

PIERRE BOULEZ SAAL

Music for the Thinking Ear



2017

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for DAVID FROM FRANK DEC/012

WELCOME TO THE OPENING SEASON OF THE PIERRE BOULEZ SAAL

When you peak through the ellipse-shaped hole on the cover of this brochure you will discover a sketch by one of the world's leading contemporary architects, Frank Gehry. Created in December 2012, this sketch represents the birth of the design of a new, unique concert hall that challenges all ideas of what a concert hall should look like. In the spirit of the great composer, visionary thinker, and masterful conductor Pierre Boulez, it will not only be a radically new but also a uniquely flexible and modular concert hall for the 21st century.

We want to bring you close to extraordinary music of many different kinds, performed by some of today's finest musicians. And we want to do this in an intimate setting that will allow you to listen closely—a place where contemporary music thrives and naturally co-exists with the Classical, Romantic, and 20th-century repertoire, where world premieres will share the stage with Arab music, jazz, lectures, and more.

As a producing venue, our goal is to combine the highest artistic quality with utmost flexibility. This is why we are simultaneously launching the Boulez Ensemble, a new group made up of members of the West-Eastern Divan Orchestra and the Staatskapelle Berlin, as well as guest

musicians from Berlin and around the world. The signature idea behind the Boulez Ensemble is exemplified in the program of our opening concert: to combine small-scale chamber music with larger ensemble pieces, to present well-known and beloved works side by side with modern masterpieces and newly commissioned works by some of the most exciting composers of our time. We want to inspire creativity in the spirit of a continuing musical tradition.

As the public face of the Barenboim-Said Akademie, the Pierre Boulez Saal is also a place where creation and education meet. The academy will present concerts and festivals featuring its students and faculty, and host conferences and academic events. This unique enterprise—a school rooted in humanism and a hall built to artistically express it—grew from a visionary collaboration with the great Palestinian literary scholar Edward Said. The founding of the West-Eastern Divan Orchestra 16 years ago in Weimar, then the European Capital of Culture, was the realization of a utopian idea: to bring people—and peoples—divided by politics, societies, and nations together to make music. Initially conceived as a one-time experiment, the idea born in Weimar grew into an orchestra of international renown, carrying the message of humanism into the world through music making. Edward Said is no longer with us, but his dream of an academy of music and understanding for students from the Middle East lives on.

We know how much he and Pierre Boulez would have loved seeing this dream come true.

Architect Frank Gehry and acoustician Yasuhisa Toyota have created an exquisite concert space, and they have both donated their work as a generous gift in appreciation of the vision that drives the project. A public-private partnership has provided the financial resources to build the academy and the hall, in the center of Berlin.

We would like to share with you our gratitude to all the people and organizations that have made this possible.

Pierre Boulez had a lifelong desire to learn and to discover. He was curious and open-minded. He believed that if you invest yourself in learning about music you will have a fuller listening experience. He was, and remains, an

inspiration to many composers and musicians today. We hope that his spirit will live on in this new hall and that anything we experience in the Pierre Boulez Saal will help all of us and future generations to be curious and open-minded, with a desire to listen, to learn, and to discover. We invite you to celebrate “Music for the Thinking Ear” with us.

*Daniel Barenboim and Ole Bækholm,
Founder and Director
of the Pierre Boulez Saal*





“We must, after all, extend our horizons to include new and unknown worlds as well as those to which we are accustomed.”

Pierre Boulez

MUSIC FOR THE THINKING EAR MUSIC FOR A NEW CONCERT HALL IN THE HEART OF BERLIN

We live through our senses. They act as our connection to the outside world, they enable us to process and interpret the manifold impressions that form our experience. The senses act as the basis of the functioning human intellect and it is the relationship between reason and emotion that defines humanity. In the arts in particular, the individual must engage as a holistic being, employing both intellect and feeling.

