



LIFE BEHIND THE CURTAIN

15 years karsten witt musik management

At the beginning of the year, we had a visit from the editors of the monthly magazine Kreuzberg Welten, who conducted the following interview with Karsten Witt, which they have kindly released for publication.

Karsten Witt Musik Management is celebrating its 15th anniversary in 2019. What led you to settle here in Kreuzberg?

Initially, my wife and I were compelled for personal reasons. The district was not as hip as it is now; Prenzlauer Berg was the trendy spot. We were coming from London, where we lived in the multicultural Eastern part of the city, off Brick Lane – so for us Kreuzberg was a natural choice. We were lucky to find shelter in a large office building and started out as subtenants of two rooms. A further advantage is that we are quite central here. The Konzerthaus, the Staatsoper, the Komische Oper and the Hanns Eisler Academy of Music are only ten minutes away by bike.

And why Berlin, precisely – couldn’t you have stayed in London?

London is a wonderful city for tourists; but living and working there is not so easy, and furthermore very expensive. Moreover, the city already has a lot of great international artist management agencies, which we were friendly with and didn’t want to compete against. On the other hand, for our industry, Berlin was still rather empty. There was the long-venerated Konzertdirektion Adler. But Sonia Simmenauer, KD Schmid and the branches of the London offices only came later. Of course, a music metropolis like Berlin is also practical for us since so many artists and colleagues work here, owing to the many orchestras, concert halls and opera houses. That saves us travel time and costs.

Previously, you were artistic director of the Vienna Konzerthaus, president of Deutsche Grammophon and CEO of the London Southbank Center. Why did you start your own company?

Above all, early in my studies I had founded the Junge Deutsche Philharmonie, out of which the Ensemble Modern and the Deutsche Kammerphilharmonie later emerged. I managed them for 18 years, acting as the secretary of self-managed orchestras in which the musicians had the final word – without actual superiors, without subsidies, without outside control – almost like companies of our own. Even the Vienna Konzerthaus was, during my time there, an institution with little external control, in which I still had the essential artistic and economic responsibility. I think this suits me. I take – together with the members of our team, naturally – responsibility for the risks we take. Such a setup is rare nowadays. But it’s appropriate for an artistic institution, which in order to survive must constantly produce new offerings.

But isn’t one always dependent, for example, as a company on its customers?

Sure, one is always operating within a network of dependencies. In our case, most of all to the promoters who engage our artists; but naturally also to the artists whom we represent, our employees and our landlord – who just increased our rent by 50%, incidentally. But in the end, we can decide for ourselves whom we represent and collaborate with – and whether we still want to afford Kreuzberg.

What exactly does a music management do?

The foundation of our work entails advising promoters of classical music concerts and providing programming. Based on my experience, I can also offer consulting for the construction of new concert halls or the restructuring of organizations. And naturally we also act as consultants to our artists, whom we usually represent worldwide exclusively.

The advisory and consulting role is evident. But why does one still require an intermediary, if nowadays everyone can communicate with everybody else directly online?

We ask ourselves that same question on occasion – unfortunately there is far too much redundant communication which eats up our time. But that’s why busy artists need an office to do this work for them. Negotiating the conditions of an engagement is easier for a mediator who oversees the interests of both sides. And, with the help of our contacts, young artists with little experience can find their way.

In your profession, it’s primarily about building and maintaining relationships.

That’s right. We have to be nice to everyone. But this also has to do with the music itself. Musicians want to bring joy to their audiences – or at least have them see the world in a new light. This only works with a positive attitude. I think this charitable stance, embodied by all participants in this game we call classical music, is what motivates most of us to work for it every day.

And how does one manage to maintain these relationships all over the world?

I must admit I underestimated this when we started. From the start we decided to work for artists in general management only, because we do not only care about sales, but about comprehensive support. And we began right away in every possible category: soloists, conductors, singers, composers, various ensembles, touring orchestras and so on. It was only later that I realised there are many different networks in our classical world which are not connected amongst each other except by the major concert halls and record labels: opera houses, orchestras, chamber music, early music, new music etc. To serve all these networks, one needs a larger team. Add to that the many regions that one must travel to. And while the traditional classical music scene in Europe is facing major challenges, Asia and Eastern Europe are experiencing major growth.

How many employees do you have?

We started out 15 years ago with four. Since then, Maïke Fuchs and Xenia Groh-Hu, who have been here since the beginning, are now co-managing directors of our company, which employs about 20 people, including part-time employees and interns.

Are there different departments? How does that work with so many people?

In principle, there are two colleagues working for each artist, one for strategic planning and development, the other for project management. And then there is a certain degree of specialization on certain genres: singers, instrumentalists, conductors, new music, touring. Finally, there are the key functions: website, IT, human resources, accounting, office administration, which in part are distributed internally and in part are staffed by specialists.

And what skills must one have to work with you?

First and foremost, common sense, good organisational and communication skills, and a healthy dose of perfectionism. Everyone must be able to speak and write in English. Other languages are useful; we have staff who speak Mandarin, Russian, French, Spanish. And everyone needs at least a basic knowledge of music. Most of us have studied musicology or music, and play instruments, participate in amateur orchestras, or sing in choirs.

... CONTINUED ON PAGE 30

CONTENTS

15 Years karsten witt musik management 2, 30, 31 Karsten Witt reflects on a decade and a half; Maïke Fuchs is an advocate for the next generation of artist managers; Bernd Feuchtnr explores the typically atypical stories of two team members	Hearing Voices 12, 13 Peter Rundel makes music theatre; Dietrich Henschel gives voice to great men; three singers transport us to the middle ages	New Works 20, 21 Friedrich Cerha creates pictures and music that exist beyond trends and fashion; Philippe Manoury completes a monumental spatial trilogy
New Music Theatre 5, 6, 7 Alejo Pérez and Titus Engel conduct great repertoire and new works; Toshio Hosokawa and Johannes Maria Staud compose music theatre that speaks to our times	Song to Song 14, 15 How do you stage lieder and song? A series of responses from Christoph Prégardien, Brigitta Muntendorf, Ensemble Resonanz and Bernard Foccroulle	Happy Birthday Ludwig 22, 23 We look forward to the jubilee year in 2020 – together with François-Frédéric Guy, who leads Beethoven’s works from the piano; with Tabea Zimmermann, director of the BTHVN Woche; and with Jan Caeyers, whose orchestra is awaiting a musical trip through time by Jens Joneleit
From the Podium I 8, 9 Eliahu Inbal looks back on his decades-long career; Steven Sloane takes on a new challenge; Meta4 leads orchestras in four-wheel drive	From the Podium II 18, 19 Bas Wiegers has clear ideas about the challenges facing orchestras and ensembles; Shiyeon Sung and Jonathan Stockhammer discuss what happens on the conductor’s podium	Freshly Composed 26, 27 Mark Andre impresses with a delicate organ work; Chaya Czernowin writes an opera about the most intimate of emotions; Samir Odeh-Tamimi explores linguistic identity; Lukas Ligeti forges his own way beyond the classical canon
Greatest Hits 10, 11 A hit-parade of music from the GrauSchumacher Piano Duo, the Arditti Quartet, a devil’s fiddler and a winter traveller	Sections Artists in Focus 3, 4, 25, 30 Dates 16, 17 New CDs 24 Team 31 Welcoming 32	Remembering ... 28, 29 Anssi Karttunen looks back on experiences with Oliver Knussen and Hans Werner Henze; Enno Poppe speaks about his teacher Friedrich Goldmann; music journalist Hans-Klaus Jungheinrich left us with sparkling prose



YEREE SUH IN GYORGY LIGETI'S "MYSTERIES OF THE MACABRE" © LG ARTS CENTER / JD WOO

AIR FROM ANOTHER PLANET

On 6 May, soprano **Rinnat Moriah** and trombonist **Mike Svoboda** will premiere Beat Furrer's new work *Spazio immergente III* with Ensemble Resonanz, conducted by Peter Rundel, at the Musikfest Hamburg. This dialogue between soprano and trombone is based on Lucretius' ideas on earthly phenomena and the reasons for being, which he wrote in artistic verse in the treatise 'About the Nature of Things' (*De rerum natura*) in the 1st century BC. The eight verses selected for the composition present an apocalyptic vision of dissolution; these are taken by the composer as the starting point for music that disperses into different sonic spaces. Otherwise sung in Latin, the fourth of the five sections is presented in German, half-spoken by both interpreters, suddenly imbuing the text with a special presence: "... that not like flames the walls of the universe suddenly disappear into immeasurable emptiness, ... and nothing, no residue remains – abandoned space."

The existential experience of becoming foreign and the loss of speech in the face of an impending catastrophe are themes that have occupied Beat Furrer for some time. *Spazio immergente I* ('Perpetual space') was premiered in 2015 in a chamber music version for soprano and trombone duo with Mike Svoboda, and a second version with percussion was presented by the SWR Vocal Ensemble at the Stuttgart Eclat Festival in 2016. Always exploring the creative possibilities of sound, Beat Furrer creates in *Spazio immergente III* a dense tapestry of interweaving dynamic processes. Modulating timbres and voice-like tone colours in the trombone are complemented by the string orchestra and create a virtuosic polyphony of voice, language and breath.

Inner turmoil and restless souls also characterise Arnold Schoenberg's Second String Quartet, also on the programme for both concerts with the Ensemble Resonanz. The work will be performed in an arrangement for string orchestra with the soprano **Yeree Suh**. The third and fourth movements set Stefan George's poems *Litany* and *Rapture*, which capture his vision of far-off worlds: "I feel air from another planet ..."

cr, trans. md

TRUMPETS IN THE DARK NIGHT

It was a special moment both musically and personally for **Jeroen Berwaerts**; on 14 March, he premiered the new double concerto for two trumpets and orchestra by Tobias Broström with Håkan Hardenberger and the Malmö Symphony Orchestra under John Storgårds. Entitled *Nigredo: The Dark Night of the Soul*, the work was co-commissioned by the Malmö Symphony Orchestra, BBC Radio 3, and the Swedish Radio Symphony Orchestra and will also be performed in London and Stockholm. Broström's title refers to the alchemical concept of blackening, which was later taken up by C. G. Jung as a metaphor for the "dark night of the soul," a phrase borrowed from a famous poem by the 16th-century Spanish mystic St. John of the Cross.



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Håkan Hardenberger, one of the most important trumpet virtuosos of our time, has helped to expand the repertoire of new works for his instrument unlike any other. Jeroen Berwaerts has been following in his footsteps for some time, interpreting highly virtuosic contemporary repertoire. He is the only trumpeter of the younger generation to have HK Gruber's trumpet concerto *Busking*, composed for Hardenberger, in his repertoire.



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FANFARE FOR JOY

It's certainly not your average guest conductor performance when **Eva Ollikainen** takes the podium of the Wiener Symphoniker on 8 May: for the Fest der Freude ('Festival of Joy'), she will lead the orchestra before roughly 15,000 spectators at Vienna's Heldenplatz. In addition, a large television audience will watch the ceremony live on Österreichischer Rundfunk. Since 2013, the annual festival, hosted by the Mauthausen Committee, has commemorated the liberation of Europe from the Nazi regime. This year, in addition to the President of Austria Alexander Van der Bellen, the concentration camp survivor Shaul Spielmann will give a speech.

The event opens with Aaron Copland's *Fanfare for the Common Man* from his Third Symphony. Maurice Ravel's *La Valse* represents the tumultuous period leading up to World War II, while Dmitri Shostakovich's Symphony No. 10, from which the second movement will be heard, evokes the violence and oppression of wartime. The Wiener Symphoniker under Eva Ollikainen, together with the violinist Pekka Kuusisto, interpret two works by Arvo Pärt and Erich Maria Korngold that appeal to humanity. The fifth movement from Mahler's Symphony No. 5 does not quite close the event – or is it saying too much to reveal that several Viennese choirs and an internationally renowned surprise guest have prepared a sing-along edition of the theme of 'joy'?

Most recently, Eva Ollikainen conducted the Helsinki Philharmonic Orchestra through this joyful work, albeit in its full symphonic length – and she was no ordinary guest conductor for the Finns, either: her debut with her home country's renowned orchestra was a resounding success.



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HIP-HOP, SWISS STYLE

The young Americans of the **Mivos Quartet** enjoy experimenting with different genres and formats, and regularly collaborate with composers and artists from diverse aesthetic backgrounds. At this year's Lucerne Festival, a Swiss composer and a star of the American spoken word and hip-hop scene partner together for their late-night concert: Thomas Kessler's composition *NGH WHT* is the focus of the performance, featuring slam poet and vocal artist Saul Williams. In the work – which was premiered in 2007 by the Arditti Quartet – the composer translates poetry from Saul Williams' book *The Dead Emcee Scrolls* into music based on the author's rhythmically complex language.

In *NGH WHT*, Saul Williams addresses manifestations of racially motivated violence. In his composition, Thomas Kessler fuses the techniques of contemporary music with

Saul Williams's hip hop rhythms. Saul Williams, who in turn cultivates eclectic collaborations with artists such as the Fugees, Erykah Badu, and Nine Inch Nails, makes both the score and the recording with the Arditti Quartet freely available on his website for possible remixes.

The collaboration between Saul Williams and the Mivos Quartet began a few years ago with the preparation of the US premiere of *NGH WHT* for the Ecstatic Music Festival in New York, followed by numerous other festival appearances in the US and Europe. Meanwhile, the artists are collaborating on the development of other projects, such as the joint composition *Coltan as Cotton*. The five musicians play with composed and improvised elements in the work that constantly evolve, rendering each performance a unique one.

FLUTEMAN

The Fluteman is in town! Comedian and recorder player **Gabor Vosteen** enchants and confronts audiences with all the facets of mankind's most important instrument, through both his solo show and in collaboration with orchestras. Included in this virtuosic gallop through (or perhaps rather swerving around) music history are countless plastic flutes, a rock e-flute and the only leopard-skin bass flute in the world. "Unbelievable, crazy and enchanting!" (Berliner Zeitung)



© KARIM KHAWATMI



BREAKING GROUND

Heavy machinery is heading to Yekaterinburg: the new concert hall complex of the Sverdlovsk Philharmonic, home of the **Ural Philharmonic Orchestra**, the Ural Youth Symphony Orchestra and the Yekaterinburg Philharmonic Choir, will be completed in 2023 with a design by the London office of the late renowned architect Zaha Hadid, who passed away in 2016. The plans integrate the Philharmonic's historic building, including its concert and chamber halls, enlarging it with an impressive structure featuring a new concert hall that accommodates 1,600 listeners and a multifunctional hall of 350 seats.

The new complex aims to become one of the finest concert halls in Russia, both acoustically and architecturally – and, with the help of a clever spatial infrastructure, to better achieve its social and cultural mission of promoting humanistic values through educational programmes, international collaboration, and multicultural youth programmes, by providing a cultural platform for diverse audiences of all ages and social backgrounds. In Yekaterinburg this is no mere lip service but already common practice. For example, music-loving residents of the Sverdlovsk Oblast have been taking part in concerts free of charge via live video transmissions at cultural centres and libraries in the region for years. Such activities are made possible by an impressive network that the Philharmonic has developed: its circle of supporters comprises 24,000 members.

The Ural Philharmonic Orchestra has long been breaking new ground in the cultural landscape, even before the imminent construction work in Yekaterinburg was planned. At the centre of this development is **Dmitry Liss**, who celebrates his 25th anniversary as principal conductor next year. Under his leadership, the UPO has grown into a first-rate orchestra, whose international network is reflected not only in its lively tours but also in its ever-evolving partnerships. The orchestra, for example, has long been a regular participant in the Folle Journée festival in Nantes and has been invited to guest at the festival's international editions in Tokyo and elsewhere. Meanwhile, the Sverdlovsk Philharmonic have established their own edition of the Folle Journée in Yekaterinburg, featuring prominent invitees. And this year, the Eurasia Festival will showcase its international appeal for the fifth time.

The festival kicks off with the Russian premiere of Hans Werner Henze's *Das Floß der Medusa* (The Raft of the Medusa); and, beginning in late November, a series of unique concerts will be given by outstanding musicians such as Pierre-Laurent Aimard, Julia Lezhneva, the GrauSchumacher Piano Duo, and Mikhail Pletnev with the Russian National Orchestra. The zeal with which the Sverdlovsk Philharmonic places itself on the map as an internationally renowned concert centre is particularly impressive given that, until 1991, Yekaterinburg numbered among the so-called 'closed cities'. It's unlikely that visitors to the new Sverdlovsk Philharmonic Hall will be able to imagine that, not so long ago, the city's rich cultural life remained virtually unknown to those beyond the metropolis. **nr, trans. kh**



THE SHED. RENDERING: LAWRENCE WEINER

ALL CHANGE IN MANHATTAN

On Manhattan's West Side along the Hudson river, where the High Line ends after coursing through Chelsea, a dynamic new building is taking shape amid the Hudson Yards: The Shed, a nonprofit venue with the aim of making art accessible to all, will feature commissions of new works of art in music, theater, visual art and other disciplines.

Accordingly, the events with which the Shed opens its doors for the first time in spring could hardly be more interdisciplinary. From 6 April to 2 June, conductor Brad Lubman and his Ensemble Signal will transform a part of this innovative structure into a sound and art installation three to four times a day. Major names in the music and art worlds unite in the Reich Richter Pärt project: composer Steve Reich has created a new composition in collaboration with Gerhard Richter, and filmmaker Corrina Belz contributed a video piece that engages with the intricacies of Richter's *Patterns* series and the minimal musical forms of Steve Reich. Together with the performers, the audience can move through the gallery space, immersing themselves in the great painter's work, the music, and the architecture.

Numerous composers rely on Brad Lubman to premiere their works, but he has a particularly long and trusting

relationship with Steve Reich, who has said that Lubman and Ensemble Signal "have given many of the best performances of my music I have ever heard." The two artists first met in 1995; since then, Lubman has recorded Reich compositions for harmonia mundi and Nonesuch, given the world premieres of Reich's *Three Tales*, *Daniel Variations*, *Runner*, *Radio Rewrite*, and *Variations for Vibes, Pianos and Strings*, and conducted Reich's music on four continents.

The music of the composer holds a special meaning for Ensemble Signal, who explain that "Steve is not only a composer whose music we love – he is also a mentor and dearest of colleagues." Ever since its founding in 2008, Signal have established themselves as New York's leading new music ensemble. They seek to promote the artistic and performance practice that Steve Reich himself has been developing since the 1970s, not least in part by sharing it with new audiences worldwide. To do so, Ensemble Signal engage in a variety of multimedia and technical prospects – including playing, on occasion, inside a shed. **kh**



SVERDLOVSK PHILHARMONIC. RENDERING: ZAHA HADID ARCHITECTS

JOHANNES MARIA STAUD'S OPERA "DIE WEIDEN": EUROPE'S HEART OF DARKNESS

By Marie-Therese Rudolph

It is 8 December 2018, and the first world premiere in eight years at the Vienna State Opera creates great attention in the press. The Austrian composer Johannes Maria Staud (born 1974) and the Dresden-born poet Durs Grünbein (born 1962) have created a politically-charged opera which warns of a Europe drifting to the right. The duo, who have already worked together on two operas and a monodrama, searched for "contemporary material that shows the insecurity of society," and were inspired by the works of Joseph Conrad, H.P. Lovecraft, Algernon Blackwood and T.S. Eliot.

The libretto and score were written in parallel, developed through constant communication. The story, rich in metaphor, is built around a young couple's journey down a river. Peter (Tomasz Konieczny), an artist, wants to show the philosopher Lea (Rachel Frenkel) his home. For her, this expedition is also a search for traces of her family history, as her ancestors were displaced from this region. Whilst at first the pair enjoy the bliss of love, this is increasingly disturbed by threatening forms seen in the landscape. Nightmarish encounters tip the story into the surreal and hallucinatory. Carp-like creatures appear; beings who were once human and are now just part of the masses, robbed of their own opinions and power to decide for themselves. In Andrea Moses' production, people increasingly take on the characteristics of carp, with impressive face masks – as fascinating as they are repellent – bringing this process to life before our eyes.

This metamorphosis is echoed in the music, with the singer's voices coloured with water sounds. For this, Johannes Maria Staud masterfully uses live electronic techniques: "those are phenomena such as Granular Synthesis, Convolution or Resonance Filtering. The voices receive a tail, somewhat noisy, that unfurls electronically." The great river flowing through Europe separates and comes together again and forms the basis of the

opera's shimmering tone colours – as well as its central motif. "That was about generating the sound of water without working with actual recordings of water," explains the composer. The opera is divided into six scenes, four passages, a prologue, overture and an interlude; its vocal writing demands a whole spectrum of singing styles from the performers; and an actor playing a composer and actress playing a TV reporter move the action along. The four instrumental passages are each based on a solo instrument, around which live electronics are built. The tuba, contrabass clarinet, double bass and bassoon are submerged in the orchestral sound which plays with various water associations, made apparent through video projections of stormy river landscapes and willow branches swaying in the wind.

The astonishingly large-scale ensemble, including choir, orchestra (with a vast percussion section), tape and live electronics, 18 singing and speaking roles – many of which are minor roles – creates a panopticon rich in variety. Powerful orchestral passages are placed alongside spoken passages; musical borrowings from light music accompanying a dance troupe are heard next to intimate electronic sounds in which one can almost hear mosquitoes in the meadows. Johannes Maria Staud already worked with this juxtaposition of contradictory material in his 2017 orchestral work *Stromab*. The diversity of the music is also echoed in the various levels of the libretto, as well as the love story and Lea's confrontation with her own family history, which comes to a head in an imagined meeting with the victims of the death marches of Hungarian Jewish forced labourers in 1945. There is the constant threat to civil society posed by the darkness and populism through demagogues who aim to manipulate the masses.

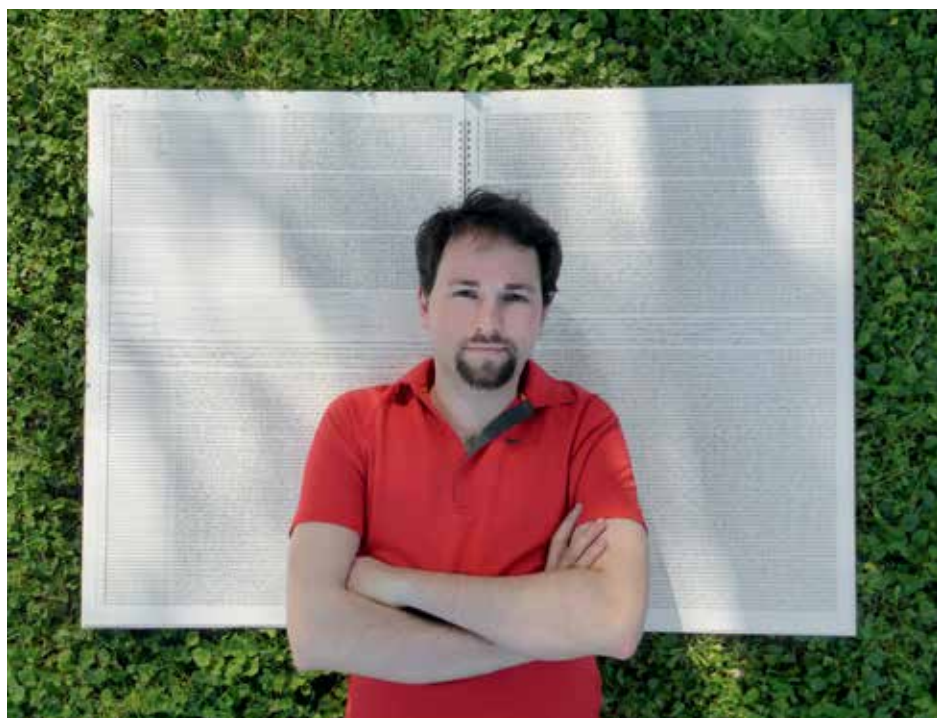
The connection between plot and music is made explicit in the opera, not least through the figure of the composer (Udo

© CAROLINA FRANK



Samel), tellingly named Krachmeyer: "the composer cannot sing, but rather speaks of the sound of home and of cultural purity – things that, for me, do not work, but I would gladly discuss with him. For me, he is an unlikeable but simultaneously highly enticing and manipulative figure."

At this opera house, rich in tradition, conductor Ingo Metzmacher succeeds in leading the Orchestra of the Vienna State Opera in a multi-faceted performance rich in variety that arises from the tension between "lyrical introspection and dramatic intensity." (Staud) **trans. sj**



© HANS CHRISTIAN SCHINCK

KITCHEN SYMPHONY

The WDR 3 concert series Musik der Zeit, which this season takes 'Ritual and Routine' as its theme, presents the concert Why Patterns? on 22 June. At the centre of the concert is the art of repetition, which can exert both a hypnotic effect as well as a release of energy. Using this as a starting point, composer **Vito Žuraj** and dramaturg Patrick Hahn have developed a new work for performing chef and chamber orchestra, *Hors d'oeuvre*. Cooking is a cultural act that follows fixed patterns: from knife grinding and mise en place to frying, sizzling and roasting. The musicians, as well as celebrity chef Daniel Gottschlich, will create the rhythms of a ritual dance through exactly notated sequences. Traditional instruments are often set aside in favour of cooking spoons, ladles and whisks. The perfect interplay of patterns and ingredients results in the miracle of transformation, and this musical and culinary composition, performed with the WDR Symphony Orchestra under the direction of Peter Rundel, will become a brilliant 'kitchen symphony'.



© KAUPÖ KIKKAS

OPERA AS A MODEL FOR SOCIETY

Titus Engel in conversation with Andreas Falentin

Whilst for many conductors, working on conceptual and contemporary works is a bothersome chore, Titus Engel relishes such projects.

"I think that opera is an extremely contemporary art form. This bringing-together of art forms fascinated humanity before opera even existed. In my experience, opera's societal relevance is rather growing, particularly in our current time. In the projects I have been working on, I haven't noticed any ageing audiences. On the contrary, there are lots of enthusiastic young people, whether it be at *Donnerstag aus 'Licht'* in Basel or at *Akhnaten* in Antwerp. What really interests me is the idea that you can build something utopian in opera, that you can invent a game as if you were a child. In opera we have everything at our disposal to make this possible: orchestra, singers, stage design. I always find it totally fascinating, that everyone works more or less independently (of course, we remain in constant contact) and that everything only comes together in the last few weeks. I think this utopian model of collaboration also carries lessons for society: that as humans

we shouldn't just think on a small scale, for us, our families and our neighbours, but rather that we should build a society together. This is how opera can be a model for a positive societal process. As artists, we have to present people with works about the diversity of the world and perception. We have to keep advancing the discourse, contradict simple truths, and at the very least, present alternative models in their place. What interest me is the mixture of something demanding with something entertaining – for example, to expose the hidden depths of *La Traviata* or the entertainment value in Stockhausen. What makes opera so special is that subject matter is communicated through music. There's the famous saying, "What you cannot write about, you should sing about." I don't know who said that; in any case it was not Wittgenstein, and not me. But there's certainly something to it. There is a limit to the sayable, our perception of the world. In my view, there are many things that you cannot explain or put into words – despite the fact that the influence of religion is growing. Singing, opera and music are a way in which

we can answer emotional questions, and in an enlightened society can be a sort of substitute for religion."

