd Alois Zimmermann: Concerto for trumpet “Nobody knows de trouble I see”, R. Strauss: Ein Heldenleben

CONTACT _____________ Xenia Groh-Hu / Irene Deffner
ALEJO PÉREZ

At the conductor’s podium, Alejo Pérez gets straight to the heart of the matter: with an assured sense of dramaturgy and great feeling for style, he teases out the nuances in the score, creating remarkably captivating musical experiences. As the new music director of the Opera Vlaanderen since the 2019/20 season, he is committed to the artistic diversity of this award-winning house: from great operas (Don Carlos, Der Schmied von Gent) and dance productions (De Keersmaeker) to symphony concerts and youth development (Youth Orches tra Flanders). In 2019, Alejo Pérez was awarded the Konex Platinum Award for his artistic achievements – one of the highest honours in his home country of Argentina which was previously awarded to Daniel Barenboim.

Musically, the Opera Vlaanderen symphony orchestra showed itself to be in top form. For Alejo Pérez, the new music director of the house, this “Lohengrin” was first and foremost a resounding personal success. With energy and focus, the conductor successfully built the tension – from the clear, ethereally shimmering prelude, to the pounding rhythms of the choral scenes in the first act, through to the dramaturgically pointed scenes in the second act … to the pleasing sensibility of the third act. Das Opernglas, 7/10/2018

DATES

19/11/20 Suntory Hall Tokyo Yomiuri Nippon Symphony Orchestra / Isang Yniders, cello / Kaori Muraji, guitar
Beethoven: Leonoren Overture No. 3, Rodrigo: Fantasia para un gentilhombre, Berlioz: Symphonie fantastique
23/11 Minato Mirai Hall, Yokohama 23/11/20 Suntory Hall, Tokyo
Messen: Les offrandes oubliées, Eötvös: Cello concerto grosso, Shostakovich: Symphony No. 12 “The Year 1917”

27–21/2 Opera Antwerpen 28/2–10/3/21 Opera Gent Wagner: Tristan and Isolda
Philippe Grandrieux, stage direction / Symfonisch Orkest Opera Ballet Vlaanderen / Carla Filipcic Holm, soprano / Michael Weinui, tenor

22/5 De Bijloke Gent 23/5/21 Opera Antwerpen Symfonisch Orkest Opera Vlaanderen / Kai Rüütel, mezzo-soprano

PETER RUNDEL

Peter Rundel masters the most difficult scores with elegance and brings together technically complex projects as a partner to leading European orchestras and ensembles as well as a regular guest at large opera houses. At the Schwetzingen Festival in spring 2021, he will conduct a new music theatre Im Dickicht by Isabel Mundry – the latest in a long list of operatic premieres that includes works by composers such as Georg Friedrich Haas, Wolfgang Mitterer, Hèctor Parra and Emmanuel Nunes.

The Yekaterinburg violinist Leonid Orlov praised the conductor Rundel, whom he compared to a general who motivates his army with persuasiveness and kindness. The results were evident in the singular performance of Johannes Brahms’ majestically buoyant Third Symphony, which displayed the airy transparency of chamber music and yet at the same time was full of passion. As the andante haltingly pleads for affection and the melody in the allegretto transforms into a tragic rhapsody, a strong will guides the multiplicity of individuals with a light touch. Frankfurter Allgemeine Zeitung, July 2019

DATES

9/9/20 Musikfest Berlin Philharmonie Berlin / Ensemble Musikfabrik / Juliet Fraser, soprano / Florentin Ginot, double bass
Portrait Concert Rebecca Saunders

2/10/20 Bavarian Radio Symphony Orchestra Herkulessaal Munich / Antoine Tamestit, viola
Yann Robin: The Art of Metal I, Liza Lim: Mary: Transcendens after Trauma WP, Luciano Berio: Voci

30/4 & 2/5/21 Schwetzingen Festival Isabel Mundry: Im Dickicht WP
SWR Symphony Orchestra
Specialisation is a foreign concept to American-Israeli conductor Steven Sloane. He revels in challenging musical taboos and doesn’t shy away from bringing symphonic classics into dialogue with contemporary works of all styles. His broad operatic repertoire ranges from classical masterpieces to seldom-performed works alongside major world premieres. The 2020/21 season marks a turning point in his long career – he bids farewell to his role as the formative general music director of the Bochum Symphony Orchestra and opens a new chapter as the newly appointed music director of the Jerusalem Symphony Orchestra.

Henrik Schaefer is a regular fixture at the podium of opera houses and symphony orchestras around the world, proving himself an engaged collaborator with strong musical ideas. The Bochum-born musician began his conducting career as an assistant to Claudio Abbado and since 2014 has been Music Director of the Göteborg Opera, one of the leading opera houses in Scandinavia. He led the house to many acclaimed successes, including operas by Mozart (Figaro, die Zauberflöte), Strauss (Daphne), Thomas (Hamlet), and most recently with Madame Butterfly, as well as the introduction of new concert formats. From 2004 to 2011, Henrik Schaefer was Principal Guest Conductor of the Hiroshima Symphony Orchestra, and from 2007 to 2013, he was Chief Conductor of the Wermland Opera Karlstad, where he was met with international recognition for his performances of the complete Ring cycle on historical instruments.

HENRIK SCHAEFER

DATES
30/8–2/10/20 Göteborg Opera Puccini: La Bohème
Max Webster, stage direction

29/10/20 Jyväskylä Sinfonia City Theatre
Bach: Mass in B minor

7/5/21 Göteborg Opera Göteborg Opera Orchestra
Thea Musgrave: Oboe concerto “Helios”, Cécile Chaminade: Calirrhoë-Suite, Dora Pejačević: Four songs, Elfrieda Andrée: Cantata at the international congress for women’s suffrage in Stockholm 1911

CONTACT Karoline Jacob / Maria Dubinets

STEVEN SLOANE

Specialisation is a foreign concept to American-Israeli conductor Steven Sloane. He revels in challenging musical taboos and doesn’t shy away from bringing symphonic classics into dialogue with contemporary works of all styles. His broad operatic repertoire ranges from classical masterpieces to seldom-performed works alongside major world premieres. The 2020/21 season marks a turning point in his long career – he bids farewell to his role as the formative general music director of the Bochum Symphony Orchestra and opens a new chapter as the newly appointed music director of the Jerusalem Symphony Orchestra.

Mahler's eighty-minute final symphony is a work of haunting beauty. In Sloane's sensitive and expressive interpretation as conductor, the marvel of timbres, polyphony, and symphonic structures was developed to perfection. And the canon of moods – drama and conflict, grief and tenderness – was kept in remarkable balance. ... Stunning! Given this bold performance, one nearly forgot the exquisite graciousness with which the evening began.

Westdeutsche Allgemeine Zeitung, 12/3/2018

CONTACT Karoline Jacob / Hannah Mulac

DATES
Wagner: Der Ring des Nibelungen Anneliese Brost Musikforum, Bochum
26/9/20 Das Rheingold 23/1/21 Die Walküre 27/3/21 Siegfried 22/5/21 Götterdämmerung
Bochum Symphony Orchestra / Keith Warner, stage direction

14/10/20 Jerusalem Symphony Orchestra Henry Crown Symphony Hall, Jerusalem Theater
Zvi Avni: New work, Udi Perlman: New work, Mahler: Symphony No. 1

7/11–26/12/20 Malmö Opera Verdi: Falstaff
Lotte de Beer, stage direction
MARC SOUSTROT

Marc Soustrot has broad experience and expertise in the major works of the Classical and Romantic repertoire, as well as in the music of Bach and contemporary works. Recent guest engagements include productions at opera houses in Frankfurt, Stuttgart, and Stockholm, as well as concerts in numerous European capitals as part of a tour with the Malmö Symphony Orchestra and the MDR Leipzig Radio Choir with Berlioz’s La Damnation de Faust (solists: Bryn Terfel, Sophie Koch, and Paul Groves).

The splendid conductor Soustrot and his beaming orchestra ... stormed through Gounod’s score in a frenzy, sounding quick, agile, light, and comical, but also powerfully intoxicating, with a dark, booming trumpet tone when things got serious.

Frankfurter Allgemeine Zeitung

Leading the Staatsorchester, Marc Soustrot was well suited to the airy lightness of Gounod. ... Under Soustrot’s baton, the music had a fluency, radiance, and malleability as well as clear contours and sense of direction.

Stuttgarter Nachrichten

JONATHAN STOCKHAMMER

Jonathan Stockhammer is respected worldwide as a charismatic proponent of modern music. Yet he also succeeds in bringing out sonic nuances and emotional depths in music from all epochs. As an exceptional communicator, he is increasingly focusing his musical curiosity and positive energy on the core classical repertoire. He recently garnered praise for his conducting engagements at the Wiener Staatsoper (Eötvös: Tri Sestri), Opéra National de Lyon (Ravel: L’heure espagnole), Oper Zürich (Pelzel: Last Call), Komische Oper Berlin (Glass: Satyagraha), and Theater Basel (Nono: Al gran sole carico d’amore).

The audience is swept along, not least because Jonathan Stockhammer successfully toes the line between pathos and passion, rebellion and requiem in conducting the Sinfonieorchester Basel, bringing out the paradoxical beauty of the visionary, eminently sensual soundscape of the work dedicated to Claudio Abbado and Maurizio Pollini.

Opernwelt, November 2019 – on Nono: Al gran sole carico d’amore

DATES

9/10 Eindhoven 10/10/20 Maastricht South Netherlands Philharmonic / Camilla Tilling, soprano
Dutilleux: Correspondances, Mahler: Symphony No. 4

12 & 13/4/21 Warsaw Philharmonic Orchestra
Berlioz: Messe solennelle, Berlioz: Les nuits d’été

CONTACT

Kerstin Alt / Heike Wilms

CONDUCTORS
With tremendous certainty and incredible power, Shiyeon Sung led the powerful orchestral apparatus through the Shostakovich, with its alternating flow of emotions and overwhelming inventions in sound. She was thanked with extensive applause for one of the best performances of the work in a long time, which expressed the wish to see this great conductor here again. Wiesbadener Kurier, 25/10/2019

Shiyeon Sung is a real trailblazer of her profession. She is the first female conductor from South Korea to take the leap to the podium of internationally renowned orchestras. Since winning the Solti and Mahler Competitions in 2006 and 2007, Shiyeon Sung has held permanent positions at the Boston Symphony Orchestra, Seoul Philharmonic Orchestra, and in Gyeonggi, South Korea. She learned her trade in her adopted city of Berlin, where she studied from 2001 to 2006 with Rolf Reuter at the Hanns Eisler School of Music. Since then, she has impressed audiences, critics, and orchestras across five continents.

VALENTIN URYUPIN

Valentin Uryupin, winner of the 8th Sir Georg Solti International Conducting Competition (2017), is a regular conductor of the MusicAeterna Orchestra – founded by Teodor Currentzis – since 2011 and Artistic Director of the Rostov-on-Don Symphony Orchestra since 2015. In 2019, the 33-year-old once again proved his worth as an opera conductor, with a commanding presence, attention to detail, and ability to connect the orchestral pit to the stage, including debut appearances at the Bregenz Festival (Eugene Onegin) and at the Staatsoper Stuttgart (Love for the Three Oranges).

The Russian conductor Valentin Uryupin has a distinctive visual style. His movements are remarkable, making his musical intentions clear to the whole auditorium. ... His facial expressions, too, are not just for show, but also have a palpable effect on the orchestra. When the orchestra is playing well, he is just as capable of giving it space and simply listening. NRC Handelsblad, 5/1/2020

SHIYEON SUNG

DATES
8 & 10/10/20 Seattle Symphony Simone Porter, violin
Charlotte Bray: At the Speed of Stillness, Barber: Violin Concerto, Tchaikovsky: Symphony No. 5

13 & 14/11/20 Utah Symphony
Mozart: Ave verum Corpus K. 618, Arlene Sierra: Aquilo, Mozart: Missa, In Dominio, Beethoven: Symphony No. 9

1 & 4/12/20 Royal Philharmonic Orchestra
Christmas programme with works by Tchaikovsky, Rimsky-Korsakov and others

23 & 25/4/21 Antwerp Symphony Orchestra
Denis Kozhukhin, piano
Grieg: Piano Concerto, Geoffrey Gordon: Mad Song, Bartók: The Miraculous Mandarin

CONTACT
Malke Charlotte Fuchs / Maria Dubinets

DATES
3/10/20 Rachmaninov Concert Hall, Moscow
Mozart Virtuosi Chamber Orchestra / Intrada Vocal Ensemble / Yury Favorin, piano / Daria Telyatnikova, mezzo soprano / Anton Rositsky, tenor / NN, bass
Mozart: Concerto for piano and orchestra (number tbc), Mozart: Requiem (Franz Beyer version)

17/11/20 Tchaikovsky Concert Hall, Moscow
Russian National Youth Symphony Orchestra / Pierre-Laurent Aimard, piano / Tamara Stefanovich, piano

6/1/21 Festspielhaus Erl
Orchestra of the Tiroler Festspiele Erl / Claire Huangci, piano
Massenet: Dances from “Cendrillon”, Saint-Saëns: Piano Concerto No. 2, Prokofiev: Cinderella suite

CONTACT
Yan Dribinsky
MICHAEL WENDEBERG

Classical repertoire – from Bach to Schoenberg – comes just as naturally to conductor and pianist Michael Wendeberg as his passion for new music, which he brings to life with great skill and feeling in his work. After seven years as music director of the Ensemble Contrecamps in Geneva, he took the position of first guest conductor in April 2018. Since 2016 he has also been the Kapellmeister at Halle Opera. In the 2019/20 season in Halle, he conducted Stravinsky’s Firebird along with a new production of Mozart’s Don Giovanni.

Bas Wiegers has distinguished himself with charisma, openness, and a non-dogmatic approach at the helm of leading European orchestras and soloist ensembles. In the 2020/21 season, he will be the resident Zielsver-want (soulmate) artist at the Muziekgebouw aan t’IJ in his home city of Amsterdam. In this concert series, he will perform with the AskoSchönberg Ensemble, the Orchestra of the 18th Century, the SWR Vokalensemble, and the Klangforum Wien, where he is also first guest conductor. This season, Bas Wiegers will make his debuts at the Staatsoper Stuttgart, Flemish Opera, and Opéra National de Lorraine in Nancy.

What’s truly amazing is the music. After the premiere, Haas could only kneel down to thank Bas Wiegers, in leading the orchestra, for such a remarkable performance. Given that there was no light to lead him through the trenches, the conductor had to rely on his own mental powers of transmission.

The Standard, 30/3/2019

BAS WIEGERS

DATES

10/10/20 WDR Symphony Orchestra Cologne Funkhaus Cologne

30/10/20 Orchestra of the 18th Century Muziekgebouw aan t’IJ, Cello Biennale Amsterdam / Giovanni Sollima, cello
Mozart: Sinfonia concertante, Dvořák: Cello concerto

5/3/21 Estonian National Symphony Orchestra Estonia Concert Hall, Tallinn / Anna Szalucka, piano
Ravel: Alborada del gracioso, De Falle: Noches en los Jardines de España, Stravinsky: The Firebird

9–16/4/21 Opéra national de Lorraine Britten: The Turn of the Screw
Eva-Maria Höckmayr, stage direction / Orchestre symphonique et lyrique de Nancy
The young Georgian pianist continues to enthral audiences and critics alike with her soulful, heartfelt playing, characterised by a wealth of colour, stupendous touch, and depth of interpretation. In 2019 she released her first album for Warner Classics, which featured works by Chopin and Liszt. The pianist was the winner of the 10th Franz Liszt Piano Competition Utrecht (2014) and an ECHO “Rising Star” (2016/17). During her three years as a BBC New Generation Artist, Mariam Batsashvili played with the BBC Symphony Orchestra, BBC National Orchestra of Wales, and Royal Philharmonic Orchestra, as well as at the BBC Proms, Cheltenham Festival, and Wigmore Hall. She made her successful orchestral debut in October 2019 at the Wiener Musikverein with Tchaikovsky’s 2nd Piano Concerto.

