

TITUS ENGEL ELIAHU INBAL JOHANNES  
 KLUMPP DMITRY LISS BRAD LUBMAN  
 ALEJO PÉREZ PETER RUNDEL HENRIK  
 SCHAEFER STEVEN SLOANE MARC SOUSTROT  
 JONATHAN STOCKHAMMER SHIYEON  
 SUNG VALENTIN URYUPIN MICHAEL  
 WENDEBERG BAS WIEGERS  
 MARIAM BATASHVILI JEROEN  
 BERWAERTS MAHAN ESFAHANI  
 GRAUSCHUMACHER PIANO DUO  
 ILYA GRINGOLTS FRANÇOIS-FRÉDÉRIC  
 GUY MARIE-ELISABETH HECKER MAXIMILIAN  
 HORNUNG CLAIRE HUANGCI HYUNG-KI JOO  
 ANSSI KARTTUNEN DAISHIN KASHIMOTO  
 ADRIEN LA MARCA OLLI MUSTONEN GABOR  
 VOSTEEN ANTJE WEITHAAS TABEA ZIMMERMANN  
 RYOKO AOKI SIMON BODE RACHEL FENLON  
 MARIE HEESCHEN DIETRICH HENSCHEL ULRIKE  
 MAYER CAROLINE MELZER ANDREW ROBERT  
 MUNN CHRISTOPH PREGARDIEN TRIO MEDIAEVAL  
 YEREE SUH SARAH WEGENER ONDREJ  
 ADAMEK MARK ANDRE FRIEDRICH CERHA CHAYA  
 CZERNOWIN TOSHIO HOSOKAWA JENS JONELEIT  
 GYÖRGY LIGETI LUKAS LIGETI PHILIPPE  
 MANOURY ISABEL MUNDY ALEX NANTE SAMIR  
 ODEH-TAMIMI FABIAN PANISELLO JOHANNES  
 MARIA STAUD MING TSAO VITO ZURAJ  
 ARMIDA QUARTET CASTALIAN STRING QUARTET  
 GRINGOLTS QUARTET JACK QUARTET LES  
 PERCUSSIONS DE STRASBOURG META4 TURTLE  
 ISLAND QUARTET GAECHINGER CANTOREY  
 HANS-CHRISTOPH RADEMANN LE CONCERT  
 OLYMPIQUE JAN CAEYERS SWR VOKALENSEMBLE  
 YUVAL WEINBERG URAL PHILHARMONIC  
 ORCHESTRA DMITRY LISS



## DEAR FRIENDS AND COLLEAGUES

We are aware that the season 21/22 will still be heavily affected by the Covid pandemic. However, after a long lock-down in 20/21, with slow partial openings during the summer of 2021, we have experienced how important live music and gatherings with equal minded people remain for all of us.

We very much hope that in the course of the current season we will regain a certain level of normality, where our audiences will again feel safe and well cared for. With this expectation in mind, we are looking forward to the 2022/23 season and are excited to present some ideas for your programming. For each of our artists, we provide a short update, some information on where to (hopefully!) hear them in concert as well as a few programme proposals, which we would love to discuss with you. Of course, we would also be happy to develop some new projects to suit your specific thematic requirements. We look forward to hearing from you!

Whilst flipping through our brochure you will notice several new artists who have joined us during the last season. We hope to inspire you with some new discoveries!

Yours,  
karsten witt musik management



## TITUS ENGEL

An openness to innovative concert formats, combined with unparalleled technical precision, mark Titus Engel as one of the leading creative minds among conductors of his generation. In staged productions he is always willing to tread new paths and sees musical theatre in particular as a place for experimenting with utopian societal ideas. Named Conductor of the Year 2020 by Opernwelt magazine, his recent successes include Wagner's *Lohengrin* at the Tiroler Festspiele Erl, the world premiere of Michael Wertmüller's *D.I.E.* directed for the stage by Anika Rutkofsky at the Ruhrtriennale as well as the streamed production of Bartók's *Bluebeard's Castle* at Opéra de Lyon, all in 2021.

**The precision of the preparation in rehearsal set a high standard. Conductor Titus Engel worked wonders of coordination and motivation. Concerti**

### DATES

**8/10–7/11/21 Oper Frankfurt** Strauss: Salome  
Barrie Kosky, stage direction

**31/10–4/12/21 Oper Frankfurt** Nielsen: Maskerade  
Tobias Kratzer, stage direction

**30 & 31/1/22 Niedersächsisches Staatsorchester Hannover** State Opera / Aleksandar Wnuk, percussion / Felix Briegel, narrator  
Sarah Nemtsov: En face, Mahler: Symphony No. 7

**21–29/5/22 Bavarian State Opera** Haas: Bluthaus  
Claus Guth, stage direction





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## JOHANNES KLUMPP

His talent as an excellent communicator of music is also evident when he rehearses with orchestras. Johannes Klumpp brings his commitment, passion, and exciting interpretive ideas to both professional orchestras and youth ensembles, for whom he is a great champion. In all of his performances, he creates distinctive interpretations. As of 2020/21, he has been appointed Chief Conductor and Artistic Director of the Heidelberg Symphony Orchestra. One major project is already certain: the further recording of the complete catalogue of Haydn symphonies, on which his predecessor, the orchestra's founder Thomas Fey, worked with great success.

**It was amazing what Johannes Klumpp managed to achieve with the orchestra with so little time to prepare – and even less to rehearse. He also did not pass up the opportunity to moderate the programme himself, which he did informatively and energetically. Badische Neueste Nachrichten**

### DATES

**16/10/21 Heidelberg Symphony Orchestra** Palatin Wiesloch / Simone Kermes, soprano  
Haydn: Overture and Aria 'Odio Furor, dispetto' from Armida, Haydn: Overture and Arias 'Filomela abbandonata' and 'Al tuo seno fortunato' from L'anima del filosofo ossia Orfeo ed Euridice, Haydn: Symphonies Nos. 28 & 23

**13/12/21 Dortmunder Philharmoniker** Konzerthaus Dortmund / Christoph Eß, horn  
Kraus: 'Olympie' Overture, Strauss: Horn Concerto No. 1 in E flat major,  
Mozart: Incidental music from Thamos, König in Ägypten KV 345, Haydn: Symphony No. 94 in G major

**30/3/22 Heidelberg Symphony Orchestra** Heidelberger Frühling  
Works by William Herschel



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## ELIAHU INBAL

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

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

### DATES

**24/10/21 Taipei Symphony Orchestra** National Theatre and Concert Hall  
Mahler: Symphony No. 9

**22/12/22 St. Petersburg Philharmonic Orchestra** Philharmonic Hall / Rudolf Buchbinder, piano  
Beethoven: Piano Concerto No. 3, Mahler: Symphony No. 1 'Titan'

**4/2/22 Tampere Philharmonic** Tampere Hall  
Mahler: Symphony No. 7

**14/3/22 Tokyo Metropolitan Symphony Orchestra** Suntory Hall / Alexey Zelenkov, baritone / YL Male Voice Choir, Male Chorus  
Rachmaninov: The Isle of the Dead Op. 29, Shostakovich: Symphony No.13 Op.113, 'Babi Yar'



© KAITLIN MORENO

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

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

## BRAD LUBMAN

### DATES

**10/12/21 NDR Elbphilharmonie Orchestra** Elbphilharmonie Hamburg / Midori, violin  
György Ligeti: *Macabre Collage*, Detlev Glanert: *Violin Concerto*, Anders Hillborg: *Sound Atlas*

**13/2/22 Orchestre Philharmonique de Radio France** Francois-Frédéric Guy, piano  
Jonathan Harvey: *Timepieces for orchestra*, Jean-Luc Hervé: *New work for orchestra and electronics WP*,  
Samir Amarouch: *New work for orchestra WP*, Tristan Murail: *New Piano Concerto WP*

**22/4 Flagey Brussels & 29/4/22 Concertgebouw Brugge** Brussels Philharmonic  
Stravinsky: *Petrushka*, Natalie Dietterich: *Aeolian Dust*, Robert Groslot: *Basgitaarconcerto*

**5/5 HR Sendesaal Frankfurt, 6/5 De Singel Antwerp, 9/5 Philharmonie Berlin, 10/5/22 Elbphilharmonie Hamburg**  
Frankfurt Radio Symphony / Pierre-Laurent Aimard, piano  
George Crumb: *A Haunted Landscape*, Augusta Read Thomas: *Words of the Sea*,  
Olivier Messiaen: *Réveil des Oiseaux*, Claude Vivier: *Orion*

**CONTACT** ————— Xenia Groh-Hu / Hannah Mulac



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## DMITRY LISS

Twenty-five years after taking up his position as Chief Conductor of the Ural Philharmonic Orchestra, Dmitry Liss is making a name for the orchestra outside of Russia. Hot on the heels of their successful 2019 tour with Nikolai Lugansky to venues such as the Wiener Konzerthaus and the Elbphilharmonie, in November 2020, Liss and the orchestra will return to Hamburg and to the Philharmonie Berlin, this time with soloist Dmitry Masleev. Dmitry Liss also brings his consistency and infectious charisma to the South Netherlands Philharmonic, where he is in his fifth season as their first Chief Conductor.

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

### DATES

**10/12/21 Bochum Symphony Orchestra** Anneliese Brost Musikforum Ruhr / Marias Dueñas, violin  
Victorova: *Quinlong Azure Dragon*, Bruch: *Violin Concerto*, Tchaikovsky: *Manfred Symphony in B minor, Op. 58*

**28/3 Elbphilharmonie & 29/3/22 Philharmonie Berlin** Ural Philharmonic Orchestra,  
Yekaterinburg Philharmonic Choir / Dmitry Masleev, piano  
Ustvolskaya: *Piano Concerto*, Prokofiev: *Cantata for the 20th Anniversary of the October Revolution, Op. 74*

**23/4/22 Ural Philharmonic Orchestra** Sverdlovsk Philharmonic Hall / Barry Douglas, piano  
Brahms, *Piano Concerto No. 2*, Mahler: *Symphony No. 1 'Titan'*

**CONTACT** ————— Yan Dribinsky





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## ALEJO PÉREZ

At the conductor's podium, Alejo Pérez gets straight to the heart of the matter: with an assured sense of dramaturgy and great feeling for style, he teases out the nuances in the score, creating remarkably captivating musical experiences. In 2019, Alejo Pérez was awarded the Konex Platinum Award for his artistic achievements – one of the highest honours in his home country Argentina which had previously been awarded to Martha Argerich and Daniel Barenboim. Since the 2019/20, season he has been forming the sonic identity of the Flemish Opera as its new Music Director. Upcoming highlights as a guest conductor include Grand Théâtre de Genève's season opening production of Prokofiev's *War and Peace* staged by Calixto Bieito, and performances at the Wiener Staatsoper.

**For Alejo Pérez, the new music director of the house, this "Lohengrin" was first and foremost a resounding personal success. With energy and focus, the conductor successfully built the tension – from the clear, ethereally shimmering prelude, to the pounding rhythms of the choral scenes in the first act, through to the dramaturgically pointed scenes in the second act ... to the pleasing sensibility of the third act.**

*Das Opernglas*

### DATES

**9-11/2/22 Tokyo Bunka Kaikan, Nikikai Opera** Strauss: *Frau ohne Schatten*  
Peter Konwitschny, stage direction / New Japan Philharmonic

**24/2 De Singel Antwerp, 27/2/22 De Bijloke Gent** Orchestra and Choir of Opera Vlaanderen /  
Kristina Hammarström, alto / Denzil Delaere, tenor / Werner Van Mechelen, bass  
Berlioz: *Romeo et Juliette*

**1-12/4/22 Wiener Staatsoper** Bizet: *Carmen*  
Calixto Bieito, stage direction / Wiener Philharmoniker

**CONTACT** ————— Karoline Jacob / Yan Dribinsky



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## PETER RUNDEL

Peter Rundel masters the most difficult scores with elegance and brings together technically complex projects as a partner to leading European orchestras and ensembles and as a regular guest at large opera houses. At the Zurich Opera in Spring 2022, he will conduct *Girl with a Pearl Earring* by Stefan Wirth – the latest in a long list of world premieres that includes works by composers such as Georg Friedrich Haas, Wolfgang Mitterer, Hector Parra and Emmanuel Nunes.

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

### DATES

**9/12/21-13/1/22 Hessian State Theatre of Wiesbaden** Jules Massenet: *Werther*  
Ingo Kerkhof, stage direction

**29/1/22 Musikkollegium Winterthur** Rahel Cunz, violin  
Debussy/Caplet: *Children's Corner* Suite, Stefan Wirth: *Through the Looking Glass*, Schumann/Ravel: *Carnaval* Op. 9,  
Haydn: *Symphony No. 67* in F major

**3/4-8/5/22 Zurich Opera** Stefan Wirth: *Girl with a Pearl Earring* WP  
Ted Huffman, stage direction

**4/6/22 WDR Symphony Orchestra Cologne** Nicolas Hodges, piano  
Rebecca Saunders: *Miniata*, Iannis Xenakis: *Eonta*

**CONTACT** ————— Xenia Groh-Hu / Hannah Mulac



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Schaefer succeeds in balancing these complex developments and the art of balancing continues in his Brahms interpretation. Here you can hear how close this music is to his heart. He seems to have an album of ideas and an archive of sounds in which each detail is carefully handled. But above all, he convinces with large forms, long lines, and the energy that is evoked when different passages mirror one another.

Göteborgs Posten

Henrik Schaefer is a regular fixture at the podium of opera houses and symphony orchestras around the world, proving himself an engaged collaborator with strong musical ideas. The Bochum-born musician began his conducting career as an assistant to Claudio Abbado and served as Music Director of the Gothenburg Opera from 2013 until 2020. Henrik Schaefer has further held positions at the Hiroshima Symphony Orchestra and at the Wermland Opera Karlstad, where he was met with international recognition for his performances of the complete *Ring* cycle on period instruments in 2011. As the new Music Director of Stockholm Folkoperan, he takes his passion for romantic performance practice a step further by founding a period instrument orchestra for his first production of Verdi's *Don Carlos*.

## HENRIK SCHAEFER

### DATES

**22/9-21/11/21 Stockholm Folkoperan** Verdi (arr. Schaefer): *Don Carlos*  
Tobias Theorell, stage direction

**14/10/21 Göteborg Opera** Göteborg Opera Orchestra  
Thea Musgrave: Oboe Concerto 'Helios', Cécile Chaminade: Calirrhoë-Suite, Dora Pejačević: Four songs, Elfrida Andrée: Cantata at the international congress for women's suffrage in Stockholm 1911

**4/11/21 Jyväskylä Sinfonia** City Theatre  
Bach: Mass in B minor

**27 & 28/12/21 Aichi Chamber Orchestra** Kioi Hall Tokyo / Gerhard Oppitz  
Beethoven: Piano Concertos Nos. 1-5, Violin Concerto (piano version)

**CONTACT** Karoline Jacob / Hannah Mulac

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CONDUCTORS

## STEVEN SLOANE

American-Israeli conductor Steven Sloane revels in challenging musical taboos and doesn't shy away from bringing symphonic classics into dialogue with contemporary works of all styles. His broad operatic repertoire ranges from classical masterpieces to rarities alongside major world premieres. The 2020/21 season marked a turning point in his long career – he bid farewell to his role as the formative Generalmusikdirektor of the Bochum Symphony Orchestra and Intendant of its music centre and opened a new chapter as Music Director of the Jerusalem Symphony Orchestra. In June 2021, he took the JSO on tour to Elbphilharmonie Hamburg, Konzerthaus Berlin, and Klavier-Festival Ruhr.

Steven Sloane, who conducts from memory, forms gripping arcs of tension and changes of mood. The hall quakes with the beat of the bass drum in the *Infernal Dance*, the Lullaby creates an intimate atmosphere – and in the finale Sloane ignites the controlled ecstasy that Stravinsky so brilliantly stages. *Hamburger Abendblatt*

### DATES

**21 & 22/10/21 Israeli Opera Tel Aviv, Regarding Festival** Avner Dorman: Kundry WP  
Lotte de Beer, stage direction / Jerusalem Symphony Orchestra

**16/12/21 Jerusalem Symphony Orchestra** Henry Crown Symphony Hall / Alexandra Flood, soprano  
Daniela Skorka, soprano / Linard Vrielink, tenor / JAMD Chamber Choir / Gary Bertini Choir  
Mozart: Davide Penitente K. 469, Talia Amar: Voices of Saudade (commission), Bernstein: Chichester Psalms

**25/3/22 Nuremberg State Philharmonic** Meistersingerhalle / Antje Weithaas, violin  
Dvořák: Violin Concerto, Shostakovich: Symphony No. 5

**19/6/22 Philharmonie Berlin** Symphony Orchestra of Berlin University of the Arts  
Mahler: Symphony No. 3

**CONTACT** Karoline Jacob / Elizabeth Pilon



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## MARC SOUSTROT

Marc Soustrot has broad experience and expertise in the major works of the classical and romantic repertoire, as well as in the music of Bach and contemporary works. Recent guest engagements include productions at opera houses in Frankfurt, Stuttgart, and Stockholm. From the 2021/22 season he has been appointed as Chief Conductor and Artistic Director of the Real Orquesta Sinfónica de Sevilla.

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

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

### DATES

**14/10 Musikhuset Aarhus & 15/10/21 Musikkens Hus i Aalborg** Aarhus Symphony Orchestra  
Wagner/arr. Maazel: The Ring without Words

**11 & 12/11/21 Real Orquesta Sinfónica de Sevilla** Teatro de la Maestranza / Camilla Tilling, soprano  
Beethoven: Coriolan Overture Op. 62, Strauss: Three Orchestral Songs Op. 27, Mahler: Symphony No. 4

**24 & 25/3/22 Aarhus Symphony Orchestra** Musikhuset Aarhus / Alexander Sitkovetsky, violin  
Tchaikovsky: Violin Concerto, Symphony No. 6. 'Pathétique'

**CONTACT** ————— Kerstin Alt / Heike Wilms



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## JONATHAN STOCKHAMMER

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

**The audience is swept along, not least because Jonathan Stockhammer successfully toes the line between pathos and passion, rebellion and requiem in conducting the Sinfonieorchester Basel, bringing out the paradoxical beauty of the visionary, eminently sensual soundscape of the work dedicated to Claudio Abbado and Maurizio Pollini.**  
Opernwelt – on Nono: *Al gran sole carico d'amore*

### DATES

**2/9 Musikfest Bern, 18/9 ZeitRäume Basel, 14/11/21 Wien Modern** Cantando Admont / Ensemble Nikel  
Thomas Kessler: Oratorium (WP)

**29/10-4/12/21 Zurich Opera**  
Boléro / Le sacre du printemps. Choreographies by Johan Inger and Edward Clug

**19/1/22 Deutsches Symphonie-Orchester Berlin** Ultraschall Festival / GrauSchumacher Piano Duo  
Dieter Ammann: GLUT, Milica Djordjević: Quicksilver, Luca Francesconi: Macchine in Echo

**CONTACT** ————— Maike Charlotte Fuchs / Kathrin Feldmann-Uhl





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

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

## SHIYEON SUNG

### DATES

**23 & 25/9/21 Atlanta Symphony Orchestra** Joseph McFadden, double bass  
Haydn: Symphony No. 102, Vanhal: Double Bass Concerto, Brahms: Serenade No. 2

### 12-14/11/21 Orquesta Nacional de España

Schoenberg: Transfigured Night, Mozart: Serenade K. 361/370a 'Gran Partita'

### 19 & 20/11/21 Utah Symphony

Vadim Gluzman, violin  
Arlene Sierra: Aquilo, Prokofiev: Violin Concerto No. 2, Tchaikovsky: Symphony No. 4

### 1/7/22 Bavarian Radio Symphony Orchestra

Wu Wei, sheng / Jörg Widmann, clarinet  
Isang Yun: Reak, Unsuk Chin: Śu, Mark Andre: ...über...