Titus Engel delivered this passionate plea for the operatic genre as part of a conversation over a long afternoon in Berlin. And it was rare in that it didn't come from one of the usual suspects of the contemporary musical theatre world – composers, academics, critics – but rather from a conductor. Born in Switzerland in 1975, Titus Engel is rather unique for

**"In music we are almost too well-trained:
we want to play beautifully and elegantly.
But in order to make an interpretation
really exciting, you have to go to extremes,
give it some strength, sometimes
completely overexaggerate the tempo;
just get sucked in."**

his species. "I am more active in the opera and contemporary music world than the concert world. That just seemed to have happened, but is also in some ways intentional." When he speaks about his career and artistic ideals, he often uses the term 'third stream'. "I try to think through my projects for myself when at all possible. Working on dramaturgy and the subject matter of a project is important to me. I always have ideas in my mind, and sometimes through conversations, I can get them off my chest, or even turn them into reality." This is the way *Donnerstag aus 'Licht'* in Basel – one of the most important music theatre productions last season – came to fruition. "Stockhausen in Basel rocked – this is a work that bursts out of the boundaries of a normal theatre," he says, singing the praises of the collaboration with the musicians, Kathinka Pasveer (Director of the Stockhausen-Stiftung für Musik in Kürten) and director Lydia Steier. "Perhaps I can do the whole cycle some time. There are, however, a few obstacles ..."

Titus Engel's intensive engagement with opera is not only characterised by a high number of world premieres, but also by continuity. He maintains long-term working relationships with the opera houses and their orchestras in Basel, Frankfurt, Antwerp and, more recently, Stuttgart. "It's another way of working, compared to when you see each other for the first time. Music has a lot to do with chemistry." He prefers to meet the directors of 'his' productions two years before the premiere, and keeps in constant contact with them during this time. He doesn't agree with the common complaint about 'unmusical' opera directors: "I have never experienced a director that had no interest in meeting with the conductor. Directors are always open and don't necessarily have to be able to read music. An affinity with the music is all you need, when it is properly applied." **trans. sj**

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EVERY NIGHT YOU BREATHE DIFFERENTLY

The spark has been ignited: when **Alejo Pérez** speaks of his new position as music director of the Opera Ballet Vlaanderen, a role he will step into from the 2019/2020 season onwards, he stresses the great affinity he has for the orchestra and the entire team. "The challenge should not be underestimated. The chemistry has to be right; that's essential for any artistic project. I'm looking forward to breathing this atmosphere of passion for music in this house – this is something that makes me feel at home," says the conductor. He shone in his debut in Flanders last year with *Pelléas et Mélisande*, staged by Sidi Larbi Cherkaoui, Damien Jalet and Marina Abramovic. Audiences responded to the performances with wild applause and the international press published rave reviews. German critic Eleonore Büning commented that the conductor "leads the Opera Vlaanderen Orchestra with a keen eye for detail and at the same time an awareness of the overall arc," and the *Neue Zürcher Zeitung* wrote: "a success of the highest order in an overall spectacular staging."

A key component of Alejo Pérez's excitement is the future working relationship with Jan Vandenhouwe, the artistic director designate who appointed him. "I am very happy to be able to work with Jan Vandenhouwe, whose vision for the future of the ensemble corresponds to mine,"

says the Argentine, who places great importance on making sure the musical and directorial concepts align through close collaboration and exchange, also as a guest conductor. His sensitivity to the decision-making process with an artistic team grew both in his time as musical director of the Teatro Argentino de La Plata, where as a young conductor he led a diverse repertoire, as well as during his formative years as artistic director at the Teatro Real Madrid in the Gerard Mortier era.

"The exciting thing is that the music carries the action. Much of the psychology of the characters is already recognisable in the music," he says, explaining his role in this process.

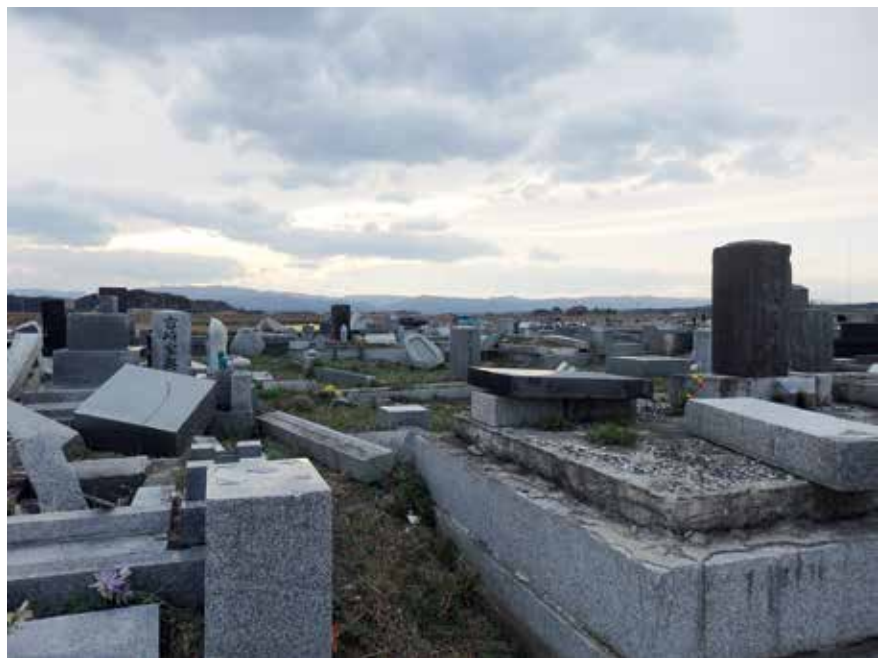


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Alejo Pérez doesn't expect stage directors to have musical expertise in particular, but instead hopes that they listen attentively and with respect for the dramatic arc inherent in the musical score. In his first season as music director in Ghent and Antwerp, his role in this delicate creative process will be demonstrated in two new productions.

In concert, Alejo Pérez's strengths play out the same way – whereas other conductors at the podium might see symphonies as abstract musical entities, he brings out a dramatic, quasi-psychological thread, rendering his interpretations remarkably vivid. Following the new artistic director's decision to strengthen the orchestra's symphonic repertoire, Alejo Pérez will also conduct the Opera Vlaanderen Symphony Orchestra in several concert programmes per season.

"I love both opera and concert music", the conductor emphasises, evoking the magic of the moment, which unfolds just as much in one genre as it does in the other. "Together with the singers and the musicians, I take pleasure in this feeling of 'tonight it will be completely different'. Sometimes, the stars align and then it all comes together; where everyone is listening to each other and reacting to each musical idea as if it were chamber music. This takes a certain amount of freedom. Every night you breathe differently; it's exciting to feel and respond to these nuances, to engage with the artists standing onstage before you. This makes the job uniquely thrilling." **nr, trans. kh**



COMPOSING AFTER FUKUSHIMA

On Toshio Hosokawa's operas "Stilles Meer" and "Erdbeben.Träume"

Toshio Hosokawa is the best-known living Japanese composer and also one of the most prolific. In the last few years he has completed three operas in quick succession: *Stilles Meer* was produced in 2016 at the Hamburg State Opera, the one-act chamber opera *Futari Shizuka* was premiered in 2017 in Paris and in 2018 *Erdbeben.Träume* was presented at the Stuttgart Opera.

Most of Toshio Hosokawa's operas are based on literary templates taken from Noh theatre; ancient stories that deal with the fundamental questions of human existence. Noh theatre connects language, music and dance and works with masks and stylised gestures. Always present is a runway from the stage – the Hashigakari – that connects the world of mortals with the world beyond, through which the actors enter the stage in order to process their traumatic experiences. "The foundational structure of Noh theatre, in which a figure travels between reality and the space beyond, was the model I had in mind for my opera. Music is a bridge of sound that connects this world and the next," says the composer. "Noh is theatre that heals the soul."

Trauma was given to Toshio Hosokawa almost from birth: the composer was born in Hiroshima in 1955, but he didn't start processing this fact until his studies in Germany. "The significance of where I came from only became clear from the shocked reactions and concerned faces I received when I told people I came from Hiroshima." He subsequently dedicated himself to the history of his home town, writing the oratorio *Voiceless Voice in Hiroshima*. He also dealt with the consequences of extreme human cruelty in the requiem *Sternlose Nacht*, written during his time at the Institute for Advanced Study in Berlin and dedicated to the victims of the bomb attacks on Dresden and Hiroshima.

The Tohoku earthquake in 2011 that led to the tsunami and nuclear catastrophe in Fukushima was a profound shock felt far beyond Japan's borders.

At the time, the composer was in Berlin again, in rehearsals for his opera *Matsukaze* with the choreographer Sasha Waltz. "At the beginning of *Matsukaze* there are water sounds," he explains. "Suddenly we all thought: that sounds like a tsunami. It was a tough situation. We discussed together whether we should completely change the whole staging."

This experience had far reaching consequences for his following operas. In *Stilles Meer*, he moved the setting of the Noh play he took as a basis, *Sumidagawa*, to Fukushima, thus making clear that the story relates to a contemporary tragedy. The work is centred on the song of a mother who has lost her child. *Erdbeben.Träume*, based on Kleist's novella *The Earthquake in Chile*, deals with the social consequences of a natural disaster.

Stilles Meer features a scene where people walk to the shore with lanterns and give the lights to the sea. "This ritual expresses our belief that the human soul comes from the sea and that this is where it returns after death," explains Toshio Hosokawa. "But if the sea is not clean anymore, where can we return to?"

Like *Matsukaze*, his following operas were also set by the sea. Water is for him still a "metaphor for human life: it originates in the sea and returns to it. My main musical impulse is to become one with nature, to find harmony with it." However, the relationship between humanity and nature has obviously become problematic: "we cannot just create beautiful opera. I was in Fukushima, I saw the towns where nobody lives anymore – it was horrible. It looked to me like our future, the end of the world. That is what I really saw, and I will never be able to forget it. In Japan today we like to close our eyes to it, but we have an obligation to recognise what happened. Making this visible through music is the only thing we can really do as artists. We can't make a difference politically, but with music we can show the catastrophe as well as how the world should be." kw, trans. sj





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MARC SOUSTROT

On 24 November, Marc Soustrot will conduct the MDR Symphony Orchestra and the MDR Radio Choir with Hector Berlioz's *Requiem* and the *Grande Messe des Morts* at the Leipzig Gewandhaus. Though making his debut with the orchestra as a conductor, he is well acquainted with the choir: last year, he conducted Berlioz's *Damnation de Faust* on a spectacular tour with Sophie Koch, Paul Groves, Bryn Terfel, his Malmö Symphony Orchestra and the MDR Radio Choir, appearing at deSingel Antwerp, the Concertgebouw Amsterdam, the Elbphilharmonie, and the Semperoper. It seems that's not the only reason that quite a few music-loving Dresdeners are also flocking to the concert – ever since his acclaimed debut at the Semperoper with Debussy's *Pelléas et Mélisande*, Marc Soustrot has been held in high esteem in the neighbouring metropolis.



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VALENTIN URYUPIN

Ever since winning the Sir George Solti conductor's competition in 2017, Russian conductor Valentin Uryupin is no longer an insider's tip, even outside his home country. He recently appeared with the Vienna Radio

Symphony Orchestra, the Tokyo Symphony Orchestra, the Orchestra della Svizzera Italiana, the SWR Symphony Orchestra, and at the Teatro Massimo di Palermo and the Teatro Real in Madrid. With works by Widmann, Strauss, Rachmaninoff, and Prokofiev, he now introduces himself to audiences in Berlin: at Debut in Deutschlandfunk Kultur, he will take the podium of the Deutsches Symphonie-Orchester Berlin for the first time on 8 May.



© TERO AHONEN

META4

The string quartet from the north – founded in 2001 and in its current form since 2006 – is constantly evolving; it remains open and curious, engaging in musical experiments that keep the playing of the four Finns dynamic and fresh. The quartet's remarkable engagements recently included taking part in Kaija Saariaho's chamber opera *Only the Sound Remains* in a Peter Sellars production staged in Paris, Madrid and New York.

Also certainly noteworthy is their work as a 'four-wheel drive' for orchestra, in which the quartet rehearses programs without a conductor, leading the orchestra from the principal positions. In this role, Meta4 has worked with the Finnish Baroque Orchestra, the Turku Philharmonic Orchestra, the Tapiola Sinfonietta, and the Australian ACO Collective, and has also joined the Lahti Symphony as part of a residency. The next 'Meta4WD' concerts lead the four musicians to the Swedish chamber orchestra Musica Vitae and the French Orchester d'Auvergne.



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STEVEN SLOANE

Making a return journey

Steven Sloane will take up the position of Music Director of the Jerusalem Symphony Orchestra at the beginning of the 2020/21 season. From October 2019 he will be Music Director Designate, leading the orchestra in three symphony concerts, and will begin with artistic planning. Karsten Witt took this appointment as an opportunity to look into the future – as well as the past.

"It feels like coming *nach Hause*." After over 30 years in Germany, Steven Sloane still switches seamlessly between German and English, often in a single sentence. However, the conductor's American accent – he grew up in Los Angeles – is still unmistakable in both languages. He has recently also started conversations in Hebrew. Then I remind him that, even after 15 years of working together, I still don't understand this language.

When he says "nach Hause", he is not referring to his home state of California, but rather the country to which he emigrated after his graduation at 21, and where he lived for ten years: Israel. Here he threw himself whole-heartedly into the country's musical life and helped its development, establishing groups including the Choir of the Tel Aviv Conservatory. At the time, he conducted all the Israeli orchestras, with the exception of the Israel Philharmonic Orchestra, which first invited him later. He was also a regular guest at the Jerusalem Symphony Orchestra under its then Chief Conductor Gary Bertini. In 1985, he was about to take the position of Resident Conductor of the newly founded Israeli Opera, but instead moved together with Gary Bertini to the Frankfurt Opera, where he took his first fixed position as 1. Kapellmeister.

Bochum, however, is still Steven Sloane's main home, where he has held the title of General Music Director since 1994. His service to the musical life of this theatre city and the wider Ruhr region are unrivalled. He has been recognised for this with several honours and distinctions, and he continues to win new audiences with his visionary and open-minded programming. The celebrated production of Bernd Alois Zimmermann's *Die Soldaten* at the RuhrTriennale, which the Bochum Symphony Orchestra also brought to the Armory Hall in New York, is as unforgettable as the Day of Song project as part of his programme for Ruhr2010, which brought singing to public spaces across the whole region and saw him conduct 60,000 singers in FC Schalke's stadium.

In 2016, he celebrated his greatest success in Bochum with the opening of the new Anneliese Brost Musikforum, built around the St. Marien Kirche next to the city's so-called 'Bermuda triangle' entertainment district. Here the Bochum Symphony finally found a home, together with the city's music school and its music lovers. With skill, tenacity, assertiveness and his powers of persuasion, Steven Sloane patiently led this project to completion after it had been written off many times as unfeasible in a bankrupt city. The concert hall's opening was admired both nationally and internationally.

Two years after the opening of the concert hall and his nomination as Intendant, Steven Sloane declared his intention to step down in three years' time, and to hand the position to a successor. In 2019, the orchestra will celebrate its 100th anniversary as well as the 25th year of the conductor's position as General Music Director. "It will then be time for a change – for the orchestra as well as for me." He has long had a second home in Berlin, where he established the International Conducting Academy at the Berlin University of Arts, which intensively trains selected young conductors. Since the current season, he also holds the position of Principal Guest Conductor and Artistic Advisor at the Malmö Opera.

In a profession that is marked by jet-setting from one orchestra to another, Steven Sloane is an exception. He loves the continuity of working with friends, but never lets this become routine. "Let's look for something new" could be his motto. This applies to his work championing lesser-known composers and young artists, as well as his engagement with new productions and concert formats and his efforts to further develop the institution of the orchestra and the spaces it occupies. After naming him as its new Music Director from 2020, the Jerusalem Symphony Orchestra can look forward to a period of change, hinted at in Steven Sloane's first public statement about the position: "I will work for the orchestra to create new collaborations with other institutions in order to appear in new venues and find opportunities to create new audiences, including young and older people who have never attended orchestral concerts before." For him, this is a project for the whole city and all its communities: "Our future is open!" **kw, trans. sj**

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ELIAHU INBAL

My inspiration and my school

In comparison to Eliahu Inbal's complete career, which started in Israel in the 1950s, the years in which we have had the pleasure of working as his management seem like a drop in the ocean. By his mid-twenties, he had already become an internationally sought-after guest conductor, and in the decades that followed he shaped the Frankfurt Radio Symphony Orchestra, Orchestra del Teatro la Fenice, Orchestra Sinfonica Nazionale della RAI, Orchestra of the Konzerthaus Berlin, Czech Philharmonic and Tokyo Metropolitan Symphony Orchestra as chief conductor. In 2016, on the occasion of his 80th birthday, we discovered more details about his eventful life which we published in a three-part series in our online magazine. Here is an extract from the series, which is available in full on our website.

Mr. Inbal, is it true that there is a special story behind your name?

Yes. My original surname was Josef. And since Josef is also a first name it always led to confusion. When I made a definite decision to become a conductor I thought I needed a surname that isn't a first name. That's when I chose Inbal. Inbal is the clapper in a bell and that suits a conductor well. I'm the clapper and the orchestra chimes, not me.

How did you first discover music? Did music play an important role in your family?

Yes absolutely, but only liturgical music in the synagogue, choir, singing on my own. That's where my whole musical side comes from. However, when I was at school – and I started school a lot earlier than was normal, I was two years younger than everyone else in the class – a music teacher stood in for another teacher. He brought us sheet music and I began to compose; it was then that I discovered secular music. And when I was about seven years old, my uncle helped me to make a kind of guitar-cum-violin from plywood and strings and I began to play. After that, my sister took me to the conservatory. They immediately made a scholarship available to me. That is how it started.

The 1940s and 1950s was an enormously turbulent time in Israel, both politically and musically – just thinking about the history of the founding of the Israel Philharmonic Orchestra, for example.

Bronislaw Huberman, the great violinist, knew in advance what was coming. He went to the large orchestras in Central Europe in 1932/33 and told the Jewish musicians they had no future there; they had to go to Israel. And so it was that the Palestine Symphony Orchestra, later renamed the Israel Philharmonic Orchestra, was founded with the best talent from Central Europe in 1936, the year I was born. The members of the radio orchestra in Jerusalem were also refugees, one can call them that today – musicians who fled the Nazi regime.

And who shifted their whole musical tradition from Europe to another place.

That's right. My parents came from the Orient, my mother from Damascus and my father from Aden, then under British mandate and now part of Yemen. One could wonder why I

have such a connection to Bruckner and Mahler. Indeed, from a musical perspective I grew up in the midst of an absolute abundance of Central European tradition! All my teachers, whether they taught harmony, counterpoint, composition, all came from Germany. My violin teacher Lorand Fenyves, a quite brilliant violin teacher and leader of the Palestine Symphony, came from Hungary. I learnt musical analysis from the great composer Josef Tal, counterpoint with Abel Ehrlich.

You say that your family background is oriental. Does that also play a musical role for you?

Very much so! It gave me an extreme sensitivity for colours, for intonation, and this has stayed with me throughout my life. However, back then we also had a wonderful gramophone that was a veritable piece of furniture. I had my early musical experiences through this gramophone, and more so through the radio. I was captivated by this western symphonic music, and it became my music.

As a young conductor in Israel you met Leonard Bernstein. How did this meeting come about?

At that time, I was concertmaster of the army symphony orchestra and assisted the conductor – this was my military service. People had already heard of me in this role, I had a reputation as a gifted young man. Suddenly I get a call from the Israel Philharmonic: I am to visit them the following day and conduct for Bernstein. I had the flu and a temperature but I went anyway and conducted Coriolan. Bernstein took me to one side and said: "You have the talent to become a great conductor. You must go abroad and study!" Thanks to his letter of recommendation I received a scholarship. At that time, I also experienced a range of great conductors in Israel.

And you visited the rehearsals.

Yes, unofficially. I slipped through a window in the room and hid. That's how I witnessed Bernstein, Kubelik, Markevitch, Fricsay at work, many great conductors and soloists too, of course. That was my inspiration and my school because of course you learn during rehearsals. And playing in the orchestra is an even better schooling.

I read that you were shocked to hear French orchestras when you came to Paris.

Shocked is perhaps an overstatement but they did sound very different, without the patina, the fullness of sound. I grew up more with the Viennese sound. Orchestras are very different, sometimes even within the same city or country. I teach them what I need for the repertoire that I am conducting. When I conduct Debussy or Ravel with a German orchestra I have to demand different things than I would in France, and vice versa. That still holds true today.

Your time as a student in Paris had a great impact on you, particularly as a result of several encounters that you had there.

Messiaen's music analysis class was completely different to what I had previously learnt because he didn't start out with the structure of the motifs but with the colours and sound combinations. That was a different aspect, a different perspective. At that time, Nadja Boulanger was probably older than I am now and instead of doing practical exercises, she

talked about the philosophy of music, about her thoughts and preferences. With Louis Fourestier, we also dealt more with the view on music: what you should look out for in a score, how to perceive it and organise it so that you can conduct the music. Then I went to Celibidache in Siena and he had a very scientific style. Even one's movements should follow certain principles. By contrast, my other conducting teacher Franco Ferrara in Hilversum was very spontaneous. When he was observing a student, he knew what that person's strengths and weaknesses were and worked with everyone differently.

Alongside numerous other vinyl and CD productions, the Bruckner cycle with the Frankfurt Radio Symphony Orchestra (hr-Sinfonieorchester), then the Radio-Sinfonie-Orchester Frankfurt, was the one that really brought you into the public eye and is still considered legendary. How did your relationship with the orchestra begin?

I came upon an orchestra that had lots of opportunities but also lots of problems. Generally the attitude was that the orchestra wasn't meant to play in the premier league – and I wanted to go straight into the premier league! Back then I was very enthusiastic and thought that the orchestra wasn't doing anything – no records, no tour – and that just wouldn't do. I started with recordings.

How did this opportunity come about?

When I was still with Philips, I made recordings with the London Philharmonic and Claudio Arrau, which were very successful. With Bruckner, I was the first person to conduct the original versions of the third, fourth and eighth symphonies, which no one wanted to play because they are so difficult. Teldec was keen to record them and this resulted in a complete recording. Many other projects followed, including the cycles by Dvorák and Stravinsky. Denon became aware of me because I always conducted a Mahler symphony to great acclaim when I went to Japan. They then released the Mahler cycle with the RSO Frankfurt. I think it was the first digital complete recording and thousands of copies were sold. Later on I also recorded the cycles by Berlioz and Shostakovich, Schumann, Webern and Brahms with Denon. All of that, first the vinyl records and then the CDs, put my name on the map as it were. And it has stayed there ever since.

Your work with the Frankfurt Radio Symphony Orchestra was far from your only long-term post as chief conductor. What is it like for you now when you guest conduct these orchestras with which you have such a close connection?

When I return to an orchestra with which I have worked with for many years, the sound changes the moment I stand in front of the musicians. They know what I wanted back then – this happens with La Fenice, the Konzerthausorchester Berlin, in Frankfurt, with the Tokyo Metropolitan, Czech Philharmonic. It's as if I have returned to my family. This contact remains. **nr, trans. cw**





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GRINGOLTS – PAGANINI

He is a man who loves variance and versatility – repetition and routine without ritual stifle him. For years, Ilya Gringolts has been traveling worldwide with a vast repertoire of orchestral and contemporary works. His chamber music partners are illustrious; his Gringolts Quartet excels at international festivals, and his CD recordings resonate with a special aura. Notably, he presented the second part of his highly acclaimed complete Stravinsky recordings. More than 20 years after the violinist won the international violin competition Premio Paganini as the youngest finalist in the history of the competition, he regularly features two works on his concert agenda that have accompanied him throughout his musical life: Paganini's 24 Caprices for Violin Solo and the Violin Concerto No. 1. While the international press celebrates his almost ritualistic, sensational performances of these highly virtuosic works, the new contexts he creates for his interpretation of the works – without 'twisting' what stands in the score – are just as remarkable.

He raises an eyebrow at the fact that up-and-coming players at violin competitions often interpret the caprices without having any knowledge of the original text edition. He himself presented the pieces on CD in 2013, which Gramophone magazine called an "exciting journey": "Where we were once content simply to marvel at the pyrotechnics, now, because of Gringolts' acute sense of timing and close attention to dynamics, we hear the music." That he performs the whole cycle of the caprices live is also a sporting achievement for Ilya Gringolts: "You feel like an athlete, preparing for that kind of concert. Recording is one thing, you can take your time and you're in control. Playing all 24 Paganini caprices in concert is another matter. It's stressful and very taxing for your body and mind," he said in an interview with the online magazine violinist.com. But even live, it is not just his purely technical brilliance which is constantly praised by reviewers: "A performance of the century – one truly heard Paganini's caprices for the very first time," exclaimed Der Standard after his solo recital at the Salzburg Festival 2017 and emphasized: "What has previously been seen as a mere display of technical prowess is actually a cycle of subtle character pieces with great expressive power." In Salzburg, as well as later in the equally acclaimed performance at the Musikfest Berlin, Ilya Gringolts fittingly combined Paganini's firework pieces with Salvatore Sciarrino's own *Sei Capricci*. Composed in 1976, partly with direct reference to Paganini, they explore a tremendously sensitive sound world.

With Paganini, you can also enter new territory simply by being true to the original material. In the case of the Violin Concerto, this means accepting Niccolò Paganini's unusual decision regarding the key. He wrote the orchestral parts in E flat major, whereas the solo part is notated in D major with a scordatura instruction: the instrument is to be tuned one semitone higher and therefore sounds in E flat major.

However, it thus receives a distinctly different timbre than the orchestral strings, which play much less frequently on empty strings due to the key. It was also a new experience for Ilya Gringolts a few years ago to interpret the work in the original version, as the version written by an unknown author without scordatura has largely prevailed in the concert hall. In this reworked version, the entire concerto is in D major, as many of the highly virtuosic passages of the solo part would simply be unplayable in the original key of E-flat major.