Her technical prowess and ability to negotiate Liszt’s showy grandeur is a given, but her sense of his inner world, his wistful, nonchalant poetry – in the Grande études in A flat or the Consolations (Pensées poétiques) or the Polish Songs after Chopin – sets her apart as one to watch. The Observer, 18/9/2019

PROGRAMME SUGGESTIONS
Programme I
Schubert: Piano Sonata in B flat in major D 960
D. Scarlatti: Sonatas (selection)
Schubert: Piano Piece No. 2 E flat in major D 946
Liszt: Hungarian Rhapsody No. 10

Programme II
R. Schumann: Fantasy in C major Op. 17
C. and R. Schumann/Liszt: 10 song transcriptions
Liszt: Piano Sonata in B minor

DATES
29/9/20 Wigmore Hall, London
Works by Franck, Liszt, Ravel, Thalberg, Schumann

11–13/12/20 Ruhr Piano Festival
Works by Tchaikovsky, Franck, Liszt and Thalberg

2021 Edinburgh International Festival

CONTACT
Maike Charlotte Fuchs / Lisa Böttcher
The concert opened with Haydn’s familiar Trumpet Concerto, in which Berwaerts delivered a captivating solo with luminous brilliance, soaring melodies, and virtuoso flair. ... At the afterparty, listeners were treated to Berwaerts’ elegant singing voice with the Brel songs “Marieke”, “Mathilde”, “Amsterdam”, and “Ne me quitte pas”. In his lovely, warm, and supple baritone, he gave a smooth and polished rendition of the songs. Helsingin Sanomat, 6/12/2019

Jeroen Berwaerts astounded with an exceptionally warm, smooth sound and a melody line rich in feeling. ... The Andante, whose phrases Berwaerts drew out from the depths of his innermost being, was especially moving. Rhein-Neckar Zeitung, 21/2/2020 – on Haydn’s Trumpet Concerto

ORCHESTRAL REPertoire (SELECTION)
Toshio Hosokawa: Im Nebel (after Hermann Hesse) written for Jeroen Berwaerts
Heinz Karl Gruber: Aerial
Bernd Alois Zimmermann: Nobody knows de trouble I see
Haydn: Trumpet Concerto in E flat major
György Ligeti: Mysteries of the Macabre
Jacques Brel: Chansons (arrangements for orchestra)

CHAMBER MUSIC
La Trompette d’Or with Alexander Melnikov, piano / Jeroen Berwaerts, voice and trumpet
Works by Honegger, Enescu, Hindemith, Francaix, Martinů, György Ligeti, and Jacques Brel

Von Leben und Tod for trumpet, piano, organ and two dancers
Michael Blake Watkins: La Mort de l’aigle
Handel: Suite in D major from Water Music
György Ligeti: Mysteries of the Macabre
Haydn: Trumpet Concerto in D major
Hindemith: Sonata for trumpet and piano
Telemann: Trumpet Concerto in D major
Toshio Hosokawa: Im Nebel
Signals from Heaven Brass Ensemble & Jeroen Berwaerts (voice, trumpet, and direction)
Works by Gabrieli, Monteverdi, Ellington and spiritual arrangements

DATES
18/10/20 Deutsche Philharmonie Merck Staatstheater Darmstadt / Joseph Bastian, conductor
Haydn: Trumpet Concerto in E flat major, György Ligeti: Mysteries of the Macabre

13/11/20 Malmö Live Concert Hall Brass Section of the Malmö Symphony Orchestra
Works by Britten, Grieg, Wolfgang Rihm, and more

25/4/21 Freiburg Chamber Orchestra Laurent Gendre, conductor
Michael Haydn: Trumpet Concerto in C major, HK Gruber: Three MOB Pieces

18/6/21 WDR Funkhausorchester Sarah Hicks, conductor
Haydn: Trumpet Concerto in E flat major, Jacques Brel: Chansons (selection)

CONTACT ______________ Floriane Schroetter
Bernard Foccroulle has a great passion for discovering the connections between different art forms. Alongside his activities as a composer, he regularly gives varied organ recitals as well as trio concertos with his daughter, soprano Alice Foccroulle, and the Zink virtuoso Lambert Colson. He is currently working on a project for organ and dance together with Anne Teresa de Keersmaeker. The project will include music by Bach and choreography for four to six dancers, and will be premiered in spring 2022.

His discography as soloist includes more than forty CDs. Between 1982 and 1997, he recorded the complete organ works by Johann Sebastian Bach for the Ricercar label. For these recordings, he carefully chose the most beautifully preserved historical instruments. Since then, he has devoted most of his time as performer to the Northern German School. In 2007, his recording of Dietrich Buxtehude’s complete organ works won the Diapason d’Or and the Grand Prix de l’Académie Charles Cros, among other prizes.

Foccroulle coaxed an incomparable richness of tone colour from the magnificent Grenzing organ: the organ’s resonances could be felt across the whole of one’s body. De Standaard

PROGRAMME SUGGESTIONS

J.S. Bach: Clavier-Übung No. 3 (German Organ Mass)

Organ music from the 14th to the 20th century
Works by Buxtehude, Bach, Messiaen, Jehan Alain, and more

From Schütz to Foccroulle with Alice Foccroulle, soprano / Lambert Colson, cornet
Works by Tunder, Schütz, Bernard Foccroulle, Buxtehude, and more

The Hundred Colours of Exile and Love with Alice Foccroulle, soprano / Moneim Adwan, voice and oud
Arabian and European music
Works by Dowland, Monteverdi, Bernard Foccroulle, Moneim Adwan, and more

Darkness & Light (see page 93) with Lynette Wallworth, video
Works by Bach, Messiaen, Jehan Alain, Sofia Gubaidulina, Toshio Hosokawa, and Bernard Foccroulle

DATES

10/9/20 St. Stephan’s Cathedral, Vienna
Méditation sur la Beauté de la Création et le comportement de l’homme
Works by Weckmann, Florentz, de Grigny, Messiaen, Vierne, Scheidemann a.o.

7/2/21 Festival Présences with Sonia Wieder-Atherton, cello
Works by Dusapin, Harvey, Betsy Jolas WP, Bernard Foccroulle WP, and Ana Sokolovic WP
The virtuosic and spirited GrauSchumacher Piano Duo received the 2019 German Record Critics' Award for their recording of Philippe Manoury's Le temps, mode d'emploi: "an exhilarating study in the transformation of sonority" (named one of the 100 best records of the year by The Sunday Times, 1/12/2019).

The four hands of Andreas Grau and Götz Schumacher seemed to spring from one head and heart. The Guardian, 18/10/2015.

For more information, please contact Xenia Groh-Hu or Lisa Böttcher.
PROGRAMME SUGGESTIONS

Solo Recital La Ciaccona – about Bach
Works by Bach, Heinz Holliger, Roberto Gerhard, Brice Pauset

Duo with Masato Suzuki, harpsichord
Bach: Preludio (violin solo)
Leclair: Sonatas for violin and harpsichord in A major and D major Op. 9
Couperin: Suite No. 6 (harpsichord solo)
Bach: Sonatas for violin and harpsichord in A major (BWV 1015) and E major (BWV 1016)
Available Period: 8–14/11/21

Trio with Peter Laul, piano / Dmitry Kouzov, cello
Beethoven: Piano Trio Op. 1 No. 2 in G major
Heinz Holliger: new work
Schumann: Piano Trio No. 1 in D minor Op. 63

DATES

3–6/10/20 Orchestre National des Pays de la Loire
Alexander Liebreich, conductor
Michael Jarrell: Des nuages et des brouillards for violin and orchestra

6/11/20 Bavarian Radio Symphony Orchestra
Herkulesaal Munich / Brad Lubman, conductor
Bernhard Lang: Monodolgoie XXXIX for violin and orchestra WP

27/11/20 Stavanger Symphony Orchestra with Nicolas Altstaedt, cello / Alexander Lonquich, piano
Karl Amadeus Hartmann: Concerto funebre for violin and orchestra (play-conduct), Beethoven: Triple concerto

21/12/20 Wigmore Hall, London with Arcangelo
Works by Leclair and Haydn

25 & 26/1/21 Elbphilharmonie Hamburg
Ensemble Resonanz
Solo works by Locatelli, Paganini, Sciarrino, and Tartini

26–28/02/21 German Radio Philharmonic Orchestra Saarbrücken Kaiserslautern
Valentin Uryupin, conductor

29/4/21 National Symphony Orchestra Taiwan
National Concert Hall Taipei / Antoni Wit, conductor
Stravinsky: Concerto for violin

Ilya Gringolts’ sound knows the whole spectrum, from restraint to Romantic vibrance ... and even at the height of virtuosity never loses its subtleties. (Frankfurter Allgemeine Zeitung). Treasured worldwide as a leading interpreter on the violin, Ilya Gringolts impresses with his charismatic musicality and compelling presentation of the great classics of orchestral repertoire - from Paganini and Beethoven to Stravinsky and Prokofiev. This exceptional violinist’s 2020/21 season is complemented by virtuosic early repertoire by Tartini, Leclair and Locatelli as well as world premieres from Beat Furrer, Bernhard Lang, and Boris Filaevsky. Following his critically praised recording of octets by Mendelssohn and Enescu (with Gringolts Quartet and Meta4), this season sees the release of his recording of Locatelli concertos with the Finnish Baroque Orchestra.

Most impressive is Gringolts’ musical intelligence. Still, serious, and visually unassuming, he shapes Paganini’s flourishes into stylish sweeps, avoiding virtuosic overstatement yet allowing phrases to drive forward with a sense of complete freedom. Joyously exposing the work’s lyrical foundations, he keeps his lines sweet and carefree, never hunting for gravitas where it cannot be found. The Australian, 3/10/2018

CONTACT
Xenia Groh-Hu / Lisa Böttcher / Melena Ohm
François-Frédéric Guy’s complete recording of Beethoven piano concertos is out now, just in time for the start of the composer’s anniversary year. Together with the Sinfonia Varsovia, the Beethoven expert presents his vision of the works in a double role as soloist and conductor. (CD No. 3770005867195, Printemps des Arts de Monte Carlo)

He truly captures the critical balance between symphony and chamber music, between dialogue and conflict … bringing forth a classic and exhilarating Beethoven, free of inertia or haste – in other words, with a great sense of proportion. Le Figaro, 19/3/2019

FRANÇOIS-FRÉDÉRIC GUY PIANO

François-Frédéric Guy's complete recording of Beethoven piano concertos is out now, just in time for the start of the composer's anniversary year. Together with the Sinfonia Varsovia, the Beethoven expert presents his vision of the works in a double role as soloist and conductor. (CD No. 3770005867195, Printemps des Arts de Monte Carlo)

He truly captures the critical balance between symphony and chamber music, between dialogue and conflict … bringing forth a classic and exhilarating Beethoven, free of inertia or haste – in other words, with a great sense of proportion. Le Figaro, 19/3/2019

INSTRUMENTAL

CONTACT
Xenia Groh-Hu / Lisa Böttcher
PROGRAMME SUGGESTIONS

Duo with Mahan Esfahani, harpsichord
Works by Bach

Duo with Hisako Kawamura, piano
Franck and his time: friends and contemporaries

Duo with Herbert Schuch, piano
I From Bohemia’s Grove and Meadow
Dvořák: Sonatina
Mahler: Songs of a Wayfarer
Martinů: Sonata No. 2
Strauss: Sonata in F major Op. 6

Il Beethoven: Complete cello sonatas

Trio with Sarah Christian, violin / Herbert Schuch, piano
Beethoven: Piano trios

Trio with Ilya Gringolts, violin / James Boyd, viola
Ernst von Dohnányi: Serenade
Dieter Ammann: “Gehörte Form”
Kodály: Intermezzo
Beethoven: String Trio in C minor Op. 9 No. 3

Trio with Sebastian Manz, clarinet / Robert Neumann, piano
Piano trios by Debussy, Yun, Bruch, and Brahms
Available Period: 19/7–1/8/21

DATES
16/8/20 City of Birmingham Symphony Orchestra Snape Proms Aldeburgh
Saint-Saëns: Cello Concerto No. 1

7/11/20 Hongkong Sinfonietta Christoph Poppen, conductor
Shostakovich: Cello Concerto No. 1

30 & 31/12/20 Tonhalle Orchestra Zurich Krzysztof Urbánski, conductor
Friedrich Gulda: Concerto for cello and brass

23 & 25/3/21 Wiener Symphoniker Antonello Manacorda, conductor
Saint-Saëns: Cello Concerto No. 2

MAXIMILIAN HORNUNG CELLO

In recent years, Maximilian Hornung has made a name for himself as one of the leading cellists of his generation. The amiable soloist is not interested in merely showing off his virtuosity, but rather in placing his natural musicianship and profound interpretive insights at the service of the musical work. His new CD recording of Robert Schumann’s Cello Concerto with the Swedish Radio Symphony Orchestra under Daniel Harding will be released this year.

Shostakovich’s nuances, which blend melancholy and fighting spirit even in the most tender phrases, demand a highly sensitive, technically perfect soloist with the ability to oscillate between quiet details and powerful eruptions. The German cello virtuoso Maximilian Hornung is capable of such feats and so much more. ... The soloist’s refined discernment is self-evident.

Spiegel Online, 30/12/2018
MOTIVES

Programme suggestions

Bach: Toccata in C minor BWV 911
Bach: Toccata in D major BWV 912
Mozart: Sonata in B flat major K. 333
Schubert: Piano Sonatas D 956 / D 959 / D 960

Beethoven: Piano Sonata Op. 31 No. 2 in D minor
Chopin: Piano Sonata No. 2 in D minor
Mussorgsky: Pictures at an Exhibition

John Corigliano: Etude-Fantasy
Brahms: Two Rhapsodies Op. 79
Brahms: Hungarian Dances (selection)
Ravel: Le Tombeau de Couperin
Gershwin: Rhapsody in Blue

Duo with Marc Bouchkov, violin
Works by Mendelssohn, Ravel and Prokofjew

Trio Machiavelli with Solone Païdassi, violin / Tristan Cornut, cello
Debussy: Piano Trio in G major
Tchaikovsky: Piano Trio in A minor

Dates
5/9/20 Ruhr Piano Festival Folkwang University Essen
Beethoven: Symphonies No. 6 and 7 (trans. Liszt)

11/4/21 Lincoln Center's Great Performers Walter Read Theatre New York
Works by Bach and Brahms

CLAIRE HUANGCI PIANO

We can expect even greater things from this pianist (Fono Forum, 27/09/2019).
As the current winner of the Concours Géza Anda and the Play Conduct Academy
of the Orchestre de Chambre de Paris, Claire Huangci captivates with her formi-
dable stage presence and virtuosic technique. In her playing, she combines artis-
tic sensitivity and lucid clarity to create a powerful and subtle musical narrative.
In addition to numerous solo appearances, she is
increasingly devoting herself to chamber music:
she will release her first CD with the Trio Mach-
iavelli in summer 2020.