To experience music we rely on the ear, that remarkable organ that captures sounds so that they can be processed by the mind and the heart. “I think, therefore I am.” With this sentence the 17th-century philosopher René Descartes gave voice to an almost universal rationalism. “I feel, therefore I am,” answered António Damásio, a Portuguese neuroscientist, who has worked in the United States for a number

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of years, in an impassioned plea for the basic importance of emotion. His words are more than a simple counterweight to Descartes: they represent another distinct and essential element of human existence. To truly experience music, emotion and intellect must be conjoined, and if this is neglected a great deal remains hidden; both literally and figuratively unheard.

The ear is an organ of perception. Without it we could not experience the sensual beauty

of sound, but in order to convert basic sound waves into that which we perceive as music, we must also employ both emotion and intellect. Thought and feeling give the acoustic stimuli meaning and this in turn makes way for individual subjectivity—musical experience is as unique as each listener, be they performer or audience.

Constantly forging new connections between sounds, understanding them both intellectually and emotionally is a complex exercise. It would be easier to passively succumb to the music, to the direct snatches of sound that we experience as more or less “beautiful,” but this is not how the “thinking ear” works. Instead, it collects and collates, it digs below the surface of the sound; it approaches music consciously, with undivided attention in order to understand its many facets and dimensions.

The philosophy of the “thinking ear” links listening and reflection. It is challenging to bring sensual experience



The individual must
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together with direct knowledge about what has been heard, but being able to do so also presents

an opportunity. The Pierre Boulez Saal, set in the heart of Berlin, is a space where this becomes possible. Here music can be experienced in all the richness of these relationships. Here, listeners can allow themselves to be vulnerable to the music so that it speaks both to their senses and their intellect.

360° SALLE MODULABLE FRANK GEHRY'S PIERRE BOULEZ SAAL

Something unique has emerged at the cultural heart of Berlin. A new concert hall, a gift to Berlin and the world at large, nestles between the Ministry of Foreign Affairs, the Staatsoper Unter den Linden, the Gendarmenmarkt, the Humboldt University, and other prominent squares and institutions. This is a new space in which to bring music to life, and it already exudes a certain magnetism that will surely increase with time. Here, an extraordinary architectural and artistic concept is, quite literally, taking shape. This is a hall with enormous plasticity and flexibility, a “salle modulable” that encompasses a full sweep of 360 degrees. Here, the way in which audiences and musicians meet will be elevated to a new level. Music is perhaps the most transient of the arts, yet it has

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a particularly strong hold on the mind and the psyche. In the Pierre Boulez Saal, it will take center stage. Outstanding artists, representatives of different generations and diverse cultural backgrounds and aesthetic preferences, will breathe life into a varied repertoire. Spatial proximity is an essential ingredient in the innovative concept. The audience will never be separated from the musicians by more than a few meters; each listener will be able to feel a direct connection to the players and will be

drawn into their concentration on the essential elements of their work. Thus the audience will experience an

Spatial proximity is an essential ingredient in the innovative concept.

unusually strong connection to the special energy that is released when music is made.

Frank Gehry has assimilated Daniel Barenboim’s impulses into his design with like-minded brilliance, and the new hall is designed for maximum flexibility. The two artfully

interlocking ellipses create an impression of awe-inspiring weightlessness, and the setting can be changed depending on the number of players and, above all, the repertoire. Each vantage point offers a different take on the concert, and even the performers will constantly discover new perspectives within the space. There is room for well-loved works and for new discoveries; for unexpected sounds and those with which we feel comfortable. Communication is the key; both every-day life and the creation of art (and music in particular) would be impossible without it.

The hall seats up to 682 visitors—a capacity that is unique in Berlin. Its intimacy allows solo musicians to appear with the same integrity as chamber formations, and yet the space can also be adapted to fit a medium-sized orchestra. The structure of this aesthetically and technically modern hall offers countless ways to fill the spectacular, organic building with life. The idea of a “salle modulable” is the defining concept. It is the expression of an ideal that highlights unity and inspires creativity in all those who cross the threshold of the Pierre Boulez Saal.