Since then, the violinist has decided to only perform the work in the original version. Through this, he is helping orchestras to make a new musical discovery – most recently the Munich Chamber Orchestra – as well as making them work harder due to the unfamiliar key. In 2016, he also played the work for the first time on gut strings in concerts with the Finnish Baroque Orchestra, once again proving his virtuosity with period instruments. He has had a passion for the baroque violin for a long time, and occasionally switches within a single concert between modern and historical violin.

He has also been bringing the Paganini concerto into his repertoire of 'play-conduct' pieces, which has been growing in recent years. Just last autumn, he led the concerto from the soloist's podium on a major tour of Australia with the Australian Chamber Orchestra in string orchestra formation. The audiences awarded the performers with rapturous applause, and the Australian press was full of praise: "a more

than dazzling stellar performance" said the Sydney Arts Guide, whilst the reviewer of the Brisbane Times declared it the "definitive version of this concerto" and the Sydney Morning Herald commented "Ilya Gringolts played Paganini's Violin Concerto No. 1 in E flat, Opus 6 with a hugely impressive display of apparently effortless technical mastery, grasping harmonics, extreme high notes, elegant double stopped slides and rich G-string melodies with nonchalant playfulness."

It is tempting to compare Ilya Gringolts with the 'devil's violinist' Paganini himself and to see him, in the words of the *Süddeutsche Zeitung*, as a "worthy successor to this sorcerer of the violin." Whether this does justice to him is still open – at any rate, Paganini himself never played his caprices in public, which are, according to the cover sheet, "dedicated to artists." **nr, trans. hh**



GRAUSCHUMACHER – MANOURY

They may not be radio-friendly chart-toppers, but Philippe Manoury's two works for the GrausSchumacher Piano Duo have become some of the duo's 'greatest hits' of recent years. *Le temps, mode d'emploi* for two pianos and live electronics, commissioned by the Wittener Tage für neue Kammermusik, SWR Experimentalstudio, Wigmore Hall and Vienna Konzerthaus has been performed by the two pianists ten times since the premiere in 2014, including at the Berlin Philharmonie, the Tonhalle Zurich and the Suntory Hall Tokyo. A CD recording of the work will be released in April by the Neos label. An equally resounding success for the two pianists was the premiere of the composer's concerto for two pianos and orchestra, *Zones de turbulence*, at the Herkulesaal in Munich with the Bavarian Radio Symphony Orchestra. The two pianists have also interpreted the work with the Orchestre Philharmonique de Radio France, the Deutsches Symphonie-Orchester Berlin and the Lithuanian State Symphony Orchestra. "You can tell from the score how well it is written for piano," says Götz Schumacher. The composer, who is himself a highly skilled pianist, is also enthusiastic about the collaboration: "I really appreciate how the two of them immersed themselves directly in the music without having to ask technical questions first. Of course, I can easily answer such questions, but if there is no musical spark right at the beginning where the music expresses itself independently of the technical means, then something is lost. With the duo, everything was clear right from the off." The work, which Götz Schumacher describes as "highly virtuosic, spectacular, concise, with an unbridled energy," can be experienced in the coming season at the Enescu Festival Bucharest and at the Casa da Música Porto. **nr, trans. md**

GREATEST HITS

ZENDER – SCHUBERT

The composer Hans Zender is one of the most interesting thinkers on music of our time. His re-discovery of historical music from a contemporary perspective is reflected in his genre of ‘composed interpretations’, which includes his arrangement of Schubert’s *Winterreise*. Based on the idea that a faithful interpretation of a fixed text that we inherit from a composer is impossible, Hans Zender advocates a kind of ‘lecture’ on historical material – a creative and individual interpretive reading. Through a creative reflection on cultural tradition, and transforming and refracting the original material, our horizons are broadened. With this, the most famous works of music history are brought out of the museum, and we can experience their existential force anew. With *Winterreise*, Zender has created an interpretive reading of one of the greatest and most famous masterpieces of the European musical tradition.

Writing about his arrangement, he notes: “The musicians themselves are sent on a journey, the sounds ‘travel’ through space, even outside it. (...) Schubert works with sound ‘ciphers’ in his song compositions in order to achieve the magical unity of text and music, something that characterises his late song cycles in particular. He invents an embryonic musical figure as the ‘keyword’ of each poem, from which the whole song unfolds. The structural changes described in my arrangement always spring from these cells and develop them beyond Schubert’s text: the steps in No. 1 and No. 8, the blowing of the wind (Nos. 2, 19, 22), the clinking of the ice (Nos. 3, 7), the desperate search for the past (Nos. 4, 6), hallucinations and will-o’-the-wisps (Nos. 9, 11, 19), the flight of the crow, the fluttering of the falling leaves, the growling of the dogs, the sound of an arriving post carriage ...” The success of the work speaks for itself: Zender’s adaptation of the *Winterreise*, written in 1993, has since become one of the ‘greatest hits’ of contemporary classical music with over 500 performances and several CD recordings. This season includes productions in Milan, Paris, Cologne, Münster and at the Zurich Opera House. **cr, trans. md**

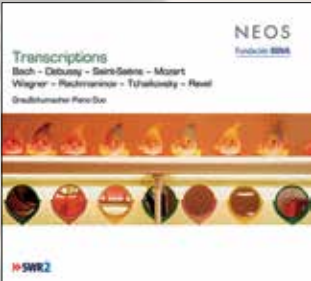
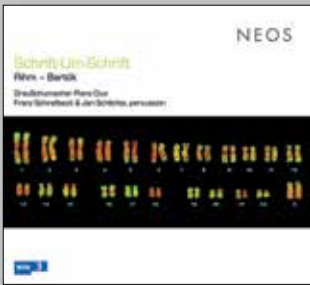
ARDITTI QUARTET

Is the Arditti Quartet something of a hit machine? Well, it depends what one defines as explosive music. But one thing is certain: the musicians surrounding Irvine Arditti are no one-hit wonders. For 45 years, the quartet has been beloved by fans of new music, and indeed there are some perennial favourites in their repertoire. Let’s start with the piece working its way to the top of the quartet’s personal charts since 2016: *Everything is Important*, a 40-minute musical and visual collage with and by Jennifer Walshe, which was staged ten times in roughly two years and thrilled audiences at festivals all over Europe.

However, on its way to the top of the Arditti all-time hit list, this work, a multi-faceted reflection, didn’t seem to stand a chance with György Ligeti’s String Quartet No. 2 taking top spot on the musicians’ desks. The Arditti Quartet has interpreted this piece more than 300 times, in which, according to the composer himself, there is technically no main musical motif: “no contours, only textures of sound – sometimes frayed, nearly fluid (as in the first and last movement), at other times grainy and mechanistic (as in the middle set of pizzicato).” György Ligeti was influenced by Cézanne’s manner of painting: “How can colour replace contours, how can contrasting volumes and weights produce form?”

Had there been a third Ligeti string quartet, would the four musicians have played it even more often? Sketches for the work, to be dedicated to the Arditti Quartet, were discovered in 2012 among György Ligeti’s papers after his death. **nr, trans. kh**

The GrauSchumacher Piano Duo on NEOS



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ACTING STRONG

Dietrich Henschel takes on history's greats

He has taken to the stage as Charles V, as Walter Benjamin, as Prince of Homburg, and as Friedrich Hölderlin. Now, in the role of Martin Luther, Dietrich Henschel adds another heavyweight to this eclectic list of key figures from political and intellectual history. In May 2019, the baritone will take on the role of the Protestant reformer in the premiere of Bo Holten's opera *Schlagt sie tot!* at the Malmö Opera.

But how do you approach a character when you know more about them than what is explicitly shown in the libretto? "Before rehearsing, I don't want to have any preconceptions as to who I am," says Dietrich Henschel. "That's how you can approach and develop the piece with your colleagues and the director." Nevertheless, Henschel can also rattle off important historical facts with ease. "The lens of history also makes it possible for me to discern the perspective of authors and composers." In *Schlagt sie tot!* the lens of history reflects somewhat critically on Martin Luther. "The piece develops the figure as a human being with strengths and weaknesses, but above all as an extremely narcissistic, egocentric person," elaborates Dietrich Henschel. This opera is a far cry from the positive image of Luther often put forth in the recent Reformation anniversary year, whose most successful mascot was the Playmobil Luther figurine, which sold in the millions. "I was baptised Christian in the Lutheran church and, naturally, was raised in that tradition," the baritone concedes. "I have to set that knowledge aside the moment I take on the role of Luther." Certain aspects of Luther, such as his approval of the violent suppression of peasant uprisings, do not make such an identification particularly easy. "This is where I am required to truly inhabit the role, so that I can really arrive at this decision with its violent contradictions from a place of inner turmoil. Of course, you cannot do that ahead of time, only in the work itself, which I'm looking forward to."

As a rule, he takes his cue from the music for his interpretation. "It gives the character a certain rhythm, a pulse, as well as a means of expression. You just have to give yourself over to good pieces," he says. "One is always required to enter into a symbiosis with the stage characters. In the role of Charles V, for example, during a rehearsal I suddenly found myself so angry in a certain scene that I began throwing chairs at my adversary. There was an aggressiveness in me that I did not even know existed."

"Playing a historical figure literally is always difficult, because you come so close to the cliché. But in pieces that are more abstract, like in the Hölderlin opera or more recently in *Benjamin*, the individual figures keep their mysteries," he explains. Dietrich Henschel played Walter Benjamin in Peter Ruzicka's opera last year in Hamburg to great acclaim, almost ten years after he had embodied another major philosopher in Ruzicka's opera *Hölderlin*. "In the case of *Benjamin*, everyone has to find their own way to access this complex personality, which is human and fallible," he says of the man portrayed in Ruzicka's opera at his most difficult moment – on the run, shortly before his suicide.

But are there limits to the degree to which a singer has to hold back from identifying with a character at these moments of weakness and inner conflict, so that they can keep vocal control? "When you're overcome with emotion, you have to take care to maintain control," confirms Dietrich Henschel, "but that's why you're an artist. Besides, this brokenness always comes out through the music itself." In general, Henschel avoids bringing out the heroic aspects of his roles. "Onstage, the most interesting characters are the weak ones," he says, citing examples from his trove of roles embodying so-called 'great men'. This includes Hans Werner Henze's *Prinz von Homburg*, Busoni's *Doktor Faust* and *Don Giovanni*, about whom he says: "If he were so unbelievably authoritative as everyone viewed him in the past, he would never have become such a legend. What is a hero who is always strong? Boring!"

For Dietrich Henschel, the ideal scenario is that everyone involved – both onstage and in the auditorium – finds their own perspective on these figures. "I create my own interpretative portrait for the role, and everyone in the audience must reconcile their own truth, develop their own questions, and seek and decide for themselves what they see. I very much hope that the Luther opera, first and foremost, will also raise questions instead of giving answers." **nr, trans. kh**

ARS ANTICUA IN CASTILIE

"The Cistercian Convent of Las Huelgas was one of the largest in Europe and one of the most powerful ecclesiastical institutions in Spain. At some point in the 1320s, the convent assembled one of the largest collections of polyphonic music to survive today. The so-called Las Huelgas manuscript includes works from all over Europe," explains the **Trio Mediaeval** about their new programme *The Conductus in Castile*, which will have its first festival performance this spring at the Schwetzingen Festival.

Roughly seven centuries after its creation, Anna Maria Frimann, Linn Andrea Fuglseth and Jorunn Lovise Husan have revived the medieval repertoire of the Las Huelgas manuscript, which is extremely eclectic and cosmopolitan. In doing so, they are drawing on a tremendous amount of experience. For over 20 years, the singers have been digging up old manuscripts, exploring historical facts about medieval performance practice and making music that was created long ago audible again. As such, the singers of the Trio Mediaeval are well versed in all matters concerning the genesis and performance of historical vocal music.



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The presentation of medieval sacred music in today's world is always an act of preservation and re-creation. "We completely re-contextualize the music: none of it was written to be a part of a concert programme, nor was it intended to be performed to an audience as we understand the term today," says Anna Maria Frimann, emphasizing how far removed contemporary performance practice is from its original religious context. Today's artists are in the dark about the sound and vocal techniques that would have been used. "We cannot be in any way historically authentic, however much we might want to be. In any case, we feel that the lack of historical information gives us the freedom to let our imagination flow, as though we are creating contemporary music."

Accordingly, the inclusion of newly composed music in the programme is less of a musical leap than one might think – the 'Conductus' programme features three pieces composed for the trio by Ivan Moody. The Trio Mediaeval has developed many projects in which contemporary works complement their core repertoire: this mainly consists of arrangements of medieval Scandinavian ballads and songs as well as polyphonic medieval sacred music. Recently, musicians and ensembles from the jazz and world music scenes have joined the singers to explore new sonic worlds. Rolf Lislevand, Nils Økland, Sinikka Langeland, Arve Henriksen and the Mats Eilertsen Trio have now become well-established musical collaborators of the trio.

In their concert at the Schwetzingen Festival, one will have to assume that even the old is completely new – and that what the choir in Las Huelgas (which included around 100 women in the 13th century) would have sounded like will likely remain a mystery. It is not even clear whether all the works in the manuscript were heard in the convent –

there are some indications that polyphonic music, at least works featuring more than two voices, were not tolerated in the Cistercian Order. In any case, for the duration of one of Trio Mediaeval's concerts, today's listeners are entitled to feel as though they've been transported back to the Middle Ages. **nr, trans. md**



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SOUND IRIDESCENT

Sarah Wegener will make a guest appearance at the Elbphilharmonie on 27 April as a soloist in György Ligeti's Requiem and Gustav Mahler's Second Symphony with the Hamburg Philharmonic State Orchestra under the baton of Kent Nagano. This is her second guest appearance in the hall, following her performance last year with Mahler's Eighth Symphony under Eliahu Inbal. This summer, the soprano will also perform the Requiem with the Tokyo Symphony Orchestra under Jonathan Nott on a tour of Japan. György Ligeti himself saw the large-format work composed in the mid-1960s both as a summary of his previous compositions and as a turning point: in particular, he developed a hidden 'micropolyphony' within the strict polyphony of the composition, with which he created iridescent sounds that are full of energy.

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A HOUSE OF CARDS

Peter Rundel on his love of music theatre

With the world premiere of Hèctor Parra's opera *Les Bienveillantes*, directed by Calixto Bieito, Peter Rundel makes his debut appearance at the Opera Vlaanderen. A few weeks before the premiere in April, we spoke to him about the new work and his role at the centre of major opera productions.

When did you first become interested in *Les Bienveillantes*?

As soon as it became clear that this was a project for me, which was about two years ago, I immediately went out and found the book by Jonathan Littell. I only knew about it beforehand because there was a huge scandal in France over whether it is permissible to recount the crimes of the Nazis in the form of a first-person novel. Never in my life have I had as difficult a reading experience as I did with this book. It did something to me that probably explains, in part, the scandal it caused. As the reader, you start to identify with the novel's narrator and protagonist, an SS officer who is confident in his ideology and who received his philosophical training within this machinery, as well as a man who is an active participant in it. This is absolutely terrifying and deeply troubling, yet at the same time fascinating. The big question, of course, is how to bring the essence of the novel, this identification and dialogue with the narrator, to the stage in a musical form. The first step was to find someone to distill and linguistically compress this colossal story. As in the previous opera, *Wilde* in Schwetzingen, where I worked with the same production team, Hèctor Parra turned to Händl Klaus for the libretto.

So you were involved in the project even before it was clear who would write the libretto – that's rather unusual for a conductor.

I'm on friendly terms with many composers and therefore often know about their plans early on. Sometimes, I also try to seek out production possibilities for certain ideas. That's one thing that keeps me busy and interested as a conductor: not just being the musical midwife, but also helping make certain ideas a reality through my contacts. And of course, being involved from the beginning is the most satisfying way of working together.

What is important to you in the role that you play in the production process?

I never cease to be fascinated by opera as an art form; the fact that so many types of art and artists are involved from different backgrounds and with completely different experiences. As the musical director I'm virtually at the centre of the process, alongside the director. There, I see myself primarily as an advocate for the composer and the music as well as the singers. At the same time, I have to attend to the needs of the other artists and their different perspectives. This is a kind of utopian model of cooperation: everyone wants to contribute and be represented in the end product. To play a part in developing and mediating such a piece is a fantastic opportunity. It's a tremendous luxury that our society still provides us with such a playground to develop these ideas, but apparently we still have a need to tell and interpret stories on stage – this is something that particularly defines our culture.

Are there any productions you recall which particularly provided a utopian model of cooperation, as you put it?

Having grown up in the freelance scene, musically speaking, I have often searched for working conditions that facilitate collaboration. For years I was the musical director of the Wiener Taschenoper. That was a long time ago, but there were a few examples there that left a particular impression. For example, our production of *Michaels Reise* by Stockhausen, a collaboration with the Ensemble Musikfabrik and La Fura dels Baus, was particularly satisfying for me, both in terms of the process and the end result.

It's not easy to single out individual works from your long list of opera engagements, since the label 'exceptional' applies to so many of the productions. Were there other pieces besides *Michaels Reise* that were particularly important for you?

Das Märchen in Lisbon was a very significant experience. This was the perfect example of an ill-fated production, primarily because the composer, Emmanuel Nunes, only finished the composition at the very last moment. It was a torturous process bringing the piece to its world premiere. The experience still resonates with me because the opera hasn't been performed since and the music is terrific. Also because of the material itself. Goethe's fairy tale (The Green

Snake and the Beautiful Lily) is an enigmatic story, a kind of a Magic Flute-esque world with snakes and princes and many interpretive possibilities. I think it's a masterpiece; I hope that an opera house will finally decide to tackle it again.

That is an extreme example, but compositions being finished at the very last minute is probably a rather common occurrence when staging new operas.

That's just the way it is. It's also the case in the concert world – I'm thinking of one I just gave in Donaueschingen in Germany. As a conductor, you have to keep a cool head, radiate calm and create a genuine sense of security for the others. But there are of course extreme situations, where you have to put the ball back in the composer's court and say: "either we discuss making some cuts or it won't be ready in time."

Many of the projects you have been involved in have stretched the physical boundaries of standard opera productions. At the Ruhrtriennale you have conducted pieces such as *Die Materie*, *Prometheus* and *Leila und Madschnun* in a huge space. Do you have a particular affinity for such monumental performances?

It's definitely part of the appeal to be at the helm of such an enormous apparatus: choir, soloists, orchestra, in some cases electronics, often distributed across a large space. But to be honest, what connects to opera most of all is the voice. I love the voice. Maybe it's because I was a violinist, and for melody instruments the ideal sound is that of the human voice. I have a tremendous amount of respect for opera singers, because I know what it means to be onstage, singing without sheet music and embodying a role. For me, this sense of exposure, this vulnerability of singers is something that goes beyond what happens in a normal concert. It's precisely because of this risk that a special kind of magic or beauty can appear. For me, singers are like tightrope walkers. I can be the one who breathes with them, who gives them a sense of security, who carries them and supports them. I'm the safety net, so to speak. This is actually not just relevant to my work with singers, because so many elements are interlinked in the opera. If one thing is out of place, the whole thing threatens to collapse like a house of cards. And of course, although you do everything you can to prevent it, you also know when to let go, so that, despite everything, you can create a sense of freedom. When this works, it's the most beautiful thing. **nr, trans. kh**

The complete interview with Peter Rundel can be found in German on our website: karstenwitt.com/magazine.

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A NICE JACKET DOES THE TRICK

**Christoph Prégardien on empathy and stage fright,
talk of a lieder crisis and the sins of concert promoters**
By Eleonore Büning

Mr. Prégardien, what is the state of the German lieder recital today?

Not as bad as it is often made out to be! Sure, it's not as good as it was in the 60s and 70s. But the idea that the lieder recital is in a state of crisis and is in danger of dying out is something I can't believe, especially when I see how many young singers and pianists there are who intensely and profoundly love the repertoire. The standard is also significantly higher today, qualitatively and quantitatively, than it was when I was a student. This gives me hope that a new audience can be found that will make concert halls a bit fuller again.

You aren't singing to empty halls! The Schubertiade in Schwarzenberg is full to the rafters – here you have to buy tickets months in advance, just like Bayreuth. In Heidelberg there is talk that the lieder is entering into 'uncharted territory'. Where is the crisis there?

Yes, you're right, that seems very healthy. But there is nevertheless a lieder crisis. Take a look at the large German cities: Munich, Hamburg, Frankfurt, Cologne. When I started singing, each of these cities had their own lieder recital series. Now even Vienna doesn't have one – and Vienna is actually the home of the art of lieder. That begs the question: when it is possible to find a new young audience for German lieder in London of all places, at the Wigmore Hall, then why not in Vienna?

OK, these subscription series don't exist anymore. But individual lieder recitals still exist ...

... yes, for me. For some of us, for the well-known. But not for up-and-coming artists. Concert promoters don't like to take risks. They prefer to programme the same repertoire, with the fair assumption that classical music audiences are conservative. They also don't like to take young artists who are unknown. They have pronounced the lieder recital dead far too early.

What is John Gilhooly at the Wigmore Hall doing right that promoters here are doing wrong?

The Wigmore Hall programmes over 150 lieder recitals a year. That's not just Gilhooly, but also his predecessor William Lyne, who also programmed an excellent mixture of old and new, known and unknown, lieder, piano recitals, chamber music. The variety makes it. There is a specialist audience for all these concerts, but at the Wigmore Hall there is a regular audience that has arisen. Of course, that takes time. The audience has to trust the promoter. But it isn't helpful to just programme the same pieces with the same artists in order to keep the old audience. The old audience will eventually disappear, and sooner or later new artists will bring a new audience with them. My generation has already made this mistake. When my niece Julia Kleiter, also a wonderful lieder interpreter, sings a recital, the rush for tickets is a bit calmer. But so what? It is similar with repertoire choice. Schubert and Brahms are in demand, but as soon as you offer Hugo Wolf you sell less tickets. My response to that is: so what?

Why is the audience for lieder so conservative? Is it because German art song, with its Blümelein, Bächlein and Mägdelein, is particularly old-fashioned?

That's nonsense. We also like going to the cinema and watching Robin Hood or Star Wars: it's all to do with fantasy and empathy. We like novels from the 19th century, painters from the 17th century and artworks that are much older than that. Michelangelo's David, this immortal piece of marble, gives you pleasure every time you see it. A Schubert lieder recital is like a trip through time back to the Biedermeier period [in Central Europe between 1815 and 1848]. You can of course smile to yourself when the young man sits by the brook next to a girl and can't say a word. For him it is tragic, but from another perspective it is very sweet and totally normal. That is not so different from how it would be today, with love. I often think that the lieder recital could be a bit more relaxed.

How? Will you put on a colourful tie? Or should we be thinking about staging Winterreise, making it into opera or dance?

No, of course not. In the lieder recital of old, someone would walk on stage in evening dress and suddenly there was a sense of occasion. These times are over. The artist has to come down from their pedestal and try and make a connection with the audience. There are wonderful projects such as Rhapsody in School, which I gladly take part in. As an aside, I haven't worn evening dress for my recitals for a long time now. A nice jacket

does the trick. With Rhapsody we work with 15- and 16-year olds: to sing and play something to people of this age is fantastic. They recognise straight away that the song is taking place here and now, and that it has something to say to us. This music is just as current and valuable as the other things they listen to. Pop songs are also mainly about love and death: they are amplified Schubert lieder with beats. But the real thing is even better.

Do you get stage fright?

Yes. Less so now.

Is it bad?

Very. Beforehand everything is incalculable. Perhaps you won't be able to perform to the same high standard or control your breath. That happens. In this I am very different from my son Julian. He looks into himself and says: "I'm going on stage now, and I enjoy it." The worst time for me is always the last 15 minutes before a concert. That's not nice.

You have also recently been singing baritone parts and started to conduct. Is there a reason for this? Is this the late period of Christoph Prégardien?

Now you're talking like this too! I'm only 62 (laughs). No, I am not planning to change my discipline, I'm still a tenor. As long as the voice remains as it is, I don't see a reason to stop. But there are other parts that I am interested in. For example, Mendelssohn's *Elijah* which has a relatively high baritone part that I always wanted to sing. In the meantime, I've done this several times. When you sing that with a historically-informed orchestra with small-scale instrumentation, then a voice like mine can sing the role very well. In any case, it would be wrong to perform Mendelssohn with a modern orchestra. I once sung in Verdi's Requiem because I love it so much, but of course I realised that it wasn't really for me. But it was great fun. You have to test the boundaries every now and again to find out where they are. Your voice isn't destroyed by singing the wrong part.

What is it destroyed by?

For most singers, it is because they sing too loud. In concerts and opera they have to sing too loudly. Since steel strings were introduced, orchestras have become louder and halls even bigger. Lots of conductors don't think about the fact that 80 or 90 people can make a hell of a sound, whereas at the front you have one person with two vocal cords. When you look in scores, it is amazing how often pp or p is written, but you only ever hear loud.

It is not just conductors that confuse passion with loudness...

One of the many things you can learn from Schubert.

Is that why you don't sing opera any more?

I haven't done an opera for 12 years. It just doesn't work with my teaching duties: I can't be away from my students for eight weeks.

Do you miss the opera?

Yes, very much. Opera is always a kind of teamwork, always a large project. When everything comes together – the ensemble, director, casting, conductor – then it is enormous fun. Also purely from a singer's perspective, opera is enormously important. Every young singer should also sing opera, to discover everything you can do with the voice, how you can use the body as an instrument. Apart from the fact that you are standing behind the orchestra and not in front of them, it is much easier to sing opera than lieder.

In what way?

There are breaks in between. You are always going backstage, drinking a glass of water, talking with other people, watching TV. In a lieder recital I am the central focus, standing more or less alone over a long period of time. That is much more strenuous.

Is there an opera that you still want to do?

I always used to say that I'd like to sing Britten on stage. But it's too late for that now. A couple of years ago I sang *Idomeneo* in a concert performance with Julian and Kent Nagano; I'd like to sing that again. I'd also love to sing *Pelleas*. Whether that will come to fruition... I'm not sure. If I'm being totally honest, I miss the opera. It is a great joy to stand on stage.

Except the 15 minutes before the curtain rises.

Yes, I'd happily skip that part.

trans. sj





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WHAT'S IN A SONG?

A song channels our feelings, a song is a companion, a song captures the Zeitgeist, a song creates solidarity – and a song generates its own kind of theatre. In her current project *Songs of Rebellion*, her third collaboration with director and dramaturg Michael Höppner, **Brigitta Muntendorf** explores the impact of the most popular genre of music history. Protest songs, music videos and the changing cultural practice of protest play a role in this multi-media 'Songspiel' which brings together musical material written by her and others.