If looking for characteristics of Huangci's piano playing … one
finds them in her superior focus, imaginative abilities, and the
resulting poetry of her interpretation. Neue Zürcher Zeitung,
2/3/2019

CONTACT
Xenia Groh-Hu / Lisa Böttcher / Melena Ohm
The pianist and composer Hyung-ki Joo captivates audiences with his jovial and contagious stage presence as well as his high-energy, virtuosic performances. The musician, known as one half of the duo Iguéman & Joo, frequently steps into a variety of roles: in his thoughtfully conceived projects, he acts as an orchestral director, music educator, as well as an arranger and composer. Joo brought a freshness of approach ... That joy in communication is all too rare in professional music-making. The Times

PROGRAMME SUGGESTIONS

“Haydn Seek” for piano and orchestra
Focusing on the humour and moments of surprise inherent in Haydn’s music.
Works by Haydn, Ravel, Prokofiev, Hyung-ki Joo, and others

“Keys Ringing and Strings Attached” for piano and strings
Hyung-ki Joo: Holberg Reflections for piano and strings
Debussy / Gwilym Simcock: Children’s Corner for piano and strings
Piazzolla / Andrei Pushkarev: Oblivion and Fuga y Misterio
Shostakovich: Piano Concerto No. 1 for piano, trumpet and string ensemble

“Chopinesque” Solo Recital
Chopin: Prelude in A major Op. 28 No. 7
Federico Mompou: Variations on a Theme by Chopin (selection)
Leszek Możdżer: Improvisation on Prelude Op. 28 No. 7
Leszek Możdżer: Improvisation on Etudes Op. 10 No. 6 and Op. 25 No. 9
Chopin: Ballade No. 3 in A flat major Op. 47
Chopin: Grande valse brillante in E flat major Op. 18
Clément Doucet: Chopinata

Quintet with Meta4
Marzi Nyman: New work for piano quintet WP
and works by Debussy, Dvořák, Ravel, Hindemith, Hyung-ki Joo

“Jaztical”
In Jaztical, Hyung-ki Joo and Andrei Pushkarev present jazz-inspired classical works, jazz rooted in classical music, as well as a wild mix of both genres.
Works by Bach, Tchaikovsky, Grieg, Prokofiev, Piazzolla, Gershwin, Hyung-ki Joo, and others feat. Andrei Pushkarev, vibraphone (also available with further jazz musicians)

DATES
19/7/20 Kissinger Sommer with Andrei Pushkarev, vibraphone
Jaztical
15–24/4/21 Trio-Tour with Pierre Colombet, violin and Raphael Merlin, cello (Members of the Ebène Quartet)
Works by Brahms, Ravel and Debussy
9/7–1/8/21 European Tour with the MIAGI Youth Orchestra / play-conduct
Works by Purcell, Haydn, Prokofiev, Bernstein, Gershwin, Django Bates, Daniel Gadd, Hyung-ki Joo

HYUNG-KI JOO PIANO

CONTACT Xenia Groh-Hu / Floriane Schroetter
Anssi Karttunen brings his open and inquisitive spirit to all of his musical encounters, creating room for the unexpected: whether that be in collaborative projects with Led Zeppelin legend John Paul Jones, choreographer Diana Theocharidis, or working on seemingly familiar repertoire in recitals with pianist Nicolas Hodges. Anssi Karttunen’s close artistic and often personal bonds with a great number of composers are evident in the enormous list of world premieres he has given. His experience, passion, and technical ability come together to bring new works to life. The 29 cello concertos which have been dedicated to Anssi Karttunen thus far include Kaija Saariaho’s Notes on Light, commissioned by the Boston Symphony, and Magnus Lindberg’s Cello Concerto No. 2, commissioned by the Los Angeles Philharmonic. Antti Auvinen, Ramon Lazkano, and Sean Shepherd are currently working on new cello concertos for him.

**PROGRAMME SUGGESTIONS**

**Duo with Nicolas Hodges, piano**
- Pascal Dusapin: Portrait
- Piano Works No. 1 Did it again
- Iota – 50 notes en 3 Variations For Magnus
- Piano Works No. 2 Next piece
- Invece for cello solo
- Piano Works No. 3 Black Letters
- Slackline for cello and piano

- Betsy Jolas: Mon Ami (1974/2018)
- Debussy: Scherzo
- Betsy Jolas: Quatre pièces en marge (1983)
- Fauré: Cello Sonata No. 1 in D minor Op. 109
- Fauré: Serenade Op. 98
- Debussy: Cello Sonata in D minor
- Betsy Jolas: Femme le soir (2017–18)

**Improvisation projects**
- Sons of Chipotle: improvisation with John Paul Jones and Anssi Karttunen
- Tres Coyotes: improvisation with John Paul Jones, Magnus Lindberg and Anssi Karttunen

**DATES**

7/10/20 London Philharmonic Orchestra Royal Festival Hall London / Jukka-Pekka Saraste, conductor

- Magnus Lindberg: Cello Concerto No. 2

**CONTACT**

Maike Charlotte Fuchs / Heike Wilms
PROGRAMME SUGGESTIONS

Duo with Éric Le Sage, piano
Beethoven: Sonata for violin and piano No. 8 in G major
Schumann: Sonata for violin and piano No. 2 in d minor
Mozart: Sonata for violin and piano C major K. 296
R. Strauss: Sonata for violin and piano Op. 18 in E flat major
Poulenc: Sonate pour violon et piano
Fauré: Sonata for violin and piano No 1. in A major Op. 13
Fauré: Romance in B major for violin and piano Op. 28
Franck: Sonata for violin and piano in A major

Duo with Alessio Bax, piano
Mozart: Sonata for violin and piano No. 18 in G major K. 301/293a
Brahms: Sonata for violin and piano Nr. 2 in A major Op. 100
Szymanowski: Mythes
Grieg: Sonata for violin and piano in C minor Op. 45, No. 3
Beethoven: Sonata for violin and piano No. 6 in A major Op. 30 Nr. 1
Brahms: Sonata for violin and piano No. 1 in G major Op. 78
Franck: Sonata for violin and piano in A major

Quartet with Amihai Grosz, viola / Claudio Bohórquez, cello / Éric Le Sage, piano
Mozart: Piano Quartet in E-flat major K. 493
Dvořák: Piano Quartet in E-flat major Op. 87

DATES

7–11/7/20 Lockenhaus Chamber Music Festival
31/7–8/8/20 Salon Provence, International Chamber Music Festival
13/8/20 Schloss Elmau with Emmanuel Pahud, flute / Maja Avramovic, violin / Lawrence Power, viola / Alessio Bax, piano / Lucille Chung, piano
Works by Handel/Johann Halvorsen, Beethoven, and more
2–11/10/20 Le Pont International Music Festival
Daishin Kashimoto, Artistic Director

DAISHIN KASHIMOTO VIOLIN

Daishin Kashimoto is a regular guest of major concert halls around the globe, both as a soloist with international orchestras and a sought-after chamber musician. His tremendous wealth of experience as first concertmaster of the Berlin Philharmonic Orchestra for over a decade has benefitted him as a soloist, a role in which he is equally adept: the violinist has a wide repertoire ranging from classical to new music.

Brilliant ... uncanny instincts and daring to boot.
Badische Zeitung

CONTACT
Adriana Kussmaul
MIKE SVOBODA  

**TROMBONE**

In his triple role as trombonist, composer, and educator, Mike Svoboda is among the most original musical personalities of our time. His work is always targeted towards connecting with listeners and bridging the gap between stage and audience, without betraying the music with gimmicky compromises. He is consistently expanding his instrument’s repertoire and has premiered over 400 works to date. The list of composers with whom Mike Svoboda has worked over the last thirty years gives some idea of the diversity of works that he has premiered: it includes, among others, Georg Friedrich Haas, Heinz Holliger, Christian Jost, David Lang, Benedict Mason, Martin Smolka, Mattias Spahlinger, and Frank Zappa.

When the trombone skips and dances from the highest register down into the depths and back up again at an astonishing tempo; when it chatters and sings, whispers and screams defiantly; in short, when the trombone is played with such nuance, it speaks as if human. Then Mike Svoboda plays it, a brilliant musician. Stuttgarter Nachrichten (2017) – on the German premiere of Kurt Schwertsik’s Mixed Feelings

**SOLO CONCERTOS (SELECTION)**

Pascal Dusapin: Watt (1996)
Georg Friedrich Haas: Concerto for trombone and orchestra (2016)
Wolfgang Rihm: Canzona per sonare “Über die Linie” V (2002)
Kurt Schwertsik: Mixed Feelings (2001)
Mike Svoboda: Music for trombone and orchestra (2010)

---

**THE FLUTEMAN SHOW**

In his solo programme, the Fluteman shows the recorder as you have never heard, or seen, before. Using a selection of plastic recorders, a rock-style electric recorder, the only leopard bass recorder in the world and bold new ideas about the recorder, the musician connects Bach, Paganini, pop music and his own music with unbelievable comedy.


**THE FLUTEMAN WITH ORCHESTRA**

The Fluteman’s programmes with orchestras are particularly suitable for concerts in unusual settings or as outreach projects. Gabor Vosteen develops an overall artistic dramaturgy particular to the needs of the musical partner, with the focus on a highly entertaining evening. Works by Bach, Beethoven, Mozart, Strauss, Telemann, and others

17/11/20 City Chamber Orchestra of Hong-Kong
Philippe Forget, conductor

5 & 6/3 Tromsö 17/4/21 Bodø Arctic Philharmonic / play-conduct

**GABOR VOSTEEN  

**THE FLUTEMAN**

Entertaining for all ages, Gabor Vosteen’s performances combine music, pantomime, and comedy into one unique show – solo, or with orchestra.

The flautist melts musical virtuosity, the comedy of mime, bizarre outfits, and a startling mastery of wordless vivacity into a sensational performance. Saarbrücker Zeitung, 9/9/2019

Gabor Vosteen, who has long since won the hearts of more than a thousand listeners, was able to demonstrate his stupendous ability in a recorder concerto by Georg Philipp Telemann. Vosteen’s artistry as outlined in the concert programme was surpassed by reality. An incredibly light and frothy game of natural comedic talent. Südwestpresse, 2/1/2020

---

CONTACT  
Samuel Johnstone

CONTACT  
Floriane Schroetter
PROGRAMME SUGGESTIONS

Solo Recital
Sonatas and Partitas by Bach and Ysaÿe (also available as complete cycle)

Duo with Dénes Várjon, piano
Beethoven: complete violin sonatas

Trio with Sabine Meyer, clarinet / Bertrand Chamayou, piano
Milhaud: Suite for clarinet, violin and piano Op. 157b
Ravel: Violin Sonata
Milhaud: Scaramouche for clarinet and piano
Ravel: Piano Solo
Bartók: Contrasts
Available Period: 22/7–1/8/21

Trio with Marie-Elisabeth Hecker, cello / Martin Helmchen, piano
Works by Schubert, Dvořák, Schumann, Haydn, Shostakovich
Available Period: 13–19/1/22

Septet with Veronika Hagen, viola / Mischa Meyer, cello / Knut Sundquist, double bass / Andrea Lieberknecht, flute / Sabine Meyer and Rainer Wehle, clarinets / Dag Jensen, bassoon / tbc, horn
Beethoven: Septet
Brahms: Serenade No. 1
Available Period: 16–23/5/22

DATES

24/9 deSingel Antwerpen 25/9/20 de Bijloke Gent with Marie-Elisabeth Hecker, cello / Martin Helmchen, piano
Works by Schubert, Schumann, Shostakovich

27 & 28/9/20 Badische Staatskapelle Karlsruhe Badisches Staatstheater Karlsruhe / Georg Fritzsch, conductor
Beethoven: Violin Concerto

4 & 6/12/20 Residentie Orkest Zuiderstrandtheater Den Haag / Jun Märkl, conductor
Dvořák: Violin Concerto

28/2/21 MDR Leipzig Radio Symphony Orchestra Gewandhaus Leipzig / Karl-Heinz Steffens, conductor
Brahms: Violin Concerto

ANTJE WEITHAAS VIOLIN

Antje Weithaas is treasured by critics and audiences alike as one of the defining violinists of our age. Her performances on stage and on disc are praised time and again as outstanding, magnificent, technically and sonically brilliant; her interpretations and programming as definitive and exemplary. She has achieved this high regard thanks to her energy, intensity, and her unmistakable artistry.

...an embodiment of tonal clarity, concise structure, and precise intonation, stylistically rich in performance. Süddeutsche Zeitung. Harald Eggebrecht, 6/9/2019
PROGRAMME SUGGESTIONS

Recitals with Javier Perianes, piano
Schubert: Sonata in A minor D 821 “Arpeggionne”
Brahms: Sonata in E flat major for viola and piano Op. 120 No. 2
De Falla: Siete Canciones Populares Españolas
Albéniz: Tango
Villa-Lobos: Cantilena
Piazzolla: Le Grand Tango

Period: 29/3–6/4/22

Programming inspiration
Schumann: Fairy Tales Op. 132
Schumann: Fantasy Pieces Op. 73
Jörg Widmann: Es war einmal … Fünf Stücke im Märchenton
Schumann: Fairy-Tale Pictures Op. 113
Mozart: “Kegelstatt” Trio
with Dénes Várjon, piano / Jörg Widmann, clarinet
[Badenweiler, 10/11/19]

Brahms: Sonata Op. 120 No. 2
with Christoph Sietzen, percussion /
Thomas Hoppe, piano
[Salzburger Festspiele, 15/6/19]

Bax: Elegiac Trio
Debussy: Syninx
Debussy: Trio
Stravinsky: Élegie
Sophia Gubaidulina: Garden von Fremden und Traurigkeiten
with Adam Walker, flute / Agnès Clément, harp
[Wigmore Hall, 15/4/19]

Reger: Suite for viola solo Op. 131d No. 1
Luciano Berio: Naturale (on Sicilian melodies)
Bernd Alois Zimmermann: Sonata for viola solo
György Ligeti: Sonata for viola solo – Hora Lunga
with Ni Fan, percussion
[Musikfestspiele Herrenhausen, 1/6/18]

DATES
8–10/10/20 Berliner Philharmoniker
François-Xavier Roth, conductor
Paul Hindemith: Der Schwanendreher
[Badenweiler, 10/11/19]

György Ligeti: Sonata for viola solo – Hora Lunga
Joachim: Hebräische Melodien
Luciano Berio: Naturale
George Enescu: Concert piece for viola and piano

In the fourth movement of Robert Schumann’s “Märchenbildern”, her instrument sang, whispered, murmured, and sighed in such a touching, magical way – it could hardly have been more beautiful. To be kissed in one’s sleep by such sounds would be a dream. Hamburger Abendblatt, 23/7/2019

Tabea Zimmermann VIOLA

The “viola queen” (Tagesspiegel) has been awarded the 2020 International Ernst von Siemens Music Prize. “This prize [...] honours her incorruptible musicianship, her authentic and personal approach as well as her artistic integrity, in addition to her uncompromising standards of quality, the new life she has breathed into the viola as an instrument, her dedication to contemporary music and, last but not least, her incredible contribution to education”, wrote the foundation about the award-winner.

In the current season, Tabea Zimmermann is artist-in-residence at the Royal Concertgebouw Orchestra; in the coming season, she will be featured in this role with the Berliner Philharmoniker.