A NAME AND AN IDEAL PIERRE BOULEZ

For centuries, music has been a subject of reflection and conversation, discussed in forums for the brightest minds and in everyday conversation. Yet it is hard to imagine anyone who has immersed himself in the material, or engaged so repeatedly and intensively with the nature of music, both its individual elements and the proverbial “sum of its parts,” than Pierre Boulez. The immediate post-1945 period was a sort of “zero hour” in the history of music. Much was rethought and reordered, new aesthetic ideas took hold and a new generation of artists took to the stage. At this point in history Pierre Boulez was probably the one individual who was most deeply involved in musical thinking. He quite literally

**“Music is science and art
in equal measure.”**

personified the concept of musical philosophy.

It was Boulez who emphatically restated the double nature of music. “Music is science and art in equal measure,” he said, and he continued to make his mark on the musical world throughout his very fulfilled life and right up until his death at the age of 90 in January 2016. Initially he was known for his radical statements—he was an avant-gardist in the true sense of the word—but later his uncommon knowledge and abilities, which were also

recognized by many who shared neither his ideas nor his aesthetic, spoke for themselves.

Pierre Boulez rethought the composition, interpretation, and perception of music in many ways. He created new soundscapes that express his pleasure in the sensuality of music and in the seemingly endless combinations that his musical material rendered conceivable. He saw composition as an everlasting process, one that cannot be completed, because the mind remains at work rethinking and reordering sounds and their relationships to one another. His approach to music was also evident in his conducting, which was defined by his intention to create clarity and structure. He believed that his role was that of the incorruptible, precise “organizer” rather

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than the subjective “shaper” of sounds, but he also championed freedom and flexibility. One of the defining qualities of his

performances was that each of these elements found its place—in well-known works from the 19th and 20th centuries, in his own innovative works and in those of others. In the longstanding French tradition, he strove for “enlightenment” with regard to the works among both musicians and the public. He believed that the veil of mysticism must be lifted from music, that only when this combination of “art and science” reveals itself in its complex beauty and logic, the

phenomenon that is music can become truly accessible. “One should essentially see concerts as a means of communication, as animated contact between active participants, be they listeners or creators,” said Boulez in 1963, a time when many of his contemporaries were consciously cutting the band of communication between participants in the musical process. This separation was never an option for Boulez; in spite of his extraordinarily high artistic expectations, he always emphasized the importance of facilitating a basic level of understanding between musicians and listeners. His attitude was a clear reflection of his personality and this is just one of the reasons why naming the new hall in the heart of Berlin after him seemed almost inevitable. It is certainly not coincidental that the hall is built as a “salle modulable” that offers numerous options for making music in the space. Pierre Boulez, who spent his whole life thinking about spaces for music and music within spatial structures, would have found great joy in working here.



CENTER OF GRAVITY

DANIEL BARENBOIM

Daniel Barenboim's biography is called *A Life in Music*. It is an apt title; the book describes a life spent enthralled by music, it is about that moment of bewitching musical inspiration that pushes everything

else into the shadows. This uncompromising enthusiasm for important works from the past and the present galvanizes thought and action and constantly sets new activities in motion. Daniel Barenboim is a

“Great music is the result of concentrated listening.”

multi-faceted artist. He created a sensation as a child pianist and later as a young conductor. In doing so he worked with many of the most prominent musicians of the day. He met the “old masters,” like Wilhelm Furtwängler, Otto Klemperer, Leopold Stokowski, and Arthur Rubinstein and similarly gifted colleagues in his own generation such as Zubin Mehta, Plácido Domingo, and Pinchas Zukerman. But perhaps some of his most important encounters were with colleagues who were just a little older than Barenboim himself. They became some of the most influential figures on his journey through life. Dietrich Fischer-Dieskau and Pierre Boulez, to name just two of countless conductors, singers, and instrumentalists, were both born in 1925 and