"There are pieces such as *Bella Ciao* that were once protest songs and are now like summer hits on Ibiza. We wanted to work with this phenomenon. But we are also looking for political slogans in everyday life," explains the composer. In her research she is interested in protest choruses and phenomena such as so-called 'enraged citizenship' (Wutbürgertum, a German term that refers to engagement with extreme political views) as a possible new form of pop culture. "We are currently sending each other material that we are compiling together like a large moodboard."

It is no coincidence that the production process is being conducted very openly. This 'Songspiel' will be a joint effort, created collaboratively in a four-week rehearsal period from all the materials that have been brought together. In this case the participants will include members from Brigitta Muntendorf's Ensemble Garage from Cologne, Michael Höppner's Opera Lab Berlin and the Decoder Ensemble, with whom the composer has worked for a long time. Brigitta Muntendorf calls her working methods 'community of practice', explaining: "it isn't the case that in this model there are no hierarchies, but rather they arise from the respective abilities in different areas. When it comes to finding a particular phrase on an instrument, the interpreter will lead the development process. When it comes to bringing and combining all the material together into a form, then that's my job. I will also write lots of material beforehand so that I can offer ideas in the session."

These working methods have proved successful in projects such as *iScreen, You Scream!*, her social media opera also developed with Michael Höppner, which was premiered to great acclaim at the Stuttgart ECLAT Festival in 2017. As in much of her work, the boundaries between interpretation and performance are blurred, so that the traditional roles of all of those on stage are challenged. Brigitta Muntendorf finds it interesting that the impulse for these developments in new music is often led by women. In the case of *Songs of Rebellion*, this tendency coincides with the form of political protest: groups such as Femen and Pussy Riot self-assertively struggle with various performative means for the power over their own bodies, which become weapons of resistance.

The participants in *Songs of Rebellion* are not only required to perform with instruments and their bodily presence, but also with their voices. In the spirit of 'radical mediocrity',

the untrained voices will be used in a way that emphasises their "individual as well as collaborative search for expression, communication and response." Yet to be decided is whether groups from the cities where the project will be performed can also take part, "an amateur choir or a group that has nothing to do with new music," muses Brigitta Muntendorf. "For such a group you have to write something simple, yet how it fits together becomes more complicated," she continues. "The complexity of meaning is very important to me, as nothing is black or white. In another project I am experimenting with dancers, to find out how I can write for people that don't come from music but rather have an extremely good physicality. We rehearsed highly complex passages where everyone contributes a part of a polyrhythmic composition. Everyone remains individual, yet becomes part of a multi-layered mechanism that functions."

"I'm interested in the power that music can develop in context," she continues. Although many of her pieces are 'normal', that is, they can be performed completely independent from her and a particular context, she often works "with and for particular people." This can be extremely un-economic, she admits with a smile. "But through this I see a way of making great steps and developments." In this regard the piece, which will be premiered in September in Cologne and shortly afterwards at Ultima Festival in Oslo, can be seen as a snapshot of a process of discovery. As referenced in its subtitle, the work picks up on Kurt Weill's concept of the 'Songspiel': instead of presenting a fictional story, the piece itself is a fictional 'performed event'. This can be confusing, and even genre-crossing: songs become theatre, protest choruses become a chart show, music videos become goods, and a demonstration doesn't end with a ... [Curtain]. **nr, trans. sj**



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ALL BEAUTY MUST DIE

Ensemble Resonanz and actor **Charly Hübner** will be holding a kind of ritualistic "séance between Nick Cave and Franz Schubert" when they perform the latter's *Winterreise* with the help of songs by the Australian rock poet. Subtitled *The Mercy Seat* after Cave's song of the same name, the piece begins its dive into humanity's depths by relaying the stream-of-consciousness of a man shortly before his execution in the electric chair. In an interview with VAN magazine, Charly Hübner describes the song's fundamental question: "Am I ready to die, because I'm evil – or do I die innocent, because I think I'm good?" At the song's end, this distinction dissolves, as evil also shows itself in the supposed good, a duality which elicits a kind of mind game. "What if this young man in Schubert's *Winterreise*, who is leaving his village, decides there, where he encounters the signpost, that he will commit an act, especially one that brings him satisfaction?"



© JANN WILKEN

Not only does Charly Hübner, with his untrained voice in classical singing, find his own unique access to Schubert's music, the Ensemble Resonanz does so as well by seeking out new ways to bring Schubert and Cave's songs in dialogue with each other. Composer Tobias Schwencke arranged the music, which features a high-calibre jazz trio with Kalle Kalima on guitar, Carlos Bica on double bass, and Max Andrzejewski on drums. At the premiere at the Elbphilharmonie in November this unique work was met with a standing ovation.



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DIARY OF A MISSING PERSON

Versatile British tenor **Andrew Dickinson** will give an intriguing guest performance with Muziektheater Transparant in New York in April. *The Diary of One Who Disappeared*, based on Leoš Janacek's song cycle of the same name, is supplemented with music by Belgian composer Annelies Van Parys and has been placed into a theatrical context by sought-after director Ivo van Hove. The idea of eschewing the love of a younger woman and casting aside his old life in order to pursue his passion is not something entirely unknown to the Englishman, who, together with his chamber music partners Jonathan Ware and Anna Huntley, developed their own version of the *Diary* in 2016 and premiered it at the Christophori Piano salon in Berlin to an enraptured audience. **cr, trans. md**

HAUNTED BY SCHUMANN

While the Middle East is shaken by violence, somewhere on the outskirts of Europe, a young woman is waiting to enter *Zauberland*, a safe and peaceful legendary place. In her sleep, however, she is haunted by the horrors of the burned-down city from which she fled. Together with the English dramatist Martin Crimp, **Bernard Foccroulle** created sixteen new songs, which are seamlessly interwoven in *Zauberland* with sixteen songs from Schumann's great cycle *Dichterliebe*. Collectively, these songs recount the yearning for past loves, for long-vanished fairy-tale landscapes. A dialogue unfolds between past and present, between 'Fortress Europe' and the Mediterranean roots of our civilization.

In April, the premiere of *Zauberland* will take place at the Paris Théâtre des Bouffes du Nord, featuring soprano Julia Bullock and pianist Cédric Tiberghien in a production by Katie Mitchell, co-produced by La Monnaie / De Munt Brussels, the Opéra de Lille and New York's Lincoln Center.

DATES

Our artists and projects are involved in approximately 2,000 events per year. Here is just a small selection of the most significant upcoming concerts, opera premieres (**P**), world premieres (**WP**) and tours. A complete overview, updated daily, can be found on our website.

April

03/04 Tongyeong Concert Hall
Works by YUN, HOSOKAWA, LIGETI
Arditti Quartet

04/04 Brooklyn Academy of Music
P JANÁČEK/VAN PARYS: Diary of One Who Disappeared
A. Dickinson, tenor / M. Hamard, mezzo-soprano / I. v. Hove, stage direction

05/04 Alte Oper Frankfurt
SCHUBERT: Symphony No. 2 B-flat major D 125
RIHM: Das Rot (for Soprano or Tenor and Piano)
SCHUBERT: Symphony No. 8 B minor ‘Unfinished’
SCHUBERT: Schwanengesang D 957
C. Prégardien, tenor / U. Eisenlohr, piano / Frankfurt Radio Symphony / A. Orozco-Estrada, conductor

06/04 The Shed, New York
REICH: New Work **WP**
Ensemble Signal / B. Lubman, conductor

06/04 Wigmore Hall London
CARTER: All String Quartets
JACK Quartet

07/04 Gewandhaus zu Leipzig
BARTÓK: Concerto for two Pianos and Percussion
GrauSchumacher Piano Duo / MDR Leipzig Radio Symphony Orchestra / R. Abbado, conductor

11/04 Cologne Philharmonie
ESCAICH: Aria
R. Galliano, accordion / T. Escaich, organ

12/04 Maison Symphonique de Montréal
SCHUMANN: Cello Concerto in A minor op. 129
M. Hornung, cello / Orchestre Métropolitain / J. de Souza, conductor

12/04 Music Biennale Zagreb
GOEBBELS: Surrogate Cities
J. B. Smith, mezzo-soprano / D. Moss, voice / Zagreb Philharmonic Orchestra / J. Stockhammer, conductor

12/04 Anneliese Brost Musikforum Ruhr
BACH: Excerpt from the St Matthew Passion
MENDELSSOHN: Excerpt from Paulus op. 36
WAGNER: Parsifal 1st Act
D. Soffel, mezzo-soprano / F. van Aken, tenor / Czech Philharmonic Choir / Bochum Symphony Orchestra / S. Sloane, conductor

14/04 Bournemouth Pavilion
FAURÉ: Pelléas et Mélisande op. 18
SHOSTAKOVICH: Concerto for Piano and Orchestra No. 2
MUSSORGSKY: Pictures at an Exhibition
A. Romanovsky, piano / Bournemouth Symphony Orchestra / V. Aviat, conductor

18/04 Cité de la Musique Paris
SHOSTAKOVICH: Festival Overture op. 96, Concerto for Cello and Orchestra No. 1
BRITTEN: Sinfonia da Requiem op. 20, The Young Person’s Guide to the Orchestra op. 34
X. Phillips, cello / Orchestre National d’Ile de France / S. Sung, conductor

20/04 Teatro Mayor Julio Mario Santo Domingo, Bogota
BRAHMS: Ein deutsches Requiem op. 45
E. Copons, soprano / J. A. López, baritone / Dresdner Festspielorchester / J. Klumpp, conductor

21/04 St. Petersburg Philharmonic Hall
MOZART: Piano Concerto No. 27 KV 595
BRUCKNER: Symphony No. 4 ‘Romantic’
M. Kultyshev, piano / St. Petersburg Philharmonic / E. Inbal, conductor

24/04 Théâtre des Champs-Élysées, Paris
MOZART: Piano Concerto No. 22 KV 482
BRAHMS: Piano Concerto No. 1 D minor op. 15
F.-F. Guy, piano and direction / Orchestre de Chambre de Paris

28/04 Thüringer Bachwochen Erfurt
BACH: Prelude and Fugue in E-flat major, BWV 552
Saint Anne (Transcription: Schönberg)
MAHLER: Suite from Bach’s Orchestral Works
MAHLER: Symphony No. 1 D major Titan
MDR Radio Symphony Orchestra / B. Lubman, conductor

May

01/05 Schwetzingen Palace
Works by BEETHOVEN, VERESS, MOZART
D. Sepec, violin / T. Zimmermann, viola / J.-G. Queyras, cello

04/05 Investec International Music Festival Surrey Hills, England
BRAY: Germinate **WP**
Sitkovetsky Trio / Philharmonia Orchestra / P.-A. Valade, conductor

06 & 07/05 Elbphilharmonie Hamburg
DEBUSSY: Danses sacrées et profanes
FURRER: Spazio Immergente III **WP**
SCHOENBERG: String Quartet No. 2
Y. Suh & R. Moriah, soprano / M. Svoboda, trombone / Ensemble Resonanz / P. Rundel, conductor

07/05 Music Room, Liverpool Philharmonic Hall
SCHUBERT: Die schöne Müllerin
A. Dickinson, tenor / J. Ware, piano

08/05 Heldenplatz, Vienna
RAVEL: La Valse
SHOSTAKOVICH: Symphony No. 10, 2nd Movement
PÄRT: Fratres
MAHLER: Symphony No. 5, 5th Movement
P. Kuusisto, violin / Vienna Symphony/ E. Ollikainen, conductor

08/05 Berlin Philharmonie
WIDMANN: Con brio
R. STRAUSS: Oboe Concerto
RACHMANINOV: Rhapsody on a Theme of Paganini
PROKOFIEV: Ballet Suite Romeo and Juliet
P. Kopachevsky, piano / M. E. Barco, oboe / Deutsches Symphonie-Orchester Berlin / V. Uryupin, conductor

09 & 10/05 Théâtre de Nîmes
MUNTENDORF: Bilderschlachten **WP**
Asasello Quartett / Les Siècles / MOUVOIR, dance / B. Shwartz, conductor

09 & 10/05 Auditorio Baluarte Pamplona
LISZT: Piano Concerto No. 2
F.-F. Guy, piano / Orchesta Sinfónica de Navarra / A. Wit, conductor

11/05 Malmö Opera
P HOLTEN: Schlagt sie tot! **WP**
D. Henschel, baritone (Martin Luther) / P. Oskarson, stage direction / P. Ringborg, conductor

12/05 Wittener Tage für neue Kammermusik
IANNOTTA: New work **WP**
STREICH: Laster **WP**
ADÁMEK: New work **WP**
C. Chan, motorized piano / Neseven vocal ensemble / WDR Symphony Orchestra / M. Wendeberg, conductor

19, 20 & 21/05 Cologne Philharmonie
27/05 Elbphilharmonie Hamburg
03/06 Philharmonie de Paris
MANOURY: Lab.Oratorium **WP**
P. Ziolkowska, S. Rudolph, performance / R. Moriah, soprano / T. Augestad, mezzo-soprano / SWR Vokalensemble Stuttgart / Gürzenich Orchestra Cologne / T. Goepfer, electronics / N. Stemann, stage direction / F.-X. Roth, conductor

22/05 Fundación Juan March, Madrid
BUSONI, KORNGOLD, WEBERN, ZEMLINSKY, KRENEK, STRAUSS
A. Karttunen, cello / N. Hodges, piano

23/05 Teatro Costanzi Opera di Roma
PROKOFIEV: The Fiery Angel
Teatro dell’Opera di Roma Orchestra and Chorus
L. Melrose, Ruprecht / E. Muraveva, Renata / E. Dante, stage direction / A. Pérez, conductor

28/05 Klavierfestival Ruhr
Works by SCARLATTI, SCHUMANN, SCHUBERT, RACHMANINOV
C. Huangci, piano

29/05 Rovaniemi, Lapland
ROCHBERG: Cheltenham Concerto
PÄRT: Festina Lente
AZARASHVILI: Concerto for Cello and String Orchestra
SUK: Vesnická serenadá (Village Serenade)
LIGETI: Concerto for Cello and Orchestra
NORDGREN: Transe-Choral op. 67
M. Hornung, cello / The Chamber Orchestra of Lapland / J. Storgårds, conductor

30/05 Bergfrühling Ossiach
CERHA: Mikrogramme for Ensemble **WP**
Alban Berg Ensemble / C. Muthspiel, conductor

31/05 The Royal Opera House Copenhagen
P PUCCINI: Turandot
A. Petersen, Turandot / S. K. Park, Kalaf / S. Bandgaard, Liù / The Royal Danish Orchestra & Opera Chorus / L. Fioroni, stage direction / E. Ollikainen, conductor

June

01/06 Hellerau – Europäisches Zentrum der Künste
GALLIANO: New Jazz Musette
R. Galliano, accordion / New Jazz Musette Quartett

03/06 Wigmore Hall London
STRAVINSKY: Suite italienne, Prélude et Ronde des princesses, Firebird Suite (excerpts), Ballade, Divertimento
I. Gringolts, violin

07/06 Cité de la Musique Paris
XENAKIS: Nomos Alpha
BEDROSSIAN: Twist (for Electronics and Orchestra)
VARESE: Poème électronique
XENAKIS: Lichens (for 96 Musicians)
E. Levionnois, cello / Orchestre Philharmonique de Radio France / B. Lubman, conductor

08/06 VINEUM Bodensee, Meersburg
ZENDER: Hölderlin lesen I for String Quartet with Speaking Voice
BEETHOVEN: Große Fuge, Op. 133
Internationale Ensemble Modern Akademie

08/06 Tokyo Metropolitan Theatre
STRAVINSKY: Petrushka
DE FALLA: El sombrero de tres picos
N. Kato, mezzo-soprano / Tokyo Metropolitan Symphony Orchestra / A. Pérez, conductor

08/06 Tonhalle Düsseldorf
BRAY: New work **WP**
notabu.ensemble

10/06 Musikfestspiele Potsdam
The Fluteman Show
G. Vosteen, The Fluteman

11/06 Ostrava Janacek Festival
WEBER: Oberon Overture
SCHUMANN: Piano Concerto A minor op. 54
BRAHMS: Symphony No. 1 C minor op. 68
D. Varjon, piano / Janáček Philharmonic Orchestra Ostrava / V. Aviat, conductor

12/06 Pierre Boulez Saal Berlin
CRAWFORD SEEGER, WEBERN, FELDMAN, NANCARROW, BIRTWISTLE
Arditti Quartet

13/06 Tonhalle Maag Zürich
PINTSCHER: New work for baritone, choir and orchestra **WP**
P. Petibon, soprano / D. Henschel, baritone / Tonhalle Orchestra Zurich / Kent Nagano, conductor

13/06 Royal Festival Hall London
SMOLKA: Hats in the sky / En tractant (with film)
Philharmonia Orchestra / T. Engel, conductor

13/06 Tokyo Opera City Concert Hall
DEBUSSY: Rêve (Orchestral version by P. Manoury)
MANOURY: Saccades
MANOURY: Sound & Fury
M. Caroli, flute / Tokyo Metropolitan Symphony Orchestra / P. Rundel, conductor

14/06 Elbphilharmonie Hamburg
Works by DEBUSSY, STAUD, POPPE, ZIMMERMANN, RAUTAVAARA
GrauSchumacher Piano Duo

14/06 Grand Théâtre de Dijon
P HAAS: KOMA
R. Weber, Michaela / S. Zenkl, Michael / B. Dwyer, Jasmin / D. Gloger, Alexander, Mother / Kärntner Sinfonieorchester / I. Karaman, stage direction / B. Wieggers, conductor

15/06 Philharmonie Perm
SHOSTAKOVICH: Concerto No.1 C minor for Piano, Trumpet and String Orchestra op. 35
JOLIVET: Concertino for Trumpet, Strings and Piano
J. Berwaerts, trumpet / Orchestra MusicAeterna Perm / V. Uryupin, conductor

16/06 Herkulesaal Munich
SCHUMANN: Concerto for Piano and Orchestra op. 7
M. Batsashvili, piano / Württembergisches Kammerorchester Heilbronn / C. Scaglione, conductor

22/06 Musik der Zeit Köln
REICH: Four Organs

JANULYTÉ: The Colour of Water
ŽURAJ: Hors d’oeuvre **WP**
FELDMAN: The Turfan Fragments
P. Álvares and Students of HFMT Köln, e-organ and maracas / M. Weiss, saxophone / D. Gottschlich, performance / WDR Symphony Orchestra Cologne / P. Rundel, conductor

23/06 Unterkirche Bad Frankenhausen
ANDRE: iv 15 (Himmelfahrt) **WP**
L. van Doeselaar, organ

24/06 Deutsche Oper Berlin
P THOMAS: Hamlet (concertante)
F. Sempey, Hamlet / N. Testé, Claudius / P. Talbot, Laerte / D. Damrau, Ophelie / A. Dickinson, Marcellus / Orchester der Deutschen Oper Berlin / Y. Abel, conductor

24/06 Schubertiade Schwarzenberg
Songs by SCHUMANN and SCHUBERT
C. Prégardien, tenor / M. Gees, piano

24/06 Granada Festival
MENDELSSOHN-HENSEL, SAARIAHO, SCHUMANN
Meta4

28/06 Kissinger Sommer
PAGANINI: Violin Concerto No. 5
TCHAIKOVSKY: Symphony No. 4 F minor, op. 36
S. Krylov, violin / Ural Philharmonic Orchestra / D. Liss, conductor

28/06 Opernhaus Zürich
P PELZEL: Last Call **WP**
Ensemble Opera Nova / C. Kondek, stage direction / J. Stockhammer, conductor

July

13/07 Klavierfestival Ruhr
BACH, LISZT and CHOPIN
M. Batsashvili, piano

20/07 Suntory Hall Tokyo
LIGETI: Requiem
J. STRAUSS: Künstlerleben, Walzer op. 316
TALLIS: Spem in alium
R. STRAUSS: Tod und Verklärung, op. 24
S. Wegener, soprano / T. A. Baumgartner, mezzo-soprano / The Tokyo Symphony Orchestra / J. Nott, conductor

24/07 Salzburger Festspiele
NONO: Il canto sospeso
Y. Suh, soprano / SWR Vokalensemble Stuttgart / SWR Symphony Orchestra / P. Rundel, conductor

24/07 Montpellier Festival
LINDBERG, LISZT, LINDBERG, RAVEL
M. Chiche, violin / A. Karttunen, cello / M. Lindberg, piano / F. Boffard, piano

26/07 Teatro Colón, Buenos Aires
P R. STRAUSS: Ariadne auf Naxos
C. Filipic Holm, Ariadne / G. López Manzitti, Bacchus / J. Holloway, composer / E. Lekhina, Zerbinetta / Orquesta Estable Teatro Colón / M. Lombardero, stage direction / A. Pérez, conductor

August

04/08 Gstaad Menuhin Festival
CHOPIN: Piano Concerto No. 2 F minor op. 21
C. Huangci, piano / Gstaad Festival Chamber Orchestra

05/08 Studio, Hiroshima Symphony Orchestra
HOSOKAWA: Song III for Cello and Orchestra **WP**
S. Isserlis, cello

13/08 Edinburgh International Music Festival
Works by MENDELSSOHN-HENSEL, SAARIAHO, SCHUMANN
Meta4

13/08 Salzburg Festival
LIGETI: Hora lunga from the Sonata for Viola Solo
JOACHIM: Hebräische Melodien for Viola and Piano op. 9
BERIO: Naturale for Viola, Percussion and Tape
ENESCU: Konzertstück for Viola and Piano
BRAHMS: Sonata for Viola and Piano op. 120 No. 2
T. Zimmermann, viola / T. Hoppe, piano / C. Sietzen, percussion

17 & 18/08 Schleswig-Holstein Musik Festival
BACH / YSAYE Sonatas and Partitas
A. Weithaas, violin

17/08 Lucerne Festival
KESSLER: String Quartet with Live Electronics
KESSLER: NGH WHT for Quartet with Speaker
Mivos Quartet / S. Williams, speaker



22/08 Concertgebouw Amsterdam
03/09 Lucerne Festival
05/09 Grafenegg Festival
BARTÓK: Concerto for Viola and Orchestra
T. Zimmermann, viola / Royal Concertgebouw Orchestra / T. Sokhiev, conductor

26/08 Schleswig-Holstein Musik Festival
IANNOTTA, SEILOVA, FUJIKURA
JACK Quartet

31/08 Lucerne Festival
LACHENMANN: Got Lost (for Soprano and Piano)
ANDRE: New work
Y. Kakuta, soprano /
Y. Sugawara-Lachenmann, piano

September

05/09 RuhrTriennale, Bochum
P LIGETI: Requiem
Y. Suh, soprano / Bochum Symphony Orchestra /
S. Sloane, conductor / K. Mandruczó,
stage direction

05 & 06/09 Bogen 2, Köln
14/09 Ultima Festival Oslo
MUNTENDORF: Songs of Rebellion [WP](#)
Opera Lab Berlin / Ensemble Garage / Ensemble
Decoder / B. Muntendorf, M. Höppner,
performance

08/09 Berlin Philharmonie, Kammermusiksaal
17/09 Budapest
EÖTVÖS: Secret Kiss, Sonata per sei
R. Aoki, noh singer-performer / Ensemble
Musikfabrik / P. Eötvös, conductor

11/09 Grand Théâtre de Genève
P GLASS: Einstein on the Beach
D. Finzi Pasca, stage direction / T. Engel, conductor

12 & 14/09 Enescu Festival Bukarest
IOACHIMESCU: Tempo 80
JARRELL: Paysages avec figures absentes for
Violin and Orchestra
STAUD: Über trügerische Stadtpläne und die
Versuchungen der Winternächte (Dichotomie II)
MANOURY: Zones de turbulences
I. Gringolts, violin / GrauSchumacher Piano Duo /
Moldova Orchestra / B. Lubman, conductor

14 & 15/09 Shanghai New Music Week
Portrait Concerts Mark ANDRE and
Rebecca SAUNDERS
Ensemble Modern / M. Wendeberg, conductor

15/09 Berlin Philharmonie
BERLIOZ: Harold in Italy op. 16
T. Zimmermann, viola / Les Siècles /
F.-X. Roth, conductor

15/09 Musikfestival Bern
ZENDER: Mnemoyne (Hölderlin lesen IV)
NONO: Fragmente. Stille. An Diotima
A. Luz, voice / Arditti Quartet

15/09 Theater Bonn
P BERNSTEIN: West Side Story
M. Heeschen, Maria / Choir and Orchestra
of Theater Bonn / E. Petersen, stage direction /
D. Mayr, conductor

16/09 Stratford on Avon Festival
Works by BACH, LISZT, CHOPIN
M. Batsashvili, piano

17/09 Muziekgebouw Frits Philips Eindhoven
MAHLER: Symphony No. 2 C minor
S. Wegener, soprano / Philharmonie
Zuidnederland / D. Liss, conductor

20/09 Casa da Musica Porto
C. SCHUMANN: Concerto for Piano
and Orchestra op. 7
C. Huangci, piano / Orquestra Sinfónica do
Porto Casa da Musica / E. Schwarz, conductor

21/09 Enescu Festival Bukarest
ENESCU, RADULESCU, DEBUSSY
F.-F. Guy, piano

22/09 Beethovenfest Bonn
MUNTENDORF: Bilderschichten
Asasello Quartett / Les Siècles / MOUVOIR,
dance / E. Thérain, conductor

25/09 Maison de la Radio Flagey
HAYDN: Symphony No. 100 G major
MOZART: Piano Concerto No. 20 KV 466
CHERUBINI: Overture Faniska
BEETHOVEN: Symphony No. 4 B major op. 60
M. Batsashvili, piano / Le Concert Olympique /
J. Caeyers, conductor

26/09 Brucknerhaus Linz
BRUCKNER: Symphony No. 8 C minor, 1887
Konzerthausorchester Berlin / E. Inbal, conductor

October

04/10 St. Petersburg
05/10 Kazan
07/10 Yekaterinburg
08/10 Moscow
11/10 Vladivostok
RACHMANINOV: Piano Concerto No. 2
BEETHOVEN: Symphony No. 3 ‘Eroica’
Seoul Philharmonic Orchestra /
M. Stenz, conductor

11/10 Saint Paul, Minnesota
VERESS: Four Transylvanian Dances for
String Orchestra

SCHUMANN: Cello Concerto op. 129
(Version for viola)
BEETHOVEN: Symphony No. 1 C major op. 21
T. Zimmermann, viola / The Saint Paul
Chamber Orchestra

17/10 Prinzregententheater Munich
STAUD: New work [WP](#)
SCHUBERT: Symphony No. 5
Münchener Kammerorchester /
C. Schuldt, conductor