CONTACT
Maike Charlotte Fuchs / Adriana Kussmaul
**ARDITTI QUARTET**

The Arditti Quartet have been shaping new music for nearly half a century, having played hundreds of string quartets composed especially for the group. The four musicians are up to any challenge, technical or artistic. In addition to world premieres, early 20th century music has also played an important role in their programming. With a wide range of tone colour, full of energy and intensity, the ensemble renders every concert a unique musical experience. The musicians are also actively engaged in sharing their knowledge pedagogically, passing on their expertise to young artists and composers.

Expect the unexpected with a quartet which knows its way around uncharted territory. Hamburger Abendblatt

**DATES**

11/10/20 Philharmonie Berlin
Sofia Gubaidulina: String Quartet No. 2
Kaija Saariaho: Terra memoria
Betsy Jolas: Quatuor VIII à cordes “Topeng”
Ursuk Chrs: ParaMetaStrings, revised version
Tansy Davis: New work

27/2/21 Southbank Centre, London
Betsy Jolas: Quatuor VIII à cordes “Topeng”
Tansy Davis: New work
Christian Mason: This present moment used to be the unimaginable future
Clara Maida: ..das spinnt (for amplified string quartet)

**PROGRAMME SUGGESTIONS**

Kaija Saariaho: Terra memoria
Philippe Manoury: Fragmenti
Wolfgang Rihm: String Quartet No. 13

Ravel: String Quartet in F major
Webern: 6 Bagatelles Op. 9
Helmut Lachenmann: Grido

Zemlinsky: String Quartet No. 2
Webern: 6 Bagatelles Op. 9
Schoenberg: String Quartet No. 2

---

**GRINGOLTS QUARTET**

The Gringolts Quartet are going from strength to strength: after their recording of Schoenberg’s second and fourth string quartets with soprano Malin Hartelius was hailed as a “reference recording” by Klassik-Heute, the four musicians captured their joy in playing in octet formation on CD, in collaboration with Meta4. Their recording of octets by Mendelssohn and Enescu, released by BIS records, had been eagerly awaited following their celebrated European tour of the works last season, and was critically acclaimed by the international press: “There is a thrilling sense of the music being lived through as an emotional imperative, and the ensemble creates a simply glorious corporate sonority, captured in smooth yet detailed sound ... An outstanding coupling.” (The Strad, March 2020)

Beautifully integrated sound; immaculate execution of impeccable, mature interpretations, charismatic on stage, and above all: they are purely about the music. Herald Scotland, 2017

**DATES**

11/10/20 Philharmonie Berlin
Sofia Gubaidulina: String Quartet No. 2
Kaija Saariaho: Terra memoria
Betsy Jolas: Quatuor VIII à cordes “Topeng”
Ursuk Chrs: ParaMetaStrings, revised version
Tansy Davis: New work

27/2/21 Southbank Centre, London
Betsy Jolas: Quatuor VIII à cordes “Topeng”
Tansy Davis: New work
Christian Mason: This present moment used to be the unimaginable future
Clara Maida: ..das spinnt (for amplified string quartet)

**PROGRAMME SUGGESTIONS**

Programme I
Tchaikovsky: Quartet No. 3
Shostakovich: Quartet No. 15

Programme II
Beethoven: String Quartet Op. 18/1
Kurtág: Microludes
Dvořák: String Quartet No. 5 Op. 9

Programme III with Dénes Várjon
Veress: String Quartet No. 1
Bartók: Piano Quintet

2x8 with Meta4
Mendelssohn: Octet Op. 20
Enescu: Octet Op. 7

4+4=8 with Meta4
Haydn: String Quartet Op. 76 No. 1 (Gringolts Quartet)
Brahms: String Quartet No. 3, Op. 67 (Meta4)

**DATES**

27/10/20 Basel Chamber Music Society
Beethoven: String Quartet Op. 74
Schoenberg: String Quartet No. 3
Brahms: String Quartet Op. 51/1

3/5/21 Wigmore Hall, London
Programme tbc

---

**CONTACT**

Katrin Gann / Samuel Johnstone

Clara Rempe / Lisa Böttcher
Les Percussions de Strasbourg

Founded in 1962, Les Percussions de Strasbourg has, over the decades, inspired the development of a new repertoire. Over 350 works have been dedicated to the ensemble, by composers such as Messiaen, Stockhausen, Serocki, Kabelac, Ohana, Xenakis, Marc, and Dufourt. The group were often intensely involved in the creation of these works through intensive sound research and the exploration of new instruments.

Having established such an impressive repertoire, the ensemble, as ever, is always looking to new horizons. It enjoys close artistic relationships with numerous contemporary composers and an ability to perform in a wide variety of formations: from duo to octet; with electronics or purely acoustic instruments; in concert or in staged productions.

For nearly sixty years, Les Percussions de Strasbourg have been collecting instruments from all four corners of the world, stretching – if not blowing apart – the sonic boundaries of Western music. In addition to its technical achievements and its original and new repertoire, the group knows how to create cohesion and homogeneity from seemingly disparate musical material. Hugues Dufourt

JACK QUARTET

The New York Times hails the JACK Quartet as the “nation’s most important quartet”. The group is tirelessly dedicated to its mission of promoting contemporary music: the four musicians not only perform new works, but through their commissions also give voice to underheard composers. The programme of their European-wide tour in September includes the European premiere of divisio spiralis, an evening-length work by the young American composer Catherine Lamb.

The young musicians of the JACK Quartet are simply incredible: seemingly effortless and relaxed, they play the most difficult and sophisticated contemporary music as if it were easy, harmonizing with one another in an almost touching way. rbkultur, 7/11/2018

Dates
15/9/20 The Black Diamond Copenhagen
Catherine Lamb: divisio spiralis

ENSEMBLES

18/9/20 Warsaw Autumn
Sky Macklay: Many, Many Cadences
Alex Mincek: String Quartet No. 3 (Lift-Tilt-Filter-Split)
Aleksandra Gryka: New work
Helmut Lachenmann: Grido

Programme Suggestions / Projects

Timelessness: Show around the musical gesture, for 8 percussionists (80’)
Thierry De Mey: Affordance, Pièce de gestes, Timelessness, Floor patterns, Hands, Frisking, Pièce de gestes, Musique de tables, Silence must be!
Wim Vandekeybus, concept and choreography / Thierry De Mey, concept and music

Rains: Acoustic recital for 6 percussionists (60’)
Toshio Hosokawa, Mala Kishino, Yoshihisa Taira, Toru Takemitsu

From 2021
Simon Steen-Andersen: New work
Karlheinz Stockhausen: Tierkreis
META4
Now in their 18th year, the Finnish string quartet Meta4 are at their peak and continue to win over audiences with their “breathtaking vitality” (Badische Zeitung), “in-toxicating physicality” (The Observer), “sense of humour” and “breath of fresh air” (Süddeutsche Zeitung). The four Finns remain open-minded and eager for musical experimentation and keep their performances dynamic, inspired, and fresh: whether in the opera pit – most recently at the Finnish National Opera and Opéra de Paris in Kaija Saariaho’s chamber opera Only the Sound Remains; in octet concerts with the Gringolts Quartet; or in “four-wheel drive”, leading orchestras from the principal positions.

PROGRAMME SUGGESTIONS
Kaija Saariaho: Terra Memoria
Shostakovich: String Quartet No. 5
Beethoven: String Quartet Op. 132

John Corigliano: Snapshot: Circa 1909
Berg: String Quartet Op. 3 (1909)
Sibelius: Voces Intimae (1909)
or Bartók: String Quartet No. 1 (1909)

Octet: Meta4 & Gringolts Quartet
Mendelssohn: Octet Op. 20
Enescu: Octet Op. 7

NEW: Mozart Requiem sOtto Voci
Meta 4 and Theatre of Voices perform a pocket-sized version of Mozart’s Requiem.
Period: autumn 2021 and spring 2022

TURTLE ISLAND QUARTET
Entering their thirty-fifth season, the two-time GRAMMY® winning ensemble has long established itself as the leading jazz string quartet of its time. The current iteration of the group relishes the opportunity to build on the past and point to the future as the Turtle Island Quartet continues its wild ride, traversing the ever-evolving world of chamber jazz.

These four impeccable musicians share Bird’s penchant for expanding parameters and the results of their alchemy are just as golden. ... The in-house arrangements alone boast of interdisciplinary genius at play, allowing for plenty of improvisation to show the quartet’s combinatory properties.

NYC JAZZ RECORD, 2018

PROGRAMME SUGGESTIONS
Bird’s Eye View
With the latest album, Bird’s Eye View – their sixteenth! – Turtle Island Quartet once again lays down captivating, even breathtaking music. BR KLASSIK, 30/5/2018

In this high-flying programme, Turtle Island Quartet pays homage to the incandescent visionary brilliance of jazz saxophonist Charlie Parker. Iconic classics are juxtaposed with original responses by members of the quartet and intertwined with other thematic pieces from the bebop era and beyond. Grammy-nominated composer David Balakrishnan contributes his newly commissioned work, Aeroelasticity: Harmonies of Impermanence.

Snakes and Ladders
Works by Bach, David Balakrishnan, John Coltrane, Miles Davis, Herbie Hancock, Sonny Rollins, Wayne Shorter, and others

DATES
20 & 21/8/20 Salzburg Festival
Works by Philip Glass, George Crumb

14/11/20 November Music s’Hertogenbosch
Works by Kaija Saariaho, Juha Koskinen

META4
© TERO AHONEN
© BROUSSARD PHOTO

© TERO AHONEN
© BROUSSARD PHOTO

CONTACT
Maike Charlotte Fuchs / Heike Wilms

CONTACT
Floriane Schroetter
PROGRAMME SUGGESTIONS

The Conductus in Castile
This programme captures the cosmopolitan and transcendent qualities of the Las Huelgas repertory (one of the largest collections of polyphonic music to survive today), bringing the scintillating music of the 14th century to life for the 21st. The programme also includes new commissions by Ivan Moody, specially written for the Trio Mediaeval.

Machaut and the Kings of Cyprus
with John Potter, tenor
A unique vocal quartet exploring the Machaut Mass with motets and chant from medieval Cyprus

Folk Songs
The Trio Mediaeval presents new arrangements of Norwegian ballads and songs accompanied by hardanger fiddle, melody chimes, and shruti box.

Memorabilia (NXN Recordings/Naxos)
A collaboration with the Scandinavian jazz group Mats Eilertsen Trio, consisting of traditional Mass works mixed, blended, and contrasted with poems by the Norwegian writer Tor Ulven.

ORCHESTRA REPERTOIRE (SELECTION)
John Adams: Grand Pianola Music
David Lang: reason to believe
Tonu Korvits: Kellamäng-Bells
Julia Wolfe: Steel Hammer
Arrangements for orchestra of Christmas songs, folk songs, and medieval hymns from Great Britain and Scandinavia

DATES
19/9/20 Konvergencie Festival, Bratislava with Arve Henriksen, trumpet
Rimur – Icelandic, Norwegian, and Swedish hymns, chants, and folk songs

27/9/20 Usedomer Music Festival
Norwegian Folk Songs and Hymns

10 & 11/12/20 Stavanger Symphony Orchestra
Arrangements for orchestra of Christmas songs

28/4/21 Hanover A-Capella-Week Festival Kreuzkirche
Folk Songs

TRIO MEDIAEVAL
In the delicate interplay of sleigh bells and shruti boxes, underscoring the vocals alongside a drone organ tone, a special atmosphere is created – one which eludes a purely sacred definition. The intricate and complex tone poems find lively expression in the bright, clear voices of the three singers. Mannheimer Morgen, 10/5/2019

Their flowing line, immaculate intonation, and generosity of spirit are simply unmatched by any comparable group. The Australian, 2019

CONTACT
Floriane Schroetter
For her pioneering work as a contemporary interpreter of the Noh theatre tradition, Ryoko Aoki was awarded the Japan Arts Foundation’s Creative Tradition Prize in November 2019. The Noh actress and singer breathes new life into a theatrical tradition which, in the past, was largely reserved for male performers. As part of her NohxContemporary music project, Ryoko Aoki has commissioned numerous new works for Noh voice. More than 50 compositions have been written for her by composers including Peter Eötvös, Toshio Hosokawa, Stefano Gervasoni, José María Sánchez-Verdú, and Oliver Schneller.

PROGRAMME SUGGESTIONS
Noriko Baba: Nopera AOI (2016) for Noh performer and ensemble
Peter Eötvös: Secret Kiss (2018) – Melodrama for Noh narrator and five instrumentalists
Stefano Gervasoni: Yoru no hibiki, yama no naka yori (2016) – for Noh voice and string quartet
Toshio Hosokawa: Futari Shizuka (2017) – Opera in one act

DATES
29/8–6/9/20 Academy Voix Nouvelles, Royaumont with Ensemble Musikfabrik
Peter Eötvös: Secret Kiss

22/11/20 Ars Musica Brussels with Quatuor Amon
Claude Ledoux: New work WP, Noriko Baba: hagoromo suite for Noh voice and string quartet

CONTACT
Adriana Kussmaul
Simon Bode is one of the most popular lyric tenors of his generation. Equally valued for his warm, radiant timbre as for his engaging stage presence, the singer was nominated several times by Opernwelt magazine for „Young Singer of the Year“ and is a guest at internationally renowned festivals and concert halls around the world.

When tenor Simon Bode took the stage as Freddy, Eliza’s admirer, the music became magnificent. Bode’s voice radiates a charisma and intensity that needs no reinforcement.

Bachtrack.com, 6/1/2020

Simon Bode’s repertoire choice was unusual and delivered with such commanding mastery that no future appearance should be missed. Here is a singer with the gift of a beautiful voice and confident stage presence. Serenade Magazine – on the recital at London’s Wigmore Hall, April 2019

ORCHESTRA AND OPERA
3–29/8/20 Salzburg Festival Mozart: Magic Flute (Second Priest / First Man in Armour)
Vienna Philharmonic / Joana Mallwitz, conductor / Lydia Steier, stage director

30–31/12/20 Philharmonie im Gasteig, Munich
Maxim Emeljanitschew, conductor / Munich Philharmonic
Beethoven: Symphony No. 9

20 & 21/2/21 Cincinnati Symphony Orchestra
Louis Langrée, conductor
Haydn: The Creation

CHAMBER MUSIC
Programme suggestions
Song recital with Graham Johnson, piano
Purcell (arr. Britten): Orpheus Britannicus (five songs)
Purcell: Harmonia Sacra
Schumann: Liederkreis Op. 39
Brahms: Various songs
Britten: On this Island Op. 11

Dates
4/10/20 Schubertiade Hohenems with Igor Levit, piano
Schubert: Die schöne Müllerin

22/11/20 Wigmore Hall, London with Simon Lepper, piano
Beethoven & Belcanto
Works by Beethoven, Rossini, Bellini, Donizetti, and Schubert

17/1 Alte Oper Frankfurt 28/2/21 Philharmonie Essen with Igor Levit, piano
Schubert: Winterreise
Canadian soprano and pianist Rachel Fenlon proves that innovation and tradition do not have to be in conflict. In her project Fenlon & Fenlon, she draws on the Romantic-era tradition of accompanying oneself on the piano in domestic contexts such as the salon. The trained pianist and opera singer has developed programmes that stand out from the traditional song canon while at the same time referring back to it.