each, in his own way, exerted a considerable influence on the development of European music in the 20th century. Each of them has found a place in the new hall. Pierre Boulez as the eponym and programmatic touchstone and Dietrich Fischer-Dieskau as the imaginary “spiritus rector” of an ambitious musical project—the performance of all Franz Schubert's lieder over a number of seasons, a project that was first realized by Fischer-Dieskau in Cologne about twenty years ago. Deep friendships bound Daniel Barenboim to both of these great artists and humanists. They made music together often and enjoyed long discussions; lively exchanges between independent thinkers, who were united by their insatiable interest in music. Barenboim once said, “Great music is the result of concentrated listening.” Now, once again, he is gathering a group of musicians together. They will dedicate their full concentration to making music of the very highest standard.

It is perhaps noteworthy that these colleagues are of very different generations and backgrounds, but it is not important. Daniel Barenboim's musical world has always been international; it knows neither political borders nor language barriers and his musical activities are astonishingly diverse. He will appear as a solo pianist, a chamber musician, and an accompanist in lieder recitals, he will lead orchestras and ensembles and act as a mentor. He will perform music by Franz Schubert, masterpieces of the early 20th-century literature, and contemporary works. The many facets of his “life in music” will find a new home in the new hall that bears the name of his old

Solo pianist,
chamber musician,
accompanist,
conductor, mentor

friend and artistic companion, Pierre Boulez. He acts as the center of gravity of both the



Barenboim-Said Akademie and the Pierre Boulez Saal by bringing together very different musicians to present both well-known and unusual sounds and to perform both classical and new compositions.

“ENSEMBLE FLEXIBLE” THE BOULEZ ENSEMBLE

Daniel Barenboim has founded an ensemble that will rise to the exhilarating challenge of filling a new space with music and find its artistic home in the Pierre Boulez Saal: this is the Boulez Ensemble. Together, the hall and the ensemble serve as a symbol of respect for the great composer, conductor, thinker, and initiator: it is an honor to hold this position, but it is also an enormous responsibility. Like the hall, the ensemble is flexible; it is bound neither by a specific roster of performers nor by programmatic constraints. Instead, it is defined by its unlimited musical openness. The ensemble is designed to reflect the hall's flexibility and explore its potential. Musicians drawn from the ranks of the Staatskapelle Berlin and the West-Eastern Divan Orchestra, professors from the Barenboim-Said Akademie,

and guest artists (both singers and instrumentalists) will come together to make music. They will combine enormous flexibility with a fine sense of each separate musical voice. The idea behind the Boulez Ensemble lies in the programming. Three historical eras will find their place in