**CONTACT** ————— Maike Charlotte Fuchs / Kathrin Feldmann-Uhl



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CONDUCTORS

## VALENTIN URYUPIN

Valentin Uryupin, winner of the 8th Sir Georg Solti International Conducting Competition, has been appointed Chief Conductor of Novaya Opera in Moscow as of 2020/21. In the 2021/22 season, he will continue his collaboration with the Oper Frankfurt, Bregenz Festival (Umberto Giordano, *Siberia*) and make his debut with the Danish National Symphony Orchestra.

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

### DATES

**27-23/10/21 Oper Frankfurt** Stravinsky: Oedipus Rex, Tchaikovsky: Iolanta  
Lydia Steier, stage direction / Frankfurter Opern- und Museumsorchester

### 6/1/22 Tiroler Festspiele Erl

Orchester der Tiroler Festspiele Erl / Liviu Holender, baritone  
Strauss: Death and Transfiguration Op. 24, Mahler: Songs of a Wayfarer, Shostakovich: Symphony No. 6 in B minor

### 15/2/22 St. Petersburg Philharmonic Hall

St. Petersburg Symphony Orchestra / Alexander Gindin, piano  
Rachmaninov: Piano concerto No. 2, Adams: Harmonielehre

### 14 & 17/4/22 Novaya Opera

Korngold: Die tote Stadt  
Vasily Barkhatov, stage direction / Orchestra Novaya Opera

**CONTACT** ————— Yan Dribinsky



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## MICHAEL WENDEBERG

Classical repertoire – from Bach to Schoenberg – comes just as naturally to conductor and pianist Michael Wendeborg as his passion for new music, which he brings to life with great skill and feeling in his work. As of 2020/21 he has been appointed Chief Conductor Opera at the Bühnen Halle, where he had held the position of Erster Kapellmeister since 2016. In the 2021/22 season he is conducting Wagner's *Tristan und Isolde* among others in Halle and will give his house debut at the Semperoper Dresden with a world premiere by Torsten Rasch.

**With relish, Michael Wendeborg inspires the musicians of the Staatskapelle to traverse both the precision of chamber music and the full opulence of Strauss. NMZ**

### DATES

**18/9/21 Oper Halle** Britten: A Midsummer Night's Dream  
Walter Sutcliffe, stage direction / Staatskapelle Halle

**20/10/21 Slovenian Philharmonic Orchestra** Cankarjev dom  
Olivier Messiaen: Turangalila

**13/11/21 Oper Halle** Wagner: Tristan und Isolde  
Jochen Biganzoli, stage direction / Staatskapelle Halle

**22/1–9/2/22 Semperoper Dresden** Torsten Rasch: Die andere Frau WP  
Immo Karaman, stage direction / Sächsische Staatskapelle Dresden

**CONTACT** ————— Kerstin Alt / Heike Wilms

Bas Wiegers has distinguished himself with charisma, openness, and a non-dogmatic approach at the helm of leading European orchestras and soloist ensembles. The conductor draws on his extensive experience as a violinist and a wide-ranging knowledge of repertoire, from baroque to contemporary music. Highlights of the 2021/22 season include a new song project with Thomas Hampson and the Klangforum Wien, where he is Principal Guest Conductor, his debut with the Rundfunk-Sinfonieorchester Berlin, as well as appearances at Ultima Festival Oslo, Ruhrtriennale, Warsaw Autumn, Prague Spring Festival, and Mozartfest Würzburg.

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

The Standard

© PAZ GUILLEN



## BAS WIEGERS

### DATES

**30/10/21 Netherlands Radio Philharmonic Orchestra** Concertgebouw Amsterdam / Simone Lamsma, violin  
Sibelius: Violin Concerto, Prokofiev: Symphony No. 6, Op. 111

**3/12/21 Klangforum Wien** Wiener Konzerthaus / Thomas Hampson, baritone  
Songs by Mahler and Ives arr. by Trevor Grahl and Thierry Tidrow,  
New works by Sky Macklay, Patricia Alessandrini and Christopher Trapani WPs

**17–28/12/21 Opéra national de Lorraine** Mozart: The Magic Flute  
Anna Bernreiter, stage direction / Orchestre symphonique et lyrique de Nancy

**8/4/22 Estonian National Symphony Orchestra** Estonia Concert Hall / Triin Ruubel-Lilleberg, violin  
Ginastera: Four Dances from Estancia, Takemitsu: Nostalgia, Stravinsky: The Firebird

**CONTACT** ————— Karoline Jacob / Hannah Mulac

The young Georgian pianist continues to enthral audiences and critics alike with her soulful, heartfelt playing, characterised by a wealth of colour, stupendous touch, and depth of interpretation. In 2019 she released her first album for Warner Classics, which featured works by Chopin and Liszt. The pianist was the winner of the 10th Franz Liszt Piano Competition Utrecht (2014) and an ECHO “Rising Star” (2016/17). During her three years as a BBC New Generation Artist, Mariam Batsashvili played with the BBC Symphony Orchestra, BBC National Orchestra of Wales, and Royal Philharmonic Orchestra, as well as at the BBC Proms, Cheltenham Festival, and Wigmore Hall. She made her successful orchestral debut in October 2019 at the Musikverein Wien and returned to Vienna in May 2021 for a solo recital at the Wiener Konzerthaus.

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

## PROGRAMME SUGGESTIONS

### Programme I

Grieg: Scenes from Country Life, Op. 19  
Liszt: Harmonies du soir  
Liszt: Hungarian Rhapsody No. 10  
Schubert: Piano Sonata in B-flat major, D.960

### Programme II

Franck: Prélude Fugue und Variation, Op. 18  
Thalberg: Grand Caprice sur des motifs de l'opéra la Sonnambula, Op.46  
Liszt: Selection of works

## DATES

**25/9/21 Ruhr Piano Festival** Kulturzentrum Rheinkamp Moers  
Works by Franck, Liszt, Thalberg, and Schumann

### 4/12/21 De Bijloke Gent

Works by Schumann, Liszt, and Schubert

**19/3/22 Tokyo Metropolitan Symphony Orchestra** Suntory Hall / Eliahu Inbal, conductor  
Liszt: Piano Concerto No. 1

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INSTRUMENTAL

**MARIAM BATSASHVILI** PIANO



As a soloist, the Belgian trumpeter Jeroen Berwaerts – to whom the work is also dedicated – plays with intense musical assuredness... In lieu of virtuosics, Berwaerts performs finely shaded variations of the trumpet's tonal space, which he played in the end without a mouthpiece, dissolving into nothingness, together with the chamber ensemble.

Süddeutsche Zeitung, 14/9/2020 – on Toshio Hosokawa's Trumpet Concerto Voyage VII

With a clear, flexible tone and brilliant technique, he effortlessly mastered the gleaming key motifs, trills, and runs, while also lending powerful expression to the cantabile themes. Darmstädter Echo – on Haydn's Trumpet Concerto

#### ORCHESTRAL REPERTOIRE (SELECTION)

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

#### BRASS ENSEMBLE REPERTOIRE (SELECTION)

Grieg: Funeral March for Rikard Nordraak  
Henze: Ragtimes and Habaneras  
Nystedt: Pia Memoria  
Weill: Suite from Threepenny Opera

#### CHAMBER MUSIC

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

**Von Leben und Tod** for trumpet, piano, organ, and two dancers  
Michael Blake Watkins: La Mort de l'aigle  
Handel: Suite in D major from Water Music  
György Ligeti: Mysteries of the Macabre  
Haydn: Trumpet Concerto in D major  
Hindemith: Sonata for trumpet and piano  
Telemann: Trumpet Concerto in D major  
Toshio Hosokawa: Im Nebel

#### DATES

**23/11/21 Pierre Boulez Saal, Berlin** Alexander Melnikov, piano / Hindemith: Sonata for trumpet and piano

**27/11/21 Münchener Kammerorchester** Marie Jacquot, conductor / Hosokawa: Voyage VII

**1/12/21 Konzerthaus Berlin** Brass section of the Konzerthausorchester  
Works by Tchaikovsky, Rachmaninov, Shostakovich, and arrangements of famous Christmas songs

**4 & 5/12/21 Bochumer Symphoniker** Brass section  
Tchaikovsky: The Nutcracker (arr. for brass ensemble)

**CONTACT** \_\_\_\_\_ Floriane Schroetter

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INSTRUMENTAL

**JEROEN BERWAERTS** TRUMPET



His dazzling performances and imaginative recital programmes have forged his reputation as an artist to be reckoned with, and this compelling new disc of contemporary music ... finds him on suitably fiery form ... A passionate and gifted advocate of new music. BBC Music Magazine – on the CD *Musique?* comprising works by T. Takemitsu, H. Cowell, K. Saariaho, G. Bryars, A. Abbasi and L. Ferrari

In tempo, articulation and colouring each piece had real character, be it joyful, reverential, playful, scholarly, lamenting or light-hearted. Esfahani both revelled in improvisatory freedom and intelligently led us through thickets of fugal writing. The Times – on Bach's Well-Tempered Clavier I, performed at Wigmore Hall

### ORCHESTRAL REPERTOIRE (SELECTION)

De Falla: Concerto for harpsichord and five instruments (1926)  
 Martin: Petite Symphonie Concertante for harp, harpsichord, and piano (1945)  
 Martin: Concert pour clavecin et petit orchestre (1952)  
 Martinů: Concerto for harpsichord and orchestra  
 Penderecki: Partita for harpsichord and orchestra (1971)  
 Kalabis: Concerto for harpsichord and strings, Op. 42 (1975)  
 Xenakis: À l'île de Gorée for harpsichord and ensemble (concerto) (1986)  
 Nyman: Concerto for amplified harpsichord and strings (1995)

### CHAMBER MUSIC

#### Solo I - Time present and time past

Tallis: Felix namque  
 Berio: Rounds  
 Rameau: Suite in D major (excerpts)  
 Henry Cowell: Set of Four  
 Miroslav Srnka: Triggering  
 Bach: Partita No. 3 A minor BWV 827

#### Solo II - Contemporary

Sunleif Rasmussen: Quadroforone No. 1  
 Berio: Rounds  
 Miroslav Srnka: Triggering  
 Cage: HPSCHD: Solo VII  
 Anahita Abbasi: Intertwined Distances

### DATES

#### 21/10/22 Wigmore Hall Bach – Before and After

Works by Pachelbel, J.C. Bach, Scheidt, Sweelinck, Kuhnau, C.P.E. Bach and Hüssler

#### 5 & 6/11/21 Manchester Collective

Górecki: Concerto for strings and harpsichord, J.S. Bach: The Art of the Fugue (selections), Laurence Osborn: Coin Op Automata, Joseph Horowitz: Jazz Concerto

#### 11/1/22 Brucknerhaus Linz with Emmanuel Pahud, flute

Sonatas by C.P.E. Bach, J.C. Bach, W.F. Bach, J.C.F. Bach

#### 29/3/22 Heidelberger Frühling with Antje Weithaas, violin

Works by J.S. Bach, C.P.E. Bach, Ysaÿe, Millhaud, Piston

#### 18/6/22 Bachfest Leipzig

Works by J.S. Bach, Marchand, Pachelbel, Byrd, J.C. Bach, Frescobaldi

CONTACT ————— Clara Rempe / Kathrin Feldmann-Uhl

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**MAHAN ESFAHANI** **HARPSICHORD** =====

## PROGRAMME SUGGESTIONS

### For two pianos I

Mozart: Sonata in D major K. 448  
Wolfgang Rihm: Maske  
Ravel: La Valse  
Liszt: Concerto pathétique

### For two pianos II –Visions de l'Amen

J.S. Bach/Kurtág: Three Chorale Preludes  
Schütz/Kurtág: Die sieben Worte  
Messiaen: Visions de l'Amen

### For piano four hands – Several short waltzes

Schubert: 9 Valses sentimentales D 779  
Wolfgang Rihm: Several Short Waltzes  
Grieg: 2 Waltz Caprices Op. 37  
Hindemith: 8 Waltzes Op. 6  
Brahms: 16 Waltzes Op. 39

### With Klaus Maria Brandauer, narrator

Mendelssohn Bartholdy/Shakespeare: A Midsummer Night's Dream  
Grieg/Ibsen: Peer Gynt

## DATES

### 14/9/21 Kulturpalast Dresden

Works by Debussy and Schubert

### 19/11/21 SWR Experimentalstudio Freiburg 50th anniversary celebration

Karlheinz Stockhausen: Mantra

### 19/1/22 Deutsches Symphonie-Orchester Berlin Jonathan Stockhammer, conductor

Luca Francesconi: Macchine in Echo for two pianos and orchestra

### 29/4/22 Orquestra Sinfónica do Porto Casa da Musica Rebecca Tong, conductor

Poulenc: Concerto for two pianos and orchestra in D minor

### 28/5/22 Schwetzingen Festival with Klaus Maria Brandauer, narrator

"Mozart's Freedom": Letters and notes by Wolfgang Amadeus Mozart,  
Leopold Mozart & Josef Nepomuk Bullinger

### 11/6/22 Mozartfest Würzburg Ensemble Resonanz / Bas Wiegers, conductor

Isabel Mundry: New work for two pianos, percussion and strings WP, works by Mozart



## GRAUSCHUMACHER PIANO DUO

Invited as Artist in Residence with the Orquestra Sinfónica do Porto in 2022, the virtuosic and spirited GrauSchumacher Piano Duo will present works by Bach, Mendelssohn, Poulenc, and Wolfgang Rihm at the Casa da Música. Further broadening their core repertoire, the season 2021/22 sees premieres of a new work by Isabel Mundry as well as Stefan Litwin's *Flegeljahre*, a new collaboration with German actor Ulrich Noethen.

**Not to be missed. The GrauSchumacher duo have perfected the art of piano playing for four hands. ... The decisive factor is the freedom they achieve in concert at the moment of making music. Süddeutsche Zeitung**

**The four hands of Andreas Grau and Götz Schumacher seemed to spring from one head and heart. The Guardian**

## PROGRAMME SUGGESTIONS

### Solo Recital La Ciaccona – about Bach

Works by Bach, Heinz Holliger, Roberto Gerhard, Brice Pauset

### Duo with Francesco Corti, harpsichord

Bach: Preludio (violin solo)

Leclair: Sonatas for violin and harpsichord in A major and D major, Op. 9

Couperin: Suite No. 6 (harpsichord solo)

Bach: Sonatas for violin and harpsichord in A major (BWV 1015) and E major (BWV 1016)

### Duo with Peter Laul, piano

Bartók: Sonata for violin and piano No. 1

Ruth Crawford Seeger: Sonata for violin and piano

Nikolay Roslavets: Violin Sonata No. 4

Ravel: Sonata for violin and piano

## DATES

**20/11/21 Orquestra Sinfónica do Porto** Casa da Música / Olari Elts, conductor

Paganini: Violin Concerto No. 1, Luca Francesconi: Duende

**30/11/21 Wiener Symphoniker** Beat Furrer, conductor

Beat Furrer: Violin Concerto

**3 & 4/2/22 Orchestra della Svizzera Italiana** play-conduct

Luigi Nono: Varianti, Leclair: Violin Concerto Op. 10/6 in G minor, Schubert: Symphony No. 4 'Tragic'

**9-11/2/22 Tonhalle Orchestra Zurich** Jaap van Zweden, conductor

Adams: Violin Concerto

**9-13/4/22 Budapest Festival Orchestra** Gábor Takács-Nagy, conductor

Mozart: Violin Concerto No. 5 in A major

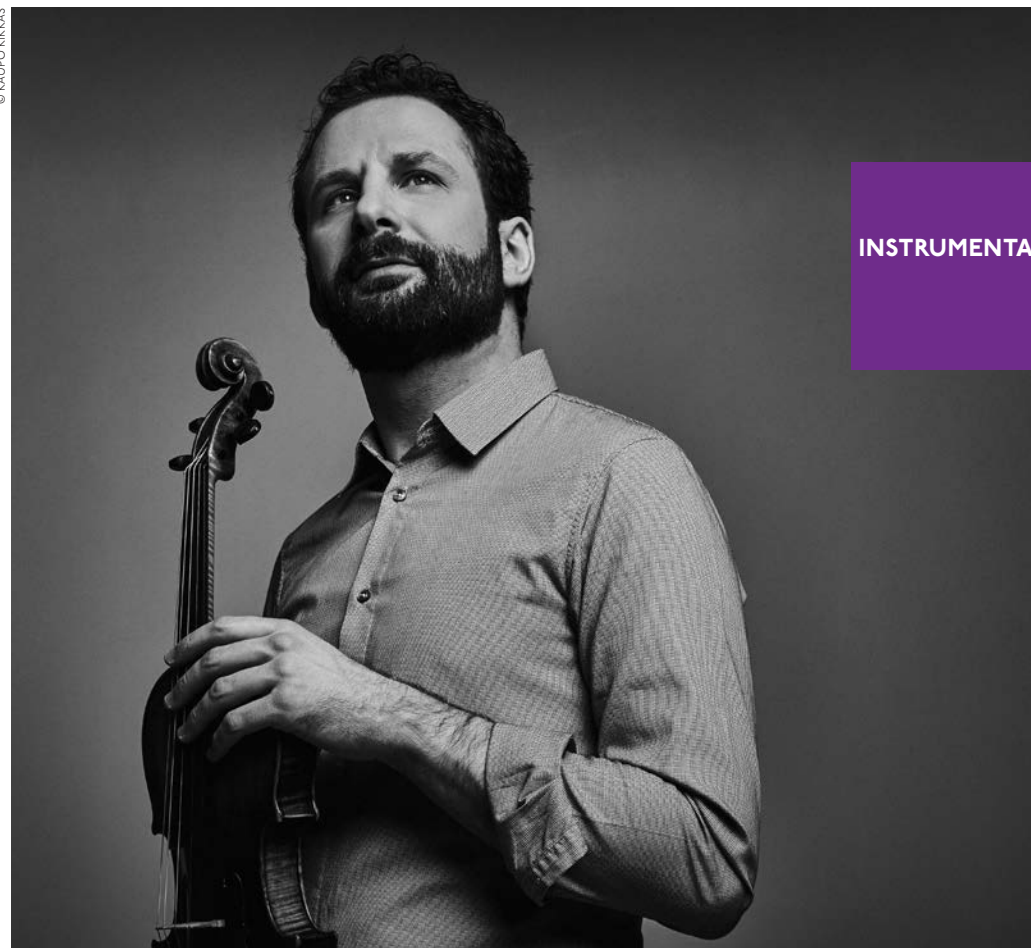
**5/5/22 Lahti Symphony Orchestra** Matthias Pintscher, conductor

Matthias Pintscher: Violin Concerto

**14/6/22 ORF Radio-Symphonieorchester Wien** Brucknerhaus Linz / Henrik Nánási, conductor

Respighi: Concerto Gregoriano

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## ILYA GRINGOLTS VIOLIN

Treasured worldwide as a leading interpreter on the violin, Ilya Gringolts impresses with his charismatic musicality and compelling presentation of the great classics of orchestral repertoire. This exceptional violinist's 2021/22 season is complemented by early repertoire by Paganini, Leclair, and Guillemain, as well as music of today by Beat Furrer, Luca Francesconi, Matthias Pintscher, Wolfgang Rihm, or John Adams. Following his award winning recording of Locatelli concertos with the Finnish Baroque Orchestra (Diapason d'Or, Gramophone Magazine's Editor's Choice), his new solo album *Ciaccona* was released in the summer of 2021.