Her interpretations of composers such as George Crumb, Benjamin Britten, Arnold Schoenberg, and Philip Glass, as well as the repertoire of Franz Schubert and Alma Mahler, have a particular radiance. The project has been received enthusiastically at Vancouver Opera as well as festivals such as Oxford Lieder, Toronto Summer Music, and the Settimane Musicali di Ascona.

Valued for her dazzling, flexible soprano, her curiosity and courage to experiment, Rachel Fenlon is an ideal interpreter of works by contemporary composers such as Sofia Gubaidulina, Unsuk Chin, Samy Moussa, and Marco Stroppa. Works written specially for her form an increasing part of her repertoire, including pieces by Matthias McIntire or Danika Lorén.

PROGRAMME SUGGESTIONS

Schubert: An die Nachtigall and other songs
John Cage: The Wonderful Widow of Eighteen Springs
Britten: The Last Rose of Summer (Folk Songs)
George Crumb: Apparition for soprano and amplified piano

Sofia Gubaidulina: Rosen, 5 romances for soprano
Morton Feldman: Only for voice
György Ligeti: Der Sommer (Friedrich Hölderlin)
Philip Glass: Songs from Liquid Days

DATES

22/5/20 Pacific Opera Victoria Live Stream Recital
Works by Reynaldo Hahn, Philip Glass, Sofia Gubaidulina and Danika Lorén

3/10/20 Settimane Musicali di Ascona
Works by Bach, Pergolesi, Schubert, Wolf, Mahler, and others

15/11/20 GEDOK Festival Berlin
Susanne Stelzenbach: New work based on texts by Ida Dehmel WP

CONTACT

Clara Rempe
Marie Heeschen mesmerises audiences with her lush, flowing and highly versatile soprano voice. Currently on the opera stage in roles such as Susanna, Atalanta, Marzelline, and Adele, she will also appear as Poppea and Pamina next season, and make her debut in the role of Gilda at Opera Hedeland in summer 2021. Her eagerness to experiment and love of smaller forms has led her to form her own chamber music ensembles specialising in early and contemporary music. BRuCH regularly performs works from the 20th and 21st centuries and has already worked with composers such as Helmut Lachenmann, Gordon Kampe, and Johannes Schöllhorn. Paper Kite, hailed as a “promising ensemble” by Early Music Review (2017), is dedicated to the lesser known cantata repertoire of the German and Italian baroque.

DOVE LAWSHES SOME OF HIS MOST AMBITIOUS VOCAL WRITING ON THE MARXES’ DAUGHTER AND IS REWARDED WITH AN UNFLAGGINGLY VIBRANT PERFORMANCE BY THE ENGAGING MARIE HEESCHEN. THE GUARDIAN, 11/12/2018 – ON THE ROLE “Tussy” IN J. DOVE’S OPERA MARX IN LONDON AT THEATER BONN

Marie Heeschen, soprano

Dove lavishes some of his most ambitious vocal writing on the Marxes’ daughter and is rewarded with an unflaggingly vibrant performance by the engaging Marie Heeschen. The Guardian, 11/12/2018 – on the role “Tussy” in J. Dove’s opera Marx in London at Theater Bonn

ORCHESTRA AND OPERA
20/9/20 Beethovenfest Bonn Beethoven: Fidelio (Marzelline) Beethoven Orchester Bonn / Dirk Kaftan, conductor / Volker Lösch, stage direction
2/4 Cultuurcentrum Hasselt 3/4/21 Koningin Elisabethsaal Antwerpen Vlaams Radiokoor / Antwerp Symphony Orchestra / Christoph Prégardien, conductor Bach: St. John’s Passion Orchestra BWV 245

CHAMBER MUSIC
Programme suggestions
The Contemporary Voice with Ensemble BRuCH Sally Beck, flute / Ella Rohwer, cello / Claudia Chan, piano / Marie Heeschen, voice Works by Johannes Schöllhorn, Salvatore Sciarrino, Helmut Lachenmann, Matthias Krüger and Beat Furrer
Evening Prayer with Paper Kite Ensemble Marie Heeschen, soprano / Antonio de Sarlo, violin / Rafael Roth, violin / Guillermo Turina, cello / Felix Schönher, harpsichord Philipp Heinrich Erlebach: Gottgeheiligte Sing-Stunde – Song collection from 1704 Further works by Rosenmüller, Schütz, Hammerschmidt, Krieger and more

Dates
7/11/20 NOW! Festival with Ensemble BRuCH Lukas Ligeti: Songs for Burkina Electric and ensemble WP
28/11/20 Handel House, Halle with Paper Kite Ensemble Works by Leo, Mancini, Fiorenza, Scarlatti, Handel, and Telemann
From Monteverdi to the avant-garde, Dietrich Henschel brings expression and an electric stage presence to every role he sings. The baritone regularly proves his versatility at major opera houses as well as in concerts and recitals, above all through his theatrical and multimedia vocal projects. With X-MAS Contemporary, for example, he investigates what Christmas in the 21st century means for twelve composers, and in WUN- DERHORN he conjures up Mahler’s world with human drama, love, and war.

Henschel capitalized on his charismatic stage presence and his effortless technique enabled him to fully exploit the playful nature of the music, which the audience ate up. Bachtrack, 16/1/2020

Baritone Dietrich Henschel was a credible and direct Benjamin, both in terms of his acting and his immaculate vocal performance. In every second of this densely conceived production, he brought both a melancholic emptiness and an abundant exuberance to the stage: a godsend for the production. Spiegel Online, 4/6/2018 – on the world premiere of Peter Ruzicka’s Benjamin at the Hamburg State Opera.

PROGRAMME SUGGESTIONS

L’invitation au Voyage with Fritz Schwinghammer, piano
Works by Liszt, Duparc, Ildebrando Pizzetti, Gund, Vaughan Williams, Dvořák, and Sibelius

Mahler/Glanert: Songs from Des Knaben Wunderhorn
with the film WUNDERHORN by Clara Pons with Vera Streicher, Sébastian Dutrieux, Elias Fret
Performance live in concert – versions with orchestra, ensemble and piano

Lieder – but not as you know it! with Simone Rubino, percussion
Works by Avner Dorman, Annette Schlüntz, Mahler, as well as arrangements of German folk songs and Italian canzones

DATES

Seoul International Music Festival
21/10/20 Seoul Anglican Cathedral Concordi Musici / Bach Soloists Seoul / Capella Musica Seoul / Leonard Minsuk Kwon, conductor
Bach: Cantatas BWV 56, 62, 140, 147
29/10/20 Seoul Arts Center with Ilya Rashkovski, piano
Beethoven: Six Songs Op. 48
31/10 Daegu Concert House 1/11/20 IBK Hall Seoul Ensemble OPUS / Dietrich Henschel, conductor
Bach: Six Brandenburg Concertos
8/11/20 German Radio Philharmonic Orchestra Saarbrücken Kaiserslautern Georg Grün, conductor
Louis Théodore Gouvy: Requiem
23/11/20 Tonhalle Maag Zurich with Fritz Schwinghammer, piano
Works by R. Strauss, Liszt, Shostakovich, Wolf, and Britten
4-7/12/20 Recital Tour Japan with Shinya Okahara, piano
Schubert: Die Winterreise

CONTACT

Kerstin Alt / Maria Dubinets
Ulrike Mayer’s velvety rich mezzo-soprano, full of lyrical warmth, is matched by her outstanding gift for theatrical interpretation. As a permanent member of the ensemble at Theater Bremen, she regularly takes on major roles in her field such as Dorabella (Cosi fan tutte), Cherubino (Le nozze di Figaro), Hansel (Hänsel und Gretel), Carmen, and Orest. In recent years, the singer has also internationally established herself as a versatile concert soloist in addition to appearing in numerous opera roles, including at the Ruhrtiennale, Deutsche Oper Berlin, Hamburg State Opera, the Schwetzingen Festival, Bregenz Festival, and the Opéra Bastille and Opéra Comique in Paris.

In the 2019/20 season, the mezzo-soprano performed at Theater Bremen in roles such as the critically lauded Lazuli in E. Chabrier’s L’étoile and as a celebrated Ruggiero in Handel’s Alcina.

As Ruggiero, Ulrike Mayer manages to present a touching portrait [of Ruggiero’s] seduction and remorse with an immense number of vocal facets - above all, the dreamy and beautiful Verdi Prati. With her arias, she passes through arrogance, doubt, disappointment, wistful memories and questionable self-control.

NMZ, 2019

As Lazuli, the incredibly agile and strong personality Ulrike Mayer was able to prove in a leading role that she has a very well-trained, sonorous mezzo.

Das Opernglas, 2019

CHAMBER MUSIC
Programme suggestions
Bloom and decay or the earthly life
Works by Mahler, Fauré, Jake Heggie, Mozart, Wolf, Brahms, and Kurt Weill
with Polina Bogdanova, piano

If music be the food of love, sing on!
Works by Purcell, Britten, Brahms, Josef Marx, R. Strauss, and Kurt Weill
with Annette Stoodt, viola / Polina Bogdanova, piano

VOCAL
CAROLINE MELZER  SOPRANO

Caroline Melzer dazzles with her “clear, broad, bright soprano” (Eleonore Büning, FAZ) and her unusually wide repertoire, which ranges from lyric and lirico spinto roles to operetta, as well as contemporary works written especially for her. Of special note is her interpretation of Kurtág’s Kafka Fragments, featuring the violinist Nurit Stark and an optional film installation by Isabel Robson.

**Melzer varies not only the volume, but also the proportion of head and chest voice, of speed and strength of vibrato, until the music begins to float between madness and clairvoyance.**

Frankfurter Allgemeine Zeitung, 15/11/2019

**PROGRAMME SUGGESTIONS**

György Kurtág: Kafka Fragments with Nurit Stark, violin / Isabel Robson, video (optional)

György Kurtág: The Sayings of Péter Bornemisza with Jan Philipp Schulze, piano
Combination 1: Purcell
Combination 2: Schubert

Messiaen: Harawi with Cédric Pescia, piano / Clara Pons, video (optional)

Hindemith: Das Marienleben with Axel Bauni, piano

Schumann à deux with Simon Bode, tenor / Ulrich Eisenlohr, piano
Duets and songs by R. Schumann and other composers (optional)

**DATES**

13/10/20 Elbphilharmonie Hamburg with Alex Bauni, piano
Wolfgang Rihm: New work WP

28/11 Concertgebouw Amsterdam 30/11/20 Kölnner Philharmonie Ensemble Modern Orchestra / Enno Poppe, conductor
Webern: Orchestral Songs, Enno Poppe: New work WP
The young American bass Andrew Robert Munn stands out for his bright, warm voice as well as his elegant and assured technique. The California-born artist recently made an impression as a finalist in the Innsbruck Cesti competition and has had several key debuts in the current season: at Carnegie Hall and at Stanford University’s Bing Concert Hall, he appeared as a soloist in the world premiere of Zhou Long’s scenic oratorio *Men of Iron and the Golden Spike*. This was followed by his first recital in Paris. Andrew Robert Munn’s pursuit of new musical projects reflects his personal interests. Before studying voice at the prestigious Julliard School in New York, he was deeply engaged with environmental activism. Today, he combines these concerns artistically in his double role as soloist and librettist, as evidenced by the chamber opera *Making Tellus*, an operatic exploration of the Anthropocene, which he is currently developing with the composer Nina C. Young.

**PROGRAMME SUGGESTIONS**

**Truth & Creativity / Legacy & Inheritance** with Nathaniel Raskin, piano  
Works by Brahms, Shostakovich, and Eisler

**Death and Desire** with Duo Chimera and Rami Sarieddine, piano, plus guests  
Works by Barber, Porter, Schubert, Conrad Winslow, Wolf

**Recital** with Rami Sarieddine, piano (alternatively: Arash Nuri, theorbo)  
Karlheinz Stockhausen: Tierkreis

**DATES**

21-24/8/20 Innsbruck Festival of Early Music  
Melani: L’empio punito (Atrace)  
Mariangiola Martello, conductor / Silvia Paoli, stage direction

19 & 20/12/20 Opery na Zamku  
Philip Glass: The Trial (Inspector / Uncle Albert)  
Jerzy Wolosiuk, conductor / Pia Partum, direction

Andrew Munn stole the show ... with his stunning, rich bass and pleasing low notes. *Superconductor*, February 2018

Andrew Robert Munn
Bass

VOCAL
**ORCHESTRA**

Programme suggestions
Mahler: Des Knaben Wunderhorn; Lieder eines fahrenden Gesellen
Schubert: Selected songs, arranged for orchestra by Brahms, Reger, Berlioz, and Webern
Wolfgang Rihm: Rilke-Lieder (arr. for orchestra)

Dates
25 & 26/11/20 Theater Duisburg / Duisburg Philharmonic Orchestra / Christoph Spering, conductor
Beethoven: Missa Solemnis

13/12/20 Alte Oper Frankfurt / Frankfurter Kantorei / Camerata Frankfurt / Winfried Toll, conductor
Handel: Messiah

26/1/21 Philharmonie Paris / Orchestre de chambre de Paris / Julian Prégardien, tenor / Lars Vogt, piano / Thierry Thieû Niang, choreography
“Father & Son” – works by Beethoven and Schubert

**CHAMBER MUSIC**

Programme suggestions
Poet’s Love with Michael Gees, piano
Wagner: Wesendonck Lieder
Schumann: Lenau-Lieder and Requiem, Dichterliebe

Memories with Stefan Litwin, piano
Works by Eisler, Mahler, Ives, Schubert, Pfitzner, Wolf, Wilhelm Killmayer, Schumann

Dates
30/8/20 Chopin and his Europe Festival, Warsaw with Julius Drake, piano
Beethoven: Adelaide, An die ferne Geliebte, Schubert: Schwanengesang

6/10/20 Concertgebouw Amsterdam with Oberon Trio
Selected folksong arrangements by Beethoven and Haydn

9/11/20 Toppan Hall, Tokyo with Michael Gees, piano
Schubert: Die Winterreise

4/12/20 Konzerthaus Berlin with Franziska Hölscher, violin / Jens Peter Maintz, cello / Daniel Heide, piano
Works by Schubert and Beethoven

13/2/21 Wigmore Hall, London with Michael Gees, piano
Works by Schubert and Schumann

12/4/21 Teatro Zarzuela, Madrid with Roger Vignoles, piano
Schubert: Die schöne Müllerin

**CHRISTOPH PRÉGARDIEN**

**TENOR**

[Christoph Prégardien] has long reigned in the Schubert repertoire, and his interpretive depth is more profound than ever. The New York Times, 25/10/2019

Christoph Prégardien ... still possesses a clear and flexible tenor, flawless diction, and an emotional expressiveness that shades from the contemplative to raw outbursts of joy and feeling. His intensity is just overwhelming – and evident, too, in Mahler’s Rückert Lieder ..., the autumn colours of which he renders with a poignant sincerity. Crescendo Magazine, 3/1/2020
The German-Italian mezzo-soprano Julia Rutigliano captivates audiences with her powerful voice and passionate performances on opera and concert stages the world over. The work of Wagner is a central feature of her repertoire; many of her roles take part in the composer’s operas.

As such, she sang Siegrune in *Die Walküre* in 2019 under the direction of Daniel Barenboim at the Berliner Staatsoper Unter den Linden, and reprises the role in 2020 under Philippe Jordan in Calixto Bieito’s new production at the Paris Opéra Bastille. Other important roles include Carmen, Charlotte (Werther), Octavian (*Der Rosenkavalier*), Brangäne (*Tristan und Isolde*) and Mary (*Der fliegende Holländer*).