18/10 BOZAR Brussels
Folk Songs
Trio Mediaeval

19/10 Donaueschinger Musiktage
ANDRE: New work [WP](#)
Ensemble Resonanz / B. Wiegers, conductor

20/10 National Theatre and Concert Hall Taipei
MAHLER: Symphony No. 8 E-flat major
S. Wegener, soprano / R. Harnisch, soprano /
Taipei Symphony Orchestra / E. Inbal, conductor

20/10 Theater Bonn
P MOZART: The Marriage of Figaro
M. Heeschen, Susanna / Choir and Orchestra
of Theater Bonn / A. Stiehl, stage direction

22/10 92nd Street Y, New York
Songs by BEETHOVEN and SCHUBERT
C. Prégardien, tenor / J. Drake, piano

23/10 Royal Opera House Muscat
RAVEL: L’Enfants et les Sortilèges
L’Orchestre de l’Opéra de Lyon / T. Engel,
conductor / G. Pont, stage direction

25/10 Malmö Opera
ATTERBERG: A Värmland Rhapsody
STENHAMMER: Piano Concerto No. 2
SIBELIUS: Symphony No. 5 E-flat major
M. Sturfält, piano / E. Ollikainen, conductor

27/10 Teatro alla Scala, Milano
FRANCESCONI: Violin Concerto Duende,
The Dark Note
STRAVINSKY: Sacre du Printemps
Filarmonica della Scala Milano Musica /
B. Lubman, conductor

30/10 Kasseler Musiktage
STAUD: New work [WP](#)
Boulanger Trio

30/10 Henry Crown Symphony Hall, Jerusalem
HAYDN: Symphony No. 6 D major
STRAVINSKY: Firebird Suite
BEETHOVEN: Symphony No. 7 A major
Jerusalem Symphony Orchestra /
S. Sloane, conductor

November

07/11 Oper Stuttgart
P PROKOFIEV: Love for Three Oranges
V. Uryupin, conductor

08/11 Lotte Concert Hall, Seoul
PROKOFIEV: Symphonic Concerto for Cello and
Orchestra E minor op. 125
TCHAIKOVSKY: Symphony No. 4 F minor op. 36
D. Müller-Schott, cello / Seoul Philharmonic
Orchestra / A. Pérez, conductor

09/11 Konzerthaus Vienna
20/11 Elbphilharmonie Hamburg
RACHMANINOV: Vespers, The Bells
N. Lugansky, piano / Ural Philharmonic Orchestra /
D. Liss, conductor

11/11 Philharmonie Luxembourg
16/11 Sava Center, Belgrad
RACHMANINOV: Isle of the Dead, Rhapsody
on a Theme by Paganini, The Bells
N. Lugansky, piano / Yekaterinburg Philharmonic
Choir / Ural Philharmonic Orchestra /
D. Liss, conductor

15/11 Deutsche Oper Berlin
P CZERNOWIN: Heart Chamber [WP](#)
N. Frenkel, alto / T. Wey, counter-tenor / D.
Henschel, baritone / Experimentalstudio des SWR /
C. Guth, stage direction / J. Kalitzke, conductor

20/11 Lucerne Piano Festival
Works by SCARLATTI, SCHUBERT, CHOPIN,
RACHMANINOV
C. Huangci, piano

22/11 Herkulesaal Munich
OSPALD: Más raíz, menos critura
(Entlegene Felder III)
ZENDER: 33 Veränderungen über 33
Veränderungen
Bavarian Radio Symphony Orchestra /
P. Rundel, conductor

23, 24 & 30/11 & 01, 07 & 08/12
Musashino Hall Tokyo
BEETHOVEN: Piano Sonatas (complete cycle)
F.-F. Guy, piano

23/11 Takasaki
HOSOKAWA: New work [WP](#)
Arditti Quartet

24/11 Gewandhaus zu Leipzig
BERLIOZ: Requiem op. 5
MDR Rundfunkchor / MDR Radio Symphony
Orchestra / M. Soustrot, conductor

28/11 Suntory Hall Tokyo
HOSOKAWA: New work [WP](#)
Tokyo Metropolitan Symphony Orchestra /
C. Arming, conductor

29/11 Berwaldhallen Stockholm
BROSTRÖM: Double Concerto (for two Trumpets)
J. Berwaerts, trumpet / H. Hardenberger / Swedish
Radio Symphony Orchestra /
D. Harding, conductor



29/11 HARPA Reykjavik Concert Hall
BOULOGNE: Overture for L’Amant Anonyme
FRANÇAIX: Clarinet Concerto
SIBELIUS: Lemminkäinen Suite
D. Ashkenazy, clarinet / Iceland Symphony
Orchestra / E. Ollikainen, conductor

30/11 Eurasia Festival Yekaterinburg
HENZE: Das Floß der Medusa
S. Wegener, soprano / H. Falk, baritone /
Ural Philharmonic Orchestra / D. Liss, conductor

30/11 Elbphilharmonie Hamburg
MESSIAEN: Apparition de l’église éternelle
XENAKIS: Metastasis, Ais, Shaar
CHRISTOU: Enantiodromia
C. Currie, percussion / Rundfunk-
Symphonieorchester Berlin / P. Rundel, conductor

December

01/12 Elbphilharmonie Hamburg
MESSIAEN: Les Offrandes oubliées
XENAKIS: Gmeeorh, Empreintes,
Persephassa, Synaphai
N. Hodges, piano / Les Percussions de
Strasbourg / Rundfunk-Symphonieorchester Berlin /
P. Rundel, conductor

04/12 Eurasia Festival Yekaterinburg
KOSMOS for 2 Pianos and Video Projection
GrauSchumacher Piano Duo

05/12 Opera Theater Seoul Arts Center
P HUMPERDINCK: Hänsel and Gretel
Korean Symphony Orchestra / C. Pade,
stage direction / S. Sung, conductor

07/12 Glasgow
HOLLIGER: Violin Concerto
Homage à Louis Soutter
I. Gringolts, violin / BBC Scottish Symphony
Orchestra / I. Volkov, conductor

09–22/12 Antwerp, Brussels, Cologne, Amsterdam, Zurich, Ghent, Oviedo, Madrid
BACH: Christmas Oratorio
H. Blažíková, soprano / A. Potter, alto /
J. Prégardien, tenor / G. Poplutz, tenor /
P. Kooij, bass / Collegium Vocale Gent /
C. Prégardien, conductor

11/12 Het Concertgebouw Amsterdam
14/12 BOZAR Brussels
16/12 Philharmonie de Paris
MOZART: Sinfonia Concertante E-flat major KV 364
(for Violin, Viola and Orchester)
I. Faust, violin / T. Zimmermann, viola / Royal
Concertgebouw Orchestra / I. Fischer, conductor

15/12 Kings Place London
BRAY: New Work [WP](#)
N. Clein, cello / Aurora Orchestra /
D. Ward, conductor

16/12 Deutsche Oper Berlin
P HUMPERDINCK: Hänsel and Gretel
A. Dickinson, Hexe / Orchester and Chor der
Deutschen Oper Berlin / A. Homoki, stage
direction / D. Runnicles, conductor

20/12 Konzerthaus Berlin
X-MAS CONTEMPORARY [WP](#)
D. Henschel, baritone / ensemble unitedberlin /
V. Jurowski, conductor

20/12 Malmö Opera
P PUCCINI: Tosca
S. Sloane, conductor / S. Jupither, stage direction

31/12 KKL Luzern
Works by OFFENBACH, DONAUDY,
GAILLANO, PIAZZOLLA
R. Galliano, accordion / Vessalina Kasarova,
mezzo-soprano / Zürcher Kammerorchester



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FINDING THEIR OWN SOUND

Shiyoon Sung and Jonathan Stockhammer

South Korean conductor Shiyoon Sung and North American conductor Jonathan Stockhammer – both based in Berlin when they aren't traveling the world to lead orchestras in London, Sydney, Zurich, Seattle and elsewhere – are beloved by audiences for their ability to galvanise the orchestras they conduct, imbuing their work with an attentiveness that enlivens a diverse repertory, from Beethoven to John Adams. Karsten Witt recently sat down with the artists for a chat about the origins of their desire to conduct and finding their sound when leading orchestras.

Karsten Witt: How did you both come upon this idea of becoming a conductor? It's a rather mysterious process to most of us.

Jonathan Stockhammer: A conductor, the way I approach it, is somebody who has the will to assemble something, who likes to problem-solve. When I was a kid, I would record myself playing guitar with the stereo and then would play that on the boombox with my voice there and I would sing something else to it so I would make these layered productions. It sounded terrible, but I would find solutions for this, I liked the process. And at first in my career I was thinking "uff, I have to do all of these weird new music projects because everyone thinks I'm like a gargoyle who can't do anything else" – but I really found it great because I rarely had to do the same music or even the same kinds of tasks twice. People ask "what does a conductor do" – and the honest answer is sometimes you get in front of a certain orchestra and you do almost nothing,

and it works fine, but sometimes you get into another orchestra and you try all these great ideas, and nothing works.

Shiyoon Sung: I agree. I think that the inspiration, the impulse that leads you to want to become a conductor, has a lot to do with the orchestra itself, its sound. In the province where I was born, there weren't any great orchestras. But when I was in elementary school, a friend of mine played Beethoven's Piano Concerto No. 5, which has this phenomenal orchestral beginning. It was the first time I heard this beginning and it really struck me. The initial impact of the orchestra's sound lifted my heart. It will always stay with me, and awakened within me this desire to obtain a pure orchestral sound, to want to do something with this. For me, this orchestral sound and the role of the orchestra itself has everything to do with the people involved, the musicians who deal with the music, and this is what led me to begin.

Witt: That's the crux: your own sound. How does one arrive at it? You both say that it's already there at the beginning, or at least a vision of it is. But when you start out as a conductor, you don't have your own orchestra.

Sung: Every person has their own voice with a particular pitch, vocal cords, accent, and so on. It's similar in conducting. Each person has a distinct way of moving with their own body, which leads the orchestra to respond differently: with delays, a certain directness, a round or angular quality, loud or gentle, and so on. Another important aspect is my own internal state. What I hear inwardly, I also want to hear from the orchestra. If I

know exactly what I want to hear – how clear, how loud, how plainly – the orchestral sound also adapts. About ten years ago, when I was working in Boston, a friend said to me "when you conduct it sounds different"; but she couldn't say why, exactly, and I couldn't, either.

Stockhammer: I believe experience helps it – leads one toward a kind of neutral approach to conducting, one that is less information-

rich and in a way more passive, that allows the music to emerge. The conducting process is not a one-way signal, but rather something two-dimensional. You observe as though in a tennis match, swiftly realizing whether you have an open group with numerous possibilities before you, how many channels, how many colours there are, the tension between freedom and control. But first you must find and accept your own sound. **kw/kh**



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JINGLE JINGLE

Sergei Rachmaninov regarded *The Bells* ('Kolokola', op. 35, 1913) as one of his best works. The four-movement symphonic poem is based on a poem by Edgar Allan Poe and is written for solo voices, choir and orchestra. In November, the **Ural Philharmonic Orchestra** and the Yekaterinburg Philharmonic Choir, conducted by **Dmitry Liss**, will perform the work at the Vienna Konzerthaus, the Philharmonie Luxembourg and the Elbphilharmonie Hamburg, together with vocal soloists from the Mariinsky Theatre St. Petersburg. "The sound of the church bells dominated all the Russian cities I knew. They accompany every Russian from childhood to death and no composer could escape their influence," said Rachmaninov himself, who in the work evokes the sound of sleigh bells, wedding bells, fire bells and death bells.

Rachmaninov knew how to make voices sound like bells in many different ways, as seen in his *Vespers* for a cappella choir, which will also be heard at the concerts in Vienna and Hamburg. For the performance in Luxembourg, the programme will be completed with the symphonic poem *The Island of the Dead* and the *Rhapsody on a Theme by Paganini*.

BAS WIEGERS

Diversity and character



At the beginning of the 2018/19 season Bas Wiegiers took over the position of Principal Guest Conductor of Klangforum Wien from Sylvain Cambreling. For the ensemble's 2018/19 programme, the conductor contributed an essay entitled "Some thoughts about diversity and character," a shortened version of which we reproduce here with kind permission of Klangforum Wien.

Focusing on what is 'contemporary' means being in continuous change. 'Now' is always different, fluid. Twenty to forty years ago, the leading forces behind the formation of the ensembles for new music were composers and their direct friends, who had the feeling they needed different organisms and constellations for their music. Of course, young composers today write different music than what their colleagues were writing in the 70s and 80s. The new generation of listeners has different expectations from their colleagues decades ago. They need different vehicles for their musical experiences.

This is all very obvious, but what does it mean for the established ensembles of contemporary music? Formed decades ago, perfected and institutionalised during the years, the danger is that they are growing old and will stop being contemporary. Just like their predecessors, the symphony orchestras, they then become specialised ensembles for music of another generation.

So the ensembles (and orchestras!) need to keep refreshing their urgency, their necessity, if they still want to be of importance to a future audience and a future generation of composers. Otherwise, sooner or later, their relevance will dry up. And ensembles, even more than symphony orchestras or opera houses, are incredibly vulnerable and seemingly easily discarded by thoughtless politics, as my home country the Netherlands has so sadly demonstrated in the past couple of years.

This development does not mean that ensembles need to get rid of the repertoire and knowledge that was formed in all those years of existence, quite the contrary. A hybrid situation seems the most interesting and viable option: one where musicians keep giving the audience the opportunity to hear live music from the near and further past, while at the same time keeping the curiosity for the newest developments and shaping the near future of music. For me, the key words on which to focus our actions are diversity and character.

Whether the discourse is about race, gender, income level, sexual orientation, food, or art: the world of today has clearly embraced the idea of diversity. If we want to represent the world around us, and communicate with it, diversity in programming, in the way we communicate, in the way we create, is crucial. Some music needs the focused concentration of deep listening, some music needs almost scientific attention, some music needs an informal setting, and some music needs a more theatrical presence to reach its full potential. It is important for musicians, ensembles and programmers to take up the position of a curator: we love this, we think this is extraordinary, and we want to attest to this. It is important, because otherwise, inside this enormous diversity, we will get lost. Someone needs to make choices, feel the necessity to share these choices and create a context for the audience where they can be shared.

At the beginning of written music, composers were always also performers. Through the ages, this has been shifting, settling for a while on the idea of the composer as the creative genius, who delivers the score to the musician, who then faithfully plays the written notes. But in our time, the idea of the composer-genius seems to be only one of many ways to create new music. We have interesting composers who come from a traditional musical background, but also ones who come from improvised music, from film music or even from visual and conceptual arts rather than music. Our scope needs to be wide: On one side of the spectrum we still have composers who deliver a perfectly thought-through score, and on the other side we find the composer who can barely read notes and needs imaginative performers to bring the musical ideas to life.

Do we want to play this whole bandwidth of musics? And are we capable of it? One thing is clear: if we only play music with technical instrumentation qualities of, say, post-Ravel or post-Lachenmann finesse, we miss out on a whole world of other ways of making music. Importantly, the musician-performer also misses out on the possibility of developing skills on a more co-composing and co-creative level. But this demands a different attitude, a different working process, and a different responsibility from both the composer and the musician-performer.

The ensembles that have been formed in the 70s and 80s were born from the need for a new musical and artistic direction. But weirdly enough, despite the then already omnipresent pop culture, they have held on to quite traditional stage concepts, both in the dramaturgy of the concert experience and in the musicians' behaviour on stage.



© MARCO BONGREVE

Concerning the dramaturgy, we see more and more differentiation here. Building a concert on the ouverture-solo work-symphony-format (a Romantic format that still makes its mark on many contemporary music concerts) is only one possibility. Another of the many options is a concert in one arch, guiding the audience without interruption from experience to experience. This leads to a different concentration and a different message all together. Again, it is about differentiation: not all music is meant or even fit for one or the other approach. Conceiving a more holistic dramaturgy might even mean integrating ideas about light, sound, or set design in the process. Connecting to other art forms will not only enrich our own ideas about what a performance might be, it will also open doors to audiences who are interested in those other fields of the arts, rather than just in music.

Talking about stage presence in music is not trying to put an extra awareness on the shoulders of the musician. It is simply acknowledging what has always been part of our art, but is quite often ignored or taken for granted. A symphony orchestra dressed in tails is theatre. It may be a very formalized, uniform spectacle, but it is theatre nonetheless. We are never anonymous, all is seen, registered, part of the audience's experience. This doesn't mean that we all need to look fashionable and Instagrammable on stage. Different situations call for different visual messages, but also different behaviours. Are we relaxed on stage, are we very concentrated? Is there a distance between the performer and the audience, or do we try to keep this distance as small as possible?

Addressing the audience directly is often still considered as something that 'serious' music would not need and that would belittle the grandness of the art. I once conducted a very complex and disturbing Birtwistle piece in an afternoon concert that was freely accessible to whoever wanted to attend. It was a situation where you could easily scare off uninformed audiences with the 'harsh' sounds of new music. But I absolutely loved the piece and I really wanted to open some doors to the listeners, to invite them into this world – a world that I had been exploring for months and which they had to grasp in 20 minutes! I had to beg the organisers again and again before they allowed me to address a few very simple words to the audience. This fear of contact needs to go.

We must never forget the strength of a live performance. I started my journey as a conductor with the Dutch Ricciotti Ensemble. This is a student orchestra, formed amidst the unrest of the wild 70s in Amsterdam, with the socialist motto of bringing music to the people: "Music for everyone, everywhere." The orchestra still exists, playing in public squares, in hospitals, in schools. I am proud to say that I have been inside most prisons in the Netherlands and in many abroad. In one of those prisons, a women's prison, I vividly remember playing the second movement of Schubert's Unfinished Symphony. The atmosphere was tense, and the women didn't really know how to relate to us. But after we finished the symphony, the atmosphere had changed. And in the silence that followed the music, in that moment before I dropped the tension, a woman right behind me sighed and said quietly: "This is life." I will be grateful for this moment forever. It was one of those rare occasions when you get a completely honest feedback on what you have just done, on that weird stage. I was made aware of the power of a group of people, in joint concentration, managing to create something together with the audience (yes, we need the audience to do this!) that actually, however briefly, changed someone's life.

The present time is a very exciting one. In music, we are amidst an ocean of possibilities and developments. On stage our presence can be at once more theatrical and more informal than has ever been possible. It is all wonderfully confusing. Inside this multi-faceted reality, our task as musician-performers is to take in the vast possibilities of all those various kinds of music around us, to sharpen our love and to find the best way to attest to what we love. Composers can be 'monogamous' in their love, in their choices. But performing musicians and programmers need to be polyamorous and versatile. We need to develop ways of dealing with that complexity and to share these loves with the audience, in the hope that some of our own bewilderment and fascination will transfer to them. Every step we take in that direction is one that makes the world more complete, more understanding, better.

VOYAGE OF THE PHILHARMONIE

Philippe Manoury completes his Cologne trilogy with “Lab.Oratorium”
By Patrick Hahn

The studio of Philippe Manoury is situated right next door to Strasbourg’s oldest Christian cathedral. Here, in the shadow of history, the composer writes radical contemporary music that never loses contact with the musical past. When you enter his studio, large sheets of manuscript paper are scattered about the room, carefully filled with his fine handwriting. In the centre of the room stands not a computer or speakers, as you would expect from a composer who is a pioneer of electronic music, but rather a piano, upon which stands music by Debussy, whose music Philippe Manoury once sensitively orchestrated. Currently hanging on the walls of his workspace are the stage plans of major modern concert halls: the Philharmonie buildings in Cologne, Hamburg and Paris. Outlined on these plans are the positioning of musicians and singers – as well as, naturally, multiple speakers. These plans are an important part of the preparations for his current project, *Lab.Oratorium*, a commission from the Gürzenich Orchestra Cologne, IRCAM, the Elbphilharmonie and the Philharmonie de Paris. It is no coincidence that these institutions have come together; these three buildings share an alternative, different kind of architectural arrangement – not “shoebox style” but rather one in which the audience is placed surrounding the podium on an upward slope.

This is a welcome opportunity to rethink customs that have gone unquestioned for too long. “Is there not another meaningful way to place the musicians in an orchestra, other than the way we have known for two and a half centuries?”, the composer Philippe Manoury asks critically. “Do we have to continue cultivating the same hierarchical ‘philharmonic sound’ that we inherited from the classical and romantic periods? Should we not rather express ourselves in a radically contemporary aesthetic and finally give up on the codes that refer to the society of the past?” For Philippe Manoury, these questions are not just theoretical. In his ‘Cologne Trilogy’, conceptualised with conductor François-Xavier Roth, he has created a cycle of works that are conceived in fundamentally spatial terms. Through this, Philippe Manoury is not just creating monolithic spatial works that arise out of the dimensions of traditional concert halls. Rather, in his trilogy, Manoury fully explores the acoustic, structural and aesthetic possibilities of modern concert hall architecture.

Whilst *in situ* features a soloist ensemble onstage as well as eight instrumental groups placed in a kind of acoustic ‘trapeze’ formation, in *RING* Philippe Manoury places the orchestra in a circle around the audience, with these 14 groups corresponding with a ‘Mozart orchestra’ onstage. The classical concert rituals are undermined in *RING* through a 20-minute prelude in which composed and free passages are performed as the audience arrives into the hall and the orchestra takes to the stage, holding the beginning of the work in suspense. Inspired by the directorial techniques of contemporary theatre, particularly his collaboration with director



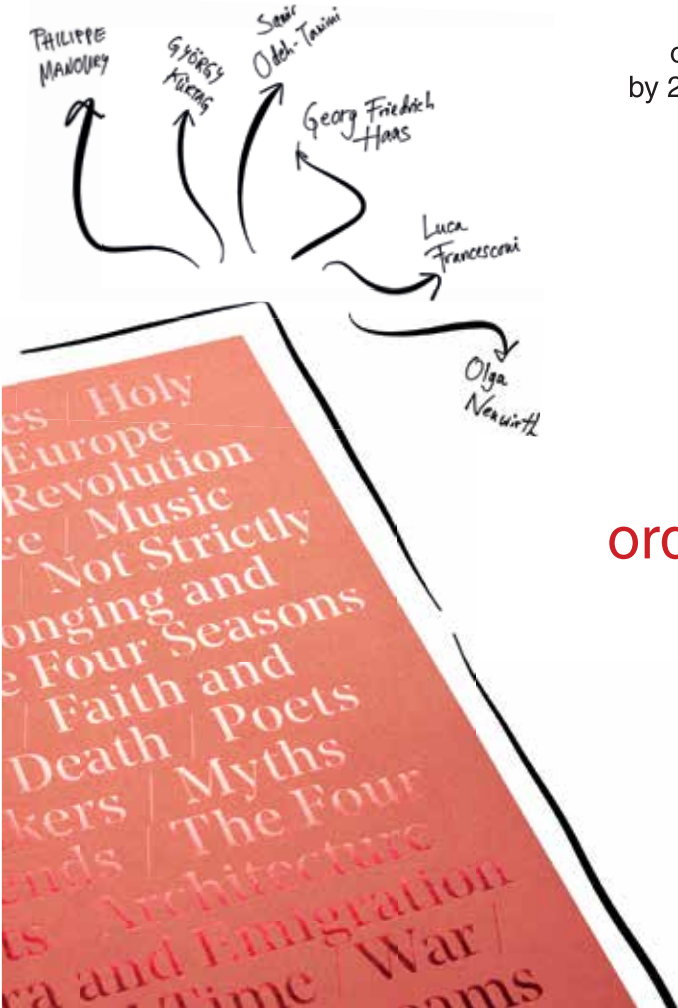
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Nicolas Stemann, he has intensified the relationship between musical and theatrical ideas in the closing part of the Cologne trilogy, *Lab.Oratorium*. In *Lab.Oratorium*, the form is ‘composed’, unlike his modular ‘Thinkspiel’ *Kein Licht*. Nevertheless, Philippe Manoury has once again entered into intense dialogue with the director, and together they have defined the content and form of the work. The subject matter of the piece centres on a contemporary tragedy: the death of thousands of refugees in the Mediterranean Sea. Nicolas Stemann and Philippe Manoury deepened their awareness of the current crisis with the help of sea rescuers and refugees, developing a work that deals with our society’s current inability to deal with the consequences of displacement and flight. The project revolves around the tensions inherent in a prosperous society focused on diversion and entertainment, and the impossibility of closing your eyes to reality. Texts by Hannah Arendt, Ingeborg Bachmann, Elfriede Jelinek and Georg Trakl form the basis of the composition. The Philharmonie becomes a cruiseliner, on which the question arises: who is a spectator and who is an actor in these events? Are we all in the same boat? The poem *Reklame* by Ingeborg Bachmann stands at the heart of *Lab.Oratorium*: “But where are we going,” asks the poet; “carefree be carefree,” answers a second voice, “cheerful and with music.” The second voice goes quiet in the face of the “dead silence,” collapsing into the eternal cheerfulness of the “Traumwäscherei” (dream-laundry). **trans. sj**

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TRIO IN BLOOM

Beethoven’s legacy looms large for composers when writing works in the same forms through which the composer made his most definitive musical statements, such as the symphony or the piano concerto. For Charlotte Bray, his Triple Concerto in C major was an important jumping-off point in the composition of *Germinate* for Piano Trio and Orchestra, which will be premiered on 4 May at the Investec International Music Festival in Surrey, England.

Charlotte Bray took tiny kernels of Beethoven’s work as the inspiration for each movement of her piece. These fragments are transformed and extended so that they are given new life and character, and embedded into the piece until they become almost indiscernible. The work was written

for the Sitkovetsky Trio, who will give the first performance with the Philharmonia Orchestra, led by Pierre-André Valade.

This major commission follows hot on the heels of her recent CD release, *Chamber and Solo Works*. The recording collects recent works including *Zustände* for Piano Quintet, recorded by the Mariani Piano Quintet, the viola sonata *Invisible Cities* performed by Barbara Buntrock and Huw Watkins, and *The Sun was Chasing Venus* for String Quintet, featuring the Amarylis Quartet.



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NEW IN SHANGHAI

In September, **Michael Wendeborg** and the Ensemble Modern will be guests at the Klangspuren Schwarz Festival and the Shanghai New Music Week. Under his direction they will present Mark Andre’s trilogy *Riss*, the individual parts of which were originally written between 2014 and 2017 for Ensemble Modern, Ensemble Musikfabrik and Ensemble Intercontemporain respectively. In Shanghai, the second concert will also feature works by Rebecca Saunders, who recently received the Ernst von Siemens Music Prize.