**The Russian violinist's audacity no longer needs to prove itself, nor does his technical mastery, nor his overflowing inspiration.**  
Diapason



## PROGRAMME SUGGESTIONS

Liszt: Bénédiction de Dieu dans la Solitude  
Tristan Murail: Mémorial – Résurgence  
Beethoven: Piano Sonata Op. 13 Pathétique

Debussy: Clair de Lune  
Enescu: Sonata No. 1 Op. 24  
Chopin: Polonaise-Fantaisie Op. 61  
Beethoven: Sonata Op. 27 No. 2 'Clair de Lune'

Brahms: Pieces for piano Op. 118 or Op. 119  
Beethoven: Piano Sonata Op. 31 No. 1 in G major  
Schubert: Piano Sonata in A major D 959

### Duo with Viviane Hagner, violin

Brahms: Sonata in A major Op. 100  
Janacek: Sonata for violin  
Bartók: Romanian Folk Dances  
Bartók: Sonata for violin No. 2  
Brahms: Hungarian Dances arr. Joseph Joachim (selection)

## DATES

**30/9 & 1/10/21 Bavarian Radio Symphony Orchestra** Philippe Jordan, conductor  
Liszt: Danse macabre

**7/12/21 Orchestre National de Lille** Philharmonie de Paris / Jean-Claude Casadesus, conductor  
Vadim Repin, violin / Alexander Kniazev, cello  
Beethoven: Triple Concerto

**31/12/21 Orchestre et chœur de l'Opéra de Limoges** Francois-Frédéric Guy, conductor  
Beethoven: Symphony No. 9

**13/2 Orchestre Philharmonique de Radio France** Brad Lubman, **13/5 BBC Symphony Orchestra**  
Ryan Wigglesworth, **1/7/22 NHK Symphony Orchestra** Jurjen Hempel, conductor  
Tristan Murail: Piano Concerto No. 2 WP

### 2 & 3/4/22 Musikverein Wien

Brahms-anniversary with Como Lake Foundation, works by Brahms

**8/6/22 Orchestre de Chambre de Paris** Théâtre des Champs-Élysées, play-conduct  
Mozart: Piano Concerto No. 2, Aurélien Dumont: Écoumène for piano and orchestra



INSTRUMENTAL

## FRANÇOIS-FRÉDÉRIC GUY PIANO

Following the release of Beethoven's piano concertos in a double role as soloist and conductor, Francois-Frédéric Guy is further pursuing his work as a conductor and will among others be leading Beethoven's Symphony No. 9 at the Limoges Opera in December 2021. Known as a Beethoven and Brahms specialist, the passionate pianist is also strongly committed to contemporary music. In 2022, he will premiere a new piano concerto by Tristan Murail and release a new recording pairing Murail's solo piano works with Debussy's preludes, thus paying tribute to the composer's 75th birthday.

One of the greatest Beethoven interpreters of our time: the pianist François-Frédéric Guy lets us take part in the composer's very own inner world, almost supernatural. Le Figaro



We are delighted that cellist Marie-Elisabeth Hecker, whose playing has been described by Die Zeit as “heartbreakingly sad and somnambulistically beautiful”, has joined us in 2020. She made her international breakthrough with her sensational success at the 8th Rostropovich Competition in Paris in 2005, where she became the first contestant in the event’s history to win the first prize as well as two special prizes.

**The lyrical flow of Johannes Brahms’ Cello Sonata in E minor fits well into this autumn season, especially in the first movement in all its melancholy. And Marie-Elisabeth Hecker captures this mood with great, intense arcs of tension, immensely warm and sensitive in tone, right down to the pensive double stops, lost in time.** Badische Zeitung

#### PROGRAMME SUGGESTIONS

##### Duo with Martin Helmchen, piano

I

Weinberg: Cello Sonata No. 2, Op. 63

Prokofiev: Cello Sonata, Op. 119

Rachmaninov: Cello Sonata, Op.19

II

Prokofiev: Cello Sonata, Op. 119

Fauré: Élégie, Op. 24, Papillon, Op. 77, Romance, Op. 69

Fauré: Sicilienne, Op. 78, Après un reve, Op. 7/1

Schumann: Adagio and Allegro

Schumann: Sonata No. 2 for violin and piano (Transcr. for cello and piano)

#### DATES

##### 2/10/21 Schubertiade Hohenems

with Apollon Musagète Quartett

Schubert String Quintet C major, D.956

##### 25/10/21 Schwetzingen SWR Festspiele

with Julian Prégardien, tenor and Martin Helmchen, piano

Works by Schubert, Beethoven, and Gregor Mayrhofer



INSTRUMENTAL

**MARIE-ELISABETH HECKER** CELLO \_\_\_\_\_

## PROGRAMME SUGGESTIONS

### Duo with Mahan Esfahani, harpsichord

Works by Bach

### Duo with Hisako Kawamura, piano

Franck and his time: friends and contemporaries

### Duo with Herbert Schuch, piano

I

Schumann: Fünf Stücke im Volkston, Op. 102

Ammann (\*1962): Piece for Cello – Imagination against numbers (1994/98)

Bloch: From Jewish Life

Pärt: Fratres

Franck (Delsart): Cello Sonata in A major

II

Dvořák: Sonatina

Mahler: Lieder eines fahrenden Gesellen

Martinů: Sonata No. 2

Strauss: Sonata

### Trio with Ilya Gringolts, violin / James Boyd, viola

Ernst von Dohnanyi: Serenade

Dieter Ammann: Gehörte Form

Kodály: Intermezzo

Beethoven: String Trio in C minor Op. 9 No. 3

## DATES

**4/2 Salzburg, 9/2 Munich, 15/2 Berlin, 17/2/22 Stuttgart** Anne-Sophie Mutter, violin / Lambert Orkis, piano

Mozart: Divertimento K 254, Trios K 542, K 502, K 548

**25 & 26/2/22 Indianapolis Symphony Orchestra** Kevin John Edusei, conductor

Victor Herbert: Cello Concerto No. 2

**16 & 17/3/22 Duisburg Philharmonic** Axel Kober, conductor

Elgar: Cello Concerto

**3/6/22 WDR Sinfonieorchester Mozartfest Würzburg** Reinhard Goebel, conductor

Beethoven: Triple Concerto with Sarah Christian, violin, and Herbert Schuch, piano

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INSTRUMENTAL

## MAXIMILIAN HORNUNG CELLO

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

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

## PROGRAMME SUGGESTIONS

J.S. Bach: Toccata D major BWV 912  
Brahms: Händel Variations  
J.S. Bach/Busoni: Toccata D minor BWV 565  
Ravel: Le Tombeau de Couperin

Chopin: 24 Preludes, Op. 28  
John Corigliano: Etude-Fantasy  
Gershwin: Rhapsody in Blue

Beethoven/Liszt: Symphony No. 6 'Pastorale'  
Schubert: Piano Sonata D 958 / D 959 / D 960

### Duo with Alexei Volodin, piano

Rachmaninov: Suite No. 1 Op. 5, Suite No. 2 Op. 17, Symphonic Dances

### Quintet with Aris Quartet

Dvořák: Piano Quintet No. 2, Op. 81  
Franck: Piano Quintet in F minor

## DATES

**8, 9 & 11/12/21 Musikkollegium Winterthur** Alexander Shelley, conductor  
Ravel: Concerto for Piano and Orchestra in G major

**19 & 21/1/22 Biel Solothurn Symphony Orchestra** Kaspar Zehnder, conductor  
Prokofiev: Complete Piano Concertos Nos. 1-5

**8/3 Elbphilharmonie Hamburg,**  
**9/3/22 Philharmonie Berlin** Le Concert Olympique / Jan Cayers, conductor  
Beethoven: Piano Concerto No. 2

**27/3/22 Münchener Kammerorchester** Prinzregententheater Munich / Daniel Giglberger, conductor  
Haydn: Piano Concerto G major Hob. XVIII: 4, Mozart: Piano Concerto No. 9 in E flat major KV 271

**31/3-2/4/22 Nordic Chamber Orchestra** Ariel Zuckermann, conductor  
Saint-Saëns: Piano Concerto No. 2

**17 & 18/7/22 Staatsorchester Stuttgart** Ainars Rubikis, conductor  
Prokofiev: Piano Concerto No. 3



## CLAIRE HUANGCI PIANO

Appearing regularly at Elbphilharmonie Hamburg, Wiener Konzerthaus, Piano Festival Ruhr, or the Rheingau Music Festival, Claire Huangci captivates with her formidable stage presence and virtuosic technique. In her playing, she combines artistic sensitivity and lucid clarity to create a powerful and subtle musical narrative. Releasing her new solo album with Bach Toccatas in September 2021, she is adding another recording to her growing discography with works by Scarlatti (German Record Critics' Award, Gramophone Magazine's Editor's Choice), Beethoven, Chopin, Schubert, Tchaikovsky, Prokofiev, Rachmaninov, and Paderewski.

**If looking for characteristics of Huangci's piano playing ... one finds them in her superior focus, imaginative abilities, and the resulting poetry of her interpretation.**

**Neue Zürcher Zeitung**



The pianist and composer Hyung-ki Joo captivates audiences with his jovial and contagious stage presence as well as his high-energy, virtuosic performances. The musician, known as one half of the duo Igudesman & Joo, frequently steps into a variety of roles: in his thoughtfully conceived projects, he acts as orchestral director, and music educator as well as arranger and composer.

#### PROGRAMME SUGGESTIONS

##### “Haydn Seek” for piano and orchestra

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

##### “Keys Ringing and Strings Attached” for piano and strings

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

##### “Chopinesque” Solo Recital

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

##### Quintet with Meta4

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

##### “Jazzical”

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

##### Lied recital project with Mojca Erdmann, soprano

Works by Schumann, Strauss, and a new song cycle by Hyung-ki Joo

##### Duo with Cornelius Obonya, actor

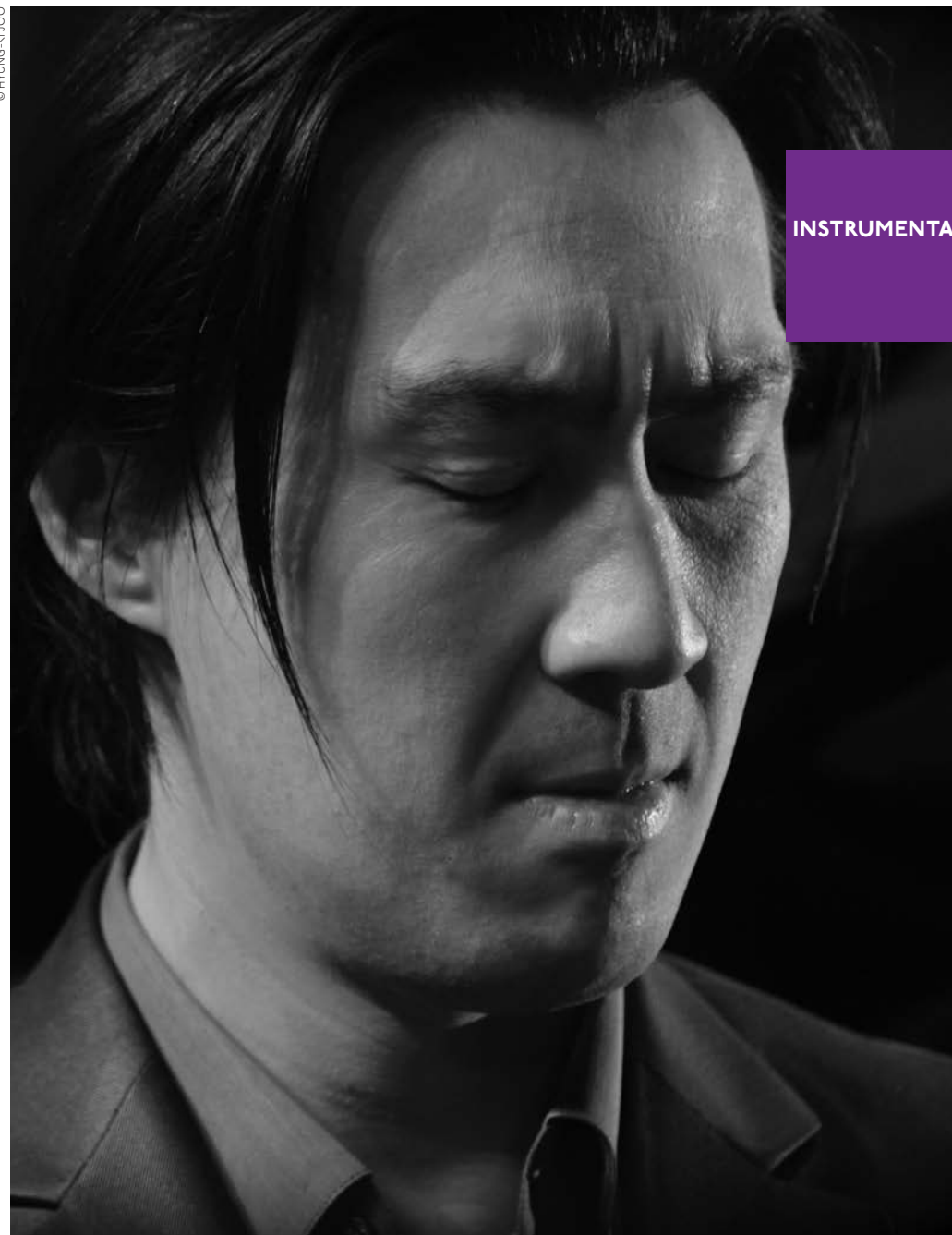
R. Strauss: Enoch Arden

#### DATES

**12–14/12/21 Trio-Tour** with Pierre Colombet, violin and Raphaël Merlin, cello (members of the Ebène Quartet)  
Works by Brahms, Ravel and Debussy

**Joo brought a freshness of approach ... That joy in communication is all too rare in professional music-making.**  
**The Times**

© HYUNG-KI JOO



INSTRUMENTAL

**HYUNG-KI JOO** PIANO



Anssi Karttunen brings his open and inquisitive spirit to all his musical encounters, creating room for the unexpected – whether that be in collaborative projects with Led Zeppelin legend John Paul Jones or choreographer Diana Theocharidis. His close artistic and often personal bonds with a great number of composers are evident in the enormous list of world premieres he has given. His experience, passion, and technical ability come together to bring new works to life. The 29 cello concertos dedicated to him thus far include Kaija Saariaho's *Notes on Light*, commissioned by the Boston Symphony, and Magnus Lindberg's Cello Concerto No. 2, commissioned by the Los Angeles Philharmonic. Antti Auvinen, Ramon Lazkano, and Sean Shepherd are currently working on new cello concertos for him. In addition to his unique multimedia solo recital, the solo project "Remembering Olly" is very close to his heart: an ever-evolving number of cello pieces written by the closest friends and colleagues of Oliver Knussen in his memory.

**In Invece for solo cello [by Pascal Dusapin], Anssi Karttunen combines precision and fervour. ConcertoNet.com**

#### PROGRAMME SUGGESTIONS

##### Duo with Nicolas Hodges, piano

Betsy Jolas: Toi x 3  
Philippe Schoeller: Omaggio  
Pascal Dusapin: Slackline (2015)  
Jerome Combier: Freezing Fields (2017)  
Betsy Jolas: Femme le soir (2018)

##### Duo with David Lively, piano

Debussy: Scherzo (1882) L39  
Emmanuel: Sonate (1887)  
Chausson: Pièce (1897) Op. 39  
Debussy: Sonate (1915)  
Koechlin: Sonate (1917)  
Debussy: Intermezzo L27 (1882)  
Caplet: Improvisations... d'après "Le pain quotidien" (1923)

##### Improvisation projects

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

#### DATES

**17/9/21 Biennale Musica Venice** La Fenice Orchestra / Ernest Martinez Izquierdo, conductor  
Kaija Saariaho: Notes on Light



**ANSSI KARTTUNEN** CELLO

## PROGRAMME SUGGESTIONS

### Duo with Éric Le Sage, piano

Brahms: Sonata for violin and piano No. 1 in G major, Op. 78

F-A-E Sonata

Clara Schumann: Three Romances for violin and piano

Schumann: Sonata for violin and piano No. 2 in D minor, Op. 121

### Duo with Alessio Bax, piano

Mozart: Sonata for violin and piano No. 18 in G major K. 301/293a

Brahms: Sonata for violin and piano Nr. 2 in A major Op. 100

Szymanowski: Mythes

Grieg: Sonata for violin and piano in C minor Op. 45, No. 3

### Quartet with Amihai Grosz, viola / Claudio Bohórquez, cello / Éric Le Sage, piano

Mozart: Piano Quartet in E flat major K. 493

R. Strauss: Piano Quartet in C minor Op. 13

Dvořák: Piano Quartet in E flat major Op. 87

### Philharmonic Octet Berlin

Hosokawa : Texture (commissioned by Philharmonic Octet)

Schubert: Moments Musicaux, D 780 (arrangement for Octet by Hans Abrahamsen)

Schubert : Octet in F major, D 803

## DATES

**19/12 Musikverein Wien & 22/12/21 Pierre Boulez Saal Berlin** with Philharmonic Octet Berlin

Works by Toshio Hosokawa and Schubert

**17-19/2/22 Dallas Symphony Orchestra** Fabio Luisi, conductor

Bruch: Violin Concerto in G minor

**16-22/5/22 Trio-tour in France** with Claudio Bohórquez, cello and Eric Le Sage, piano

Works by Toru Takemitsu, Ravel and Schubert



## DAISHIN KASHIMOTO VIOLIN

Daishin Kashimoto is a regular guest of major concert halls around the globe, both as a soloist with international orchestras and a sought-after chamber musician. His tremendous wealth of experience as first concertmaster of the Berliner Philharmoniker for over a decade has

benefitted him as a soloist, a role in which **Brilliant ... uncanny instincts and daring to boot.**

he is equally adept: the violinist has a wide **Badische Zeitung**

repertoire ranging from classical to new music.

**A moving lyrical interpretation that is nevertheless authentic, an absolute feat!** Le Figaro, Album of the Year 2020 (about Heroes, La Dolce Volta)

**Both stunning and flawless.** Süddeutsche Zeitung

## PROGRAMME SUGGESTIONS

### Orchestra Repertoire (Selection)

Bartok: Concerto for Viola and Orchestra, Op. posth.  
Mozart: Clarinet Concerto in A major (for viola)  
Prokofiev: Romeo and Juliette, Suite for viola and orchestra  
Schumann: Cello concerto, Op. 129 (viola version)  
Walton: Viola concerto

### Play & Conduct with chamber orchestra

Bach / Hindemith Trauermusik, Britten: Lachrimae / Dowland, Brahms: String Quintet, Op. 111 (orchestral version)  
Schumann Cello Concerto (chamber orchestra version), Brahms: Serenade No. 2, Op. 16

### Duo with Danae Dörken, piano

Chanson Bohème (CD release in November 2021)  
Works by Brahms, Dvorak, Glass, Piazzolla, Tchaikovsky among others, as well as arrangements of chansons, film- and folk music from France.

### Recital with David Fray, piano

Works by Brahms, Schumann, and Schubert

## DATES

### 28/09/21 Diligenta, Den Haag

Works by Mozart and Tchaikovsky  
with Quatuor Danel and Christian-Pierre La Marca, cello

### 2 & 3/10/21 The Europäischer Hof Heidelberg

Works by Beethoven, Ernst von Dohnányi, and Händel  
With Christoph Konz, violin and Bruno Delepelaire, cello

### 1-6/11/21 Mendelssohn Haus, Leipzig

With Marc Bouchkov, violin / Eckart Runge, cello / Elena Bashkistrova, piano / Karl Heinz Steffens, clarinet

### 30 & 31/01/22 Mozartwoche Salzburg

Mozart quintets full cycle  
With Quatuor Van Kuijk

### 1/2/22 String Quartet Biennale Amsterdam

Mozart quintets  
With Schumann Quartet



## ADRIEN LA MARCA VIOLA

Hailed by The Financial Times as “a truly pure talent” and described by Le Monde as “a new viola hero”, Adrien La Marca’s playing is characterised by depth of expression and technical mastery with a rich, deep, burnished quality to his sound. Named “New Soloist of the year” by French Victoires de la Musique in 2014, Adrien La Marca has since performed in prestigious venues including the Philharmonie de Paris, London’s Wigmore Hall, Amsterdam’s Concertgebouw, and Konzerthaus Berlin. As a soloist, he has performed with renowned orchestras such as the Orchestre National de France, Orchestre Philharmonique de Radio France, MDR Sinfonieorchester, Les Siècles, and Hong Kong Sinfonietta.