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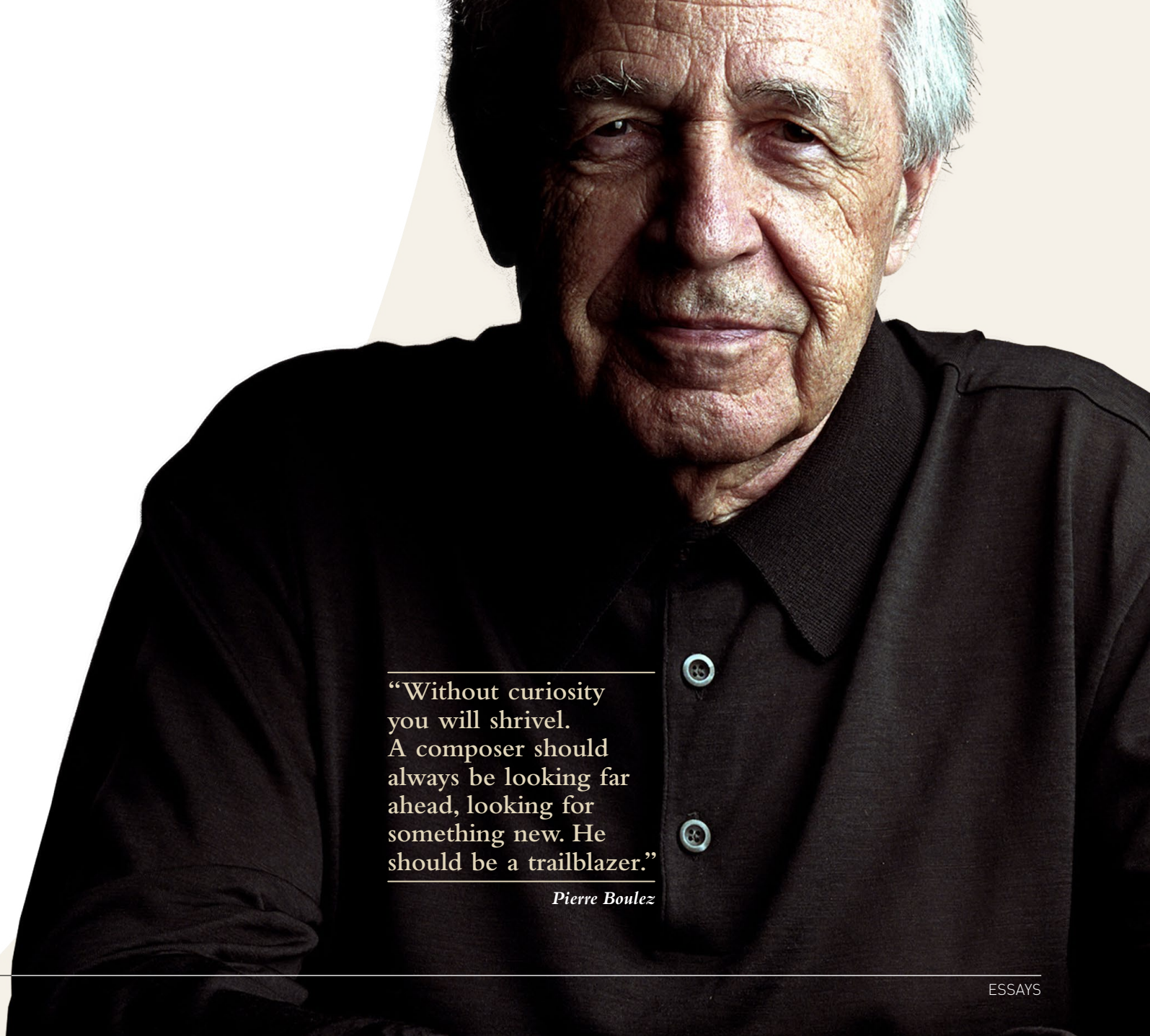
each concert: Classical and Romantic pieces will be set alongside Modernist works and contemporary pieces, solo works alongside compositions for large ensemble. The result is an exciting juxtaposition of styles, in which each piece throws a new light on the

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other works on the program. As the spirit of Pierre Boulez seems to guard the hall that bears his name, it also acts as an inspiration for the Boulez Ensemble. It is important to honor tradition and question it in the ever-changing light of the present; it is equally important to keep the present itself firmly in sight. The Boulez Ensemble acts as a guardian for both of these approaches. It treads new paths from the old to the new and in doing so, it explores unexpected connections. Mozart, Schubert and Tchaikovsky, Schoenberg, Berg and Prokofiev, Tarnopolski, Borowski, Widmann and, of course, Boulez: Music by all of these composers and many others will find its way onto the ensemble's programs.

“Without curiosity you will shrivel. A composer should always be looking far ahead, looking for something new. He should be a trailblazer.”