© KARSTEN WITT

FRIEDRICH CERHA COMPOSER AND PAINTER

I have known Friedrich Cerha since the mid-1980s. It was probably HK Gruber that introduced him to the Ensemble Modern, which I was managing at the time. In his works *Keintate I + II* and *Eine Art Chansons* he wrote a chansonnier part that was particularly suited to Nali Gruber, and which he still often performs. We soon invited Friedrich Cerha as a conductor and made guest appearances with him including at the 1988 Salzburg Festival. In the 1990s at the Vienna Konzerthaus I got to know the composer even better, and we regularly programmed works of his, both small- and large-scale. I have particularly vivid memories of the performances of his *Langegger Nachtmusik III* and a Webern programme he led with the Klangforum Wien.

We started working for Friedrich Cerha in 2005, and his 80th birthday was celebrated a year later with several concerts. I expected that we would mostly be concerned with promoting the existing oeuvre of this extraordinarily productive composer. Within Austria he was celebrated as its leading composer, but he had a much lower profile elsewhere. I was therefore all the more surprised that in the following ten years, he produced over 50 large- and small-scale works for orchestra, every one of them a masterpiece, and mostly compiled into cycles: *Momente* (world premiere: BR Symphony Orchestra 2006), *Berceuse celeste* (Stuttgart Radio Symphony 2007), *Instants* (WDR Symphony Orchestra 2009), *Kammermusik für Orchester* (Vienna Musikverein 2010), *Like a Tragicomedy* (BBC Philharmonic 2010), *Tagebuch für Orchester* (HR Frankfurt 2014), *Drei Orchesterstücke* (WDR Symphony Orchestra 2014), *Nacht* (Donaueschingen 2014), *Bagatelle* (Bamberg 2016), *Elf Skizzen für Orchester* (Konzerthaus Berlin 2016), *Drei Sätze für Orchester* (Vienna Musikverein 2016), *Eine Blassblaue Vision für Orchester* (Salzburg Festival 2016), *Drei Situationen für Streichorchester* (Wien Modern 2018), as well as the Violin Concerto for Ernst Kovacic (Vienna Konzerthaus 2005), *Aderngflecht* for Baritone and Orchestra (with Georg Nigl, Steirischer Herbst Graz 2007), the Clarinet Concerto for Andreas Schablas (2008), the Percussion Concerto for Martin Grubinger (Salzburg 2009), the 'musical farce' *Onkel Präsident*

(Prinzregenttheater Munich 2013) and a large number of chamber and ensemble works.

Working for Friedrich Cerha proved profoundly different than working for any other composer. Normally our work consists of finding commissions, negotiating them, completing the contracts and working them into our composers' schedules. But with Friedrich Cerha it is exactly the opposite. His composing schedule – as much as there is one – is as far as I can tell unknown to all, not revealed to anyone, not even his wife. Friedrich Cerha's creativity is completely independent from receiving commissions – he composes, inspired by his reflections on music, by encounters with friends, musicians and other artists, and by art and literature. On some pieces he works for years, whereas others come to him in a dream and have to be written down that night. When a work is completed, he tells his wife, who delivers the happy news to us, often with the title and the precise timing. We then only have to take care of the commission and the world premiere, which in most cases only takes place years later.

It was only a couple of years ago that I first visited the Cerhas at their summer house in Langeegg where they generally spend the summer months, a quiet, isolated place with views over a tranquil hilly landscape, and really started to appreciate how Friedrich Cerha can be so productive. Shortly before I was due to leave, returning to my children in Vienna, Mrs. Cerha said to her husband: "Now you have to show him your pictures." I had once seen a couple of his works in a gallery in Graz and knew about of his passion for painting. But I was all the more surprised when we climbed up two flights of stairs to find the entire attic completely filled with paintings of various sizes. Fascinated, I looked at a few of them, but accepted that there were many large groups of works which I couldn't possibly appreciate in a single evening. I cannot judge the value of the art, but the mastery with which various materials were used in pictures that could almost be seen as sculptures was striking. Clearly, this is abstract art that is nevertheless inspired by concrete objects; timeless art that arises from a very personal connection to the respective material.

"You paint just as much as you compose," I realised, completely taken aback. "Yes, I mostly work on three pictures simultaneously – two always have to dry before starting work on them again." "And you've been doing this for decades – how many exhibitions have you given?" "One of them you saw, in Graz. There was also a group show in Salzburg." "And that's it?" I haven't been able to forget the answer he gave me: "If no one had promoted my compositions, then it would have been exactly the same for my music." **kw, trans. sj**



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LIFE ON THE HIGH-WIRE

François-Frédéric Guy masters the art of play/conduct

What was your first experience with play/conduct, and what motivated you to get involved with it?

In 2012, I conducted from the piano for the first time, leading the Orchestre Philharmonique Royal de Liège in the Beethoven concertos – my core repertoire. This incredible adventure was attractive to me for two reasons. Firstly, I wanted to rediscover the spirit that prevailed in the times of Mozart and Beethoven, when the soloists performed on the instrument with the attitude of a chamber musician. Secondly, it helped me make a dream come true. Passionate about the orchestral repertoire, I have always considered conducting to be a natural extension of my career as a pianist. And play/conduct is a fantastic way to move from the role of the soloist

to that of the conductor. Since then, I have frequently directed Mozart and especially Beethoven from the piano; I have also recorded the Beethoven concertos again, this time with the Sinfonia Varsovia.

Conducting an orchestra while playing the solo part is not a common role. How did you learn to do it – is there a way of training or preparing?

I first worked with experienced conductors like Philippe Jordan and Pascal Rophé, who taught me a basic technique. At the same time, I watched artists who are known for their play/conduct performances, such as Murray Perahia for Mozart and Daniel Barenboim for Beethoven. I then developed my own technique. First and foremost, of course, you have to

learn the orchestral part meticulously and find the most exact, unambiguous gestures so that the orchestral musicians feel supported. The piano then becomes almost a mere instrument among others. However, I must emphasize that today's orchestral musicians perform at a very high level and with a certain degree of autonomy. At first I tried to conduct every last note, the slightest event. With increasing experience one can grant the musicians more independence and dedicate oneself to the essential.

What are the most difficult things about this role?

The main difficulty arises from the fact that soloist's gestures are contrary to that of a conductor: the pianist's arm moves from top to bottom towards the keyboard, while the conducting movement is in the opposite direction: from the bottom to the top. You must avoid losing the special feel of performing as a soloist, whilst constantly having to anticipate the conducting gestures in order to make the orchestra feel well led. Like a tightrope act, it is certainly associated with a certain amount of risk, but the musical result is often amazing because of its balance and coherence. The more experience I gain in all three roles – as a pianist, as a conductor/pianist and as a conductor – the more I like to switch back and forth between roles in the same concert. This is a unique and inexhaustibly rich experience.

Which play/conduct projects do you want to tackle next?

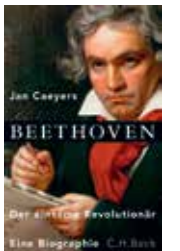
During the current season I have continued my explorations of the last great concertos of Mozart with the Concertos Nos. 22 and 23. I also conducted two Brahms concerts from the piano for the first time at the Théâtre des Champs-Élysées. The big adventure of the coming season, however, will be a new play/conduct concerto which I have commissioned from the French composer Aurélien Dumont. The intention is to create a work in the spirit of the time of Mozart and Beethoven, albeit in a musical language that belongs entirely to the 21st century. The premiere will take place on 11 October 2019 at the Opéra de Limoges, and in 2020 I will perform the piece with the Orchester de Chambre de Paris at the Théâtre des Champs-Élysées. **ph, trans. hh**



© PETER ADAMIK

“HISTORICALLY INFORMED”

At present, there is hardly a conductor more fully informed about Beethoven's life, work, and historical context than Jan Caeyers – in his biography of Beethoven, first published by De Bezige Bij in Amsterdam in 2009 and now in its seventh edition, he creates a fascinatingly lively portrait of the artist. In 2012, a German translation was published by C. H. Beck in Munich under the title *Beethoven: Der einsame Revolutionär*; it also became a bestseller, firmly establishing the book as the standard in the field. Translations into other languages have followed or are in progress, including Hungarian, Chinese, Arabic and English.



BACK TO THE FUTURE

“On the occasion of his 250th birthday, Ludwig van Beethoven, restless as ever, takes a journey into the future. All he brought are his sketches for a tenth symphony. Yet, having delved deep into different and new aspects of music creation, performance, and perception and appreciation, he can no longer not pick up where he left off.”

What sounds like the makings of a Hollywood screenplay is the creative task facing the composer **Jens Joneleit**, who was born almost 200 years after our alleged time traveller. Guided by the familiar image of the time traveller shocked and appalled by today's world, Jens Joneleit uses Beethoven's fragmentary sketches for a tenth symphony to create a whole and wholly contemporary work for Le Concert Olympique orchestra and conductor Jan Caeyers,

This is a special venture for the orchestra, together with its determinedly passionate leader – the noted Beethoven expert and biographer Jan Caeyers. Can the musicians, who otherwise produce historically-informed performances with the utmost attention to detail, take on a work that engages with Beethoven's legacy in such a tangential and speculative manner? Absolutely. Thus far, the orchestra – founded in Antwerp in 2010 with members of leading European orchestras – has made a name for itself almost exclusively interpreting the work of Beethoven and his contemporaries. When Jens Joneleit's work premieres in the Beethoven year 2020, it will only be the second time Le Concert Olympique has performed a brand new work (the first was Flemish composer Jeroen D'hoë's Chamber Symphony, which enjoyed its premiere in Brussels

in early 2019). It will be exciting to see how Jens Joneleit's creation of this time-travelling Beethoven alias fits into the concert program, into which context Jan Caeyers also implements another idea: complementing Schubert's Unfinished Symphony with Beethoven's *Pastoral*. As such, the arc of the evening will celebrate the “art of hypothetical completion of a musical work.” The common thread running through this

project is the sincere wish to do justice to Beethoven's spirit and ideas 250 years after his birth. “The entire thing can be a rather difficult balancing act, a risky endeavor,” Jens Joneleit concedes. “But art that doesn't take risks isn't art – a concept for which Beethoven was the first advocate within the field of music and, if nothing else, which he would wholeheartedly vouch for.” **nr, trans. kh**



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PURE LUXURY

THE BEETHOVEN WOCHÉ 2020



In July 2013, leading violist Tabea Zimmermann was elected chair of the Beethoven Haus Bonn. Since 2015 she has programmed the annual Beethoven Woche festival, which presents an excellent chamber music programme around one of the composer's works that was written exactly 200 years previously. In her planning for the festival she is supported by journalist and musicologist Luis Gago. Malte Hemmerich met the two programme planners as well as the Beethoven Haus director Malte Boecker in Berlin, speaking with them about the 2020 edition of the festival, which marks Tabea Zimmermann's last edition as Artistic Director, and is the crowning achievement of her time there.

Malte Hemmerich: Tabea Zimmermann, have you ever got tired of Beethoven?

Tabea Zimmermann: No, never. But perhaps I am a bit odd in that respect. Never in my life have I been tired of music.

Regardless of how bad I feel, music always gives me energy. With Beethoven this is particularly the case: the more masterful the work, the more I am completely gripped by it.

Hemmerich: As a viola player, what is the first thing you played by Beethoven?

Zimmermann: Definitely the string trios. I played those endlessly with my sister, starting at the age of five until I was about 20.

Hemmerich: Each edition of the festival is themed around one work by Beethoven, around which there are many works by other composers.

Malte Boecker: Exactly. I find we have developed something special in Bonn over the years, which I'm very happy and grateful for. After 200 years of playing Beethoven it is almost impossible to find a new perspective. Our 'work festival' concept is of course not a completely new idea, but it just works really well.

Hemmerich: And in 2020 you deviate from this concept slightly by programming Beethoven's complete chamber music repertoire.



© MARCO BORGREVE

Zimmermann: We wanted to perform the complete chamber music works in the Beethoven Haus just once. But in our tried-and-tested way, we also wanted to complement works and bring out themes.

Hemmerich: But is there not a danger of a Beethoven-overload?

Boecker: We'll have to run that risk. Of course, what we are doing is pure luxury, especially with the artists we have invited. But the relationships between the works are so interesting. I don't think you often get the chance to really hear everything so intensively in one place.

Luis Gago: I actually don't know any festival that has really put on Beethoven's chamber music in its entirety. Our main focus is on the mixture of genres and on the artists. We have artists that have already come to the Beethoven Woche as well as new names, all of whom have a very strong connection to Beethoven.

Hemmerich: It is a great responsibility to deal with Beethoven's music at such a historic place in such an important jubilee year. Does this come with pressure or is it an incentive?

Zimmermann: I don't feel it as pressure, but it is a difficult task. One side of it is finding brilliant interpreters and a good programme, and the other is how it will be received by the audience. It is, in any case, just the interim conclusion of a dynamic working process.

Hemmerich: I would argue that when you perform all his works, there will also be a few that are less good than others...

Zimmermann: Of course, an opus 8, for example, is going to be different to the late works. But when you just perform the late works, then you are not doing the composer justice. Why not show how he develops?

Gago: These 'weaker works', if you want to call them that, are ones that we have placed in particularly interesting contexts. For example, in a programme of trios, sonatas and quartets all in C major. Part of our concept was that in every concert we would have works from each of Beethoven's three periods, as Franz Liszt described them: teenager, man and god. In 2020 you will be able to hear the most unusual combinations of works. That changes your perspective and perhaps also your judgement! **trans. sj**



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32 STRINGS THROUGH EUROPE

Six years ago, two outstanding string quartets met for the first time at the Finnish Kuhmo Chamber Music Festival. For the **Gringolts Quartet** and **Meta4**, this meeting was the beginning of a deep personal and musical friendship. In the 2018/19 season, the time had finally come – together the musicians started a long tour through Italy, Finland, Germany and the Benelux countries with string octets and quartets. Silvia Simionescu, violist of the Gringolts Quartet, was the inspiration for the project. Born in Romania, it was her long-held dream to perform the string octet by her compatriot George Enescu.

The rarely played work is at the heart of the programme, accompanied by the comparatively popular octet by Mendelssohn, which the colleagues and friends also have in their touring luggage. The tour took in venues such as the Elbphilharmonie and the Concertgebouw Amsterdam, where they were awarded rapturous applause. The press reviews were also enthusiastic: Pizzicato magazine spoke of a "true wave of exuberant energy" after the concert at the Philharmonie Luxembourg and remarked that "magic was made here with force and intensity."

Throughout the tour, the quartets would often play a work on their own, coming together after the interval to form an octet. This made it all the more clear to audiences that two world-class ensembles were joining forces, each with its own individual sound language and musical style. Anahit Kurtikyan of the Gringolts Quartet describes the fusion of the two ensembles as a great inspiration and a unique experience with a very special energy: like a friendship you can hear in sound. **lb, trans. md**





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LISZT IN FOCUS

When Georgian pianist **Mariam Batsashvili** won the 10th Franz Liszt Piano Competition in Utrecht in 2014 she entered the international arena. Within the same year, she was invited by the European Concert Hall Organisation (ECHO) to perform as a Rising Star in Europe's most important concert halls during the 2016/17 season. Since the 2017/18 season, the 25-year-old Georgian pianist has been honoured as a BBC Radio 3 New Generation Artist and has already given concerts at Wigmore Hall and with the BBC Symphony Orchestra. In the same season, she gave her enthusiastically received Debut in Deutschlandfunk Kultur in the Chamber Music Hall of the Berlin Philharmonie. What is the next step in the career of this great talent? Her debut at the BBC Proms in the summer of 2019, followed by the release of her first recording for Warner Classics.

The person behind the keyboard is just as impressive and continues to delight with surprise. Mariam's travels are awe-inspiring; she is no stranger to being in close contact with cheetahs, snakes and alligators. As fearless and uncompromising as she is in her personal life, she is no less so when tackling the benchmarks of the piano repertoire: "Batsashvili's approach has something pure and musically absolute, which is very unusual nowadays." (International Piano Magazine)

The "self-confident artistic charm offensive" (Concerti) who calls herself the "19th century girl" is probably the biggest living Liszt fan around and can never resist a selfie with the maestro – whether it be a statue, bust or cardboard figure. So it can't be by coincidence that she studied in Weimar, where the composer worked for many years, and now sets out from there to play her way directly into the hearts of her audience: "What I love is to bring people as much happiness as I can." **mf, trans. md**

TREASURES OF THE CAUCASUS

1966, Soviet Union: at the same time that Dmitri Shostakovich was leading the world premiere of his Second Cello Concerto, the Georgian composer Sulkhan Tsintsadze was also completing his Second Cello Concerto. Together with the Deutsches Symphonie-Orchester Berlin under Andris Poga, **Maximilian Hornung** has recorded both works for the label myrios classics. Tsintsadze's cello concerto has an especially unusual history: Maximilian Hornung received a box of sheet music by Georgian composers as a gift from his former teacher Eldar Issakadze, which included the piano score and the solo part of the Tsintsadze concerto, as well as some score fragments.

Using these puzzle pieces, Maximilian Hornung reconstructed the work. His knowledge of Shostakovich's concerto served as a guide through this process. Thanks to this CD, Tsintsadze's Second Cello Concerto is being made accessible to a larger audience for the first time. The rbb kulturradio enthused that the piece is "a real discovery that you would also wish to see on stage in combination with Shostakovich's concertos." The Observer named it "a disc to own."

You can already start looking forward to the soloist's next CD on myrios classics. This

time Robert Schumann will be the focus, on the one hand presenting his folk-style pieces together with Herbert Schuch, and on the other his Cello Concerto with the Swedish Radio Symphony Orchestra conducted by Daniel Harding. **mf, trans.md**



CELLO CONCERTOS OF 1966
Maximilian Hornung,
Deutsches Symphonie-Orchester Berlin,
Andris Poga
Myrios classics,
LC19355 2018

MUSIC IN MOTION

The magazine Gramophone described **Olli Mustonen's** latest CD, which he recorded together with his long-time duo partner Steven Isserlis for the Hyperion label, as "extremely successful." The CD features Shostakovich's famous Cello Sonata in D minor alongside other works by Russian composers, including Prokofiev's *Ballade* and his Adagio from *Cinderella*, as well as unknown repertoire such as Dmitri Kabalevsky's Cello Sonata in B-flat major op. 71. This work, which was written in 1961 for Rostropovich, is a musical rollercoaster ride that oscillates between brooding introspection and impenitently frightening aggressiveness. The two musicians will perform parts of their CD programme at the Zaubensee Festival in Lucerne at the end of May. In July, Olli Mustonen, who was recently awarded the renowned Hindemith Prize of the City of Hanau, will perform in a trio together with Steven Isserlis and star tenor Ian Bostridge at the Hindsgavl Festival in Denmark. In Autumn, Olli Mustonen's new work *Taivaanvalot* will be premiered at the Muziekgebouw in Amsterdam. **cr, trans. md**



SHOSTAKOVICH & KABALEVSKY –
CELLO SONATAS,
PROKOFIEV BALLADE
Olli Mustonen,
Steven Isserlis
Hyperion, CDA68239
February 2019

VICTORIA AND RICHARD

Richard Galliano, the undisputed master of the jazz accordion and creator of New Musette, is increasingly featured as a soloist with symphony orchestras. But in May 2018, he spent three evenings in Tokyo alone onstage – or rather accompanied by his Victoria accordion, which has been with him since his fourteenth birthday. The fervour of these performances can now be relived in the form of a live album: the recording, featuring Richard Galliano's unique synthesis of jazz, tango and classical music will be released on the label Jade in the spring. In his hands, everything becomes a melody with nearly inexhaustible variations – whether dedicating himself to Claude Debussy's *Claire de lune*, revealing barrel-organ sounds, weaving the immortal pieces of Michel Legrand into a medley, or paying homage to his friend Claude Nougaro with a tango. Chopin and Bach are dear to him, as is the music of Brazil: with humour and respect, he gives a playful, knowing nod to the great accordionists this country has produced. **nr, trans. kh**



THE TOKYO CONCERT
Richard Galliano
C. Debussy, E. Satie,
E. Granados,
M. Legrand,
A. Piazzolla, R. Galliano
Jade / Universal,
May 2019

NEW CDS



RACHMANINOV PRELUDES
Claire Huangci
Berlin Classics, 0301075BC, 2018



STRAVINSKY –
MUSIC FOR VIOLIN, VOL. II
Ilya Gringolts, Peter Laul, Orquesta Sinfónica de Galicia, Dima Slobodeniouk
BIS Records, BIS-2275 SACD May 2018
Diapason D'Or November 2018



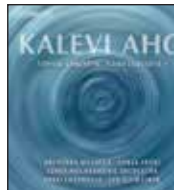
PASCAL DUSAPIN, QUATUOR VI "HINTERLAND" & QUATUOR VII "OPEN TIME"
Arditti Quartet, Orchestre Philharmonique de Radio France, Pascal Rophé
Aeon – Aecd 1753, AECD1753
Gramophone Award 2018



CHAMBER AND SOLO WORKS
Charlotte Bray, Philipp Bohnen,
Huw Watkins, Barbara Buntrock,
Peter-Philipp Staemmler
RTF Classical, NI6371 2018



AUF FLÜGELN DES GESANGES
(ROMANTISCHE LIEDER & IHRE KLAVIER
TRANSKRIPTIONEN)
Christoph Prégardien, Cyprien Katsaris
Challenge Classics, CC 72787
November 2018



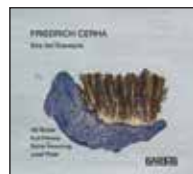
KALEVI AHO – TIMPANI & PIANO CONCERTOS
Sonja Fraki, Turku Philharmonic Orchestra,
Eva Ollikainen
BIS Records, BIS-2306 SACD
May 2018



MOZART SYMPHONIES – NOS. 13, 16, 29 & 40
Folkwang Kammerorchester Essen,
Johannes Klumpp
Genuin, GEN 19636
January 2019



PETER EÖTVÖS – ATLANTIS
Peter Eötvös, Hans Zender
WDR Symphony Orchestra, BBC Symphony Orchestra, Südwestfunk Symphony Orchestra,
Dietrich Henschel
BMC Records, BMC CD 07, reissue



FRIEDRICH CERHA –
EINE ART CHANSONS
HK Gruber, Kurt Prihoda,
Rainer Keuschnig, Josef Pitzek
KAÏROS, 0015028KAÏ
February 2019



SCHUMANN BY ARRANGEMENT
Zebra Trio
Album for the Young, op. 68
(arr. for String Trio by Anssi Karttunen)
Toccata Classics, TOCC0522
released 2019



JOSEPH MARX –
ORCHESTRAL WORKS, VOL. 1 & 2
Bochum Symphony Orchestra, Steven Sloane
Naxos, 8573831/Naxos, 8573832
reissue, December 2018/February 2019



HECTOR BERLIOZ,
HAROLD EN ITALIE – LES NUITS D'ÉTÉ
Tabea Zimmermann, Stéphane Degout,
Les Siècles, François-Xavier Roth
Harmonia Mundi, HMM902634
January 2019



DVD:
BENJAMIN BRITTEN, DEATH IN VENICE
Alejo Pérez (conductor),
Willy Decker (stage director),
Chorus and Orchestra of the Teatro Real
Naxos, 2110577
October 2018



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BRILLANCE AND BEL CANTO

By Mario-Felix Voigt

Her first name is French, her features Chinese, her passport American. Without a doubt, the pianist Claire Huangci is a true child of globalization. Nevertheless, she herself says she “would never make a CD with Chinese music,” and even American compositions are not a priority for her. For the 28-year-old artist, it is clear: “the most significant piano compositions originated in Europe; in Germany, Austria and also in Russia.”

Claire Huangci was born to two scientists of Chinese descent in Rochester, a university town with 200,000 inhabitants in upstate New York. On her sixth birthday, her parents gifted her a grand piano, which she has been practically glued to ever since. She received her first piano lessons at the Settlement Music School in Philadelphia, and at age eight won the gold medal in the student category of the World Piano Competition in Cincinnati, allowing her to appear as a soloist in the prize-winner’s orchestral concert. She then studied at the renowned Curtis Institute in Philadelphia under Eleanor Sokoloff, who taught, among others, Keith Jarrett, and also studied with the Horowitz pupil Gary Graffmann. In Hanover, she capped off her training by working with the legendary Israeli pianist Arie Vardi. Soon, her efforts began to bear fruit: in 2009 and 2010, she was awarded first prize at the Chopin Competitions in Darmstadt and Miami, and in 2011, she took second place at the renowned Munich ARD Competition.

Her debut album was released in 2013 on the label Berlin Classics. Entitled *The Sleeping Beauty*, it brings together the Russian repertoire of Tchaikovsky and Prokofiev. The title already suggests that this is not about original piano works, but rather ballet music in compelling arrangements, which Claire knows how to put forth with brilliance and great dynamism. The record was enthusiastically received. Her journey to the baroque, with interpretations of Scarlatti’s piano sonatas, was also acclaimed by the audience and critics. Another composer very dear to her is Frédéric Chopin, to whom she has dedicated an entire album. Unlike many of her colleagues, she did not choose any of the well-known virtuoso pieces, but rather the lyrical nocturnes. Here, she can bring forth her bel canto qualities on the piano.

Although already well-established in her profession, the pianist decided again to participate in a major competition in the summer of 2018: the Concours Géza Anda in Zurich. In response to stunned questions as to why she would do such a thing, she explained that because concert organisers booked her almost exclusively to interpret virtuoso romantic repertoire, she had little chances to play Viennese classical music in public. That June, she ultimately took first

prize in Zurich, with her stylistically confident Mozart and Beethoven interpretations making a significant contribution. As a result, she is now also recognized as an interpreter of classical music in the strict sense.

In the autumn of 2018, Claire Huangci returned to Russian music, recording a Rachmaninov album with the entire preludes. Oddly, complete recordings of these wonderful pieces are rare – most pianists make a selection, clarifies Claire Huangci: “there are some favourite pieces that everybody plays and knows, and this handful of preludes, also recorded by Rachmaninov himself, overshadow the rest of the cycle.” For her, this procedure is completely incomprehensible, since in her opinion “not a single prelude falls behind in comparison to the others. They are all completely unique, and I have been able to discover a distinct masterpiece in each.”