As a musical interpreter, Olli Mustonen the conductor is very like Olli Mustonen the pianist. Detail after detail is finely articulated, as though etched with the point of a needle ... the clarity and extraordinary finesse yield something I can only describe as visionary. BBC Music Magazine

## PROGRAMME SUGGESTIONS

### Solo I

Bach: 15 Sinfonias  
 Beethoven: Sonata A major Op. 2/2  
 Sibelius Three Sonatinas Op. 67  
 Busoni: Fantasia after Bach  
 Beethoven: Sonata F minor 'Appassionata'

### Solo II

Tchaikovsky: Children's Album, Op. 39  
 Chopin Six Mazurkas, Op. 59 & 56  
 Shchedrin: Notebook for Young People  
 Olli Mustonen: Sonata 'Jehkin livana'  
 Prokofiev: Sonata No. 7

### Solo III

All Prokofiev – all sonatas in two concerts in a row

### Duo with Steven Isserlis

Programmes on request

## DATES

**28/11/21 Dresden Music Festival** with Steven Isserlis, cello

Kabalevsky: Sonata B Major  
 Olli Mustonen: Cello Sonata  
 Shostakovich: Sonata No. 2, Op. 61

**15/3/22 Tonhalle Zürich Residency** Camerata Zurich (play-conduct)

Sibelius: Rakastava Suite Op. 14  
 Mozart: Piano Concerto in F major K413  
 Olli Mustonen: Toccata  
 Walton: String Sonata

**20/5/22 Wiener Konzerthaus** ORF Radio-Symphonieorchester Wien / Elim Chan

Martinů: Piano Concert No. 3

**14/6/22 Tonhalle Zürich Residency** Camerata Zurich (play-conduct)

Schubert: Quartettsatz D 703  
 Mozart: Piano Concerto in E flat major K271  
 Shchedrin: Music for two oboes, two horns, celesta, and strings  
 Mustonen: Nonet 2 (for string orchestra)



INSTRUMENTAL

**OLLI MUSTONEN** PIANO



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

**Vosteen is the Pied Piper of Hamelin among the woodwinds: one whistle, and everything succumbs to his flute – seduced and captivated by his pantomimic charm, his musical virtuosity from baroque to rock, his crazy costumes and, yes – even the globs of fun in uninhibited nonsense.** Saarbrücker Zeitung

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

#### THE FLUTEMAN SHOW

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

**28-30/3/22 & 4-8/4/22 The Cultural Schoolbag Nordland, Norway**

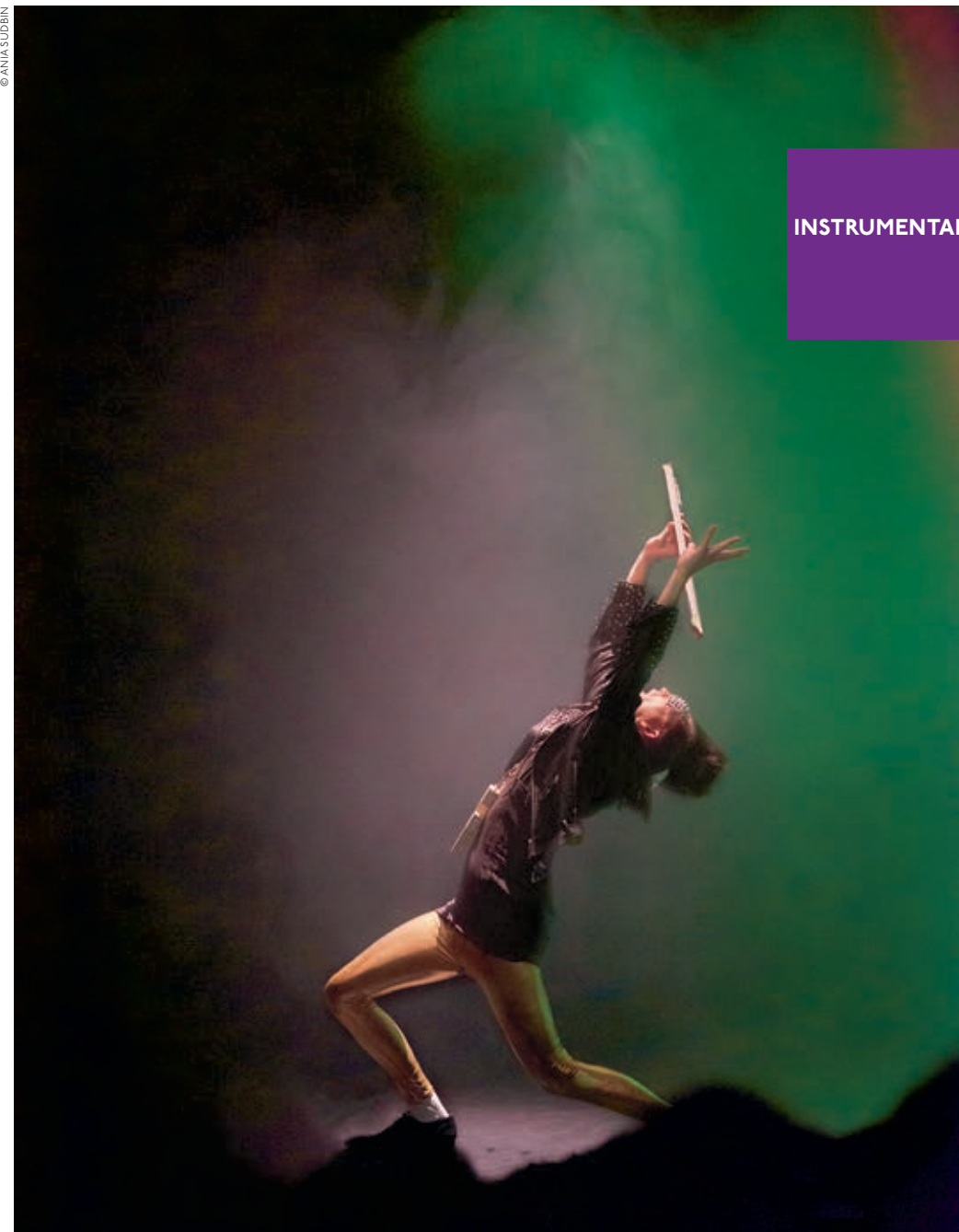
#### THE FLUTEMAN WITH ORCHESTRA

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

**1/3/22 City Chamber Orchestra of Hong Kong** Philippe Forget, conductor

**19 & 20/3/22 Bodø & 2,3 & 4/22 Tromsø**  
Arctic Philharmonic

**11/6/22 Gewandhaus Leipzig**  
Der Wassermann with members of the Gewandhausorchester  
Production: Ines Hu



## GABOR VOSTEEN THE FLUTEMAN

## PROGRAMME SUGGESTIONS

### Solo Recital

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

### Duo with Dénes Várjon, piano

Beethoven: complete Violin Sonatas

### Duo with Mahan Esfahani, harpsichord

J.S. Bach: Sonata E minor, BWV 1023

Milhaud: Sonata

J.S. Bach: Sonata E major, BWV 1016

C.P.E. Bach: Sonata B minor

J.S. Bach: Sonata F minor, BWV 1018

Piston: Sonatina for violin and harpsichord

(alternatively Bach complete BWV 1014-1019)

## DATES

**26/10/21 Schwetzingen SWR Festspiele** with Mahan Esfahani, harpsichord

Works by J.S. Bach, Piston, Milhaud, Corelli, and C.P.E. Bach

**12/12/21 Camerata Bern**

Works by Mendelssohn, Weinberg, and Beethoven

**15/3/22 Philharmonie Berlin** with members of the Berlin Philharmonic

Works by Gideon Klein, Tchaikovsky, Mendelssohn, Bartók

**21/4/22 Orchestre de Chambre de Paris** Théâtre des Champs-Élysées / Lars Vogt, conductor

Beethoven: Violin Concerto



## ANTJE WEITHAAS VIOLIN

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

... an embodiment of tonal clarity, concise structure, and precise intonation, stylistically rich in performance. Süddeutsche Zeitung

## PROGRAMME SUGGESTIONS

### Recitals with Kirill Gerstein, piano

Brahms: Sonata in F minor, Op. 120 No. 1  
Hindemith: Sonata Op. 11 No. 4 (1919)  
Rebecca Clarke: Sonata (1919)  
Shostakovich: Sonata Op. 147  
Period: 11-16/11/22 (excl. 11 & 13/11)

### Programming inspiration

Schumann: Fairy Tales Op. 132  
Schumann: Fantasy Pieces Op. 73  
Jörg Widmann: Es war einmal ...  
Schumann: Fairy-Tale Pictures Op. 113  
Mozart: 'Kegelstatt' Trio  
with Dénes Várjon, piano / Jörg Widmann, clarinet  
[Carnegie Hall, 1/4/20]

Brahms: Sonata Op. 120 No. 2  
Hindemith: Serenades  
Bach: 3 Arias  
Klughardt: Schilflieder  
with Caroline Melzer, soprano / Lucas Macías Navarro,  
oboe / Stefan Heinemeyer, cello / Thomas Hoppe, piano  
[Badenweiler, 10/11/19]

György Ligeti: Sonata for viola solo – Hora Lunga  
Joachim: Hebräische Melodien  
Luciano Berio: Naturale  
George Enescu: Concert piece for viola and piano  
Brahms: Sonata in E flat major Op. 120 No. 2  
with Christoph Sietzen, percussion / Thomas Hoppe, piano  
[Salzburger Festspiele, 13/8/19]

Bax: Elegiac Trio  
Debussy: Syrinx  
Debussy: Trio  
Stravinsky: Élegie  
Sofia Gubaidulina: Garten von Freuden und  
Traurigkeiten  
with Adam Walker, flute / Agnès Clément, harp  
[Wigmore Hall, 15/4/19]

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

## DATES

### 25/10/21 Philharmonie Luxembourg

Works by Hindemith, Ligeti, Kurtág, J.S. Bach, Enno  
Poppe, Georges Lentz

### 16/11 Philharmonie Luxembourg,

### 17/11 Elbphilharmonie Hamburg,

### 24/11 Philharmonie de Paris,

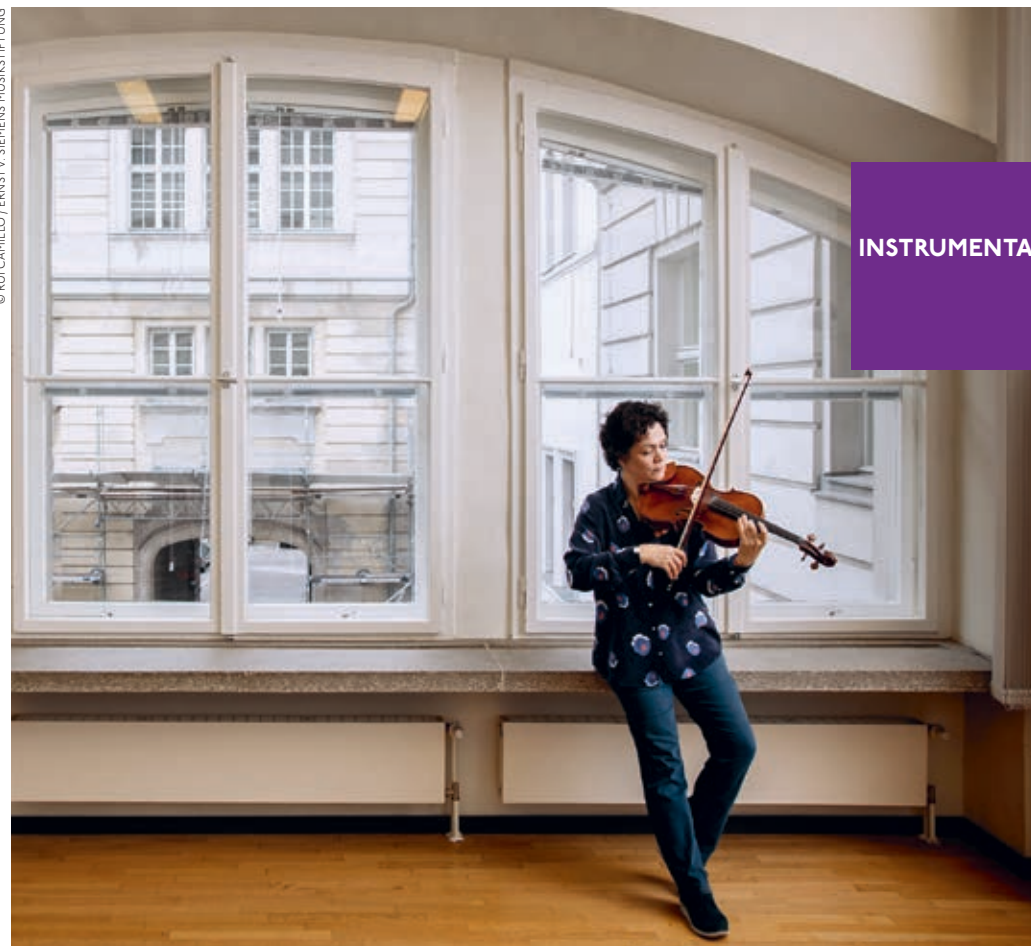
### 26–29/11/21 Műpa Budapest Budapest Festival

Orchestra / Iván Fischer, conductor  
Schumann: Cello Concerto (arr. Tabea Zimmermann),  
Kurtág: Mouvement pour alto et orchestre

### 1/4/22 CNDM Madrid with Javier Perianes, piano

Works by Casals, Guinjoan, Sotelo, Villa-Lobos,  
Piazzolla, Britten, Shostakovich

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## TABEA ZIMMERMANN VIOLA

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

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





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## ARMIDA QUARTET

Founded in Berlin in 2006, winning the ARD International Competition in 2012 propelled the Armida Quartet on to the international concert platform. Between 2014 and 2016 they were BBC New Generation Artists, followed by a season as ECHO Rising Star in 2016/17. 2022 will see the release of a recording of the complete Mozart quartets for CAvi records. In a special collaboration with G. Henle Verlag they act as musical consultants for the new Urtext edition of the Mozart quartets, including their own fingerings and bowings made available for the associated Henle Library App. In their own Berlin concert series "Mozart Exploded", they are exploring the complete Mozart string quartets alongside with contemporary music.

### PROGRAMME SUGGESTIONS

I Schumann: String Quartet No.3, Op. 41/3 in A major  
or Mendelssohn: String Quartet in A minor, Op. 13  
Marko Nikodijević: String Quartet No. 2 (2019)  
Brahms: String Quartet No.3, Op. 67 B flat major

II Mozart: String Quartet KV 465  
Schulhoff: 5 Pieces for String Quartet  
Beethoven: String Quartet No. 14, Op. 131 in C Sharp minor

III Rosy Wertheim: String Quartet  
Bartók: String Quartet No. 4  
Haas: String Quartet No. 2, From the Monkey  
Mountains, Op. 7 (1925)

### All-Mozart

String Quartets No. 14 KV 387, No. 21 KV 575, No. 19  
Dissonance KV 465

**CONTACT** Clara Rempe / Kathrin Feldmann-Uhl



© KAUPPO KIKKAS

## CASTALIAN STRING QUARTET

Hailed for their "powerful individuality of sound" and "instinctive singularity of musical intention" (The Scotsman) whose performances are "full of poetry, joy and sorrow" and "realised to such perfection" (The Observer), the Castalian String Quartet is quickly emerging as one of the most exciting and in-demand quartets on the world stage. Named 2019 Royal Philharmonic Society Young Artist of the Year, their recent and forthcoming highlights include debut invitations to Carnegie Hall, Vienna Konzerthaus, Philharmonie de Paris, Amsterdam Concertgebouw and Lucerne Chamber Music Society. The Quartet's 2019-2020 Wigmore Hall cycle of Brahms and Schumann featured collaborations with Stephen Hough, Cédric Tiberghien, Michael Collins, Nils Mönkemeyer, and Isabel Charisius.

### PROGRAMME SUGGESTIONS

Haydn: String Quartet Op. 20 No. 1 or Janáček: Intimate Letters  
Charlotte Bray: new commission or Britten: String Quartet No. 1  
Beethoven: String Quartet Op. 130

Haydn: String Quartet Op. 20 No. 4  
Britten: String Quartet No. 3 or Saariaho: Terra Memoria  
Dvorak: String Quartet in G major

**CONTACT** Maike Charlotte Fuchs / Heike Wilms

## ENSEMBLES

**I was completely taken aback by the sheer sweetness of the tone from the Castalian Quartet in their concert of Beethoven's first and Dvorak's last string quartets. The sheer beauty of the playing, together with the uncannily clean resonance of the space, brought to life the music in all its grandeur and delicacy, with every instrument sounding clean and every phrase fresh. The Times**

### DATES

**28/9/21 Philharmonie Berlin**  
Works by Haydn, Thomas Adès, and Beethoven

**30/1/22 Gesellschaft für Kammermusik Luzern**  
with Isabel Charisius, viola  
Works by Mozart, Mendelssohn, and Brahms

**7/4/22 Elbphilharmonie Hamburg**  
Works by Mozart, Charlotte Bray, and Sibelius





© MATS BÄCKER

## GRINGOLTS QUARTET

After their recording of Schoenberg's second and fourth string quartets with soprano Malin Hartelius was hailed as a "reference recording" (Klassik-Heute) and was called a fascinating musical journey with "an almost ideal poetic vigour" (Diapason), the four musicians have carried on and recently recorded the first and third quartet, completing the full cycle for Bis records, to be released in the spring 2022.

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

Herald Scotland

### PROGRAMME SUGGESTIONS

#### Programme I

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

#### Programme II

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

#### Programme III with Dénes Várjon

Verés: String Quartet No. 1  
Bartók: Piano Quintet

### DATES

#### 18/1/22 Elbphilharmonie, Hamburg

Beethoven: String Quartet, Op. 95  
Verés: String Quartet No. 1  
Dvořák: String Quartet No. 5, Op. 9

#### 15 & 19/3/22 Sapienza Università di Roma

Schoenberg: String Quartets Nos. 1-4

#### North American Tour with Meta4

##### 22/4/22 Library of Congress, Washington,

##### 24/4/22 Le Club Musical de Québec

Haydn: String Quartet, Op. 76 No. 1 (Gringolts Quartet)  
Brahms: String Quartet No. 3, Op. 67 (Meta4)  
Mendelssohn: Octet, Op. 20 / Enescu: Octet, Op. 7

#### 16/5/22 BBC Lunchtime Wigmore Hall, London

Schoenberg: String Quartet No. 1



© BEOWULF SHEEHAN

## ENSEMBLES

## JACK QUARTET

The New York Times hails the JACK Quartet as the "nation's most important quartet".

The group is tirelessly dedicated to its mission of promoting contemporary music: the four musicians not only perform new works, but through their commissions also give voices to less frequently heard composers.

The programme of their tours this autumn includes the world premieres of Peter Jakober's 2nd String Quartet, *Emptyloop* by Aleksandra Gryka, a new work by Alex Nante, and Chaya Czernowin's new work for vocal ensemble and quartet.

**JACK Quartet's committed performances are a model of flawless ensemble and intonation, captured in very clear sound. Gramophone**

### DATES

#### 26/9/21 Wiener Konzerthaus

Works by John Zorn, Sabrina Schroeder, Jason Eckardt

#### 14/10/21 Donaueschingen Musiktage with the SWR

Vokalensemble Stuttgart  
Chaya Czernowin: new work for vocal ensemble and quartet WP

#### 29/10/21 Wigmore Hall with Danny Driver, piano

Works by Thomas Ades, György Ligeti, Amy Williams, and Rodericus

#### 23/1/22 Philharmonie Berlin with Patricia

Kopatchinskaja, violin  
Works by Radulescu, Mansurjan, Dowland, and Haas



© URBAIN PERCUSSIONS DE STRASBOURG

## LES PERCUSSIONS DE STRASBOURG

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

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

### PROGRAMME SUGGESTIONS / PROJECTS

**Timelessness:** Show around the musical gesture, for eight percussionists

Thierry De Mey: *Affordance*, *Pièce de gestes*, *Timelessness*, *Floor patterns*, *Hands*, *Frisking*, *Pièce de gestes*, *Musique de tables*, *Silence must be!*  
Wim Vandekeybus, concept and choreography / Thierry De Mey, concept and music

10/11/21 Théâtre de Haute-pierre, Strasbourg

12/12/21 Théâtre municipal de Béthune

15/12/21 Parvis Scène Nationale Tarbes Pyrénées

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

**Xenakis: Pléiades & Persephassa**  
*Pléiades* (1979)

Among various percussion instruments, the composition also includes the “Sixxen” – an instrument developed by Xenakis and Percussions de Strasbourg.  
*Persephassa* (1969)

The musicians are positioned on six stages around the audience.