Pierre Boulez



600 LIEDER AND MORE MUSIC BY FRANZ SCHUBERT

Calling Schubert a one-in-a-century phenomenon wouldn't be an exaggeration. As a composer, he holds a unique position, suspended between the Classics and the Romantics. He shaped both styles, and yet he followed his own very distinctive path. Schubert was a wholly individual spirit; an eccentric and an outsider. Many of his works barely reached the public sphere during his lifetime and, if they did, they were often misunderstood. His contemporaries saw him as an outstanding composer of lieder, but he wasn't considered a great symphonist and certainly not an important opera composer. Surprisingly, his name was rarely mentioned in connection with chamber and piano music, although some of his most

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ambitious works belong to these genres. We owe a debt of gratitude to far-sighted fellow composers Robert Schumann and Johannes Brahms for changing attitudes toward Schubert. Under their influence, previously condescending tones gave way to true appreciation. Slowly but surely the realization dawned that Schubert's was a highly original mind, a genius in possession of an apparently inexhaustible creative energy. We can be certain that Schubert was curious and experimental: he constantly searched for new ways to expand traditional forms and fill them with new material. His interests knew no bounds and his oeuvre spans virtually the full range of musical genres, from solo pieces to opulent orchestral

and theatrical works (vocal and instrumental, secular and sacred). His influence went far beyond the art song for which he was initially recognized. He was a true musical "universalist," who enriched European culture immeasurably. And yet, it would not be a mistake to see him primarily as a master of the lied. With his more than 600 compositions, Schubert is the true "father" of the art song and he opened up astonishing new horizons within the genre. The sheer breadth of the texts that he set is astounding, as is his instinct for finding just the right tone for each poet, and in fact for each text that he set to music.

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The great lied singer Dietrich Fischer-Dieskau dedicated himself to Schubert's cosmos like no one before him. He

was unflagging as a performer, but he was also a writer and he initiated a series of concerts in Cologne in the 1996-1997 season in which Schubert's lieder were performed in their entirety. The systematic performance of all of Schubert's songs that begins this season pays tribute to the revered Dietrich Fischer-Dieskau. It is an homage that will bring

us closer to Schubert's lieder and to the art of singing and accompanying art songs. While the lied has become central to our image of Schubert, his instrumental compositions are equally important. Regardless of whether we look at the piano sonatas, the varied chamber music repertoire, or the symphonies, his works prove time and again that he

was a highly inspired composer who could both capture the "magic moment" and think in larger dimensions. At the Pierre Boulez Saal, several performance cycles of Schubert's works will offer deeper insights into the oeuvre of a composer who gradually outgrew the constrictions of classical style and became a true pioneer.



A MAN OF MANY TALENTS AT THE PIERRE BOULEZ SAAL JÖRG WIDMANN

“It is very exciting to be present at the birth of this new hall and breathe life into it,” said Jörg Widmann on the eve of a symphony concert by the Staatskapelle Berlin, where his orchestral piece *Con brio* was being performed. He was fully focused on watching the orchestra rehearse and spoke of his activities at the Pierre Boulez Saal with equal intensity. He is one of the artists whose work will shape the opening season. Appearing in four different roles in a series of events, he can be heard as a clarinetist, an ensemble leader, a composer, and a lecturer. In this last guise, he will explore some of the proverbial “beautiful moments” that audiences tend to know and love. He will invoke selected passages at the piano and in doing so, he won’t shy away from dissonances, which he finds both interesting and often especially beautiful. When asked what Pierre Boulez means to him personally, Jörg Widmann answers, “It is true that my musical life would have been very different without that first encounter with Pierre Boulez. It was my very first, positively shocking, experience of New Music, and I was fortunate that a number of other meetings followed that first one.” Contrary to popular belief, Boulez

wasn’t at all dry or dogmatic; he was open-minded and unusually communicative. He could break down complex ideas into simple structures and constantly sought new ideas and sounds. Jörg Widmann learned a great deal from him—both as a composer and as an interpreter. His death in January 2016 was a great personal loss. “I feel his absence acutely, and if he can continue to live through this hall that bears his name, then my work here is but a fraction of what I could return in thanks for what I received from him.” Jörg Widmann can be heard performing his own works and those of other composers at the Pierre Boulez Saal this season. He will play