Originally, the artist thought that, as a successful concert pianist, she could only play solo repertoire, but when she went to Hanover to study, she soon discovered how enriching it can be to collaborate with other musicians. As a result, her first chamber music album will be released soon. It is made up exclusively of French works, including Maurice Ravel’s Piano Trio and Ernest Chausson’s Piano Quartet. An interesting pairing of piano concertos also awaits the release: Chopin’s Concerto No. 1 together with the virtually unknown Piano Concerto by Jan Paderewski. **trans. kh**

PADEREWSKI CHOPIN PIANO CONCERTOS
Claire Huangci, Shiyeon Sung,
Deutsche Radiophilharmonie Saarbrücken Kaiserslautern
Berlin Classics, August 2019

NEW ERA FOR COMPETITION

Since January 2019, the International Joseph Joachim Violin Competition in Hanover has enjoyed an addition to its leadership: **Antje Weithaas**, first prize winner of the first competition in 1991, has joined Oliver Wille in co-artistic directorship. Those who know the two artists well will certainly be surprised at first – how could Antje Weithaas’ new position fit in with a thoroughly critical attitude toward competitions, juries and musical education as a whole? It will be interesting to see how they develop the competition to reflect these ever-changing times.

For Antje Weithaas, who as a university professor has trained numerous leading violinists, two components must come together when developing one’s unique musical language and sound conception. “It is quite simple to play something that comes to my mind right now, and to do so as effectively as possible. But that’s not what interests me in teaching – it’s about developing an authentic point of view, but still staying within the stylistic framework. Here is the piece and behind it is the interpreter, not the other way round,” she expressed in an interview with VAN Magazine. She also makes it clear that technical perfection is not enough: “I like to teach my students how to change bows and position their hands, and how best to drop their fingers, but they must be prepared to reveal something of themselves.”

Antje Weithaas herself consistently finds ways to show her personality through her interpretations, and simultaneously does justice to every work. Because of this, her playing is deeply emotionally resonant. One example of this can be experienced in her celebrated recording of the complete solo sonatas and partitas by Johann Sebastian Bach and the solo sonatas by Eugène Ysaÿe – repertoire that she will revive again this summer in two solo recitals at the Schleswig-Holstein Music Festival as well as in Seoul, Shenzhen and Shanghai.

A large portrait of violinist Antje Weithaas. She is smiling and holding her violin. The background is a warm, wooden wall.

Antje Weithaas
on CAVi-music
the artists' label
avi-music.de

A collage of smaller images showing Antje Weithaas in various performance settings, including playing the violin and in group photos.

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DISAPPEARING ACT

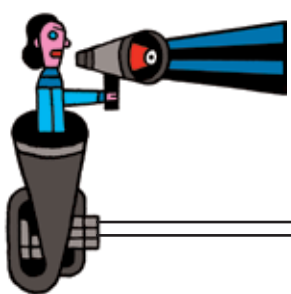
The postponement of a premiere is an everyday occurrence in the music world. That the reason is not an unfinished piece, but rather an unfinished instrument is somewhat exceptional. In the case of **Mark Andre's** *iv15 Himmelfahrt*, written for the inauguration of the 1886 Strobel organ in Bad Frankenhausen in Thüringen, the craftsmanship was behind the delay. The restoration of such a complex historical instrument is no easier to plan than the composition of a piece of music, meaning that Stephan Heuberger's performance of the work last October at St. Ludwig's in Munich was just a sneak preview, played with electronic organ stops. The success of the concert, part of the *musica viva* series, served to arise interest in the actual premiere, which will now be given by Leo van Doeselaar on 23 June 2019. The *Frankfurter Allgemeine Zeitung* found the work "simply sensational," calling the composer a "master of ethereal sound wizardry" and writing, "the idea of the transformation of material into spirit was compelling realised in the sensitively shaped dying away processes."

"Mark Andre approaches the instrument completely differently. Few approach the unknown world of the organ with such patience and intensity," enthused Stephan Heuberger about his collaboration with the composer in an interview for Bavarian Radio with Michael Zwenzner. Talking about his first work for the instrument, Mark Andre explains: "In this piece I was concerned with the musical process of disappearing and vanishing, especially in regards to the various types of sound and action." He experimented with techniques such as turning off the organ's motor, and colouring the disappearing sound with the stops. "What happens is a kind of virtuosity that isn't working with tones, but rather with organ stops, which simultaneously creates a virtuosity of listening," says Heuberger.

Two organists, two completely different organs (one with electronic, one with mechanical stops) and the acoustic conditions of different churches – these all add to the already considerable challenge of writing for the instrument. This is a challenge that many composers shy away from: the list of new

works penned by non-organists is brief. That a composer such as Mark Andre, in demand by orchestras and ensembles the world over (most recently, the Scharoun Ensemble premiered his *Three Pieces for Ensemble* in the Berlin Philharmonie) would commit himself to the task tells of a special motivation. The devout Protestant feels an affinity for the sacred musical context of the organ, and in many of his works is concerned with the Biblical idea of transition. "This process of disappearing is for me associated with the ascension into heaven, the dissolution of the body – or in music, the body of sound," comments the composer about *iv15 Himmelfahrt*. The *iv* of the title stands for *introversion*, the view into the depths of the soul.

Following the performance in Bad Frankenhausen, these "sounds which seem to hover placeless in the air" (*Frankfurter Allgemeine Zeitung*) will also be heard in Frankfurt on 19 September, this time performed by organist Martin Lückner. **nr, trans. sj**



THE MISERY OF HUMANITY

Me, me, me. Bought at a high price, my hate belongs to me.
(Heiner Müller/Sophocles: *Philoctetes*)

Philoctetes, a renowned warrior and follower of Odysseus, was injured on the way to the conquest of Troy and became a hindrance to the army, so his comrades abandoned him on the lonely island of Lemnos. After ten years of combat in Troy without success, the Greek warriors remember Philoctetes and his "miracle weapon" passed down from Herakles. But Philoctetes, profoundly aggrieved by this abandonment, had sworn never to fight for the Greeks again.

In his new work, **Samir Odeh-Tamimi** is concerned with the formation of identity and individuality in the space where war, politics and society intersect. Inspired by the narrative by Sophocles as well as the works of André Gide and Heiner Müller, the composer creates a musical tragedy from the story of Philoctetes, the themes of which are more topical now than ever. The figure of the individual, isolated or used depending on the interests of others, is shunned by the powers that be or by society at large, often leading to potential radicalisation. The chronology of the story as well as the dialogue of the characters, taken from Sophocles, are merged into a single minimalistically choreographed state, revealing the different conflicts to be occurring simultaneously and moreover unsolvable.

The work was devised in collaboration with the Zafraan Ensemble and the singers of the Neue Vokalsolisten, with whom the composer has a long artistic friendship. This is no accident: it is these particular voices that inspired Samir Odeh-Tamimi. In this work he is concerned with the various voices as one voice – different languages, the human condition, identity. Musically, Samir



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Odeh-Tamimi is dealing with nothing less than the 'misery of humanity'. This is represented through the misery of Philoctetes, who never tires of complaining about his fate, but also carries with him a variety of feelings that carry the potential for internal conflict: benevolence and resentment, loyalty and betrayal, love and hate, freedom and dependence.

Sophocles' text is used partly in the original Ancient Greek, partly distorted by

the composer into an imaginary language, an amalgam of Semitic languages such as Arabic, Hebrew, Aramaic and Amharic. This sonic search for clues reveals linguistic connections to contemporary languages, uncovering their roots and thereby revealing the complexity and multilayeredness of identity. Another source of inspiration for the composer was Amin Maalouf's *Murderous Identities* (Suhrkamp 2000): "Identity cannot be divided; split into halves or thirds or segmented into sections. ... Yet those who lay claim to a more complex identity become marginalised. ... It is precisely for this reason that their dilemma is of central importance: if these people are not allowed to acknowledge their diverse allegiances, if we demand they pick a side and pressure them to stick with their kind, then we have to be worried about the state of our world. (...) In this way, we are 'causing' murder!" **cr, trans. sj**

FINDING THEIR OWN WAY

LUKAS LIGETI ON HIS FATHER'S LEGACY

One of the reasons György Ligeti's music continues to fascinate audiences is that the composer constantly reinvented his musical style and was always searching for something new; a consequence of his incredible openness to a wide range of musical styles across different genres and cultures. His son Lukas Ligeti has inherited this curiosity and has devoted a large part of his career to crossing the boundaries between different musical traditions, both as a composer and percussionist and in his role as a Professor at the University of California, where he leads a PhD programme connecting composition, improvisation and technology. Christoph Wagner met him to talk about his development as a musician, his fascination for African music and his relationship to his father. Here we reproduce excerpts from their conversation with the kind permission of the Neue Zeitschrift für Musik, where the full-length interview was originally published (02/2019).

What kind of a person was your father?

My father was very curious, always on the search for something new. He was always engaged with new styles of music, and was constantly developing new interests. This is how he discovered jazz, which he found very interesting: less so free jazz and free improvisation, more jazz with improvisation in pre-determined structures. What particularly impressed him was – as he called it – the 'elegance of jazz'. With that he meant the spontaneous control over the economy of tones; this led him in the direction of cool jazz: Miles Davis from the beginning of the 1960s was one of his favourites, as well as the pianist Bill Evans, and also Thelonious Monk. He also liked early jazz, and to an extent rock jazz, but only up to Weather Report or early Mahavishnu Orchestra. He once played me ten cassette tapes of the complete history of jazz. He also liked some rock music.

Did your father influence you in your musical career?

I was a late bloomer, musically speaking. As a child I played a bit of piano, but never wanted to practice so I gave it up again. I first started to take music more seriously at the age of 18 – so, around 1983. I used to swap cassettes with my father, in a sort of "hey, listen to this!" way. Whilst doing my homework I always listened to radio, for example Neue Deutsche Welle – Fehlfarben, DAF! But somehow I never really felt at home with this music. I also listened to a lot of jazz, free jazz, as well as punk and speed metal. And of course classical music was always around in my parent's house. My father always listened to everything with great attention. He was more of a good friend than a traditional father. He never tried to train me in a strict fashion. We went on long walks and spoke about music and lots more. That left a deep impression on me – which is not to say that I ever received lessons from my father.

What awoke your interest in African music?

One of my father's students in Hamburg was the composer Roberto Sierra from Puerto Rico, who familiarised him with salsa music. He then occupied himself with Puerto Rican and Cuban music, from which his interest in African music arose in the middle of the 1980s. He listened to many tapes of African music that I also found really interesting. That was an important influence. Another stronger influence was actually a lecture by Gerhard Kunik, an important ethnomusicologist for African music, at the University in Vienna which I found totally electrifying. That was what really sparked my interest in African music.

Africa is where your interests met with those of your father ...

Partly, yes. What my father found interesting about African music was polyphony. That fascinated me too, but also other aspects such as African pop music where traces of this polyphony can be found, for example in the guitar playing. My father didn't really get on with that.

African music has had a profound effect on your work ...

My first time in Africa was in 1994 (on the Ivory Coast as part of a project with the Goethe Institut) and I've been travelling there several times a year ever since. I've had a second home

in Johannesburg for several years, and my long-term partner comes from there, which has strengthened my connection to Africa even more. I collect information, listen to musicians and initiate experimental music projects with African musicians.

Musically speaking, you have followed your own path. Does your father nevertheless have an influence on your compositions?

In the last few years I have composed a lot of pieces where his influence has become more evident. This wasn't a conscious decision, and I only realised this in retrospect. In the last four years I have worked less with electronics and concentrated on instrumental ensembles. In 2015 I wrote an almost half-hour work for solo marimba, *Thinking Songs*, perhaps the most difficult work in the repertoire for marimba. The marimba virtuoso Ji Hye Jung plays it fantastically, an unbelievable achievement. This piece certainly has a connection to my father's piano etudes,



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particularly in the way technical problems and complex counterpoint are used as a way of creating a conceptually new kind of music.

Two of my works for chamber orchestra, *Surroundedness* (2012) and *Curtain* (2015) contain elements of my father's micropolyphony, although I apply the technique in a quite different way. In *Surroundedness* there is also the imitation of electronic sounds through purely instrumental means, something which my father was also concerned with.

Also worth mentioning is *That Which Has Remained ... That Which Will Emerge*, a 'performed sound installation' with electronics and improvisation that I created as artist-in-residence at the Polish Jewish History Museum in Warsaw and performed together with Warsaw musicians. That was for me the first opportunity to musically process my own Jewish ancestry (although not necessarily from Poland). The piece will also be released this year on CD.

How are you continuing your work with African music?

In 2016 I composed a Suite for Burkina Electric and Symphony Orchestra; that is, a piece for orchestra and an electronic pop band from Africa, in which I also perform. That was a commission from the MDR Symphony Orchestra in Leipzig; this was quite a challenge but also a lot of fun, and I was very satisfied with the result. Such a piece poses complicated methodological questions. For example: an orchestra plays with sheet music, whilst an African pop band does not. How can these different approaches be brought together? I find these questions fascinating. This project doesn't have so much to do with my father, apart from an appetite for musical-conceptual adventure. But in the end, that's the most important thing! **trans. sj**

LOVE UNDER THE MICROSCOPE

From life on the front line to the intimacies of love: **Chaya Czernowin's** new opera *Heart Chamber* presents a huge tonal shift from the subject matter of her last project for the stage. *Infinite Now*, which premiered with huge success at Opera Vlaanderen in Ghent and Antwerp in 2017, took as its basis the short story *Homecoming* by Chinese writer Can Xue and Luk Perceval's play *Front* – in turn based on Remarque's *All Quiet on the Western Front* and letters from soldiers in the First World War. In contrast, her new opera, which will be premiered in November 2019 at the Deutsche Oper Berlin, is a microscopic examination of the beginning of love.

The opera is a series of eight 'close-ups' for which Chaya Czernowin wrote the libretto herself. The composer describes the work as "a grand opera of the smallest moments, the smallest physical and psychic changes which push two strangers towards or away from each other as they embark on a transformative paths which one cannot envision." *Heart Chamber* is focused on the blossoming of an intense romantic connection between

two people. "Musically, *Heart Chamber* is all about the voice, about using the voice, about communicating through the voice." The two unnamed protagonists, sung by a soprano and baritone, are joined by a multitude of voices. A contralto and countertenor, as well as a recorded voice, dramatise the protagonist's internal dialogue.

These internal and external voices both act independently and interact with each other. The solo voices are occasionally interrupted by a choir, which symbolises the world of dreams.

"The soprano and the baritone might dialogue with each other while their internal voices swirl around, creating a subterranean space that lays an internal landscape bare. The whole conversation can take the form of a stream of consciousness, or of a song between the two internal voices, while the external voices are also conversing," writes the



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composer. For the premiere production at the Deutsche Oper Berlin, directed by Claus Guth, the two main roles will be taken by Dietrich Henschel und Patrizia Ciofi, joined by soloists Noa Frenkel and Terry Wey as well as vocal artist Frauke Aulbert. Johannes Kalitzke will conduct the orchestra of

the Deutsche Oper Berlin, augmented by Ensemble Nikel and joined by a mixed choir of 16 singers. The composer has been working in close cooperation with the SWR Experimentalstudio Freiburg to develop the unique electronics for this project. "The new opera will be like going home: home to intimacy and the psychological realm," says Chaya Czernowin. "*Infinite Now* is so huge; it is really my view on the world. The opera I am working on now returns to a very personal voice." **ph**



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GYÖRGY LIGETI

Although the 100th anniversary of György Ligeti's (1923 – 2006) birth is fast approaching, many of the composer's works seem just as fresh and surprising as they did when they were written. This spring, the Musikfest Hamburg is offering an opportunity to rediscover some of the composer's greatest achievements, including the absurdist opera *Le Grand Macabre*, which will be brought to the Elbphilharmonie in the acclaimed concert staging by Doug Fitch under the baton of Alan Gilbert. The festival's focus on György Ligeti – which includes performances from Pierre-Laurent Aimard, the Arditti Quartet and the Ensemble intercontemporain – also shines the spotlight on lesser-performed works such as the *Requiem*, which will be led by Kent Nagano and features soloists Sarah Wegener and Gerhild Romberger.

27/04 20:00, Großer Saal Elbphilharmonie

LIGETI: Requiem
MAHLER: Symphony No. 2 in C minor
Sarah Wegener, soprano
Gerhild Romberger, alto
Philharmonic State Orchestra Hamburg
Arnold Schoenberg Chor
State Choir Latvija
Kent Nagano, conductor

02/05 20:00, Großer Saal Elbphilharmonie

LIGETI: Études pour piano, livre I-III
BARTÓK: Mikrokosmos Sz. 107
Pierre-Laurent Aimard, piano

10, 12 & 13/05 20:00, Großer Saal Elbphilharmonie

LIGETI: Le Grand Macabre
NDR Elbphilharmonie Orchestra
NDR Choir
Alan Gilbert, conductor
Doug Fitch, stage direction

14/05 20:00, Großer Saal Elbphilharmonie

LIGETI: Concerto for Piano and Orchestra
LIGETI: Chamber Concerto for 13 Instruments
CHIN: Gougaon
NIKODIJEVIC: music box/selbstportrait
mit Ligeti und Strawinsky (und Messiaen ist auch dabei)
Sébastien Vichard, piano
Ensemble intercontemporain
Matthias Pintscher, conductor

20/05 20:00, Kleiner Saal Laeiszal

RAVEL: Ma mère l'oye (arrangement David Walter)
LIGETI: Musica ricercata
LIGETI: Six bagatelles
FRANCAIX: Quintet
POULENC: Sextuor FP 100
Variation 5, wind quintet
Herbert Schuch, piano

23/05 20:00, Kleiner Saal Elbphilharmonie

LIGETI: Passacaglia ungherese
LIGETI: Hungarian Rock
BARTÓK: Kontraste Sz. 111
LIGETI: Trio for Violin, Horn and Piano
Sharon Kam, clarinet
Claudia Strenkert, horn
Stefan Wagner, violin
Ulrike Payer, piano
Menno van Delft, harpsichord

23 & 24/05 20:00, Großer Saal Elbphilharmonie

LIGETI: Concerto for Violin and Orchestra
VASK: Musica appassionata
SIBELIUS: Symphony No. 7 in C major
Christian Tetzlaff, violin
NDR Elbphilharmonie Orchestra
Andris Poga, conductor

24/05 20:00, Kleiner Saal Elbphilharmonie

GUBAIDULINA: String Quartet No. 2
LIGETI: String Quartet No. 2
WALLIN: Concerning King
XENAKI: Tetras
Arditti Quartet

26/05 11:00, Großer Saal Elbphilharmonie

ROGG: La cité céleste from "Deux visions de l'apocalypse"
GUBAIDULINA: Hell und Dunkel
ROGG: Deux études
LIGETI: Volumina
LIGETI: Two Studies for Organ
KUTAVICIUS: Organ Sonata "Ad Patres"
KALEJS: Gebet
Iveta Apkalna, organ

IF HE WERE HERE HE WOULD BE LAUGHING

Enno Poppe on Friedrich Goldmann (1941-2009)

24 July 2019 marks the 10th anniversary of the death of composer Friedrich Goldmann. On this occasion, Enno Poppe has kindly given us the text of his speech he gave at the memorial ceremony.

We weren't prepared for this. It all came as a surprise, at the wrong time, too early. I asked myself what Friedrich Goldmann would have done if he had to speak today. Like a student, I asked myself: what would my teacher have done?

The first thing that comes to mind is his laugh. It is impossible to remember Friedrich without thinking about his laugh, an incredible, multi-faceted laugh, for which there was always an occasion. A laugh without malice or a sense of propriety, it was always infectious, but never crude. Rather, it was open, ambiguous. It is unimaginable that Friedrich would be here and not be laughing.

I immediately think about the way he spoke. Indefatigable, inexhaustible on a range of topics; his ability to spring between the most disconnected subjects. An amazing literacy completely free from bourgeois attitudes. His refusal to be beholden to a particular style, his complete freedom of thought. For Friedrich there was no Foucault without viola jokes, Mahler symphonies without football, pubs without philosophy. Everything belonged together precisely because it was contradictory. The most independent spirit had all this at their disposal, instead of holding onto a singular view of the world.

I remember how, in 1991 as a 21-year-old student, I visited the Goldmanns on Leninallee for a composition lesson during the university holidays. The lesson started at 3pm and I missed the evening's last tram. It was around midnight. I have never met anybody who would dedicate himself so intensively for nine hours to such an unworthy conversation partner with such openness and trust.

Friedrich Goldmann was, in actuality, not a teacher at all. Pedagogy was totally alien to him. He never wanted to teach anyone anything. I think he wasn't comfortable with teaching and the role of the teacher because he was so quick to understand everything. Although I wasn't there, I can't imagine that Friedrich ever needed a teacher. Theorising was alien to him because making music came so naturally. The way he never lost the ability to reflect despite his fluency – and on the contrary, the way he never lost his fluency despite his ability to reflect – was his great skill.

The next thing that occurs to me are his gestures; Friedrich's hands whilst speaking and conducting. Something very subtle and delicate came out of these hands: clarity,

flexibility. The way that, in conducting, the hands held a discourse – instead of overpowering them, he communicated with the musicians and the audience. Sometimes I notice when I make a Goldmann-like gesture whilst conducting. It happens unconsciously, but some movements have become internalised. My musicians are familiar with it, too; many of them also worked with Friedrich. Some things remain as they change.

Finally, I think about his music. His laugh, speech and gestures: it is all there in Friedrich's music. In preparing this memorial service, we searched for something for the occasion that would sound funereal. But Friedrich never wrote funeral music in the conventional sense. His music always contains moments of fracture, the urge to contradict itself, as well as a mistrust of so-called grand emotions, of manipulation through



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art and of music that overwhelms. Laughter, speech, humour and communication: these are the foundations of his music. His music remains with us.

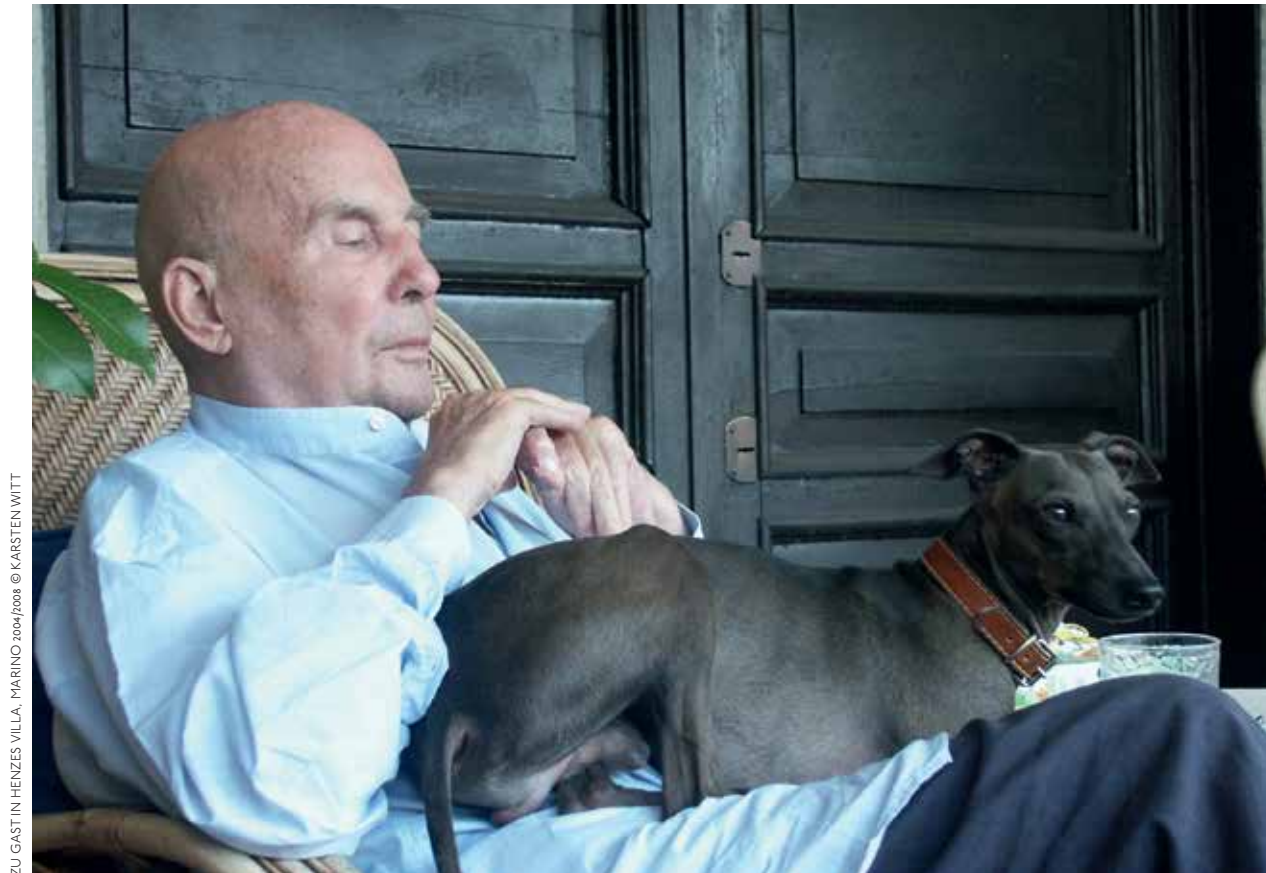
In all the obituaries it was written that Friedrich Goldmann was a 'GDR composer'. But isn't it mere coincidence who lived in which country 20 years ago? For young West Germans like me, November 1989 was a new start. I got to know Friedrich in West Berlin, and we immediately got on. I was of the opinion that his music, life and thinking were, above all, European.

What would Friedrich Goldmann have done if he had to speak today? He wouldn't have liked it; it would have been too formal for him. We have lost an important musician; I have lost an important friend. **trans. sj**

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ZU GAST IN HENZES VILLA, MARINO 2004/2008 © KARSTEN WITT

COMPANIONS

By Anssi Karttunen

Wergo will release a portrait CD including Anssi Karttunen's recordings of Hans Werner Henze's *English Love Songs* with the BBC Symphony Orchestra under the baton of Oliver Knussen. It is not only the three artists who shared a long-lasting friendship and working relationship; Hans Werner Henze and Anssi Karttunen were and are long-lasting companions for us, too. In 2004, Anssi Karttunen was one of our first artists, impressing us with his insatiable musical curiosity, which most recently has led to a collaboration with Led Zeppelin legend John Paul Jones. We had the pleasure of working with Hans Werner Henze in the preparations for the concerts in celebration of his 80th birthday in 2006, and continued our relationship until his death in 2012. He was one of the first composers for whom we worked, laying the foundation for a particularly important focus of our activities.

written yesterday. But Henze is yet another cup of tea, he orchestrates even a cello concerto in so many layers that one has to ask how it is ever possible to know what is important and how to focus on it.