19/3/22 Philharmonie de Paris

10/4/22 Megaron Athens

12/4/22 Thessaloniki Concert Hall



© TERO AHONEN

## META4

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

**...full of expression and differentiation.**  
*Süddeutsche Zeitung*

### PROGRAMME SUGGESTIONS

Kaija Saariaho: *Terra Memoria*  
Shostakovich: *String Quartet No. 4*  
Beethoven: *String Quartet, Op. 132*

Fanny Hensel: *String Quartet*  
Krishna Nagaraja: *Stringar* (2020)  
Schumann: *String Quartet No. 3*

### Drifting North / Polarkr(e)ise

Kaija Saariaho: *Fleurs de neige*  
Amy Beach: *String Quartet*  
Krishna Nagaraja: *Stringar*  
Jean Sibelius: *Voces Intimae*

### Octet: Meta4 & Gringolts Quartet

Mendelssohn: *Octet, Op. 20*  
Enescu: *Octet, Op. 7*

### DATES

**13/11/21 November Music, 's-Hertogenbosch**  
Works by Kaija Saariaho, Juha Koskinen

**4/2/22 BASF Ludwigshafen** with Reto Bieri, clarinet  
*'Nach(t)schicht'* (Nightshift)

## ENSEMBLES



## TURTLE ISLAND QUARTET

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

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

### PROGRAMME SUGGESTIONS

#### An evening with Turtle Island Quartet

includes Balakrishnan's GRAMMY®-nominated "Confetti Man" and his recent composition "The Second Wave", with occasional additions of the latest works by Terence Blanchard, Edgar Meyer, Wayne Shorter, and others. This programme is the first of many that will celebrate this unique quartet and the brainchild of Balakrishnan, focusing on both music written for the quartet and music written in the last decade by great pioneers in jazz and American roots music.

#### Island Prayers

Includes original works by:

- Branford Marsalis, three-time GRAMMY® award winning Jazz Saxophonist
- Rhiannon Giddens, MacArthur Genius Fellow, singer, and banjo player

- Jerod Impichchaachaaha, new Music USA Composer-in-Residence and Joyce Award Winner
  - David Balakrishnan, GRAMMY®-award winning Turtle Island Quartet founder, composer in residence, and violinist
- Each composer will be creating fifteen-minute works for the quartet. This evening-length commission will premiere in autumn of 2022 and will feature the range of styles that this quartet is designed to interpret and perform.

### DATES

**5/5/22 BR Passagen**, Kulturforum Fürth  
**8/5/22 Yuri Bashmet International Music Festival**, Jaroslaw



## TRIO MEDIAEVAL

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

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

### PROGRAMME SUGGESTIONS

#### Solacium (2L, Norway, 06/2021)

Trio Mediaeval's collection of hymns and lullabies – intimate songs as old as time and as new as tomorrow. This is music with no boundaries, celebrating our common humanity.

#### Machaut and the Kings of Cyprus

with John Potter, tenor

A unique vocal quartet exploring the Machaut Mass with motets and chant from medieval Cyprus

#### Folk Songs

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

#### Memorabilia (NXN Recordings/Naxos, 04/2020)

A collaboration with the Scandinavian jazz group Mats Eilertsen Trio, consisting of traditional Mass works mixed, blended, and contrasted with poems by the Norwegian writer Tor Ulven

### ORCHESTRA REPERTOIRE (SELECTION)

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

### DATES

**27/11/21 Miry Hall, Ghent, Belgium**  
Solacium

**29/4/22 A Cappella Week Hanover**, Kreuzkirche  
Folk Songs

**26 & 27/5/22 Deutsches Chorfest Leipzig**  
Lumen de Lumine (Folk Songs and new works by Gavin Bryars, Adam Smith, and Sungik Hong)

**2/7/22 MDR Musiksommer**  
Solacium, with Sebastian Küchler-Blessing, organist

**4/7/22 BBC Lunchtime Wigmore Hall, London**



Ryoko Aoki holds a unique position in the field of Noh theatre as a female singer and performer, combining Noh with contemporary music. For her pioneering work as a contemporary interpreter of the Noh theatre tradition, Ryoko Aoki was awarded the Japan Arts Foundation's Creative Tradition Prize in November 2020. The Noh actress and singer – who has performed works such as Toshio Hosokawa's *Futari Shizuka* and Peter Eötvös' *Secret Kiss* on stages the world over – incorporates into her performances a theatrical culture that in the past was largely reserved for male performers.

As part of her NohxContemporary music project, Ryoko Aoki has commissioned numerous new works for Noh voice. More than 50 compositions have been written for her by composers including Peter Eötvös, Toshio Hosokawa, Noriko Baba, Stefano Gervasoni, José María Sánchez-Verdú, and Oliver Schneller.

#### PROGRAMME SUGGESTIONS

Noriko Baba: *Nopera AOI* (2016) for Noh performer and ensemble  
 Noriko Baba: *Hagoromo Suite* (2017) for Noh voice and string quartet  
 Peter Eötvös: *Secret Kiss* (2018) – Melodrama for Noh narrator and five instrumentalists  
 Stefano Gervasoni: *Yoru no hibiki, yama no naka yori* (2016) – for Noh voice and string quartet  
 Toshio Hosokawa: *Futari Shizuka* (2017) – Opera in one act  
 Diana Rotaru: *Hannya* (2020) for Noh voice string quartet  
 José María Sánchez-Verdú: *Far Water* (2018) – for Noh voice and violin

#### DATES

**8-9/10/21 deSingel Antwerp,**

**21-21/10/21 Theater Casino Zug,**

**16-19/3/22 La Monnaie / De Munt**

Jamie Man: *ZELLE – Wenn es dunkel wird* (Production LOD Muziektheater) WP

**14/11/21 Ars Musica, Brussels** Quatuor Amon

Claude Ledoux: *New Work* WP, Noriko Baba: *hagoromo suite* for Noh voice and string quartet

**11-13/2/22 Orquesta Y Coro Nacionales De España / Miguel Harth-Bedoya, conductor**

Sánchez-Verdú: *Hacia la luz* WP

© HIROAKISEO



**RYOKO AOKI** NOH-PERFORMER



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

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

**Simon Bode's repertoire choice was unusual and delivered with such commanding mastery that no future appearance should be missed. Here is a singer with the gift of a beautiful voice and confident stage presence.** Serenade Magazine

#### PROGRAMME SUGGESTIONS

**Duets with Caroline Melzer, soprano / Ulrich Eisenlohr, piano**  
Works by Schumann and Brahms

**Neue Dichter lieben, Chamber concert with strings**  
Works by Moritz Eggert, Vaughan-Williams, and Schubert

#### DATES

**8/10/21 Oxford Lieder** with Simon Lepper, piano  
Schubert: Die schöne Müllerin

**12/12/21 Alte Oper Frankfurt** with Igor Levit, piano  
Schubert: Winterreise

**15/4/22 KKL Luzern & 16/4/22 Stadtcasino Basel** Bach: St. John's Passion (arias)  
Basler Kammerorchester / RIAS Kammerchor / Christoph Prégardien, evangelist & conductor

**15/5/22 Musikverein Wien** with Igor Levit, piano  
Schubert: Winterreise, Britten: Winter Words, Op. 52

**5/6/22 Wigmore Hall London** with Igor Levit, piano  
Programme tba.

**31/7-30/8/22 Salzburg Festival** Mozart: Magic Flute (Second Priest / First Man in Armour)  
Vienna Philharmonic / Joana Mallwitz, conductor / Lydia Steier, stage director



VOCAL

**SIMON BODE** TENOR

Canadian soprano and pianist Rachel Fenlon proves that innovation and tradition do not have to be in conflict. In her project Fenlon & Fenlon, she draws on the Romantic-era tradition of accompanying oneself on the piano in domestic contexts such as the salon. The trained pianist and opera singer has developed programmes that stand out from the traditional song canon while at the same time referring back to it.

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

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

#### PROGRAMME SUGGESTIONS

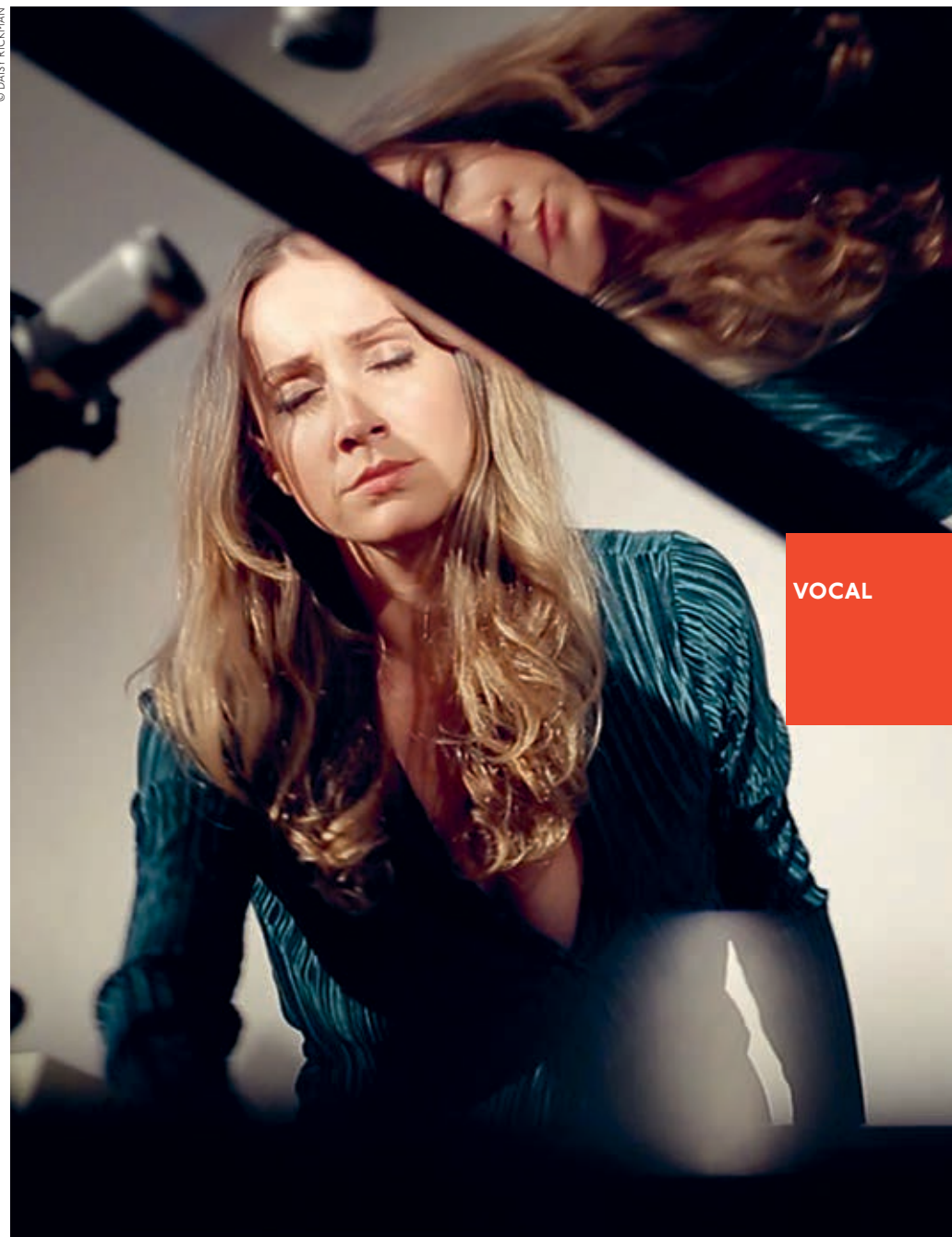
Debussy: Ariettes Oubliées  
 Grieg: Lyric Pieces for Piano, Op. 43  
 Schubert: Selected Songs  
 Messiaen: Trois Mélodies  
 Grieg: Selected Songs, Op. 48

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

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

**Fenlon doesn't merely sing and play the piano during Crumb's contemporary piece, which is fused with Walt Whitman's poem When Lilacs Last in the Dooryard Bloom'd – she immerses herself fully in to the performance, losing herself for stretches at a time. Times Colonist**

© DAISY RICKMAN



VOCAL

**FENLON & FENLON** SOPRANO



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

## CHAMBER MUSIC

### The Contemporary Voice with Ensemble BRuCH

Sally Beck, flute / Ella Rohwer, cello / Claudia Chan, piano / Marie Heeschen, voice  
Programmes on request, including works i.e. by Huihui Cheng, Thea Soti, Dieter Mack, Julien Jamet, Charlotte Greve, Elnaz Seyedi, Dariya Maminowa, Feliz Anne Reyes Macahis, Kaija Saariaho, Salvatore Sciarrino, Helmut Lachenmann, Johannes Schöllhorn, Matthias Krüger, and Beat Furrer

### Handel Espresso with Ensemble Paper Kite

Marie Heeschen, soprano / Antonio de Sarlo, violin / Rafael Roth, violin / Guillermo Turina, cello / Felix Schönherr, harpsichord

Mancini: Cantata Quanto mai saria più bello

Fiorenza: Concerto in F for cello, two violins and basso continuo

Leo: Cantata Vado dal piano al monte

Handel: Cantata Alpestre monte, Trio Sonata, Op. 2, No. 5 in G minor

Scarlatti: Cantata Hor che di febo ascosi

### Evensong with Ensemble Paper Kite

Philipp Heinrich Erlebach: Gottgeheilte Sing-Stunde – Song collection from 1704

Further works by Rosenmüller, Schütz, Hammerschmidt, Krieger, and others

## DATES

**8/12/21 Musikverein Wien** Bachconsort Wien / Rubén Dubrovsky

Navidad Mexicana – works by Monteverdi, and Gaspar Fernández

**15/4/22 KKL Luzern & 16/4/22 Stadtcasino Basel** Bach: St. John's Passion

Basler Kammerorchester / RIAS Kammerchor / Christoph Prégardien, evangelist & conductor

**30/4/22–12/6/22 Theater Bonn** Mozart: Don Giovanni (Zerlina)

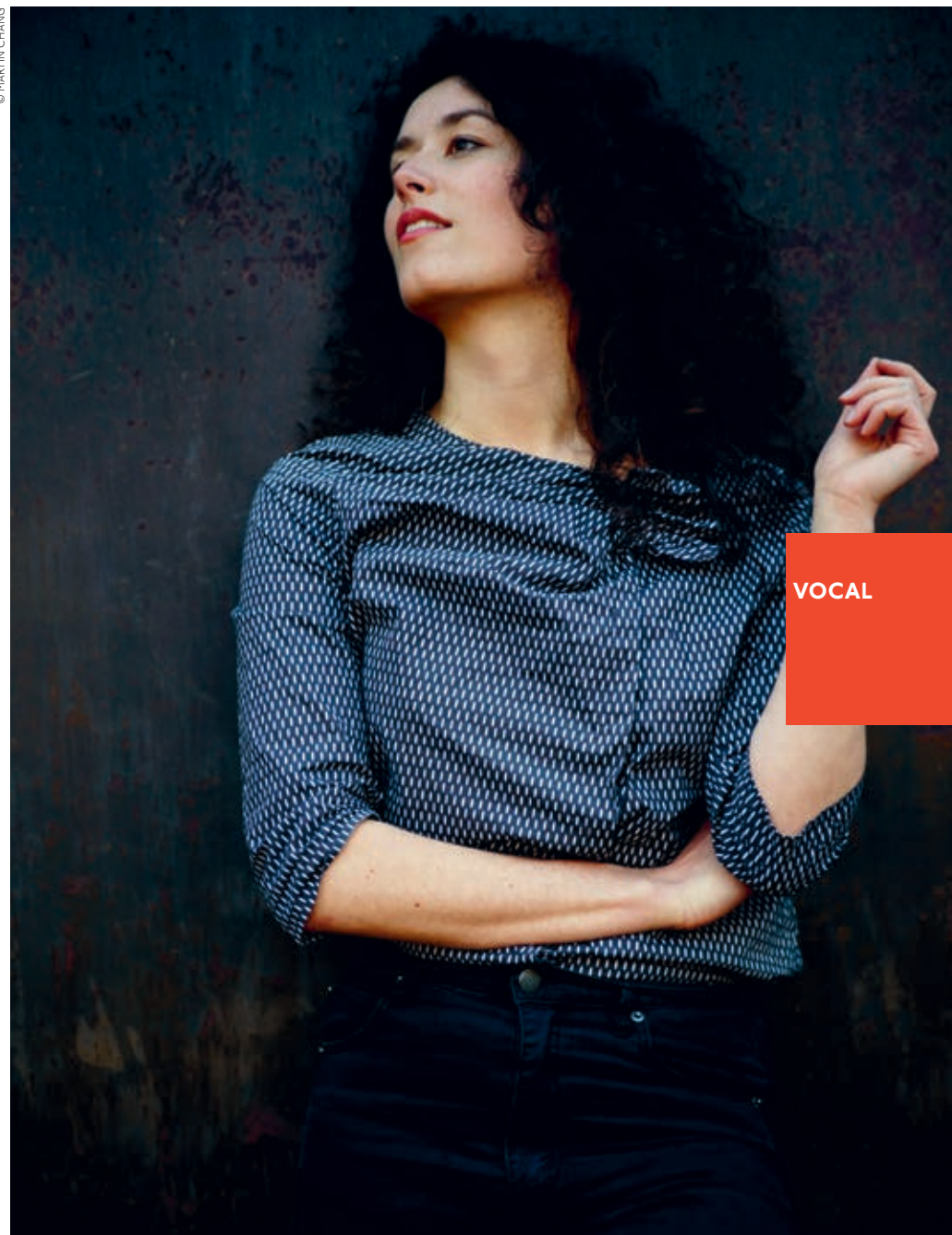
Beethoven Orchester Bonn / H. Helfricht, conductor / J. Peters-Messer, stage direction

**7 & 8/6/22 Elbphilharmonie Hamburg** S. Penderbayne: Unsex me Here WP

Ensemble Resonanz

**Heeschen's voice is captivating, there is an incredible halo of melancholy in it; she reels each note with a lacerating subtlety, with an infinite delicacy.** Scherzo Magazine

© MARTIN CHANG



**MARIE HEESCHEN** SOPRANO

From Monteverdi to the avant-garde, Dietrich Henschel brings expression and an electric stage presence to every role he sings. The baritone regularly proves his versatility at major opera houses as well as in concerts and recitals, above all through his theatrical and multimedia vocal projects. With X-MAS Contemporary, for example, he investigates what Christmas in the 21st century means for twelve composers, and in WUNDERHORN he conjures up Mahler's world with human drama, love, and war.

