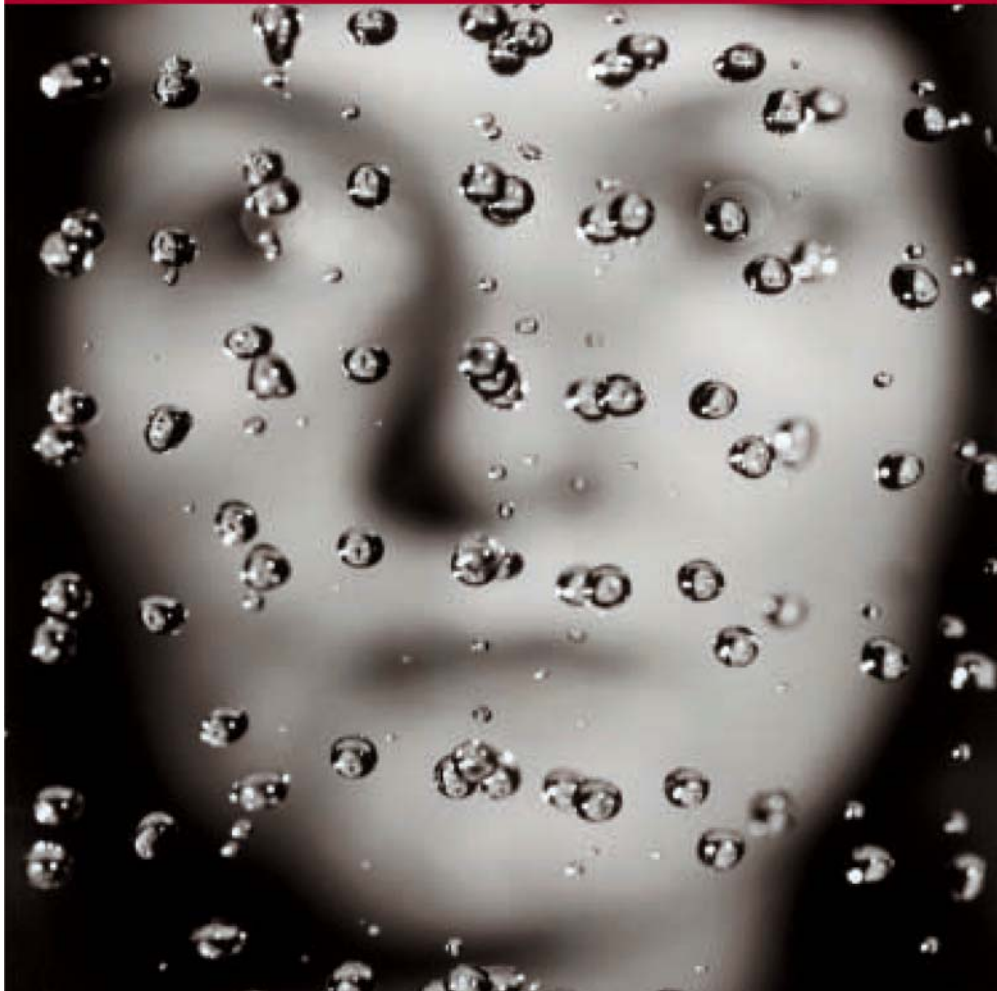


Berliner Festspiele

Konzerte Oper 04

2. – 25. September



At the beginning of the new season the Berliner Festspiele will, once again, have a special cultural focus. Our new concert and operatic series will present contemporary world and German premieres as well as important co-productions in an international context.

The collaboration with the Berlin Philharmonic, which has lain fallow for the last two years, will be resumed in 2004. This collaboration will be developed and extended in the coming years. This year we will present, complementary to the concerts for orchestras by Sir Simon Rattle, works for ensembles and chamber music by Kaija Saariaho, Colin Matthews and Claude Debussy.

For two works of music theatre we have succeeded in bringing together important representatives of a new generation of artists from the fields of music and literature. In "Interzone", our opening production, Enno Poppe and Marcel Beyer meet; Johannes Maria Staud composed "Bérénice" after a libretto by Durs Grünbein.

The Stockhausen series, begun two years ago, will continue this year, after the popular success last year of INORI, with a complete presentation of all seventeen piano pieces and the Berlin premiere of a new work for five synthesizers.

Once again, the programme this year has only been made possible by the co-operation with national and international partners and the generous support of patrons, who – like ourselves – have the courage for regeneration from an international perspective and see innovative experiment as the foremost challenge.