What Olly did in these rehearsals was, instead of pulling the piece apart and building it from the details up, he played it through a lot, asking every now and then one group to play alone. He allowed us to hear these beautiful and delicate layers on their own, which were hidden under the mass of the music. It was like seeing not only the forest but also every tree and all the flowers as well. As a result, we can now hear one of the most moving pieces for cello and orchestra ever written. Olly also dug out the texts on which each love song is based on. They bring to light the incredible sensitivity and culture of Henze. Like the texts which cross over centuries and a multitude of styles, the piece goes through every possible situation, from the most delicate to the most violent. Now that I no longer have the possibility to make music with my dearest and closest friend Olly, I am so happy that it is the recording of this very concerto that we can leave as our joint testament.

HANS WERNER HENZE,
HELIOGABALUS IMPERATOR –
WORKS FOR ORCHESTRA
Anssi Karttunen, BBC Symphony Orchestra,
Oliver Knussen
Wergo, 2019



ALERTNESS, TRUST, HUMILITY

By Hans-Klaus Jungheinrich

On 17 December 2018, Hans-Klaus Jungheinrich, the music publicist and long-time culture editor of the *Frankfurter Rundschau*, died at the age of 80. To mark his death, we would like to republish his profile of Jonathan Stockhammer, which he delivered to Kathrin Hauser-Schmolck in December 2014 with the following words:

"Yesterday's meeting with Jonathan was by any measure warm and pleasant. It is definitely right to refer to him in the text as 'Jonathan', in the Anglo-Saxon manner. In any case, that fits his captivating personality. 'So long' – yours, HKJ"

The deep grey of the winter day seems to lighten a little as Jonathan Stockhammer turns up at our meeting point, a somewhat noisy Frankfurt inner-city café. He has already had a long morning, having just flown from Berlin. He is often on the go but doesn't give the impression of being overwhelmed or rushed. He takes ample time for our conversation. Two-and-a-half hours disappear in next to no time, and at the end it is not him but me that has to leave for another appointment. For all his liveliness and tireless eloquence, Jonathan conveys something of an inner peace, a profound serenity. This is not the look of someone who is simply taking the next step in their well-planned career strategy.

Slim and wiry, in his mid-forties, he is a good talker but can also listen well. His artistic enthusiasm is infectious and convincing and can even take one by surprise. Yet he also

gives his conversation partner time and space and waits for their reaction, which just sparks his own passion further. One suspects that the concept of a conductor's charisma will have to be re-defined. For Jonathan, charisma is not so much the lofty supremacy of an iron will, but a way of life based on dialogue that arises from flexibility and alertness, leading to an assurance and legitimacy in communication with others. This is typical of a new generation of conductors who would rather be collegiate than rely on old-fashioned hierarchies. Jonathan's artistic and interpersonal ethos seems to be working. It draws on traits such as trust, alertness, humility and vulnerability, and sees interpretive work as similar to childbirth: it lets things occur as much as it actively shapes them – to some extent a Taoist impulse.

For Americans, Far Eastern ideas are closer than for those of us in Central Europe. Jonathan Stockhammer was born in Hollywood. Naturally, film was a special part of his life. Jonathan's father was a violinist with the Los Angeles Philharmonic Orchestra. As a child and then a young man, he was able to experience greats such as Zubin Mehta, Carlo Maria Giulini, Esa-Pekka Salonen and Georg Solti (who often made guest appearances with the Chicago Symphony). Defining experiences were his work as an assistant to both Esa-Pekka Salonen as well as Peter Eötvös, who were both connected to contemporary music through their compositional work.

Jonathan has lived in Berlin for 11 years, and he doesn't deny that musical life in Central Europe seems to him to be more advanced. His connection to German music was always

strong. Brought up in a socially liberal Jewish household, Jonathan first seriously worked with specifically Christian subject matter relatively late, when he conducted Wolfgang Rihm's *Deus passus* in Strasbourg. This opened a new spiritual world to him, which he handled with increasing respect.

Through his connection with Eötvös it was obvious that Jonathan Stockhammer was primarily dealing with contemporary music and was largely identified by this. He also leads unusual projects with distinguished groups such as the Ensemble Modern or the Stuttgart Radio Symphony. Jonathan is not striving for a big position in opera or concert life at any cost. It is much more important for him, being interested in organisational matters, that he can realise his programme ideas, ideally in continuous work with a meaningful institution. The disjointed patchwork life of constant travel would not be satisfying to him in the long term, nor would specialisation on a particular aspect of the music business. Despite his affinity for modern music and the experimental, he doesn't want to turn his back on the richness of the repertoire, which for him as an American also includes pop music – although he is no fan of its commercial affinities. His artistic reference points are very broad, and include the strict Mahler and Beethoven renditions of Michael Gielen just as much as the childhood discovery of a *Swan Lake* recording by Herbert von Karajan, and its magical purple cover: a vivid and unforgettable childhood memory. In this way, an intellectually curious artist with a synaesthetic way of conceiving music has his roots in the most diverse of musical experiences. **trans. sj**

IAMA: MAGIC DWELLS IN EACH BEGINNING

Maike Charlotte Fuchs promotes young talent

The idea that agents love nothing more than stealing each other's artists couldn't be further from the truth. As early as 1954, leading agencies recognised that working together would be to everyone's benefit. At that time, the British Association of Concert Agents (BACA) was founded in London, which became the International Artist Management Association (IAMA) in 1996. It recognised that while there is – and must be – competition amongst agencies, they also share many common challenges.

Today, about one third of IAMA members are still based in the United Kingdom, with Germany having the next largest share. The IAMA has become a worldwide association, which corresponds to the development of the global music world. Since November 2014, Maike Charlotte Fuchs has been a member of the board of IAMA. She is one of the managing directors of KWMM and a member of the agency since its foundation. She studied in Hamburg as well as in the United States and Finland and worked from 1994 in the Hanover and London offices of Konzertdirektion Schmid. As a result, she came to KWMM with many years of experience in artist management, but nevertheless says that she continues to learn something new every day in this unique profession. All the more important to her is the promotion of junior staff in artist management and the imparting of the required knowledge and skills, which cannot be learned in any degree program.

That's why the IAMA Artist Management Academy is especially close to her heart. The last Academy took place in November 2018 under her direction in Berlin. A two-day training program for twelve participants was set up to provide the young colleagues with tools for the job and to support them in building up a network. By qualification, they are almost all musicians, musicologists or humanities graduates, and in the job they are expected to have very specialised knowledge about issues such as taxes, visas and social media, in addition to excellent communication skills. Often expectations for these young people's skills exceed what they initially bring with them – unfortunately, burnout and reorientation into other professions are very common at this career stage. The salaries at an agency are usually lower than in other music institutions, because the revenues of the agencies are dependent on commissions. This also causes many young people, after starting with great enthusiasm, to soon become frustrated or

even burn out.

These are issues Maike wants to address with the IAMA Academy, which is designed to give the junior staff a perspective on where their career path might lead, on how to deal with the daily stress factors and on where to get support. Despite its occasionally ambiguous reputation, the profession of the artist manager is a highly interesting one within the culture industry, not least because this role offers a 360-degree view of the classical music scene, in which one works together with artists, various organisers, PR agencies, journalists and colleagues in other agencies. And it never gets boring, because you learn new things and face new challenges every day.

You need tact to live up to the role of mediator between artists and organisers. On the one hand, as a mediator you have to stand up for the wishes of the artist, but on the other you must make it clear to the artist that sometimes the organiser may not be able to meet these wishes for a good reason. Then a solution has to be found that works for everyone involved. Communication training can help to put yourself in these different positions.

But the IAMA also cares about many other things. At present, the music world is intensely concerned with the question of how Brexit will affect artists' concert appearances and travels. What rules are to be observed in cross-border traffic; which changes make it even more complicated and expensive to get an artist visa for the US? Which organisers pay the artists' fees for months in arrears? IAMA members exchange this kind of practical knowledge daily in order to organise the work of their artists as smoothly as possible. And an IAMA membership is a seal of quality, because the Code of Practice, a constitution of sorts consisting of 12 articles, regulates fair play in the industry.

The highlight of the IAMA year is the spring conference that gathers around 500 delegates from agencies, opera houses, orchestras and concert halls in a European city. This year, the IAMA conference takes place in the Tonhalle Düsseldorf, and Maike, member of the conference committee, is in the middle of the action here as well. In addition to roundtable discussions, lectures and workshops, there will be a speed-dating session with as many colleagues as possible – out of hunger for information as well as friendship.

Bernd Feuchtnr, trans. hh



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TEAM

Kerstin Alt Artist Manager Vocal/Conductors
Lisa Böttcher Artist Coordinator Instrumentalists/Vocal
Irene Deffner Artist Coordinator Conductors/Touring
Yan Dribinsky Artist Manager Conductors/Touring
Maria Dubinets Artist Coordinator Conductors/Vocal
Maike Charlotte Fuchs Managing Director
Katrin Gann Artist Manager Contemporary Music
Xenia Xien-Yue Groh-Hu Managing Director
Prune Hernaiz Artist Manager Contemporary Music
Karoline Jacob Artist Manager Conductors
Samuel Johnstone Junior Artist Manager Contemporary Music
Adriana Kussmaul Junior Artist Manager Contemporary Music
Katrin Matzke-Baazoug Junior Artist Manager Instrumentalists
Hannah Mulac Artist Coordinator
Clara Rempe Artist Manager Vocal/Chamber Music
Camille Richez Office Manager
Nina Rohlfs Editor
Floriane Schroetter Artist Manager/kwmm Promotions
Heike Wilms Artist Coordinator Instrumentalists/Conductors
Karsten Witt Managing Director

... CONTINUED FROM PAGE 2

It all sounds very logical and pleasant, the way you go about your work here. But isn't it primarily about nabbing stars from your competitors?

It's a question of attitude. We are mainly interested in the music. Among the few stars of classical music there are even fewer interesting interpreters, and they usually have no reason to change their agency. We also do not actively approach artists. Fortunately, from the start there have always been plenty of outstanding artists who want to work with us and find their way to us.

Can you tell us how to make money with such an attitude?

Our artists pay us primarily in the form of commissions on fees for performances that we arrange for them. So, in the end, we benefit from the organisers who hire our artists and pay their fees.

So that means you do all the preliminary work before you get paid?

Correct. Organisers usually schedule things one to two years in advance. That's how long it takes to harvest the fruits of our labour. This concerns not only the finances. It's also how long it takes until a concert we've arranged is happening, or a new composition that's been commissioned will be heard.

That sounds risky.

Assembling such a company is obviously not a secure investment, and one needs to remain calm and be persistent. But nobody does this primarily for the money. Incidentally, the same goes for our employees as well. Working here is more of a lifestyle choice. We love music and our artists and like to gad about backstage – always supportive and attuned to the stage.

What is your employees' perspective – do they also want to start their own company one day?

It's not so easy, as mentioned. We are currently working on a model of how our employees can be involved in the company. Since building my self-governing orchestras, this seems to me to be the right path forward.

You're located here in Kreuzberg, amid lots of start-ups. Wouldn't it be quite normal to sell the company one day?

Is that really normal? Companies that are built exclusively on communication are entirely dependent on the people who carry them. Should they be sold, then? In our industry, at least, this usually goes awry.

After 15 years, do you not want to start something new as an entrepreneur?

I am thinking more about new projects, such as organising our own concert series. But for me, this 'work' is primarily an end to itself. Naturally, it is exhausting at times – the constant travelling can get to you. But in the evening when we find ourselves at a concert or the opera, we are grateful that we are able to live such a privileged life. **trans. kh**

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AM LEUSCHNER DAMM © KARSTEN WITT

AMBASSADOR FOR CULTURAL EXCHANGE

As her first names might suggest, Xenia Xien-Yue Groh-Hu grew up in two distant and contrasting cities: Taipei and Vienna. Her father, a Chinese architect, painter and culture aficionado, fell in love with her Austrian mother in Innsbruck. From elementary school, Xenia began to take piano lessons, and later graduated from the Vienna Conservatory. She also studied musicology, theatre studies, business administration and sinology. Because she has always been particularly interested in Chinese music, she ventured off to Taiwan for a year to complete her Master's thesis, exploring how the traditional instrument Pipa is used in today's music.

Taiwan is – surprisingly, perhaps, to some – actually very Western. There are many major and successful classical concert series, and, rather remarkably, another vast cultural centre has just been built to house an outstanding concert hall. It is already the third cultural centre on the island, which is extraordinary considering the island is just over 36,000 square kilometres in size. Although music in Chinese culture is not held in the same regard as literature and painting, the ancient imperial court cultivated and integrated a huge variety of music styles from Asia. Xenia was fascinated by this exchange and soon began developing intercultural music projects. In 1999, she founded the Austrian association AsianCultureLink, where she organised workshops and brought artists from both Asia and Europe together.

Xenia initially made a living by giving piano lessons but soon after graduation wanted to work full time in music management. When she moved to Berlin in 2003, she brought a larger-scale EU project from AsianCultureLink to the first Maerz Musik festival: new compositions for the Klangforum Wien and an ensemble of traditional Chinese instruments from Taiwan were presented there. Suddenly, and rather fortuitously, the call came to join the just-founded agency of Karsten Witt, whom she knew from his work in Vienna. It appealed to her to be a key figure in shaping an internationally oriented institution from its infancy.

In its early days, KWMM began with four managers. Initially, a team with eight employees was the goal. But in order to do all required tasks justice, it quickly became clear that more capable hands – and minds – were needed. A large international network had to be created to meet the needs of the artists. New music became a special focus, with which the company has a unique selling proposition: there are currently about fifteen composers on KWMM's roster. However, the company covers the entire spectrum of musical life. The promotion of young talents became increasingly important in Xenia's work. For instance, fostering the career of a young pianist like Claire Huangci from the time of her studies, thus enabling her to become an internationally sought-after artist, has been both an exciting privilege and engaging task for the former piano teacher.

In the 15 years since the founding of KWMM, Xenia has taken over a wide range of tasks, from touring to interdisciplinary projects, working with new music, and the

management of soloists and conductors. Today, as one of the managing directors, she is committed to the ongoing challenge of shaping and reshaping the internal structures, and to promoting the agency's highly motivated team. Given her special perspective on intercultural understanding and experience working together with artists and organisers stemming from various cultures and backgrounds within a global environment, it can be said that Xenia has – justifiably – found her true vocation.

FROM TRAINEE TO MANAGER

The career of a music manager is rarely chosen or targeted from a young age. But for Yan Dribinsky, one thing was always crystal clear: a profound love of music. He felt his calling at the age of eight when, during a concert, his young ears first heard a trumpet solo. He, too, wanted to play this golden instrument! Fortunately there was a good teacher at the music school in Kazan, so he soon started lessons. But when Yan was thirteen, his teacher passed away unexpectedly, and, at the same time, he had to decide between attending a polytechnic school or furthering his musical studies. He chose the latter and graduated from music school, where role models such as Maurice André, Sergei Nakarjakow, Wynton Marsalis and Arturo Sandoval were imprinted on his mind (or in his ears?).

Shortly after taking up his studies at the conservatory, he was called for 18 months of military service. Luckily, he was allowed to continue his studies during this time, and from the third semester on he had already performed at the opera, with the symphony orchestra, and in various jazz ensembles. After graduating in 2001, his family used the opportunity to emigrate as Jews to the United States. In order to earn his living in Boston, he joined a klezmer ensemble, while diligently attending courses to improve his English. During this time he met his wife, a Berliner with roots in Moscow, who also worked in music. Thus, the decision of the newlyweds to move to Berlin in February 2002 seemed entirely logical.

When Yan didn't succeed in getting into a postgraduate course, he began looking for alternatives, and found a rather splendid one as a trumpeter in the orchestra of the Komische Oper Berlin under Kirill Petrenko.

But in 2008, due physical problems, he had to say farewell to a career with his trumpet. At that time, the father of two – and now three – children was forced to re-orientate himself, and, after completing a management course, found work at a Dusseldorf-based market research institute for six months. In the long run, he found the work as a financial manager decidedly unsatisfying and was drawn back to Berlin to his family.

Shortly after his return, he answered an advertisement seeking an assistant to the management at KWMM. At the interview, it was agreed that this task was not suitable for him, but a little later Karsten Witt offered him a one-year traineeship. Thanks to his business knowledge, he was able to work as an accountant during this time, while taking on more and more tasks within artist administration. He was taken into full employment rather quickly and took over the company's financial management and budgeting tactics.

In addition to these tasks, he started working for conductors and orchestras. Due to his mother tongue, Russia became a focal point for him, and he organised guest tours of the Ural Philharmonic Orchestra in Western Europe, as well as a Russian tour by the Seoul Philharmonic Orchestra, among other activities. As a networker looking for new performance opportunities for artists, Yan returned to Kazan for the first time in 18 years, this time with his young family. Although he saw his relatives there as well as the old apartments familiar from his childhood, it was not easy for him to see that many of the old friends he once knew dearly were gone.

While he is still occasionally overcome with nostalgia when he hears his trumpet colleagues playing large symphonic works in an orchestra, he very much enjoys the close contact he maintains in his current role with the musicians and feels privileged to attend many wonderful concerts. He is still primarily responsible for the numbers; overseeing the budget with great care and keeping an eye fixed on the important role finances play in the music world on a daily basis – such as attendance figures and ticket revenues, which are proving to be increasingly important.

Musical life is constantly changing, and to experience, understand, and respond effectively first-hand to these ongoing changes is one of the great challenges of Yan's new profession.

Bernd Feuchtnr, trans. hh



© MARIE-ANNICK LE BLANC

XENIA GROH-HU, SECOND FROM THE RIGHT; YAN DRIBINSKY, FRONT CENTER; MAIKE CHARLOTTE FUCHS, FAR LEFT

WELCOMING



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CASTALIAN STRING QUARTET

The four young musicians of the Castalian String Quartet thrill audiences with their stylistic confidence and flawless technique, the perfect departure point for the vast array of artistic liberties they are revered – and respected – for taking. In 2018, Finnish violinist Sini Simonen, Welsh violinist Daniel Roberts, French violist Charlotte Bonneton and British cellist Christopher Graves were awarded the Borletti-Buitoni Trust Fellowship Award and the Merito String Quartet Award for their exemplary playing. According to its founders Wolfgang Habermayer and Valentin Erben, it was above all “the wonderfully balanced instrumental ability and the convincing interpretation” that were decisive factors in the jury’s decision. They were never interested in a show, but in a musical affair of the heart. A special feature of this new award is that the quartets are observed over a longer period of time without their knowledge by a prominent jury (including Isabel Charisius, Irvine Arditti, Heime Müller and Krzysztof Chorzelski). All the better when the decision is unanimous, as was the case with the Castalian String Quartet!



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LES CRIS DE PARIS

“Les Cris de Paris are diverse: different instrumentations, different repertoires and multiple perspectives all contribute to its unique identity,” explains Geoffroy Jourdain, founder and artistic director of the French vocal ensemble. The ensemble can consist of three or eighty singers, depending on the requirements of the project – which include concerts of music from the Baroque to the present day as well as all kinds of staged productions in collaboration with other disciplines and art forms. Les Cris de Paris, together with the music theatre company La Cage, recently presented *L’Ailleurs de l’autre* with vocal music from Lapland, Burkina Faso, Cameroon and Madagascar. Here, five singers took up the challenge of reproducing ethnomusicological recordings from the 20th century. After four successful performances at Radialsystem V in Berlin, the production can be experienced again next June at La Scala in Paris.

MARIE HEESCHEN

The soprano Marie Heeschen has been a permanent ensemble member at the Theater Bonn since 2016, where she has sung roles such as Musette (*La Bohème*), Susanna (*The Marriage of Figaro*) and Ella in the world premiere of James Reynolds’ *Ghost Knight*. This season, the Hamburg-born singer also

appeared as Papagena in Mozart’s *Magic Flute*, Atalanta in Handel’s *Xerxes* as well as in the role of Tussy in Jonathan Doves’ latest opera *Marx in London*, which received an enthusiastic response from the international press.

The versatile singer is also active across other genres of classical music with a lush and fluid voice that is highly adaptable. As a soloist she has performed at the Handel Festival Halle, the Oude Muziek Festival Utrecht, the ACHT BRÜCKEN Festival and the Cologne Philharmonie. With her chamber music ensemble paper kite, which consists of two violins and basso continuo, Marie Heeschen has set herself the goal of reviving the lesser known cantata repertoire of the German and Italian Baroque. In 2017, the ensemble’s first CD – *felice un tempo*, released by Coviello Classics in 2013 – was awarded the Biago Marini Prize. In addition to a world premiere recording of Giovanni Legrenzi, sonatas and cantatas by Giovanni Bononcini and Domenico Scarlatti are also featured on the CD.



© JARI HEESCHEN

Inquisitive and open to new projects, the singer is also a committed interpreter of new music. Her ensemble BRuCH, founded in 2013 with Sally Beck (flute), Ella Rohwer (cello) and Claudia Chan (piano), interprets impressionistic works alongside 20th and 21st century music, and has worked with composers such as Helmut Lachenmann, Gordon Kampe and Johannes Schöllhorn. Distinctive for its unusual line-up, the quartet also regularly develops new works with young composers such as Ricardo Eizirik, Giovanni Biswas, Matthias Krüger and Julien Jamet.



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RYOKO AOKI

Ryoko Aoki holds a unique position in the field of Noh theatre as a female performer and singer: she not only performs Noh works traditionally reserved for male performers, but is also a pioneer of artistic forms that combine Noh with contemporary music. More than 50 works have already been written for her, including the chamber opera *Futari Shizuka – The Maiden from the Sea* by Toshio Hosokawa. Premiered in December 2017 by the Ensemble intercontemporain under Matthias Pintscher, it will be performed this season in two new productions in Toronto and Tongyeong, Korea.

In January 2019, she gave the first performance of Peter Eötvös’ melodrama *Secret Kiss* at the Konserthus Göteborg together with the Gageego! Ensemble under the direction of the composer. The composition is inspired by Italian writer Alessandro Baricco’s famous novel *Silk*, about a young Frenchman’s trip to Japan in the 19th century to

explore the secret of silk production. Whilst there, he falls in love with a young Japanese woman; his love, however, remains at the stage of desire and longing.

Another performance of *Secret Kiss* followed in Tokyo in March. Throughout the year, the work will also be performed in Porto, Madrid, Berlin, Cologne and Budapest with various ensembles, each under the composer’s own direction.



© PAULA COURT

JACK QUARTET

With their brilliant performances and explosive virtuosity, the four “superheroes of the new music world” (Boston Globe) leave a strong impression wherever they play. The JACK Quartet, named after the first initials of its original members: John Richards (viola), Ari Streisfeld (violin), Christopher Otto (violin), and Kevin McFarland (cello), met during their studies at the Eastman School of Music in Rochester, New York. In 2016, almost 10 years after the quartet’s initial formation, they switched things up and welcomed two new members, cellist Jay Campbell and violinist Austin Wulliman.

The quartet – which was founded with the intent of premiering and performing new works – has now made a real place for itself in the new music scene. Inspired by predecessors like the Kronos and Arditti Quartets, with whom they had the chance to study, JACK distinguishes itself by playing an even broader repertory. Besides the complete quartets by Xenakis, Lachenmann, Carter and John Luther Adams, they regularly perform works by Philip Glass, Steve Reich, Julia Wolfe, George Lewis, Chaya Czernowin, and Simon Steen-Andersen. Upcoming and recent premieres include quartets by Tyshawn Sorey, Georg Friedrich Haas, Clara Iannotta, John Luther Adams, Catherine Lamb and John Zorn.

JACK is very attentive to its audience – not only in real life but also through engagement with digital media – which has allowed them to build a strong online fanbase over the years. Active on social networks such as Instagram and Facebook, the four musicians have understood the importance of caring for their fan base; they take time to not only inform their followers about their current musical activities but also to share amusing travel and rehearsal anecdotes with them.

Another strength of the quartet is their dedication to the development of the new music community through transmission and education. They spend two weeks each summer teaching at New Music on the Point, a contemporary chamber music festival for young performers and composers in Vermont. And each semester, they regularly collaborate with students at the University of Iowa and the Boston University Center for New Music. Additionally, the quartet makes regular visits to many universities, including Columbia, Harvard, Princeton and Stanford.

Their commitment to their audiences as well as their desire to transmit their passion and knowledge for music through the workshops they lead make the JACK Quartet true ambassadors for the music of our time.

Conductors

- Victor Aviat
- Titus Engel
- Eliahu Inbal
- Johannes Klumpp
- Dmitry Liss
- Brad Lubman
- Eva Ollikainen
- Alejo Pérez
- Peter Rundel
- Steven Sloane
- Marc Soustrot
- Jonathan Stockhammer
- Shiyeon Sung
- Valentin Uryupin
- Michael Wendeborg
- Bas Wiegers

Instrumentalists

- Mariam Batsashvili **piano**
- Jeroen Berwaerts **trumpet**
- Bernard Foccroulle **organ**
- Richard Galliano **accordion/bandoneon**
- GrauSchumacher **Piano Duo**
- Ilya Gringolts **violin**
- François-Frédéric Guy **piano**
- Maximilian Hornung **cello**
- Claire Huangci **piano**
- Hae-Sun Kang **violin**
- Anssi Karttunen **cello**
- Olli Mustonen **piano**
- Mike Svobada **trombone**
- Antje Weithaas **violin**
- Tabea Zimmermann **viola**

Vocalists

- Ryoko Aoki **Noh performer**
- Andrew Dickinson **tenor**
- Marie Heeschen **soprano**
- Dietrich Henschel **baritone**
- Christoph Prégardien **tenor**
- Yeree Suh **soprano**
- Trio Mediaeval
- Sarah Wegener **soprano**

Composers

- Mark Andre
- Charlotte Bray
- Friedrich Cerha
- Chaya Czernowin
- Toshio Hosokawa
- Jens Joneleit
- György Ligeti
- Lukas Ligeti
- Philippe Manoury
- Isabel Mundry
- Brigitta Muntendorf
- Samir Odeh-Tamimi
- Johannes Maria Staud
- Hans Zender
- Vito Žuraj

Ensembles

- Arditti Quartet
- Castalian String Quartet
- Galliano Sextet
- Gringolts Quartet
- JACK Quartet
- Meta4
- Mivos Quartet
- Turtle Island Quartet

Touring

- Bochumer Symphoniker / Steven Sloane
- Le Concert Olympique / Jan Caeyers
- Les Cris de Paris / Geoffroy Jourdain
- Seoul Philharmonic Orchestra / Markus Stenz
- Ural Philharmonic Orchestra / Dmitry Liss

Multimedia / Performing Arts

- Simon Steen-Andersen / ascolta
- Cloud Gate Dance Theatre of Taiwan
- Bernard Foccroulle / Lynette Wallworth
- Ensemble Resonanz / Charly Hübner
- Klaus Obermaier
- Shangchi Sung / Beat Furrer
- Gabor Vosteen