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

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

#### PROGRAMME SUGGESTIONS

**Mahler/Glanert: Songs from Des Knaben Wunderhorn**

with the film WUNDERHORN by Clara Pons with Vera Streicher, Sébastien Dutrieux, Elias Fret  
Performance live in concert – versions with orchestra, ensemble, and piano

**Il Ciarlatano** with ÄRT HOUSE 17, Laura Orueta, Adrian Schvarzstein, Thomas Höft, Didac Cano  
Opera intermezzo by Pergolesi

#### DATES

**30/8/21 Festival Oude Muziek Utrecht** with Piet Kuijken, fortepiano  
Works by Beethoven and Schubert

**12 & 13/10/21 Oxford Lieder** with Sholto Kynoch, piano  
Schubert: Songs of the Sea

**17/10 Donaueschingen, 20/10 Elbphilharmonie, 21/10/21 Kölner Philharmonie** SWR Radio Symphony Orchestra /  
Sylvain Cambreling, conductor  
Francesco Filidei: The Read Death WP

**14-16/4/22 De Doelen Rotterdam** Rotterdam Philharmonic / Jan Willem de Vriend, conductor  
Bach: St. Matthew Passion

**7 & 5/5/22 L'Auditori Barcelona** Orquestra Simfònica de Barcelona i Nacional de Catalunya /  
Salvador Mas, conductor  
Beethoven: Missa solemnis

**26/5/22 Royal Albert Hall** Royal Philharmonic Orchestra / Vasily Petrenko, conductor  
Britten: War Requiem

**CONTACT** \_\_\_\_\_ Kerstin Alt / Elizabeth Pilon

© PATRICIA WILENSKI



VOCAL

**DIETRICH HENSCHEL** **BARITONE** \_\_\_\_\_



Ulrike Mayer's velvety rich mezzo-soprano, full of lyrical warmth, is matched by her outstanding gift for theatrical interpretation. As a permanent member of the ensemble at Theater Bremen, she regularly takes on major roles in her field such as Dorabella (*Così fan tutte*), Cherubino (*Le nozze di Figaro*), Hansel (*Hänsel und Gretel*), Carmen, and Oreste. In recent years, the singer has also internationally established herself as a versatile concert soloist in addition to appearing in numerous opera roles, including at the Ruhrtriennale, Deutsche Oper Berlin, Hamburg State Opera, the Schwetzingen Festival, Bregenz Festival, and the Opéra Bastille and Opéra Comique in Paris. Her recent highlights in Bremen were the critically lauded Lazuli in E. Chabrier's *L'étoile* and a celebrated Ruggiero in Handel's *Alcina*.

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

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

#### CHAMBER MUSIC

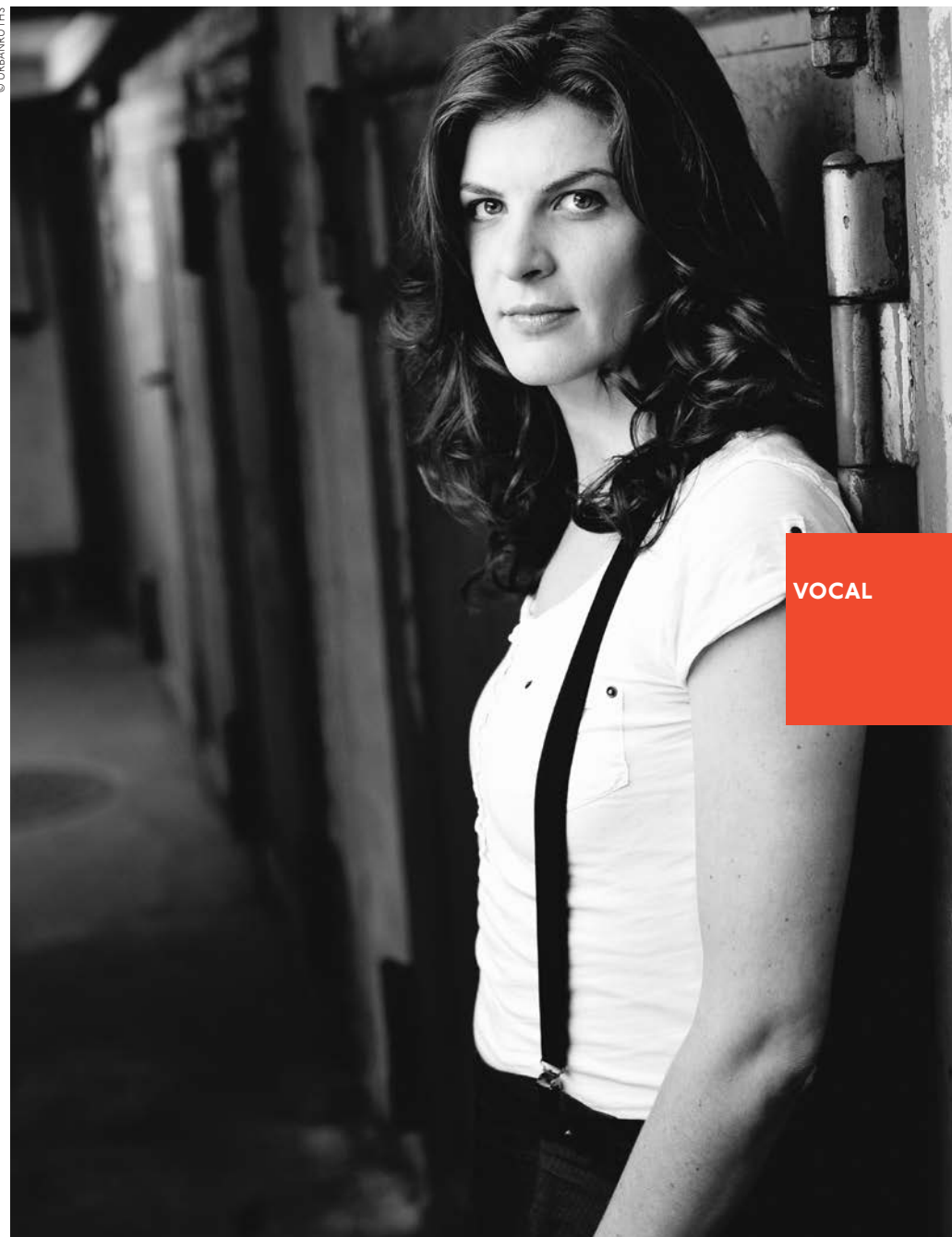
##### **Bloom and decay or the earthly life**

Works by Mahler, Fauré, Jake Heggie, Mozart, Wolf, Brahms, and Kurt Weill with Polina Bogdanova, piano

##### **If music be the food of love, sing on!**

Works by Purcell, Britten, Brahms, Josef Marx, R. Strauss, and Kurt Weill with Annette Stoodt, viola / Polina Bogdanova, piano

© URBANRUTHS



**ULRIKE MAYER** MEZZO-SOPRANO

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

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

#### PROGRAMME SUGGESTIONS

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

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

**Hindemith:** *Das Marienleben* with Axel Bauni, piano

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

#### DATES

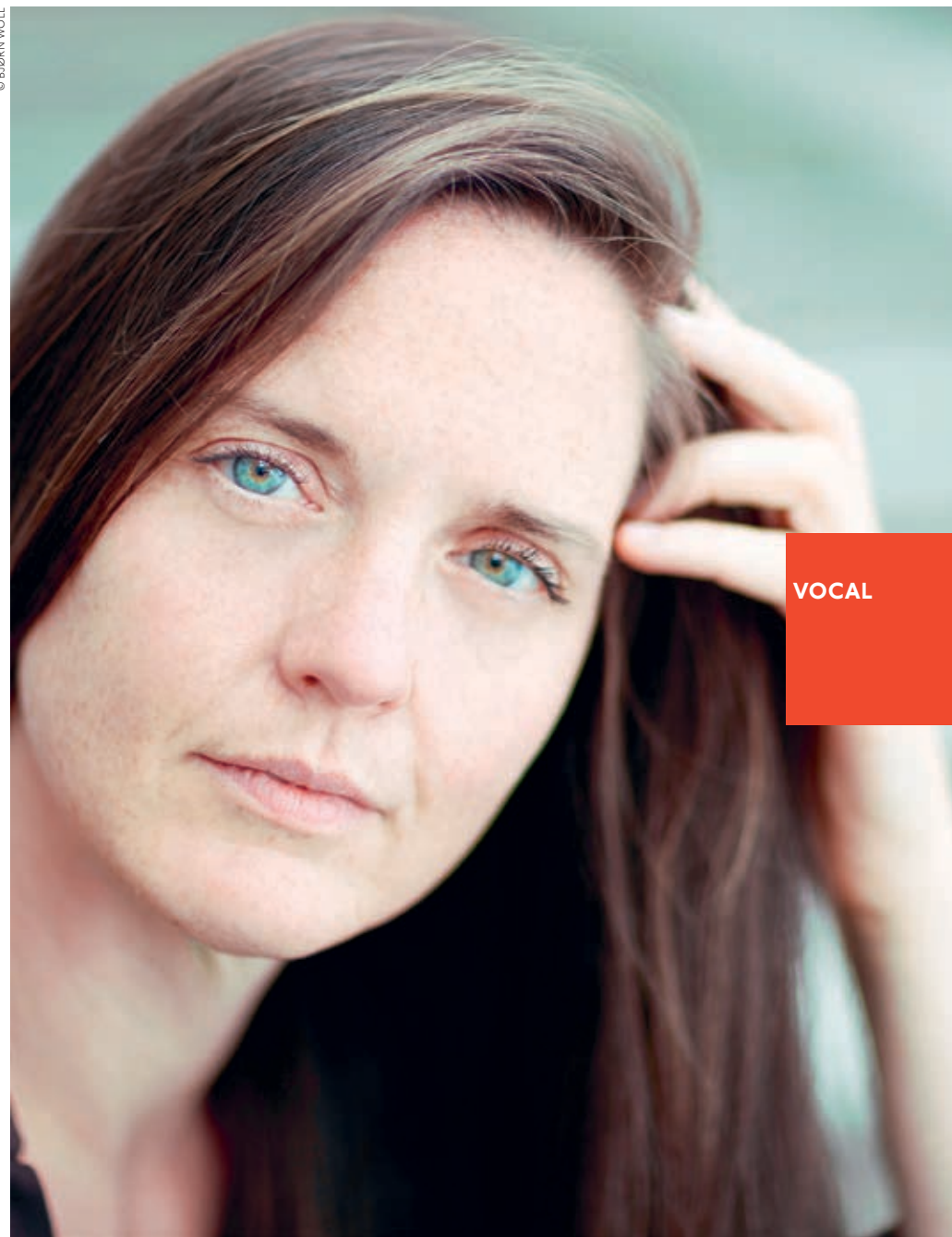
**2-12/9/21 Ruhrtriennale** Michael Wertmüller: D.I.E. WP  
Titus Engel, conductor / Anika Rutkowsky, stage direction

**29/10/21 Salle Paderewski Lausanne** with Cedric Pescia, piano / Michael Nagy, baritone  
Mahler: Des Knaben Wunderhorn, Rückert-Lieder

**31/12/2021 & 2-23/1/22 Tonkünstler Orchester** Volksoper Wien / Alfred Eschwé, conductor  
New Year’s concerts

**3-29/4/22 Volksoper Vienna** Kálmán: Gräfin Mariza (Mariza)  
Thomas Enzinger, stage direction

© BJÖRN WOLL



VOCAL

**CAROLINE MELZER** SOPRANO

The young American bass Andrew Robert Munn stands out for the elegance of his warm voice and his musically and intellectually insightful performances in opera and chamber music. The California-born artist made an impression as a finalist in the Innsbruck Cesti Competition 2019 and as King Atrache in Melani's *L'empio punito* at the Festwochen Alter Musik Innsbruck in 2020. From August 2021, he will be at the Landestheater Salzburg where he will take

on roles such as Truffaldin, Sarastro, and Zuniga. **Andrew Munn stole the show ... with his stunning, rich bass**

Andrew Robert Munn's pursuit of new musical **and pleasing low notes. Superconductor**

projects reflects his personal interests. Before

studying voice at the prestigious Julliard School in New York, he was deeply engaged with environmental activism. Today, he combines these passions artistically in his double role as soloist and librettist, as evidenced by the chamber opera *Making Tellus*, an operatic exploration of the Anthropocene, which he is currently developing with the composer Nina C. Young.

#### PROGRAMME SUGGESTIONS

**Mortal Desire** with Duo Chimera

Rami Sarieddine, piano, plus guests: Conrad Winslow, composer and Hugo Abrahams, double bass  
Works by Schubert, Conrad Winslow, Mozart, Ned Rorem, and Wolf

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

Karlheinz Stockhausen: Tierkreis

**Berlin Verses** with Daniel Gerzenberger, piano & poet

adaptations of Hanns Eisler and Bertolt Brecht's Hollywooder Liederbuch

#### DATES

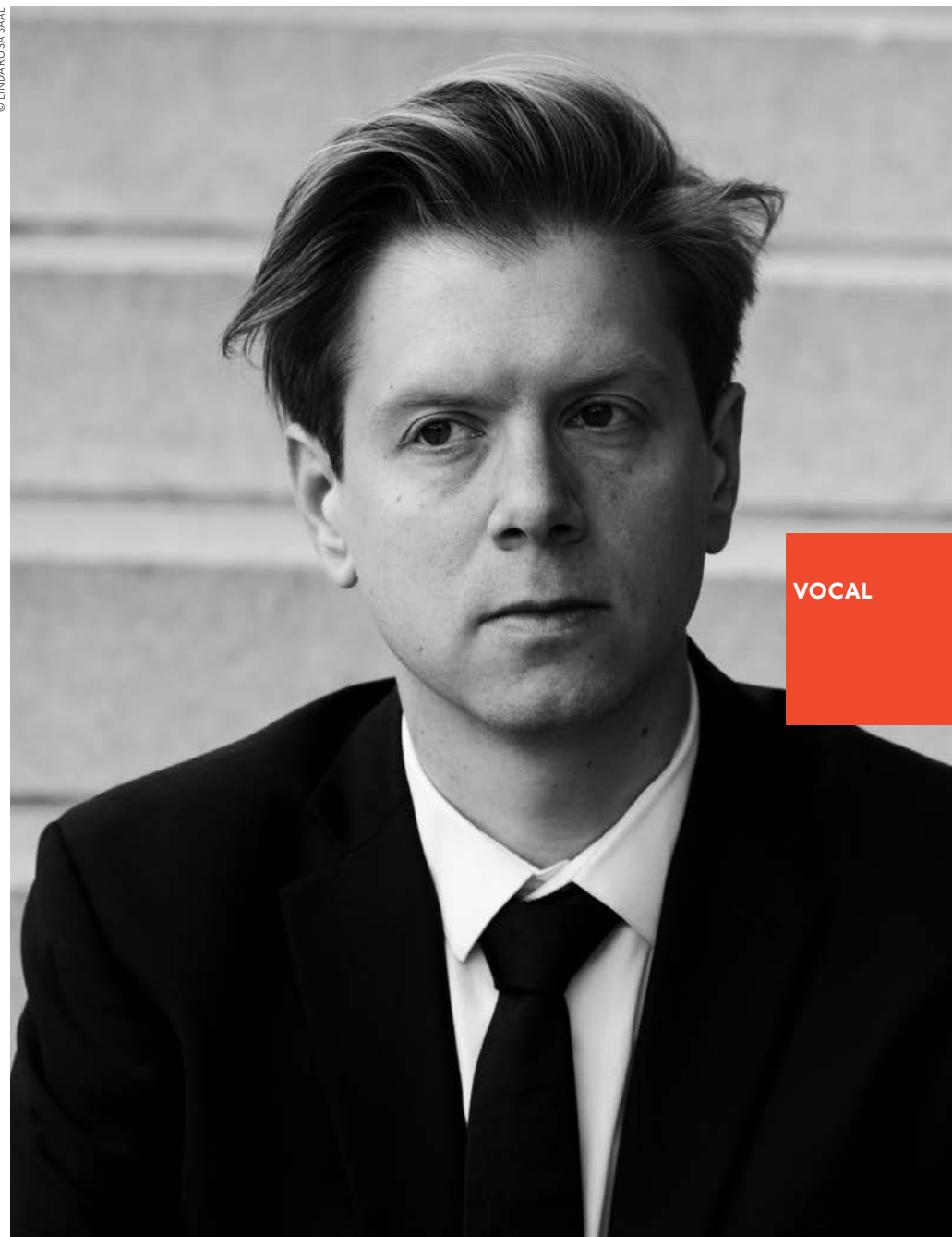
**18/9–18/12/21 Landestheater Salzburg** Strauss: Ariadne auf Naxos (Truffaldin)

Leslie Sukanandarajah, conductor / Alexandra Liedke, stage direction

**1/10/21 Audio Release** Berlin Verses with Adam Rothenberg, piano

(Neustart Kultur Stipendiumprogramm Klassik)

© LINDA ROSA SAAL



**ANDREW ROBERT MUNN** **BASS**



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

Christoph Prégardien ... still possesses a clear and flexible tenor, flawless diction, and an emotional expressiveness that shades from the contemplative to raw outbursts of joy and feeling. His intensity is just overwhelming – and evident, too, in Mahler's Rückert Lieder ..., the autumn colours of which he renders with a poignant sincerity. Crescendo Magazine

#### PROGRAMME SUGGESTIONS

**Goethe Songs** with Julius Drake, piano  
Goethe in settings by Schubert, Wolf, Beethoven, Liszt, Schumann et al.

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

**Handel's heyday in London** with La Centifolia / Leila Schayegh, violin and direction  
Excerpts from Tamerlano, Rodelinda, Samson and Jephtha

#### DATES

**8 & 9/9/21 Theater Duisburg** Duisburg Philharmonic Orchestra / Christoph Spering, conductor  
Beethoven: Missa Solemnis

**2/10/21 Wigmore Hall London** Hugo Wolf Gala

**10/10/21 Pierre Boulez Saal Berlin** with Julius Drake, piano  
Goethe in settings by Schubert, Wolf, Beethoven, Liszt, Schumann et al.