Joachim Sartorius
Director, Berliner Festspiele

Thu 2nd | Sat 4th | Sun 5th September | 20.00
Haus der Berliner Festspiele

Interzone

Songs and Images for voices, video and ensemble

Music Enno Poppe
Video and set design Anne Quirynen
Libretto Marcel Beyer

World Premiere | Commissioned by the Berliner Festspiele

Jonathan Stockhammer, Conductor
Ensemble Mosaik
Omar Ebrahim, Vocals
Neue Vocalsolisten Stuttgart

Wolfgang Heiniger, Sound Direction
Georg Bugiel, Light

The opening piece of the series “Concerts I Opera 04” is a work commissioned by the Berliner Festspiele. The point of departure is a text by the American beat poet and convention-breaker William S. Burroughs. His novel of the same name, “Interzone”, however, serves here less as a standard text than as a kind of structural pattern.

Burroughs termed “interzones” as the ideal interstices where codes, sign systems and traditions become intertwined and are fortified. On the basis of these experiments in form the author Marcel Beyer has written his first libretto. Beyer’s keen interest in sounds and music is known from his novel “Flughunde” and his essays, amongst others. Enno Poppe’s music with its pulsating energy and compact forms finds a perfect vehicle in Beyer’s text.

The video artist Anne Quirynen is participating in an opera project for the first time, after having previously worked mainly with choreographers such as William Forsythe and Anne Teresa de Keersmaeker. The Ensemble Mosaik from Berlin is directed by the young American conductor Jonathan Stockhammer.

“Interzone” shows the city as an operatic stage for colliding tales and experiences.



With the generous support
of the Hauptstadtkulturfonds

Fri 3. September | 20.00
Haus der Berliner Festspiele, Foyer

Reading by Marcel Beyer

Admission free

Thu 9th September | 20.00
Philharmonie | Kammermusiksaal

Quatuor Diotima

Eiichi Chijiwa, Violin
Nicolas Miribel, Violin
Franck Chevalier, Viola
Pierre Morlet, Violoncello

Claude Debussy
String quartet op.10

Henri Dutilleux
Ainsi la Nuit

Hanspeter Kyburz
String quartet
World premiere | Commissioned by the Berliner Festspiele and Musica Strasbourg

The string quartet by Hanspeter Kyburz was created in close collaboration with the French Diotima Quartett. In the musical language of the piece filigree mathematical patterns are combined by means of skilful gesture.

A similar interest formed the basis of the string quartet by Claude Debussy over a century ago. The dreamy bridge between these works is offered by the night study by Henri Dutilleux.



With the support of Réseau Varèse,
European Network for the creation and promotion of new music,



with funds from the Culture 2000 programme der Europäischen Kommission.



Supported by the Cultural Department of the French Embassy.

Fri 10. September | 20.00
Philharmonie | Kammermusiksaal

Saariaho | Debussy

Anssi Karttunen, Violoncello
Timo Korhonen, Guitar
Camilla Hoitenga, Flute
Garth Knox, Viola
Laura Mikkola, Piano
Héloïse Dautry, Harp

Kaija Saariaho

Je sens un deuxième cœur
German Premiere

Manuel De Falla

Le Tombeau de Claude Debussy

Magnus Lindberg

New Work for Solo Guitar
German Premiere
Commissioned by the Turku Festival and the Berliner Festspiele

Claude Debussy

Sonata for Flute, Harp and Viola

Claude Debussy

Sonata for Violoncello and Piano

Kaija Saariaho

Terrestre
German premiere

An ensemble of outstanding soloists plays two new works of chamber music by Kaija Saariaho from Finland, one of the most important female composers of our times. “Je sens un deuxième Coeur” lives from reminiscences of her Troubadour opera “L’amour de loin”; “Terrestre” is a counterpart to the ‘celestial’ piece “Orion” for full orchestra.

Also from Finland, and also influenced by the French impressionist chamber music tradition, is the new work for guitar by Magnus Lindberg.

Two late sonatas by Claude Debussy complete the programme.