Julia Rutigliano ... won audiences over with her brightly colored, dramatically weighted, assured, powerful mezzo-soprano.

*[Opernetz]*

---

**PROGRAMME SUGGESTION**

*Recital* with Akemi Murakami, piano

Works by Dvořák, Brahms, Turina, R. Strauss, Bizet, and Agustín Lara

**DATES**

1/3–20/7/20 Münchner Kammerspiele *Étude for an Emergency; Composition for ten Bodies and a Car*. WP

Florentina Holzinger, production

24/11 & 2/12/20 Opéra Bastille, Paris Wagner: *Die Walküre* (Siegrune)

Philippe Jordan, conductor / Calixto Bieito, stage direction

30/1 & 8/2/21 Semperoper Dresden Wagner: *Die Walküre* (Siegrune)

Christian Thielemann, conductor / Willy Decker, stage direction
Yeree Suh has made a name for herself in early music as well as in contemporary repertoire with her radiant and lively soprano voice. The Korean singer has given numerous guest appearances in international concert halls and festivals with the music of her compatriot Isang Yun, including the Musikfest Berlin in 2017. She is also widely praised for her interpretations of the works of Anton Webern and Pierre Boulez.

The solo event of the evening manifested itself in the “Et incarnatus est” of the Mass, sung by the Korean soprano Yeree Suh. Her voice possesses a rich, expressive palette – from a velvety-soft mezzo to shimmering-metallic highs, as well as a fine flair for soft dynamics. Volksblatt, 13/10/2018 – on Mozart’s Great Mass in C minor K. 427.

---

**PROGRAMME SUGGESTIONS**

**Old and New** with Holger Groschopp, piano / Petteri Pitko, harpsichord / organ
Works by Unsuk Chin, Handel, György Ligeti, Luciano Berio, Couperin, Purcell, Monteverdi, Isang Yun

**Franz Schubert & Isang Yun** for various ensembles and orchestrations

**Chanson contre raison** with Adele Bitter, cello / Holger Groschopp, piano
Works by Erik Satie, Berio, Viktor Suslin, Unsuk Chin, György Ligeti

**DATES**

17/10/20 Atlanta Symphony Orchestra Donald Runnicles, conductor
Unsuk Chin: snagS&Snarls

20/11/20 Deutsches Symphonie-Orchester Berlin Robin Ticciati, conductor
Boulez: Tombeau from “Pli selon pli”

27/3/21 Bochum Symphony Orchestra Wagner: Siegfried (Waldvogel)
Steven Sloane, conductor / Keith Warner, stage direction

---

**Yeree Suh** Soprano

**CONTACT** Kerstin Alt / Maria Dubinets
With her expressive musicality and outstandingly beautiful voice, Sarah Wegener enchants audience and critics alike. A particular highlight of the current season was her interpretation of Strauss’ orchestral songs in October 2019 with Mariss Jansons and the Bavarian Radio Symphony Orchestra, which can be viewed online on the BR’s website. She also performed the same programme together with the London Philharmonic Orchestra under Vladimir Jurowski at the Royal Festival Hall London and at the Elbphilharmonie Hamburg.

Sarah Wegener interpreted the six Strauss songs so beautifully and effortlessly that, even after the encore, the audience hardly let her leave the stage. With a warm timbre and round tone, she achieves a soaring yet nimble expressiveness. Süddeutsche Zeitung, October 2019

PROGRAMME SUGGESTIONS

Into the deepest sea… with Götz Payer, piano
Works by Brahms, Schubert, Grieg, Sibelius, and others

Brighter Scenes with Ensemble il capriccio / Friedemann Wezel, artistic director
Works by Ferrandini, Handel, Purcell, Elliott Carter, and others

DATES

20/10/20 Royal Philharmonic Orchestra & Royal Liverpool Philharmonic Orchestra Royal Albert Hall / Vasily Petrenko, conductor
Mahler: Symphony No. 8 (Soprano I)

25–29/11/20 Orchestre Symphonique de Montréal Pablo Heras-Casado, conductor
Beethoven: Missa Solemnis

31/1/21 De Bijloke Gent with Götz Payer, piano
Works by Korngold, Reger, Strauss, Marx, Hollaender, and others

27/2/21 Gaechinger Cantorey Hans-Christoph Rademann, conductor
Haydn: Stabat Mater

SARAH WEGENER SOPRANO

CONTACT Kerstin Alt / Lisa Böttcher
Yajie Zhang stands out with her colourful timbre, flawless voice, and remarkable receptivity. The young mezzo-soprano has won prizes in numerous competitions, including s’Hertogenbosch 2017, DEBUT 2018, and 2019 at DAS LIED in Heidelberg, the Stanislaw Moniuszko Vocal Competition in Warsaw, and the Portofino Opera Competition. In addition to a spectacular appearance with the Shanghai Symphony Orchestra under Jukka-Pekka Saraste with Mahler’s Rückert-Lieder, in 2019 Yajie Zhang appeared at the NCPA in Beijing as Nicklausse/Muse in Offenbach’s Les Contes d’Hoffmann under Pinchas Steinberg and as Cherubino in Mozart’s Le Nozze di Figaro. In September 2020, she will join the opera studio of the Bavarian State Opera.

Yajie Zhang, who performed Hope and Music, brought a beautiful mezzo voice with clean coloratura line. … The voice is something to look out for. Operawire, 2018

PROGRAMME SUGGESTIONS
Recital with Hartmut Höll, piano
Works by Mahler and Schubert

Wie Melodien zieht es mir leise durch den Sinn with Justus Zeyen, piano
Works by Schubert, Brahms, Wolf, Schumann, and Haydn

Recital with Justus Zeyen, piano
Works by Mahler, Duparc, Rossini, William Bolcom, Xavier Montsalvatge, and Obradors

DATES
20–26/9/20 Bayerische Staatsoper R. Strauss: Elektra (Die Vertraute)
2/10/20 Philharmonie de Paris Shanghai Symphony Orchestra / Long Yu, conductor
Mahler: Das Lied von der Erde
31/10–15/11/20 & 20/7/21 Bayerische Staatsoper Walter Braunfels: Die Vögel (2nd Thrush)
31/1–9/2/21 Bayerische Staatsoper Verdi: Rigoletto (La Contessa di Ceprano)

YAJIE ZHANG MEZZO-SOPRANO
Hans-Christoph Rademann has long been considered both an important champion of historical performance practice and one of the leading choir directors of our time. During his studies, he founded the Dresden Chamber Choir, and for many years was chief conductor of the NDR Choir and the RIAS Chamber Choir. Shortly after taking on his role as director of the Stuttgart Bach Academy – which, under Helmuth Rilling, had been praised worldwide as an ambassador for the music of Bach – he created a new foundation for the academy’s ensembles. The restructured choir and newly founded baroque orchestra, featuring top musicians from all over Europe, were combined to form a unified period ensemble, the Gächinger Cantorey. Their “Stuttgart Bach Style” has already become a successful trademark. In March 2020 they have added an exceptionally successful recording of Handel’s Messiah (accentus music) to their long list of critically acclaimed CD releases. An international tour of this work is planned in the season 20-21.

The Gächinger Cantorey, with its new line-up and focus, is at the top of the list of German baroque ensembles.

---

PROGRAMME SUGGESTIONS
2–21/10/21
I: Haydn, The Creation
Dorothee Mields, soprano / Julian Habermann, tenor / Tobias Berndt, bass

II: Handel, Messiah
Robin Johannsen, soprano / Marie Henriette Reinhold, alto / Benedikt Kristjansson, tenor / Tobias Berndt, bass

From 23 May 2022: Bruckner
Bruckner: Mass No. 2 in E minor, Four Graduals: Os justi; Ave Maria; Christus factus est; Locus iste

DATES
1/10 Im Wizemann, Stuttgart
17/10 Thüringer Bachwochen
2/11/20 Wiener Konzerthaus
Bach: Cantatas BWV 182, 4, 150
Isabel Schicketanz, soprano / David Erler, countertenor / Benedikt Kristjansson, tenor / Tobias Berndt, bass

24/10 Forum am Schlosspark, Ludwigsburg
25/10/20 Liederhalle Stuttgart
Handel: Saul
Johanna Winkel, Michal / Berit Nørbakken, Merab / Benno Schachtner, David / Joshua Ellicot, Jonathan / Andreas Wolf, Saul
Jan Caeyers has proven himself to be one of the world’s leading Beethoven experts – not least due to his bestselling biography of the composer. Beethoven is also the focus of his work as a conductor, particularly with Le Concert Olympique, for which he gathered 50 outstanding musicians from across Europe to come together several times a year to work on ambitious projects. The orchestra’s performances are historically informed, but it plays on modern instruments. Aside from Beethoven, Le Concert Olympique also takes a refreshing approach to the performance of Sturm und Drang style, for example in the late works of Mozart. Since 2017, the orchestra has been a regular guest at the Berlin Philharmonie; in 2020, it will celebrate its 10th anniversary.

In the first piano concerto, Bezuidenhout is joined by Le Concert Olympique, and immediately there is a special bond – which is also thanks to conductor Jan Caeyers leaving room for individual ideas to unfold. The Beethoven expert preserves the rhetorical framework while giving his musicians the freedom to fine-tune the sound.

---

**PROGRAMME SUGGESTIONS**

**9–18/11/21: Late Masterpieces**
Beethoven: Große Fuge Op. 133 (for string orchestra)  
Mozart: Clarinet Concerto in A major K. 622  
Schubert: Symphony No. 8 in C major D 944  
with Sabine Meyer, clarinet

**1–12/3/22: Early Masterpieces**
Schubert: Symphony No. 3 in D major D 200  
Mozart: Piano Concerto No. 9 in E flat major K. 271, “Jeunehomme”  
Beethoven: Rondo for piano and orchestra in B flat major WoO 6  
Bizet: Symphony in C major  
with Kristian Bezuidenhout, piano

---

**DATES**

6/10 deSingel, Antwerp  
7/10 Philharmonie Berlin  
11/10/20 Flagey, Brussels  
10 Years LCO with Claire Huangci, piano  
Schubert: Symphony No. 8, Jens Joneleit: sinfonia X  
Beethoven: Piano Concerto No. 5

5/3 deSingel, Antwerp  
6/3/21 Philharmonie Berlin  
with Till Fellner, piano / Marie Heeschen, soprano  
Mozart: “Jupiter” Symphony, Piano Concerto No. 22, arias and excerpts from Le Nozze de Figaro

8–9/6/21 Wiener Konzerthaus  
International Music Festival  
with Kit Armstrong, piano / Michael Köhlmeier, narrator  
Beethoven: The Creatures of Prometheus Op. 43 (excerpts), Piano Concerto No. 2
LES CRIS DE PARIS  J. JOURDAIN

It would be reductive to describe Les Cris de Paris as just a vocal ensemble. “Distinct configurations, a broad repertoire, and multiple perspectives add to their unique identity,” says Geoffroy Jourdain, its founder and artistic director. The group has a flexible lineup of three to eighty singers, depending on the requirements of its current projects. These include concerts featuring music from the Baroque to the present day, as well as stage productions of all kinds created in collaboration with other disciplines and art forms.

PROGRAMME SUGGESTIONS

Dafne: A Madrigal Opera
New opera by Wolfgang Mitterer for 12 singers and electronics
Martin Opitz, libretto / Philippe Quesne, stage director

Nuits: For 32 Singers, A Cappella
Gesualdo: Tenebrae Responsoria (1611)
Brahms: Fünf Gesänge Op. 104 (1888)
Wolfgang Rihm: Seven Passion Texts (2001-2006)

Passions: Sacred Music in Venice 1600–1750
for 16 singers / five instrumentalists
Instrumental works, madrigals, and sacred compositions by Monteverdi, Merula, Cavalli, Lotti, Caldara

Melancholia: Musical Avant-Garde 1580–1610
Motets and madrigals Gesualdo, Wilbye, Gibbons, Marenzio, Luzzaschi
URAL PHILHARMONIC  D. LISS
Since 1995, the Ural Philharmonic Orchestra, led by chief conductor and artistic director Dmitry Liss, has developed into one of the best symphony orchestras in Russia with impressively consistent results. Over the past few years, it has toured through Spain, Belgium, France, the Netherlands, Germany, Austria, Switzerland, Luxembourg, Japan, and the US. In over 20 tours it has performed on the world’s most famous stages, including the Washington Kennedy Center, Concertgebouw Amsterdam, Wiener Konzerthaus, and Tonhalle Zurich. The European tour in autumn 2019 ended with a successful finale at Elbphilharmonie Hamburg; the orchestra will return to the venue in November 2020 with a programme of 20th century masterpieces.

The powerful, passionate, and sonorous music-making of the Russians has a lot of gut, force, and focus. It is driven by an earthy depth – not a polished superficial gloss. An orchestra on its way to becoming world class, they also possess the luxurious nimbleness of a soft and silky string section and a unique quality of sound by their wind section. Longstanding conductor Dmitry Liss has transformed the orchestra, founded in 1936, into an internationally brilliant ensemble, with its unmistakable Russian soul and original character still intact. Die Welt, 22/11/2019

PROGRAMME SUGGESTIONS
Touring Period: 21/3–3/4/22
Programme I
Prokofiev: Violin Concerto No. 1 or No. 2
or Stravinsky: Violin Concerto
Prokofiev: Ivan the Terrible
Programme II
Prokofiev: Suite “Romeo and Juliet”
Stravinsky: Violin Concerto
Shostakovich: Symphony No. 15

DATES
25/11 Philharmonie Berlin
26/11/20 Elbphilharmonie Hamburg
with Dmitry Masleev, piano
Mosolov: The Iron Foundry Op. 19
Ustvolskaya: Concerto for piano, strings & timpani
Prokofiev: Cantata for the 20th Anniversary of the October Revolution
Toshio Hosokawa’s one act chamber opera *Futari Shizuka – The Maiden from the Sea* is inspired by the traditional Noh play *The Two Shizuka*. It tells the unusual story of an encounter between an ancient Japanese ghost and a present-day refugee. The libretto, written by Oriza Hirata, is sung in Japanese and English. A migrant woman, Helen (soprano), is lost on a beach where she finds another woman, who has been lost in the snow for nine centuries: The Ghost of Lady Shizuka. They share a tragic fate, caused by men’s wars, but their encounter takes them down a different path. The role of Lady Shizuka was specifically written for Japanese Noh singer and dancer Ryoko Aoki.

With his installations and video productions, Brussels-based multimedia artist and theatre director Thomas Israël creates immersive and interactive works that deal with social issues, the body, time, and the subconscious. For *Futari Shizuka*, he has successfully created a work of art with extraordinary, evocative images that evolve and react symbiotically to the music and are adjustable to different spatial needs.
STAGED NIGHT  SIMON STEEN-ANDERSEN
WITH ENSEMBLE ASCOLTA

Staged Night – composed by Simon Steen-Andersen, performed by Ensemble ascolta: European art and music history is ripe with nighttime scenes, nocturnes, and notturni. Simon Steen-Andersen’s Staged Night plays with famous pieces of night music by Bach, Chopin, Schumann, Mozart, and Ravel. Simon Steen-Andersen approaches these pieces as a stage director would, but using musical means: updating them for modern audiences and reinterpreting these works for the expectations and experiences of the substantially changed, developed, and radically reoriented world of today. “To listen to contemporary music and laugh out loud: it’s possible!” (FAZ)

Four works from Bach to Ravel were subjected to sonic disintegration – to humorous, solemn, strident, and virtuosic effect. Perhaps this is what Mozart’s Queen of the Night and Ravel’s Gaspard sound like when you’ve done a line of coke. Ensemble ascolta were outstanding.