**1/12/21 Konserthuset Stockholm** with Magnus Svensson, piano  
Schubert: Schwanengesang D 957, Duparc: Selected Songs

**11/1/22 Concertgebouw Amsterdam** with Oberon Trio  
Selected folk song arrangements by Beethoven and Haydn

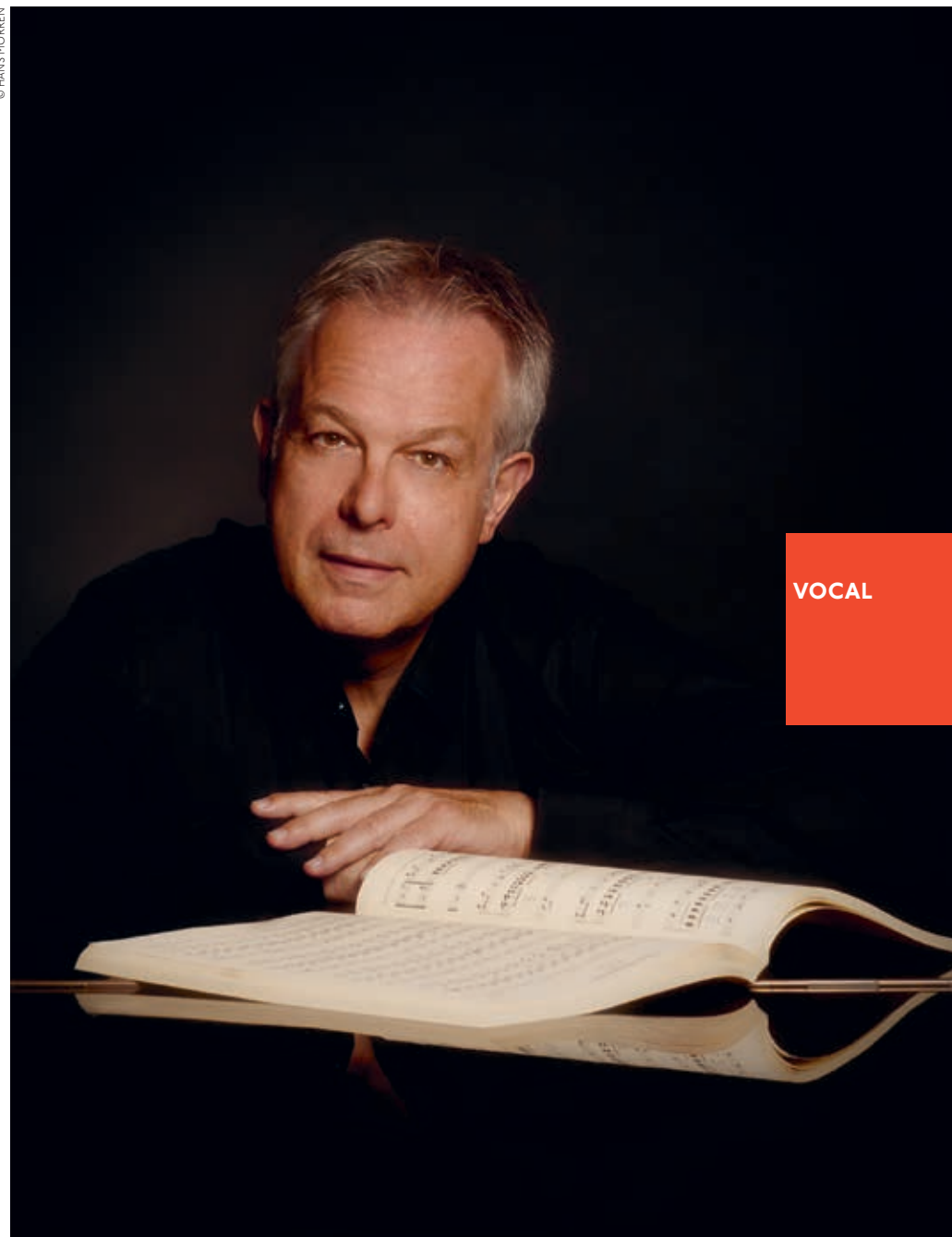
**9/3/22 Salle Raoul-Jobin in Québec & 10/3/22 Bourgie Hall Montréal** with Ensemble Pentaèdre and Quatuor Arthur-LeBlanc  
Schubert: Die schöne Müllerin (piano part arranged for strings and woodwinds by Denis Plante)

**18/5/22 Schwetzingen SWR Festspiele** with Julian Prégardien, tenor / Michael Gees, piano  
Father & Son – Works by Schubert, Britten, and Killmayer

**23/8/22 Schubertiade Hohenems** with Julius Drake, piano  
Works by Schubert and Duparc

**CONTACT** \_\_\_\_\_ Clara Rempe / Hannah Mulac

© HANS MORREN



VOCAL

**CHRISTOPH PRÉGARDIEN** TENOR \_\_\_\_\_

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

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

#### PROGRAMME SUGGESTIONS

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

**Recital** with Hartmut Höll, piano  
Works by Isang Yun, Mahler, Schubert, Ravel, and Schönberg

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

#### DATES

**14, 16 & 17/1/22 Tonhalle Düsseldorf** Düsseldorfer Symphoniker / Adam Fischer, conductor  
Beethoven: Symphony No. 9

**24/3/22 Liederhalle Stuttgart** Stuttgarter Philharmoniker / Ulrich Kern, conductor  
Offenbach: Aria of Olympia from The Tales of Hoffmann, Ligeti: Mysteries of the Macabre

**24/4/22 Heimathafen Neukölln, Berlin** with musicians of the Deutsches Symphonie-Orchester Berlin  
Works by Mozart, Mendelssohn/Reimann, and Haas

© MARCO BORGREVE



VOCAL

**YEREE SUH** SOPRANO

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

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

#### PROGRAMME SUGGESTIONS

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

**Begegnung (Encounter)** with Götz Payer, piano  
Works by Strauss and others

**Where Shall I Fly** with Ensemble il capriccio / Friedemann Wezel, artistic director  
Works by Handel and Corelli

#### DATES

**12/10/21 Internationale Hugo Wolf Akademie** with Götz Payer, piano  
Works by Strauss, Reger, Marx and Korngold

**18/11 Kölner Philharmonie & 20/11/21 Concertgebouw Amsterdam** Wagner: Rheingold (Freia)  
Concerto Köln / Kent Nagano, conductor

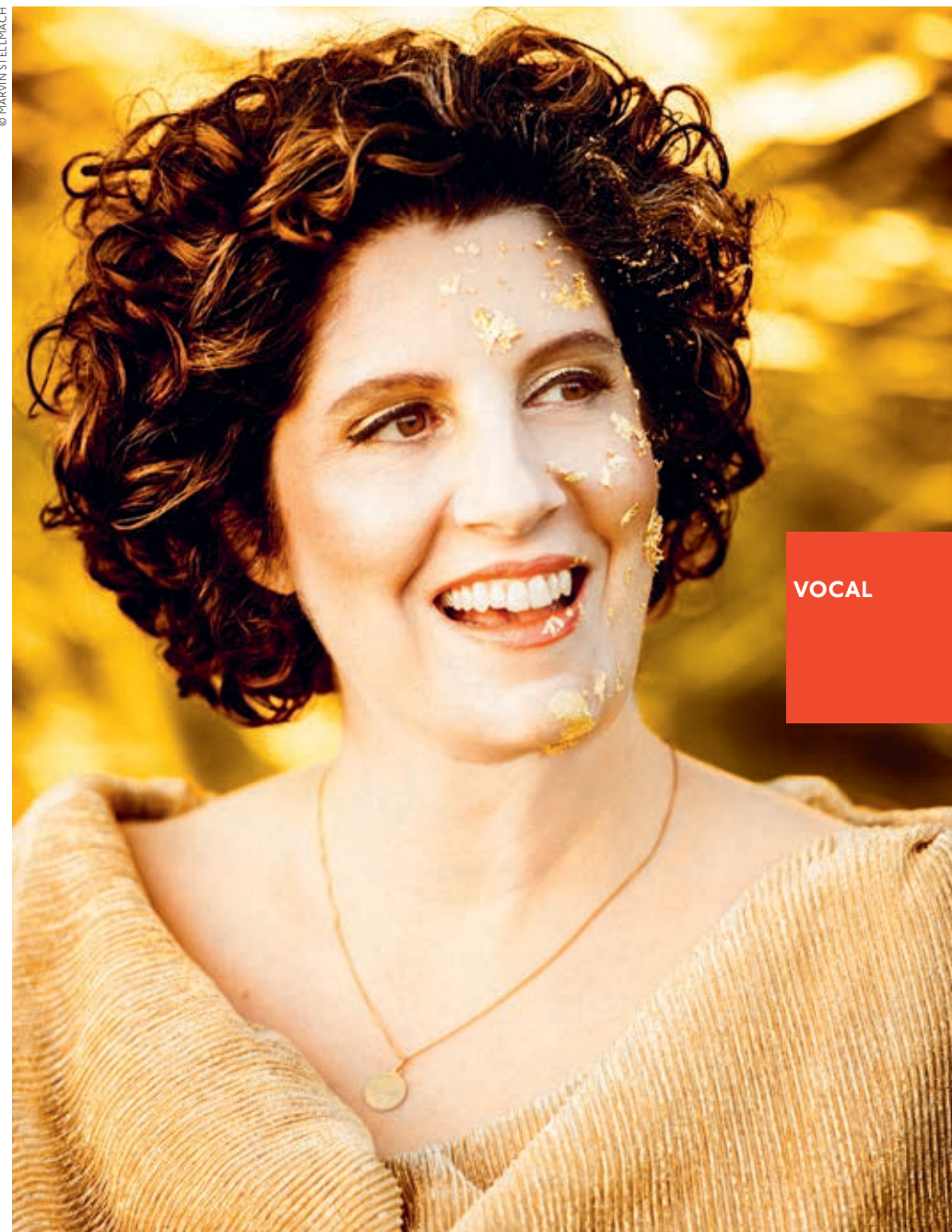
**9 & 10/1/22 Elbphilharmonie** Philharmonisches Staatsorchester Hamburg / Kent Nagano, conductor  
Jörg Widmann: Arche

**14/2/22 Cité de la Musique** Orchestre national d'Ile-de-France / Michael Hofstetter, conductor  
Schubert: Orchestral songs

**10-12/6/22 Minnesota Orchestra** Osmo Vänska, conductor  
Mahler: Symphony No. 8 (Soprano I)

**CONTACT** ————— Kerstin Alt / Lisa Böttcher

© MARVIN STELLMACH



**SARAH WEGENER** SOPRANO





HANS-CHRISTOPH RADEMANN, GAECHINGER CANTOREY © MARTIN FÖRSTER



## TOURING

## GAECHINGER CANTOREY H.-C. RADEMANN

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

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

### PROGRAMME SUGGESTIONS

#### October 2022: Jephtha

Handel: Jephtha HWV 70

Carolyn Sampson, soprano / Henriette Reinhold, mezzo

Tim Mead, alto / Joshua Elicott, tenor

Roderick Williams, bass / Lucy de Butts, soprano

#### November 2022 & February 2023: St. John Passion

J.S. Bach: St. John Passion BWV 245

Yeree Suh, soprano / Wiebke Lehmkuhl, alto

Benedikt Kristjansson, tenor

Peter Harvey, bass / Matthias Winckler, bass-baritone

### DATES

**22/10 Forum am Schlosspark, Ludwigsburg,**

**24/10/21 Liederhalle Stuttgart**

Haydn: The Creation

Dorothee Mields, soprano / Julian Habermann, tenor

Tobias Berndt, bass

**12/1/22 Théâtre des Champs-Élysées, Paris**

Handel: Messiah

Robin Johannsen, soprano / Marie Henriette Reinhold,

alto / Benedikt Kristjansson, tenor / Tobias Berndt, bass

**21/1 Philharmonie Berlin,**

**23/1/22 Elbphilharmonie Hamburg**

J.C. Bach: Miserere in B flat major

Haydn: Symphony in C minor, Hob. I:95 'London

Symphony'

Missa in Angustiis Hob.XXII:11 'Nelson Mass'





JAN CAEYERS, LE CONCERT OLYMPIQUE © PETER ADAMIK



TOURING

## LE CONCERT OLYMPIQUE J. CAEYERS

Jan Caeyers has proven himself to be one of the world's leading Beethoven experts – not least due to his bestselling biography of the composer. Beethoven is also the focus of his work as a conductor, particularly with Le Concert Olympique, for which he gathered 50 outstanding musicians from across Europe to come together several times a year to work on ambitious projects. The orchestra's performances are historically informed, but on modern instruments. Aside from Beethoven, Le Concert Olympique also takes a refreshing approach to the performance of Sturm und Drang style, for example in the late works of Mozart. The orchestra has performed at leading venues such as the Royal Concertgebouw, Wiener Konzerthaus, Festspielhaus Baden-Baden, and Beethovenfest Bonn. Since 2017, it has been a regular guest at the Philharmonie Berlin.

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

Der Tagesspiegel

### DATES

**10/11 deSingel, Antwerp,  
13/11 Ludwigsburg, Forum am Schlosspark,  
14/11 Elbphilharmonie Hamburg,  
16/11/21 Philharmonie Berlin**

Late Masterpieces with Sabine Meyer, clarinet  
Schubert: Symphony in B minor D 759 'The Unfinished'  
Mozart: Clarinet Concerto in A major K. 622  
Beethoven: Symphony No. 8 in F major, Op. 93

**5/3 deSingel, Antwerp, 13/3 Flagey, Brussels**  
Early Masterpieces with Kit Armstrong, piano  
**8/3 Elbphilharmonie Hamburg,  
9/3/22 Philharmonie Berlin**

Early Masterpieces with Claire Huangci, piano  
Schubert: Symphony No. 3 in D major, D 200  
Beethoven: Piano Concerto No. 2, B flat major, op. 19  
Bizet: Symphony in C major



BOTH IMAGES © KLAUS MELLENTHIN



## TOURING

## SWR VOKALENSEMBLE Y. WEINBERG

SWR Vokalensemble is one of the leading international ensembles dedicated to contemporary vocal music and to demanding choral works of the romantic and classical modern periods. It has received numerous awards for its chamber-musical culture of interpretation, its lucid sound quality, and the great value of its recordings for the repertoire. Its passion and the level of vocal competence fascinate concert audiences around the world. From 2003 to 2020, Marcus Creed was the ensemble's Artistic Director. Since last year, Yuval Weinberg has taken over. For the upcoming season, he will contribute to the 100th anniversary of György Ligeti, one of the fathers of contemporary choral music. SWR Vokalensemble will be on tour with a set of programmes, which can be booked in different variations, "à la carte".

**It has been a revelation for me as conductor, and an inspiration as composer. I never knew this level of choral singing before. George Benjamin**

### PROGRAMME SUGGESTIONS

May / June 2023

#### Ligeti 100

Choral works from the composer's early Hungarian folksongs to famous masterpieces, *Lux aeterna*, *Hölderlin-Phantasien* and *Hungarian Etudes*

#### Ligeti & Schubert

A dialogue with "German Chorlied" by Schubert, Schumann, Brahms

#### Ligeti & Hungary

Among his idols and friends, Bartók, Veress, Eötvös

#### Ligeti & Now

With national premieres of new works by Martin Smolka, Martón Illés or Nina Senk

### DATES

#### Biennale Musica Venice

20/9/21 Filidei/Feldman/Tamimi

21/9/21 Aperghis

#### 14/10 Donaueschinger Musiktage

Chaya Czernowin, Vena II WP

#### 17/10 Donaueschinger Musiktage,

20/10 Elbphilharmonie Hamburg,

21/10/21 Kölner Philharmonie

Filidei: The Red Death





UPO © PETER ADAMIK · DMITRY LISS © LISS FARBE



TOURING

## URAL PHILHARMONIC D. LISS

Since 1995, the Ural Philharmonic Orchestra, led by chief conductor and artistic director Dmitry Liss, has developed into one of the best symphony orchestras in Russia with impressively consistent results. Over the past few years, it has toured through Spain, Belgium, France, the Netherlands, Germany, Austria, Switzerland, Luxembourg, Japan, and the US. In over 20 tours it has performed on the world's most famous stages, including the Washington Kennedy Center, Concertgebouw Amsterdam, Wiener Konzerthaus, and Tonhalle Zurich. The European tour in autumn 2019 ended with a successful finale at Elbphilharmonie Hamburg; the orchestra will return to the venue in March 2022 with a programme of 20th century masterpieces.

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

### PROGRAMME SUGGESTIONS

**Touring Period: 5/11-20/11/23**

#### Programme I

Prokofiev: Violin Concerto No. 1 or No. 2  
or Stravinsky: Violin Concerto  
Prokofiev: Ivan the Terrible

#### Programme II

Prokofiev: Suite 'Romeo and Juliet'  
Stravinsky: Violin Concerto  
Shostakovich: Symphony No. 15

### DATES

**28/3/22 Philharmonie Berlin,**  
**29/3/22 Elbphilharmonie Hamburg**  
with Dmitry Masleev, piano / Yekaterinburg  
Philharmonic Choir  
Mosolov: The Iron Foundry Op. 19  
Ustvol'skaya: Concerto for Piano, Strings & Timpani  
Prokofiev: Cantata for the 20th Anniversary of the  
October Revolution

Toshio Hosokawa's one act chamber opera *Futari Shizuka – The Maiden from the Sea* is inspired by the traditional Noh play *The Two Shizuka*. It tells the unusual story of an encounter between an ancient Japanese ghost and a present-day refugee. The libretto, written by Oriza Hirata, is sung in Japanese and English. A migrant woman, Helen (soprano), is lost on a beach where she finds another woman, who has been lost in the snow for nine centuries: The Ghost of Lady Shizuka. They share a tragic fate, caused by men's wars, but their encounter takes them down a different path. The role of Lady Shizuka was specifically written for Japanese Noh singer and dancer Ryoko Aoki.

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

**Noh-Singer & Dancer: Ryoko Aoki**

**Soprano: Sarah Wegener**

**Conductor: Shiyeon Sung**

**Soloist ensemble (23 musicians)**

**Composition: Toshio Hosokawa**

**Libretto: Oriza Hirata**

**Director, stage and video design: Thomas Israël**

**Duration: approx. 45 minutes**

*Futari Shizuka* was commissioned by Ensemble intercontemporain and premiered at Cité de la Musique, Paris, in December 2017 with Matthias Pintscher as conductor. The production by Thomas Israël premiered in Korea at the 2019 Tongyeong International Music Festival.



MULTIMEDIA/  
PERFORMING  
ARTS

## FUTARI SHIZUKA TOSHIO HOSOKAWA



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

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

**Music:** Hosokawa, Foccroulle, Buxtehude, Gubaidulina, Messiaen, J.S. Bach, and others

**Organ:** Bernard Foccroulle

**Video:** Lynette Wallworth

**Duration:** approx. 65 minutes

**The video images were as majestic as the organ sounds. ...**

**A sublime experience. ... It left a profound impression**

**De Standaard**

© S. AOYAGI



**MULTIMEDIA/  
PERFORMING  
ARTS**

## DARKNESS AND LIGHT





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## ONDŘEJ ADÁMEK

The composer, conductor, and curator Ondřej Adámek uses a musical language which incorporates elements of distant cultures to develop unusual musical narratives. Seeking out special playing techniques for classical instruments and creating new original instruments, he obtains specific sound colours which, together with powerful rhythmic structures and a solid formal architecture, result in very personal music with a strong dramatic power. Ondřej Adámek was born in 1979 in Prague. He graduated from the composition department of the Prague Academy of Music in 2004 and from the Conservatoire National Supérieur in Paris in 2007. He came to Berlin in 2010, where he has been living since. In 2018 Ondřej Adámek founded the vocal ensemble N.E.S.E.V.E.N., for which he develops new compositions and interdisciplinary programmes. In his work as a conductor and leader of vocal ensembles, Adámek is interested in the authenticity and originality of the voice, as well as questions of movement, gesture, and theatricality on stage.

### DATES

**7/9/21 Musikfest Berlin, 8/9 Lucerne Festival, 24/9/21 Konzerthaus Dortmund, 1/10 Philharmonie Luxembourg, 3/10/21 Wiener Konzerthaus**  
Where are You? For mezzo-soprano and orchestra  
Magdalena Kožená, mezzo-soprano / Sir Simon Rattle, conductor  
**23–30/1/22 Konzerthaus Dortmund** “Zeitinsel Adámek”:

**Adámek likes to combine the driving rhythms of minimal music with experimental means such as intermittent breathing or whispering into the instrument, he draws on folk music patterns and formulas. He avoids romantic pathos just as much as esoterically spun l’art-pour-l’art constructions. In this way, Adámek’s music remains comprehensible and targeted at every moment, especially since he always encircles a timeless humanistic core in his music.**  
Süddeutsche Zeitung, Reinhard

**28/1/22 Seven Stones** N.E.S.E.V.E.N. / Accentus / Leo Warynski, conductor / Eric Oberdorff, stage direction Eric Soyer, light and stage design  
**29/1/22 New concerto for cello and ensemble WP**  
Jean-Guihen Queyras, cello / Ensemble Resonanz  
Ondřej Adámek, conductor / Eric Oberdorff, stage direction  
**30/1/22 Violin and live painting**  
Isabelle Faust, violin / Charlotte Guibé, painter  
**30/1/22 Airmachine**  
Roméo Monteiro, percussion

**CONTACT** ————— Isabella Vasilotta / Elizabeth Pilon



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## MARK ANDRE

Mark Andre, born in Paris in 1964, creates existential experiences for the listener characterised by subtle, minutely worked-out processes of transformation. Central to his work is the question of disappearance, which shapes his approach to sound, form, and subject. The practicing Protestant is a sensitive explorer of sound, both in his delicate and concentrated chamber works as well as in his orchestral and music theatre pieces. In close cooperation with the musicians for whom he composes, he explores new possibilities of sound production for each individual instrument. In 2019, the first work of the four-part series *rwh* was premiered by Ensemble Resonanz in Donaueschingen. In May 2022, the complete series for four choirs, children’s choir, instrumental ensemble, and electronics will be presented at Hannover’s Kuppelsaal and Hamburg’s Elbphilharmonie.