Sat 11th | Sun 12th | Mon 13th September | 20.00
Haus der Berliner Festspiele

Karlheinz Stockhausen The Piano Pieces

Benjamin Kobler, Piano and Synthesizer
Frank Gutschmidt, Piano and Synthesizer
Antonio Pérez Abellán, Piano and Synthesizer

Marc Maes, Synthesizer
Fabrizio Rosso, Synthesizer
Karlheinz Stockhausen, Sound Direction

Karlheinz Stockhausen

CONCERT 1

Piano Pieces I-IV, V, VII – IX, X and
SUNDAY FAREWELL

Electronic Music for 5 Synthesizers,
from SUNDAY from LIGHT

CONCERT 2

Piano Pieces XVII, XII, XVI, VI and XI

CONCERT 3

Piano Pieces XI, XIV, XV and XIII

Stockhausen wrote seventeen pieces for piano between 1952 and 1999. We are offering a complete presentation of this series in three concerts.

The first eleven pieces play a central role – not only in the development of Stockhausen's oeuvre: These works have had a decisive influence on piano literature. They are considered landmarks, the effect of which can be compared to that of Bach's "Well-Tempered Clavier" and the piano pieces by Debussy.

The six Piano Pieces XII–XVII are components of the opera cycle LIGHT. The first of these concert evenings ends with SUNDAY FAREWELL for five synthesizers, the finale of SUNDAY from LIGHT.

Tue 14th September | 20.00
Philharmonie | Kammermusiksaal

Asko Ensemble | Schönberg Ensemble

Asko Ensemble
Schönberg Ensemble
Reinbert de Leeuw, Conductor
Barbara Hannigan, Soprano

Colin Matthews

Suns Dance

Michel van der Aa

„Here“ – Trilogy

Here [enclosed]

Here [in circles]

Here [to be found]

Premiere of the entire trilogy

Following the video opera ONE, presented last year by the Berliner Festspiele to wide acclaim, we will be presenting the premiere of a further work by Michel van der Aa in 2004. In HERE the music is developed in a series of acoustic spaces – audible, dreamed, imaginary and simulated.

The venues for the musical drama are set by a combination of dramatic means, electronic-acoustic methods and a sound track played in by computer technology. Protagonist of the piece is the wonderful soprano Barbara Hannigan, who delighted both audience and critics in ONE.

With the support of the Cultural Department of the Royal Netherlands Embassy

Wed 15th September | 20.00
Philharmonie | Kammermusiksaal

Avanti Ensemble

Avanti Ensemble
Hannu Lintu, Conductor
Jan Storgaards, Violin
Rikka Rantanen, Soprano

Kaija Saariaho
Gaal Théâtre
Ensemble version

Colin Matthews
Continuum
German premiere

“Continuum”, the main work by the English composer Colin Matthews, unites diverse worlds and musical genres.

At first the work appears as the re-discovery of the late romantic song for voice and orchestra – with poems by Eugenio Montale and Rainer Maria Rilke at the centre. Then again, it is a series of miniatures for solo instruments and ensemble. Finally, it works like a clock – a precision instrument with which Matthews tries to measure poetic time.

Avanti have undertaken the presentation of this exciting work. The leading Scandinavian ensemble of soloists also interprets in this concert “Gaal Theatre”, a central work of Kaija Saariaho.

Thu 16th September | 20.00
Philharmonie | Kammermusiksaal

Jos van Immerseel plays Debussy

Jos van Immerseel, Piano

Claude Debussy

Images (oubliées)

Hommage à Rameau
(Lent et grave; from Images)

Children's Corner

Prélude II (... Feuilles mortes)
Prélude XII (... Feux d'artifice)
Préludes, Livre I, 1909/10

INSTRUMENTS

Grand piano de concert, Erard, 1886, Paris (N.61.717)
Piano demi-queue, Erard, 1897, Paris (N.76.619)

The concert with Jos van Immerseel, one of the pioneers of playing on historic pianos, offers the chance to experience landmarks of repertory in quite a new way. He has chosen a representative selection from Debussy's mature piano works, at the centre of which is the first volume of *Préludes*.

These works will be played on the historic grand-pianos from the French piano-making dynasty Erard, whose instruments represented, until the middle of the last century, the first choice around the globe. In particular for the performance of Debussy's tonally highly-differentiated music, the innate, intimate and multifarious tonal characteristics of the Erard grand leads us to expect something remarkable from this concert.