Stuttgarter Zeitung

Steen-Andersen chose nocturnal pieces ranging from Bach to Ravel, shedding new light on them by bringing out their intended content: intensifying and transforming them aesthetically for contemporary audiences so that they could be experienced with a new freshness and meaning.

Neue Zürcher Zeitung

DARKNESS AND LIGHT

In Darkness and Light, the Belgian organist and composer Bernard Foccroulle and the Australian artist Lynette Wallworth have created a remarkable performance that transcends the form of the organ recital. The project connects works by composers including Bach, Messiaen, Alain, Gubaidulina, Hosokawa, and Foccroulle himself with the rich imagery of Wallworth’s video art. The images and music, in continual conversation, amplify and reshape each other, becoming a powerful and emotive reflection on the forces that bind humanity, landscape, and the cosmos.

Lynette Wallworth is renowned for her immersive video installations and film works, which reflect on the connections between people and the natural world. Her film Collision, about British atom bomb tests in the Australian outback, won an Emmy in 2016, and in January 2020, she caused a stir with her impressive speech at the opening of the World Economic Forum, where she spoke about the devastating bushfires in her homeland and the very real consequences of climate change.

De Standaard

The video images were as majestic as the organ sounds. ... A sublime experience. ... It left a profound impression

Staged Night

Music: Toshio Hosokawa, Bernard Foccroulle, Buxtehude, Gubaidulina, and others
Organ: Bernard Foccroulle
Video: Lynette Wallworth
Duration: approx. 65 minutes

MULTIMEDIA/PERFORMING ARTS
SPUR  BEAT FURRER, BY SHANG-CHI SUN  

Shang-Chi Sun's choreography in Spur ("Trace") is shaped by the physical traces and memories of his youth in Taiwan. On the search for a hidden story, the choreography created an evening with fuses music and dance together with Ensemble KNM Berlin, based around two virtuosic works, Solo for cello (1999) and Phasma for piano (2002), both by the Swiss composer Beat Furrer. Throughout the evening, four dancers and two musicians embark on a journey of discovery, revealing the beauty of uncertainty through interpretation and change. The interaction of dance and music reveals the mystery of a story completely focused on a single moment, where time, space and movement are inextricably linked.

This is not a deadly serious evening where you reverently listen to each plink or plonk. The dancers bring playful wit and imagination into a music of brittle sensuality. ... Just as Beat Furrer explores the possibilities of the instruments, Shang-Chi Sun searches for other forms of expression. He gives his splendid dancers great freedom, and that's what makes this encounter with the music so exciting.

Tagesspiegel, 11/7/2016

JE.SANS.PAROLES  LACHENMANN UNPLUGGED  WITH SHANG-CHI SUN AND THE ARDITTI QUARTET

In Act Without Words I Samuel Beckett tells the story of a man falling into a desert he cannot escape. He is confronted with everyday objects like a pair of scissors or a carafe of water, but these objects are of no use in his new environment and he must reassign functions to them. In Je.Sans.Paroles, Shang-Chi Sun translates this absurd situation into choreography with the help of Helmut Lachenmann's second string quartet Reigen, seliger Geister, creating a fascinating world where the borders between reality and imagination, logic and surrealism, seriousness and humour are constantly shifting.

Choreographer Shang-Chi Sun, born in Taiwan and based in Berlin for nearly 20 years, uses contemporary music in most of his work and actively seeks musicians to integrate in his dance pieces. Je.Sans.Paroles was originally conceived as a work for dancer, video and tape; with the Arditti Quartet, the choreographer has created an “unplugged” version without video – one dancer and a string quartet in direct dialogue.

This is not a deadly serious evening where you reverently listen to each plink or plonk. The dancers bring playful wit and imagination into a music of brittle sensuality. ... Just as Beat Furrer explores the possibilities of the instruments, Shang-Chi Sun searches for other forms of expression. He gives his splendid dancers great freedom, and that's what makes this encounter with the music so exciting.

Tagesspiegel, 11/7/2016

Music: Helmut Lachenmann, String Quartet No. 2 “Reigen seliger Geister”
Choreography: Shang-Chi Sun
Shang-Chi Sun, dance / Arditti Quartet
Duration: approx. 35 minutes
(second half of the programme on request)
MARK ANDRE

Mark Andre, born in Paris in 1964, creates existential experiences for the listener characterised by subtle, minutely worked-out processes of transformation. Central to his work is the question of disappearance, which shapes his approach to sound, form, and subject. The practicing Protestant is a sensitive explorer of sound, both in his delicate and concentrated chamber works as well as in his orchestral and music theatre pieces. In close cooperation with the musicians for whom he composes, he explores new possibilities of sound production for each individual instrument.

In 2019, the first work of the three-part series rwh was premiered by Ensemble Resonanz in Donaueschingen. Mark Andre is working on the second part of the cycle, which will be performed by the Gaechinger Cantorey.

CHARLOTTE BRAY

The young British composer Charlotte Bray creates a sound world that is imaginative, expressive, and rich in musical colour. She takes inspiration from many diverse sources, including literature, art, architecture, nature, and human interactions. Her working process is distinguished by the way she combines these different sources of inspiration, discovering the ways in which they intersect and enrich each other.

In her most recent work, Certainty of Tides, which was premiered last December by cellist Natalie Clein and the Aurora Orchestra under Duncan Ward, a line from Maya Angelou’s poem Still I Rise encounters the sculpture Amidst the Powerful and the Powerless and the project The First 100 Years, which documents the hundred-year history of women in British legal professions.

SELECTED WORKS

an (2014/2015) for violin (Caroline Widmann) and orchestra
über (2015) for clarinet (Jörg Widmann) and orchestra
rwh 1 (2019) for ensemble und electronics
iv/15 Hirnemfaht (2019) for organ

DATES

28/5/21 Philharmonie de Paris “wohoh” for harp and ensemble WP
Ensemble intercontemporain / Matthias Pintscher, conductor

23/10/20 BBC National Orchestra of Wales Germinate
Skitovetsky Trio / Marzena Diakun, conductor
In 2021, Friedrich Cerha will celebrate his 95th birthday. He has spent much of his career playing with the conventions of 20th-century musical styles, such as twelve-tone technique, neoclassicism, and serial music. Yet it is not possible to place the composer in one musical tradition. The most important feature of his work is not its relationship to a particular style, but rather the sensory experience of sound, which can be understood by even the untrained ear. A perfect example of Friedrich Cerha’s compositional aims is the cycle Spiegel I–VII for large orchestra, which the composer wrote in 1960/61, with the first complete performance taking place ten years later, in 1972. The sound world in these seven pieces for orchestra exerts a compelling and irresistible effect on the listener.

Despite my age, I am always searching for something new. The path on which I search inevitably leads back to me. Thus, it is also always about finding new sides of myself. The intense experience of music is a way into one’s own being – for the listener too.

Friedrich Cerha

CHAYA CZERNOWIN

Chaya Czernowin’s music is anchored in immediate sensory experience. It explores the relationship between the present and the submerged experience of the past or an imagined future through finely woven compositions, which at times erupt powerfully, as they explore the extremities of our perception. Heart Chamber, her third opera, which explores the emotional states of two lovers with microscopic precision, premiered to great acclaim at Deutsche Oper Berlin in autumn 2019 in a staging by Claus Guth. The 2020/2021 season begins with the world premiere of the first part of a new cycle for the Riot Ensemble and bass clarinetist Gareth Davis: entitled Fast Darkness, it will be presented in Vienna and Huddersfield.

Alive, intuitive, wild, and as boundless as pure experience – is music capable of such things? I’ve heard such music – rarely – but it was life-altering. To work toward this requires a difficult balancing act: you must be so sensitive in your perception it is as if you were without skin, while at the same time maintaining the analytical clarity, precision, and concentration of a surgeon with a scalpel. Chaya Czernowin

SELECTED WORKS

Spiegel I–VII (1960/61) for large orchestra and tape
Baal-Gesänge
Momente (2005) for orchestra
Concerto for violin and orchestra
Three Orchestral Pieces (2006–11) for large orchestra
Nacht (2011/15) for orchestra

DATES

18/11/20 Wien Modern Mikrogramme WP
Klangforum Wien / Johannes Kaltke, conductor

20/11/20 Wiener Konzerthaus Spiegel I–VII
ORF Radio Symphony Orchestra Vienna / Ingo Metzmacher, conductor

10/6/21 Wiener Musikverein Concerto for violin and orchestra
Carolin Widmann, violin / ORF Radio Symphony Orchestra Vienna / Gabor Kallai, conductor

15/11 Wien Modern 21/11/20 Huddersfield
Contemporary Music Festival Fast Darkness I:
I can see your turned eyes from inside your body WP
Riot Ensemble and Gareth Davis / Aaron Holloway-Nahum, conductor

28/5/21 Philharmonie de Paris Fast Darkness II:
melt and freeze WP
Ensemble intercontemporain / Matthias Pintscher, conductor

25/6/21 Musica viva, Munich Crude WP
Bavarian Radio Symphony Orchestra / David Robertson, conductor
Eruptive, unconventional, and powerful – these traits dominate the music with which composer Jens Joneleit has made a name for himself on both sides of the Atlantic. Independent of a particular aesthetic school, Joneleit experiments ingeniously with timbre, texture, and space. His work is eclectic – alongside orchestral, chamber, and vocal works, he has written compositions for music theatre, film, and radio drama. Influenced by both the setting and musicians, each commissioned work he writes is full of new ideas and has its own distinctive language.

In October 2020, a very special world premiere will be given by Le Concert Olympique under Jan Caeyers. Jens Joneleit explains this unique new work as follows: “On the occasion of his 250th birthday, Ludwig van Beethoven – forever a restless spirit – takes a trip to the future. The only thing he takes with him are his sketches for a tenth symphony.” In sinfonia X, Jens Joneleit becomes an imaginary time traveller, entering a creative dialogue over the centuries and, with the help of Beethoven’s sketches, writes music entirely situated in the 21st century.

TOSHIHOSOKAWA

Toshih Hosokawa, Japan’s pre-eminent living composer, constructs his distinctive musical language out of the fascinating relationship between Western avant-garde art and traditional Japanese culture. In addition to numerous solo, ensemble, and chamber music works, he has presented three operas in rapid succession in recent years. His new orchestral work Uzu, premiered by the Tokyo Metropolitan Orchestra in November 2019, recently received the Otaka Prize for the best Japanese composition of the year.

The music is fantastic, with its worldly articulation of an interconnected Asian-European sensibility and outlook. NMZ, 3/7/2018

SELECTED WORKS (MUSIC THEATRE)

Visions of Lear (WP 1998 Munich Biennale)
Hanjo (WP 2004 Festival d’Aix-en-Provence)
Matsukaze (WP 2011 La Monnaie)
The Raven (WP 2012 Ars Musica | United Instruments of Lucilin)
Stilles Meer (WP 2016 Hamburg State Opera)
Futari Shizuka (WP 2017 Cité de la musique, Paris | Ensemble intercontemporain)
Erdbeben. Träume (WP 2018 Staatsoper Hannover)

DATES

5 & 6/11/20 Theater and Philharmonie Essen Uzu
German premiere
Essener Philharmoniker / Jonathan Stockhammer, conductor

22/11/20 Accademia Filarmonica di Bologna Suite
Erdbeben. Träume WP
Orchestra Filarmonica di Bologna / Pinchas Steinberg, conductor

23/11/20 Kölner Philharmonie Passage
German premiere
Arditti Quartet

24 & 25/4/21 Elbphilharmonie Hamburg
New violin concerto WP
Veronika Eberle, violin / Hamburg Philharmonic State Orchestra / Kent Nagano, conductor

JENS JONELEIT

RETHINKING BEETHOVEN X

6/10 deSingel, Antwerp WP 7/10 Philharmonie Berlin German premiere 11/10/20 Flagey, Brussels
sinfonia X. Inspired by Beethoven’s sketches for his 10th symphony
Le Concert Olympique / Jan Caeyers, conductor

SELECTED WORKS (MUSIC THEATRE)

Visions of Lear (WP 1998 Munich Biennale)
Hanjo (WP 2004 Festival d’Aix-en-Provence)
Matsukaze (WP 2011 La Monnaie)
The Raven (WP 2012 Ars Musica | United Instruments of Lucilin)
Stilles Meer (WP 2016 Hamburg State Opera)
Futari Shizuka (WP 2017 Cité de la musique, Paris | Ensemble intercontemporain)
Erdbeben. Träume (WP 2018 Staatsoper Hannover)

DATES

5 & 6/11/20 Theater and Philharmonie Essen Uzu
German premiere
Essener Philharmoniker / Jonathan Stockhammer, conductor

22/11/20 Accademia Filarmonica di Bologna Suite
Erdbeben. Träume WP
Orchestra Filarmonica di Bologna / Pinchas Steinberg, conductor

23/11/20 Kölner Philharmonie Passage
German premiere
Arditti Quartet

24 & 25/4/21 Elbphilharmonie Hamburg
New violin concerto WP
Veronika Eberle, violin / Hamburg Philharmonic State Orchestra / Kent Nagano, conductor

JENS JONELEIT

RETHINKING BEETHOVEN X

6/10 deSingel, Antwerp WP 7/10 Philharmonie Berlin German premiere 11/10/20 Flagey, Brussels
sinfonia X. Inspired by Beethoven’s sketches for his 10th symphony
Le Concert Olympique / Jan Caeyers, conductor
GYÖRGY LIGETI

In 2023, György Ligeti would have celebrated his 100th birthday – a perfect opportunity to place a renewed focus on his extraordinary output. He is one of the most important composers of the 20th century and a pioneer of micropolyphony, which remained an important reference point for his work for a long time. Starting in the 1960s, he expanded his compositional technique with other elements, including the use of micro-intervals, polyrhythms, and a musical language rich in contrast and colour. His oeuvre includes works that have become an integral part of the contemporary repertoire, including the opera Le Grand Macabre, in which Ligeti uses historical compositional models in a brilliant and ironic way.

Ligeti’s musical personality was various and multi-faceted. Here are just a few of the creative identities the composer assumed throughout his professional life:

THE FOLKLORIST
Concert Românesc (1951) for orchestra
Baladă și joc (1950) for violin duc or arr. for orchestra
Hungarian choral pieces (1946–1955)

THE AVANT-GARDIST
Apparitions (1956–59) for orchestra
Electronic works incl. Artikulation (1958) and Glissandi (1957)
Aventures & Nouvelles Aventures (1962–66) musical-dramatic play in 14 pictures

THE MINIMALIST
Clocks and Clouds (1972–73) for women’s choir and orchestra
Three Pieces for Two Pianos (1978)
Continuum (1968) for harpsichord

THE HUMOURIST
Mysteries of the Macabre (1988/92) for solo trumpet or soprano and chamber orchestra
Nonsense Madrigals (1988–1993) for six male voices
Sippal, dobbl nádihegedüvel (2000) for mezzo-soprano and four percussionists

A full repertoire list is available on our website.