**Mark Andre plumbs stillness with such intensity, it nearly bursts your eardrums. Berliner Zeitung**

### DATES

**15/5/22 KunstFestSpiele Herrenhausen** *rwh* 1–4 for four choirs, children’s choir and ensemble WP  
Kuppelsaal Hannover / Choirs of the city of Hannover  
Ensemble Modern / SWR Experimentalstudio Freiburg, electronics / Ingo Metzmacher, conductor

**27/5/22 Elbphilharmonie Hamburg** *rwh* 1–4 for four choirs, children’s choir and ensemble  
Choirs of the city of Hannover / Ensemble Modern  
SWR Experimentalstudio Freiburg, electronics / Ingo Metzmacher, conductor

**6/22 Musikfest Stuttgart** *rwh* 2 for vocal and instrumental ensembles WP  
Gaechinger Cantorey / ensemble ascolta

**CONTACT** ————— Katrin Matzke-Baazoug



© MANU THEOBAL

Friedrich Cerha has spent much of his career playing with the conventions of 20th-century musical styles, such as twelve-tone technique, neoclassicism, and serial music. Yet it is not possible to place the composer in one musical tradition. The most important feature of his work is not its relationship to a particular style, but rather the sensory experience of sound, which can be understood by even the untrained ear. A perfect example of Friedrich Cerha's compositional aims is the cycle *Spiegel I–VII* for large orchestra, which the composer wrote in 1960/61, with the first complete performance taking place ten years later, in 1972. The sound world in these seven pieces for orchestra exerts a compelling and irresistible effect on the listener. The cycle was last performed in August 2021 by the ORF Vienna Radio Symphony Orchestra under Ingo Metzmacher as part of a long list of concerts to celebrate the composer's 95th birthday.

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

Friedrich Cerha

## FRIEDRICH CERHA

### SELECTED WORKS

*Spiegel I–VII* (1960/61) for large orchestra and tape  
*Baal-Gesänge* (1981)  
*Momente* (2005) for orchestra  
*Concerto for violin and orchestra* (2004)  
*Three Orchestral Pieces* (2006–11) for large orchestra  
*Nacht* (2011/13) for orchestra

### DATES

**19/11/21 ORF Radio-Symphonieorchester Wien**  
*Spiegel I – VII*  
 Wien Modern / Wiener Konzerthaus / Ingo Metzmacher, conductor

**25/11/21 Polish National Radio Symphony Orchestra**  
*Concerto for Percussion*  
 Elbphilharmonie Hamburg / Martin Grubinger, percussion / Jonathan Stockhammer, conductor

**12/1/22 Ensemble Resonanz**  
*Concerto for Viola and Orchestra*  
 Elbphilharmonie Hamburg / Tabea Zimmermann, viola / Emilio Pomarico, conductor



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## CHAYA CZERNOWIN

Chaya Czernowin's music is anchored in immediate sensory experience. It explores the relationship between the present and the submerged experience of the past or an imagined future through finely woven compositions, which at times erupt powerfully, as they explore the extremities of our perception. *Heart Chamber*, her third opera, which explores the emotional states of two lovers with microscopic precision, premiered to great acclaim at Deutsche Oper Berlin in autumn 2019 in a staging by Claus Guth.

**Chaya Czernowin is a major, distinctive voice in new music on both sides of the Atlantic. The Guardian**

The 2021/22 season starts with the world premiere of *Vena II*, a work for choir and string quartet, at the Donaueschinger Musiktage, followed by the world premiere of *Atara*, a work for soprano, baritone, and large orchestra, commissioned by Wien Modern and Bayerischer Rundfunk (musica viva). In February 2022, her new sound theatre for six voices and electronics will be premiered at the ECLAT Festival.

### DATES

**14/10/21 Donaueschinger Musiktage** *Vena II: Unhistoric Act* WP  
 SWR Vokalensemble Stuttgart / JACK Quartet

**9/11/21 Musikverein Wien** *Atara* WP  
 Sofia Jernberg, soprano / Holger Falk, baritone / ORF Vienna Radio Symphony Orchestra / Christian Karlsen, conductor

**2-6/2/22 ECLAT Festival** *Vena III: Immaterial* WP  
 Neue Vocalsolisten



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## TOSHIO HOSOKAWA

Toshio Hosokawa, Japan's pre-eminent living composer, constructs his distinctive musical language out of the fascinating relationship between Western avant-garde art and traditional Japanese culture. In addition to numerous solo, ensemble, and chamber music works, he has presented three operas in rapid succession in recent years — and the next one is already in the making. In April 2021, his new violin concerto *Genesis* was premiered at the Elbphilharmonie Hamburg, followed by concerts in Prague and at the Grafenegg Festival. In the 2021/22 season, performances of the work will follow at the NHK Symphony Orchestra and in Hiroshima. In December 2021, his first work for children, based on a text by the writer Yoko Tawada, will be premiered at the Philharmonie Luxembourg.

**The subtlety of his work is striking, the effect of ebb and flow, the moments of stillness and the beauty of an unspecified landscape.** Opus Klassik

### SELECTED WORKS (MUSIC THEATRE)

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

### DATES

**26/11/21 Internationale Weingartener Tage**  
**für Neue Musik** The Raven  
Ensemble Musikfabrik / Natalia Salinas, conductor

**4/12/21 Philharmonie Luxembourg** Deine Freunde  
aus der Ferne WP  
United Instruments of Lucilin

**19/12/21 Musikverein Wien** Texture Austrian premiere  
Philharmonic Octet Berlin

Eruptive, unconventional, and powerful — these traits dominate the music with which composer Jens Joneleit has made a name for himself on both sides of the Atlantic. Independent of a particular aesthetic school, Joneleit experiments ingeniously with timbre, texture, and space. His work is eclectic — alongside orchestral, chamber, and vocal works, he has written compositions for music theatre, film, and radio drama. Influenced by both the setting and musicians, each commissioned work he writes is full of new ideas and has its own distinctive language.

In November 2021, a very special world premiere will be given by Le Concert Olympique under Jan Caeyers. Jens Joneleit explains: "On the occasion of his 250th birthday, Ludwig van Beethoven — forever a restless spirit — takes a trip to the future. The only thing he takes with him are his sketches for a tenth symphony." In *sinfonia X*, Jens Joneleit becomes an imaginary time traveller, entering a creative dialogue over the centuries and, with the help of Beethoven's sketches, writes music entirely situated in the 21st century.

**... with Joneleit you can feel this skill: his power, his desire to create, the awareness of form, the rhythm, the humour, and the sense of space, the balance of the means which he is using ...** Heiner Goebbels

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## JENS JONELEIT

### DATES

**10/11/21 deSingel Antwerp WP**  
**16/11/21 Philharmonie Berlin**  
*sinfonia X*. Inspired by Beethoven's sketches for his 10th symphony  
Le Concert Olympique / Jan Caeyers, conductor





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## GYÖRGY LIGETI

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

### THE FOLKLORIST

Concert Românesc (1951) for Orchestra  
Baladă și joc (1950) for violin duo; or arr. for orchestra  
Hungarian choral pieces (1946–1955)

### THE AVANT-GARDIST

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

### THE MINIMALIST

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

### THE HUMOURIST

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

A full repertoire list is available on our website.



© MARKUS SEPPER

## LUKAS LIGETI

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

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

### SELECTED WORKS

Suite for Burkina Electric and orchestra (2016)  
Incandescence (2017) for 10 musicians  
Curtain (2015) for 15 musicians  
Thinking Songs (2015) for solo marimba

### DATES

**9/11/21 Bozar / Ars Musica Brussels**  
Suite for Burkina Electric and orchestra WP New version  
Brussels Philharmonic / Ilan Volkov, conductor

**15/11/21 Théâtre des Martyrs / Ars Musica Brussels**  
La parole seule for soprano and ensemble WP  
Clara Inglese, soprano / Ensemble Hopper



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Manoury's works do not present the idea of the composer as some special, chosen individual. Rather, with a brilliant sense of structure and pleasing lack of fuss, Manoury gives musical life to experiences that are fundamental and shared by all. *Süddeutsche Zeitung*

Philippe Manoury is regarded as one of the most important French composers as well as a researcher and forerunners in the field of live electronics. His approach is characterised by the moment of interaction – not only in smaller works or compositions featuring electronics, but also with large orchestras: he turns them into a sound laboratory where new interactive possibilities are tested, expanding music theatre as a form. In vocal works, Philippe Manoury often draws on texts by German-language writers such as Georg Trakl, Ingeborg Bachmann, Hannah Arendt, and Elfriede Jelinek – most recently in his evening-length work *Lab.Oratorium*. He is currently working on an opera based on texts by Karl Kraus. In 2022, he will celebrate his 70th birthday with a long list of concerts, including a new work for 12 percussionists and a chamber music concert on his birthday. The anniversary season will start with the world premiere of *Das wohlpräparierte Klavier* by Daniel Barenboim as part of the season opening concert at Pierre Boulez Saal Berlin.

## PHILIPPE MANOURY

### DATES

**5/9/21 Pierre Boulez Saal Berlin** *Das wohlpräparierte Klavier* WP  
Daniel Barenboim, piano / Gilbert Nouno, sound design

**29/10/21 Offbeat Festival Copenhagen** *Argumenta* for two percussionists WP  
Copenhagen Marimba Duo

**7/5/22 Auditorium de Radio France Paris** New work for 12 percussionists WP  
Présence / Paris Percussion Group / Julien Leroy, conductor

**19/5/22 Orchestre National de Radio France** *États d'alerte* for two percussionists and orchestra  
Auditorium de Radio France Paris / Emmanuel Curt, Florent Jodelet, percussion / Cristian Măcelaru, conductor

**8 & 9/6/22 Orchestre de Paris** *Ring*  
Manifeste / Philharmonie de Paris / Lin Liao, conductor

**CONTACT** ————— Isabella Vasilotta / Elizabeth Pilon



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## ISABEL MUNDRY

Isabel Mundry's work is characterized by a unique sonic language that investigates the relationships between time, space, and perception in rich, multi-faceted ways. In doing so, she creates new pathways and different realities in her compositions, which are explored through the timbre, harmony, and rhythms of her nuanced music. Among the world premieres of recent years are works of various genres with diverse sources of inspiration; in *Vogelperspektiven* for ensemble, she animates the changing perspectives of the human and animal worlds. *Zu Fall*, premiered by Tonhalle Orchester Zurich in 2016, investigates the relationship between the active and the passive. In *Sounds, Archeologies*, she questions the proximity and distance of historical objects and cultural identities and in *Noli me tangere*,

premiered in February 2020 by the Ensemble intercontemporain and the Ensemble Musikfabrik, she explores the qualities of touch which go beyond familiar sensations such as grasping, gripping, or holding. Last season she dedicated herself to a new work for viola and orchestra, which will be premiered in August 2022 at the Suntory Hall Summer Festival in Tokyo and was co-commissioned with Bayerischer Rundfunk. Her new opera *Im Dickicht*, based on a libretto by Händl Klaus, had to be postponed (due to Covid-19) until the Schwetzingen SWR Festspiele 2023.

The quality of the music ensures that something remains even after the last note has been played. A fulfilling evening. *Stuttgarter Zeitung* – on a Portrait Concert with Ensemble ascolta

### DATES

**11/6/22 Mozartfest Würzburg** New Work for two pianos, percussion and strings WP  
Graumacher Piano Duo / Ensemble Resonanz / Bas Wiegers, conductor

**28/8/22 Suntory Hall Summer Festival** *Gesture* WP  
Nils Mönkemeyer, viola / Tokyo Symphony Orchestra / Michael Wendeborg, conductor

**CONTACT** ————— Katrin Matzke-Baazoug



## ALEX NANTE

Alex Nante's work, ranging from solo to orchestral pieces, is characterised by a nocturnal and dreamlike atmosphere which strives to access a spiritual realm. The influence of Eastern and Western mystical poetry is particularly obvious in some of his vocal pieces. The young Argentinian studied with George Benjamin, Peter Eötvös, Stefano Gervasoni, Luis Mucillo, Santiago Santero, and Daniel D'Adamo, and holds diplomas from the Conservatoire de Paris, the National University of Arts of Argentina, Université Paris 8, and Conservatoire de Reims. Currently he is a PhD candidate at the King's College London. In addition to his composing activities, he is a trained guitarist, pianist, and conductor.

During the seasons 2021/22 and 2022/23 Alex Nante will serve as composer in residence of the Orchestre National de Lille, for which he is composing three new works. The season 21/22 will also see world premieres with Gustavo Dudamel and the LA Philharmonic as well as Kent Nagano and the Haydn Orchestra Bolzano.

### DATES

**23–25/9/21 Auditorium du Nouveau Siècle Lille**  
Sinfonia del cuerpo de luz WP  
Orchestre National de Lille / Alexandre Bloch, conductor

**6 & 7/4/22 Auditorium du Nouveau Siècle Lille**  
Luz de lejos WP  
Orchestre National de Lille / Alexandre Tharaud, piano / Emilia Hoving, conductor

...each page of our young contemporary is a masterpiece of sensitive diffraction, as intelligently written as deeply felt...

Le Monde

**19/2/22 Auditorium Bolzano**  
New work for string orchestra WP  
Haydn Orchestra Bolzano / Kent Nagano, conductor

**5–8/5/22 Walt Disney Hall Los Angeles**  
New work for orchestra WP  
Los Angeles Philharmonic Orchestra / Gustavo Dudamel, conductor

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

In July 2021 he found major success with the premiere of his second opera *L'Apocalypse Arabe* at the Festival d'Aix-en-Provence. The new piece is based on texts by the Lebanese poet Etel Adnan; the production united an international team led by conductor Ilan Volkov, librettist Claudia Pérez Iñesta, the Ensemble Modern, and stage director Pierre Audi.

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

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## SAMIR ODEH-TAMIMI

### SELECTED WORKS

Hinter der Mauer (2009/2010) for four vocal soloists, chamber choir, and chamber ensemble  
Mansur (Al-Halläg) (2014) for choir, four brass players, and two percussionists  
Šamaš (2017/2018) for viola and string orchestra  
Gidim (2017) for orchestra  
TIMNA (2018) for mixed choir, solo percussionist, flute, viola, violoncello, and double bass  
L'Apocalypse Arabe (2018–2020) music theatre

### DATES

**26 & 27/8/21 Konzerthaus Berlin XYLO WP**  
Konzerthausorchester Berlin / Christoph Eschenbach, conductor





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## FABIÁN PANISELLO

Born in 1963 in Buenos Aires, the Argentine-Spanish composer and conductor Fabián Panisello moves audiences with his lively, vivid, and finely differentiated musical language. In his work with orchestras and ensembles, the long-time director of the Reina Sofía School of Music in Madrid and founder and artistic director of the Plural Ensemble connects a deep musical knowledge with a dynamic intensity.

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

As a conductor and composer-in-residence he has been invited to the Sound Ways Festival St Petersburg, New Music Week Shanghai, Manca Festival in Nice, Centro Nacional de las Artes Mexico, the Barenboim Said Foundation Masterclass, and to the Bridges festival at the Wiener Konzerthaus.

### DATES

**16-26/2/22 Teatro Real**

Luis de Pablo, *El abrecartas*, new production

Fabián Panisello, conductor / Xavier Albertí, stage director

... full of ideas, intense and bursting with energy ... I am very happy to see that the spirit of Webern continues to live in a changed world. Karlheinz Stockhausen

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

In his opera *Die Weiden*, premiered at the Vienna State Opera in 2018, the composer and librettist Durs Grünbein reflected on current political tendencies through the story of a young couple embarking on a river journey into the 'heart of darkness' – into the heart of Europe, a newly fractured continent. In 2020, several chamber works premiered, including *Epicentre: Seismic Construction in Three Parts* for three percussionists, written for the multi-percussionist Martin Grubinger. The 21/22 season kicks off with *Listen, Revolution (We're buddies, see - )* followed by the world premiere of a new work for soprano and orchestra with texts by William Carlos Williams in February 2022.

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## JOHANNES MARIA STAUD

### DATES

**15/11/21 Wiener Konzerthaus** *Listen, Revolution (We're buddies, see - )* WP  
Wien Modern / ensemble XX. Jahrhundert / Peter Burwik, conductor

**3/12/21 Alte Oper Frankfurt** *Listen, Revolution (We're buddies, see - )*  
Ensemble Modern / Lucie Leguay, conductor

**17/2/22 Wiener Symphoniker** New work for soprano and orchestra WP  
Wiener Konzerthaus / Andrea Carroll, soprano / Andrés Orozco-Estrada, conductor

COMPOSERS



© TOMOKO HIDAK

**The music of the American Ming Tsao is unbelievable: every sound is pure, good music.**  
*Neue Zürcher Zeitung*

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

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

## MING TSAO

### DATES

**14/11/21 WDR Cologne**

Triode Variations WP

Ensemble Musikfabrik / Emilio Pomarico, conductor

**CONTACT** ————— Camille Richez

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

During the pandemic, he wrote *Api-danza macabre*, an orchestra miniature for the WDR Sinfonieorchester which reflects the disappearance of bees, and a cello concerto for Jean-Guihen Queyras. *Unveiled* will be premiered in September at the Ljubljana Festival. NEOS has just released a CD featuring three of his boundary breaking works: *Der Verwandler* for the SWR Vocal Ensemble and SWR Symphony Orchestra, for which porcelain bells and wind chimes were created in collaboration with the manufacturer in Meissen; *i-Formation* for two orchestras and two conductors, which was written to celebrate the 30th anniversary of the Kölner Philharmonie; and *Alavò* for soprano, piano, and ensemble, which was part of the Claudio Abbado Composition Prize that Vito Žuraj was awarded in 2016.

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## VITO ŽURAJ

### DATES

**8/9/21 ORF Radio-Symphonieorchester Wien** Unveiled Concerto for cello and orchestra WP  
 Ljubljana Festival / Jean-Guihen Queyras, cello / Kerem Hasan, conductor

**16–18/1/22 Gürzenich-Orchester Köln** Unveiled Concerto for cello and orchestra  
 Kölner Philharmonie / Jean-Guihen Queyras, cello / François-Xavier Roth, conductor

**13–15/5/22 Konzerthausorchester Berlin** Unveiled Concerto for cello and orchestra  
 Konzerthaus Berlin / Jean-Guihen Queyras, cello / Aziz Shokhakov, conductor

**CONTACT** ————— Isabella Vasilotta / Elizabeth Pilon

COMPOSERS

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Mariam Batsashvili *piano*  
Jeroen Berwaerts *trumpet*  
Mahan Esfahani *harpsichord*  
GrauSchumacher *piano duo*  
Ilya Gringolts *violin*  
François-Frédéric Guy *piano*  
Marie-Elisabeth Hecker *cello*  
Maximilian Hornung *cello*  
Claire Huangci *piano*  
Hyung-ki Joo *piano*  
Anssi Karttunen *cello*  
Daishin Kashimoto *violin*  
Adrien La Marca *viola*  
Olli Mustonen *piano*  
Gabor Vosteen *The Fluteman*  
Antje Weithaas *violin*  
Michael Wendeborg *piano*  
Tabea Zimmermann *viola*

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Armida Quartet  
Castalian String Quartet  
Gringolts Quartet  
JACK Quartet  
Les Percussions de Strasbourg  
Meta4  
Turtle Island Quartet

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Simon Bode *tenor*  
Rachel Fenlon *soprano*  
Marie Heeschen *soprano*  
Dietrich Henschel *baritone*  
Ulrike Mayer *mezzo-soprano*  
Caroline Melzer *soprano*  
Andrew Robert Munn *bass*  
Christoph Prégardien *tenor*  
Trio Mediaeval  
Yeree Suh *soprano*  
Sarah Wegener *soprano*

## TOURING

Gaechinger Cantorey / Hans-Christoph Rademann  
Le Concert Olympique / Jan Caeyers  
SWR Vokalensemble / Yuval Weinberg  
Ural Philharmonic Orchestra / Dmitry Liss

## MULTIMEDIA/PERFORMING ARTS

B. Focroulle / L. Wallworth *Darkness & Light*  
T. Hosokawa *Futari Shizuka*

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Friedrich Cerha  
Chaya Czernowin  
Toshio Hosokawa  
Jens Joneleit  
György Ligeti  
Lukas Ligeti  
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Isabel Mundry  
Alex Nante  
Samir Odeh-Tamimi  
Fabián Panisello  
Johannes Maria Staud  
Ming Tsao  
Vito Zuraž

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OLYMPIQUE JAN CAEYERS SWR VOKALENSEMBLE

HANS-CHRISTOPH RADEMAN LE CONCERT

ISLAND QUARTET GAECHINGER CANTOREY

PERCUSSIONS DE STRASBOURG METAF TURTLE

GRINGOLTS QUARTET JACK QUARTET LES

ARMIDA QUARTET CASTALIAN STRING QUARTET

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