Thu 23rd | Sat 25th September | 20.00
Haus der Berliner Festspiele

Bérénice

STAUD. GRÜNBEIN. GUTH

Music Johannes Maria Staud
Libretto Durs Grünbein
based on Edgar Allen Poe

Stefan Asbury, Musical Director
Claus Guth, Director
Christian Schmidt, Stage and Costume Design
Alex Buresch, Kai Ehlers Video

Dorothee Miels, Soprano
Anne-Carolyn Schlüter, Mezzo-Soprano
Otto Katzameier, Baritone
Matthias Bundschuh and
Klaus Haderer, actors
vocal ensemble

Klangforum Wien

Experimentalstudio der
Heinrich-Strobel-Stiftung des SWR e.V. Freiburg

Michael Acker, Roland Breitenfeld and
Johannes Maria Staud, Sound direction

Commissioned work | Co-production
City of Munich / Munich Biennial, Wiener Festwochen and Berliner Festspiele

The first full-length work of composer Johannes Maria Staud is based on the novella of the same name by Edgar Allan Poe. This nightmarish story focuses on the incestuous siblings Egäus and Bérénice. She, a beauty, yet suffering from an incurable wasting disease – he, a loner brooding in his study, immersed in monomaniac considerations – are juxtaposed as contrary archetypes that embody many fundamental problems of human life and co-existence as well as innumerable primal fears.

The Austrian composer has found in the lyricist Durs Grünbein from Berlin an ideal partner, who has, with his libretto, relocated this classic tale to our times.

Thu 23rd September | 18.45
Haus der Berliner Festspiele, Foyer

Introduction to Bérénice

by Durs Grünbein

Admission free

Fri 24th September | 20.00
Philharmonie | Kammermusiksaal

Klangforum Wien

Klangforum Wien
Stefan Asbury, Conductor

Enno Poppe
Holz Knochen Öl (*Wood Bone Oil*)

German premiere of the complete trilogy

The Klangforum Wien – already guests of the Berliner Festspiele at the Theatertreffen this year – are bringing us the first complete performance of the three “Material Pieces” by Enno Poppe.

The titles are equivocal codes of the organic and give indications to how the musical substance will sound: whilst “Wood” shows a stable and yet pliant structure – to a certain degree the vegetable – “Bone” is, for long periods, of a tonal hardness, shrill and dry. Finally, the idea behind “Oil” is that of a viscous and at the same time energetic, potentially explosive flow.

The composer, bearer of the Förderpreises of the Ernst von Siemens Musikstiftung 2004, will comment in person on the pieces at the concert.



ernst von siemens
musikstiftung

A collaboration with the
Ernst von Siemens Musikstiftung,
the Siemens Arts Program, Siemens Berlin

ORGANIZER

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VENUES

Haus der Berliner Festspiele
Schaperstraße 24
10719 Berlin
U-Bahn Spichernstraße
(Exit Bundesallee)
Bus 204, 249

Kammermusiksaal der Philharmonie
Herbert-von-Karajan-Straße 1
U-Bahn | S-Bahn Potsdamer Platz
Bus 148, 200, 248

TICKET ORDERS

Advance booking by letter has commenced.

From Mon 16th August tickets will be available from the box office at Haus der Berliner Festspiele and from all well-known ticket box offices.

Evening box office 1 hour before the performance

Box Office Berliner Festspiele
Schaperstraße 24
Mon–Sat 12.00 to 18.00

Berliner Festspiele – Ticket Office
Schaperstraße 24, 10719 Berlin
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kartenbuero@berlinerfestspiele.de

Hotline
+49 30 - 254 89 100
Mon–Fri 9.00 to 16.00

TICKET PRICES

SUBSCRIPTIONS

Pass-Partout

guarantees tickets for all events
if you pick them up half an hour before the concert
at the evening box office

€ 70,–

€ 42,– for students

Kammer-Pass

guarantees tickets for all events
at the Chamber Music Hall of the Philharmonie
if you pick them up half an hour before the concert
at the evening box office

€ 36,–

€ 24,– for students

Opern- Duo

both opera events at Haus der Berliner Festspiele

€ 24,–

€ 16,– for students

Stockhausen-Trio

all three Stockhausen concerts at Haus der Berliner Festspiele

€ 30,–

€ 20,– for students

TICKETS

Haus der Berliner Festspiele

2nd | 4th | 5th | 23rd | 25th September

€ 20,- | € 14,- | € 8,-

11th | 12th | 13th September

€ 14,-

Philharmonie, Kammermusiksaal

9th | 10th | 14th | 15th | 16th | 24th September

€ 14,-

For Students there are a limited number
of tickets available at the evening box office for € 8,-.

Picture Credit

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