LUKAS LIGETI

Lukas Ligeti’s compositions draw on diverse traditions including New York experimentalism, electronic music, jazz, African music, and the European avant-garde. An established percussionist – particularly in the fields of jazz and free improvisation – Lukas Ligeti has long worked with live electronics and initiated numerous intercultural musical projects, such as his African electronica group Burkina Electric. Lukas Ligeti studied composition and percussion at the University for Music and Performing Arts in Vienna, where his tutors included Kurt Schwertsik. Having immigrated to the United States in 1998, Lukas Ligeti is now based in Johannesburg and California, where he holds a professorship in Integrated Composition, Improvisation and Technology at the University of California, Irvine.

Modest and affable onstage, Ligeti represents, under a Clark Kent exterior, a new generation of musical Superman – a globally minded, technologically adept, technically sophisticated composer who also happens to be a virtuoso performer and accomplished improviser with a populist bent. LA Times

THE FOLKLORIST
Concert Românesc (1951) for orchestra
Baladă și joc (1950) for violin duc or arr. for orchestra
Hungarian choral pieces (1946–1955)

THE AVANT-GARDIST
Apparitions (1956–59) for orchestra
Electronic works incl. Artikulation (1958) and Glissandi (1957)
Aventures & Nouvelles Aventures (1962–66) musical-dramatic play in 14 pictures

THE MINIMALIST
Clocks and Clouds (1972–73) for women’s choir and orchestra
Three Pieces for Two Pianos (1976)
Continuum (1968) for harpsichord

THE HUMOURIST
Mysteries of the Macabre (1988/92) for solo trumpet or soprano and chamber orchestra
Nonsense Madrigals (1988–1993) for six male voices
Sippal, dobbl nádihegedüvel (2000) for mezzo-soprano and four percussionists

A full repertoire list is available on our website.
Manoury’s works do not present the idea of the composer as some special, chosen individual. Rather, with a brilliant sense of structure and pleasing lack of fuss, Manoury gives musical life to experiences that are fundamental and shared by all. Süddeutsche Zeitung, 22/5/2019

Philippe Manoury is regarded as one of the most important French composers as well as a researcher and forerunner in the field of live electronics. His approach is characterised by the moment of interaction – not only in smaller works or compositions featuring electronics, but also with large orchestras: he turns them into a sound laboratory where new interactive possibilities are tested, expanding music theatre as a form. In vocal works, Philippe Manoury often draws on texts by German-language writers such as Georg Trakl, Ingeborg Bachmann, Hannah Arendt, and Elfriede Jelinek – most recently in his evening-length work Lab.Oratorium. In 2022, he will celebrate his 70th birthday.

SELECTED WORKS
Passacaille pour Tokyo (1994) for piano and ensemble
Zone de turbulences (2013) for two pianos and orchestra
Le temps, mode d’emploi (2014) for two pianos and electronics
Sound and Fury (new version, 2016) for orchestra
B-Partita (2016) for solo violin and ensemble

DATES
1/5/21 Philharmonie Luxembourg Suite Kein Licht WP
Christina Daletska, alto / United Instruments of Lucilln / Julien Leroy, conductor

ISABEL MUNDRY
Isabel Mundry’s work is characterized by a unique sonic language that investigates the relationships between time, space, and perception in rich, multi-faceted ways. In doing so, she creates new pathways and different realities in her compositions, which are explored through the timbre, harmony, and rhythms of her nuanced music.

Among the world premieres of recent years are works of various genres with diverse sources of inspiration: in Vogelperspektiven for ensemble, commissioned by the Bayerischer Rundfunk, Isabel Mundry animates the changing perspectives of the human and animal worlds. Zu Fall, premiered by Tonhalle Orchester Zurich in 2016, investigates the relationship between the active and the passive. In Sounds, Archeologies, premiered in 2018 by Trio Catch, she questions the proximity and distance of historical objects and cultural identities. And in Noli me tangere, premiered in February 2020 by the Ensemble intercontemporain and the Ensemble Musikfabrik, she explores the qualities of touch which go beyond familiar sensations such as grasping, gripping, or holding.

The quality of the music ensures that something remains even after the last note has been played. A fulfilling evening. Stuttgart Zeitung, 9/10/2019 – on a Portrait Concert with Ensemble ascolta

DATES
28/8/20 Suntory Hall, Tokyo Gesture WP
Nils Mönkemeyer, viola / Tokyo Symphony Orchestra / Michael Wendeberg, conductor

18/9 Tonhalle Maag, Zurich 19/9/20 Festival Label Suisse Noli me tangere Swiss premiere Brian Archinal, percussion / Collegium Novum Zurich / George Jackson, conductor

30/4 & 2/5/21 Schwetzingen Festival Music theatre project „Im Dickicht” WP
SWR Symphony Orchestra / Peter Rundel, conductor
BRIGITTA MUNTENDORF

Brigitta Muntendorf creates a space for experimentation in her compositional works: she treats music not as pure sound art, but rather as a social and aesthetic phenomenon in a society characterised by new digital media. Her work with communication in the field of virtual reality is particularly evident in her six-part Public Privacy series, begun in 2013, which combines amateur music videos by YouTubers with a solo instrument playing live on stage.

In 2016, she worked together with choreographer Stephanie Thiersch on City Dances, a happening that unfolded across the city of Cologne. The two artists continued their collaboration with Bidschlachten, which celebrated its premiere in Nîmes in 2019. Created for the MOUVoir dance company, Asasello Quartet, and Les Siècles, the work was also shown at the Beethovenfest Bonn. For their third joint project Archipelago, the two collaborate with the renowned Japanese architect Sou Fujimoto.

SAMIR ODEH-TAMIMI

SELECTED WORKS

- Hinter der Mauer (2009/2010) for four vocal soloists, chamber choir, and chamber ensemble
- Mansur (Al-Hallâg) (2014) for choir, four brass players and two percussionists
- Šamaš (2017/2018) for viola and string orchestra
- Gidim (2017) for orchestra
- TIMNA (2018) for mixed choir, solo percussionist, flute, viola, violoncello and double bass

DATES

26/5/21 Konzerthaus Berlin New work WP
Konzerthausorchester Berlin / Christoph Eschenbach, conductor

Samir Odeh-Tamimi has developed his own distinct musical language which draws upon his deep engagement with Western avant-garde music, including compositional role models such as Giacinto Scelsi and Iannis Xenakis, as well as Arabic musical performance practice.

Samir Odeh-Tamimi is currently developing his work L’Apocalypse Arabe into a full-length musical theatre piece which will be premiered in the summer of 2021 at the Festival d’Aix-en-Provence, staged by Pierre Audi. As per the 2016 work L’Apocalypse Arabe I, commissioned by the Brussels Klara Festival as an intermezzo for a staged version of Bach’s St John Passion, the new piece is based on texts by the Lebanese poet Etel Adnan.

The composer is also working on a new musical theatre piece based on Sophocles’ Philoctet as well as the writings of André Gide and Heiner Müller. This project will be created in collaboration with the Zafraan Ensemble and the Neue Vocalsolisten, with whom the composer has a long-standing close artistic relationship.
**Johannes Maria Staud**

Born in Innsbruck in 1974, the composer Johannes Maria Staud draws much of his inspiration from other art forms such as literature, film, and visual art. Reflections on philosophical questions, social processes, and political events also influence his compositions. The composer converts these impulses into sinuous musical adventures full of energy. His artfully constructed works possess a rigorous dramaturgy and give rise to both delicate and eruptive musical moments.

In his opera *Die Weiden*, premiered at the Vienna State Opera in 2018, the composer and librettist Durs Grünbein reflected on current political tendencies through the story of a young couple embarking on a river journey into the ‘heart of darkness’ – into the heart of Europe, a newly fractured continent. In 2020, several chamber works will be premiered, including *Epicentre: Seismic Construction in Three Parts* for three percussionists, written for the multi-percussionist Martin Grubinger. A Basque percussion instrument, a Txalaparta, is being specially made for the work.

---

**Fabián Panisello**

The Argentine-Spanish composer and conductor Fabián Panisello ranks with the leading practitioners of contemporary composition with his lively, vivid, and finely differentiated musical language. In his work with orchestras and ensemble, the long-time director of the Reina Sofía School of Music in Madrid and founder and artistic director of the Plural Ensemble connects a deep musical knowledge with a dynamic intensity.

Fabián Panisello’s compositions have been and continue to be performed by renowned interpreters. Pierre Boulez conducted the SWR Symphony Orchestra with his orchestral work *Aksaks* at the Donaueschinger Musiktage and Wien Modern in 2008. His trumpet concerto for Marco Blauw was premiered in 2010 in Berlin. His 2016 chamber opera *Le Malentendu* was created as a coproduction of the Teatro Colón Buenos Aires, Warsaw Autumn, and New Opera Vienna, as well as the Teatro del Canal and Teatro Real Madrid. Most recently, the world premiere of his new opera *Les Rois mages* in Madrid was a great success.

As a conductor and composer-in-residence he has been invited to the Sound Ways Festival St Petersburg, New Music Week Shanghai, Manca Festival in Nice, Centro Nacional de las Artes Mexico, the Barenboim Said Foundation Masterclass, and to the Bridges festival at the Wiener Konzerthaus.
The music of the American Ming Tsao is unbelievable: every sound is pure, good music. Neue Zürcher Zeitung

The composer Ming Tsao writes music with a sensuality that arises out of a focus on the inherent qualities of sound – what the composer calls its ‘materiality’. Many of Ming Tsao’s works are the result of a critical and deep examination of the Western classical tradition as well as his serious engagement with Chinese traditional music.

Increasingly, opera is the forum where Ming Tsao brings these interests together. The chamber opera Prospero’s Garden (2009–2015) consists of two acts that are also separate works: Die Geisterinsel, commissioned by the Staatsoper Stuttgart and premiered in 2011; and Mirandas Atemwende, premiered in Berlin in 2015. He is currently composing a large-scale opera that reinvents the Chinese Ming dynasty Kunqu opera Mudan Ting (The Peony Pavilion), which will be premiered in 2023. He was professor of composition at Göteborg University from 2009 and is currently visiting professor of composition at the Hanover University of Music, Drama, and Media.

VITO ŽURAJ

Vito Žuraj’s music is characterised by playful elements that are inspired by the act of music making. His compositions often incorporate staged elements and the spatial distribution of sound. The composer works in close collaboration with performers, tailoring his works for his interpreters.

In the 2018/19 season, conceptual and boundary-breaking works were premiered, including Der Verwandler, composed for the SWR Vocal Ensemble and SWR Symphony Orchestra, which is inspired by the alchemist Johann Friedrich Böttger, inventor of European porcelain. Porcelain bells and wind chimes were created in collaboration with the manufacturer in Meissen for the performance. His composition Hors d’œuvre, written for chef-performer and chamber orchestra, reflects rituals in cooking and composing and was premiered in June 2019 by the WDR Symphony Orchestra under Peter Rundel together with star chef Daniel Gottschlich.

In his upcoming work for chamber choir and ensemble, INNEN/SISÄLLÄ, the composer takes an interesting approach to the Beethoven anniversary year. Here, Vito Žuraj examines what consequences Beethoven’s hearing loss had on his works, and what this means for our perception of his music.

DATES
18–20/3/21 Konzerthausorchester Berlin Concerto for cello and orchestra WP
Konzerthaus Berlin / Jean-Guihen Queyras, cello / Juraj Valčuha, conductor

MING TSAO

SELECTED WORKS
Refuse Collection (2017) for large ensemble
Prospero’s Garden (2009–2015) chamber opera in two acts
Plus Minus (2012–13) for ensemble
Pathology of Syntax (2006–07) for string quartet
CONDUCTORS
Titus Engel
Eliahu Inbal
Johannes Klumpp
Dimitry Liss
Brad Lubman
Eva Ollikainen
Alejo Pérez
Peter Rundel
New Henrik Schaefer
Steven Sloane
Marc Soustrot
Jonathan Stockhammer
Shiyeon Sung
Valentin Uryupin
Michael Wendeberg
Bas Wiegers

INSTRUMENTAL
Mariam Batsashvili Piano
Jeroen Berwaerts Trumpet
Bernard Focqueville Organ
GrauSchumacher Piano Duo
Illya Gringolts Violin
Francois-Frederic Guy Piano
Maximilian Hornung Cello
Claire Huangci Piano
New Hyung-ki Joo Piano
Anssi Karttunen Cello
New Daishin Kashimoto Violin
Mike Svoboda Trombone
Gabor Vosteen The Fluteman
Antje Weithaas Violin
Tabea Zimmermann Viola

ENSEMBLES
Arditti Quartet
Gringolts Quartet
JACK Quartet
New Les Percussions de Strasbourg
Meta4
Turtle Island Quartet
Trio Mediaeval

VOCAL
Ryoko Aoki Noh-Singer
New Simon Boder Tenor
New Fenlon & Fenlon
Marie Heeschen Soprano
Dietrich Henschel Baritone
New Caroline Melzer Soprano
New Andrew Robert Munn Bass
Christoph Prégardien Tenor
New Julia Rutigliano Mezzo-soprano
New Ulrike Mayer Mezzo-soprano
Yeree Suh Soprano
Sarah Wegener Soprano
New Yajie Zhang Mezzo-soprano

TOURING
New Gaechinger Cantorey
Le Concert Olympique
New Les Cris de Paris
Ural Philharmonic Orchestra

MULTIMEDIA/PERFORMING ARTS
Futari Shizuka
Darkness & Light
Staged Night
Spur
Je.Sans.Paroles

COMPOSERS
Mark Andre
Charlotte Bray
Friedrich Cerha
Chaya Czernowin
Jens Joneleit
Toshio Hosokawa
György Ligeti
Lukas Ligeti
Philippe Manoury
New Isabel Mundy
Brigitta Muntendorf
Samir Odeh-Tamimi
New Fabian Panisello
Johannes Maria Staud
New Ming Tsao
Vito Zuraj
KARSTENWITT.COM

CONDUCTORS
TITUS ENGEL
ELIAHU INBAL
JOHANNES KLUMPP
DIMITRY LISS
BRAD LUBMAN
EVA OLKKAINEN
ALÉJO PEREZ
PETER RUNDNER
HENRIK SCHAEFER
STEVEN STOCHAMMER
MARC SOUSTROT
JOHANANTHAN URYPIN
URYYIN MICHAEL SHYOUNG
VALENTIN WENDEBERG
WEIGERS INSTRUMENTAL
FRANCOIS-MARIE MARIAM
BATSASHVILI
FREDERIC GUICLAIR
CLAUDE HUANGCI
HYUNG-KI JOO
GRASSMUCHAMACHER
GRAUSCHUMACHER PIANO DUO ORGAN
BERNARD FOCROCULLE
FREDERIC GRANGOTS
JULIA GRANGOTS
ZIMMERMAN
DAISINI KASHIMOTO ANTE WEITHEAUS Cello
WATANABE KARSTEN TUNEN
ENSEMBLES
ARDITTI QUARTET
GRINGOLTS QUARTET
JACK QUARTET LE PERCUSSIONS DE STRASBOURG
EUROPEAN TRADITIONAL MUSIC
STRAVINSKY ORCHESTRA
OPERATIC ORCHESTRA
PARIS URAL
PHILHARMONIC
MULTIMEDIA DARKNESS AND LIGHT FUTURE STAGED NIGHT SHANG-CHI SUN SHIZUKA
CHARLOTTE CERNEIWIN
HOSOKAWA TOSHIO
BRITTAIN MUNDY LUCITE
PHILIPPE ISABEL
VITO JURSA

KARSTENWITT.COM