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pieces by Mozart, Schubert, Weber, and Bartók in musical groupings ranging from duos to the larger chamber formations. He will perform his own *Fantasie* for solo clarinet and also his Octet written for the same combination of instruments as Schubert’s. Daniel Barenboim will conduct the world premiere of a new piece for large ensemble,

and the Night of the Clarinets will be a particularly special event, where Jörg Widmann, Syrian-born clarinetist Kinan Azmeh, and their colleagues will turn the hall into a spectacular sound-laboratory

“Tradition is not the worship of ashes, but the preservation of fire.”

for “their” instrument. The two artists, who approach the infinite world of music from very different angles, developed the program together; here Western and Arab sounds will meet in a lively dialogue. The multitasking Jörg Widmann will fulfill many roles in service of music in the coming season. “There’s this beautiful remark, attributed to Gustav Mahler: ‘Tradition is not the worship of ashes, but the preservation of fire.’ And that, I think, is part of what this new hall can offer us. I am looking forward to diverse musical encounters and to trying out new things in the hall. I am quite certain

that inspiration will strike the moment I set foot in it. I believe that this won’t be the last time that I compose for this space. It is often a specific place that inspires new pieces and new combinations of sound. This has always been the case and it is my hope for my work at the new hall.”

Jörg Widmann holds the Edward Said chair and is professor of composition at the Barenboim-Said Akademie. The chair is funded by the Alfred Krupp von Bohlen und Halbach Foundation.



EDUCATION AND CREATIVITY THE BARENBOIM- SAID AKADEMIE IN THE PIERRE BOULEZ SAAL

It takes just a few quick steps to walk from the Barenboim-Said Akademie to the Pierre Boulez Saal. The recently opened school for young musicians is directly connected to a space that provides ideal performance conditions, especially for chamber music. The Pierre Boulez Saal offers students a stage to become part of the city's cultural life and to take their first steps into the spotlight. Students should be confident knowing that there will be a space in which they can thrive and present their skills to the world. Education and creativity will meet in the Pierre Boulez Saal, the public face of the Barenboim-Said Akademie. With its unique combination of humanism and education, the venue radiates a spirit of discovery. A desire for artistic expression and new, innovative formats, designed to reflect these very ambitions, is both meaningful and necessary. "Regular" concerts will probably be the exception rather

Education and creativity will meet in the Pierre Boulez Saal, the public face of the Barenboim-Said Akademie.

than the rule, and flexibility is both encouraged and applauded. Concert programs may not always include an entire large-scale work. Could an individual movement be enough to gain an impression of the music and the performers? Could a few introductory remarks help an


With its unique combination of humanism and education, the venue radiates a spirit of discovery.

audience appreciate a particular work and the musicians? Could a group of teachers and students performing together release unexpected energy? All of these things can be tried and, if successful, be expanded upon to release new layers of creativity. Some ideas have

already taken shape: lunchtime concerts scattered throughout the season will offer the opportunity to experience programs of approximately 45 minutes, with works and performers announced at relatively short notice. There will also be matinees with equally spontaneous lineups of artists and programming. Faculty concerts will feature performances by teachers and students. And finally, an end-of-season concert just before the summer break will showcase much of what has been studied over the previous months and

has inspired students and faculty alike. An element of surprise is intended and essential to all these events. Over the course of several years, audiences will be able to follow the development of these young artists and their individual gifts. And these musicians and neighbors, the students of the Barenboim Said-Akademie, will bring the Pierre Boulez Saal to life in their own way, and together with other, prominent artists, they will put their stamp on this new cultural space in the center of Berlin. The goal is to create a new tradition.



A photograph of a modern staircase with a light-colored wooden wall and a white metal railing. The railing is made of vertical bars and horizontal rails, creating a grid-like pattern. The wall is made of large, light-colored wooden panels. The staircase is on the left side of the image, and the railing extends from the top left towards the bottom right. The text is located in the upper right corner of the image.

“This hall will have its own personality. It will be a home for contemporary music. It will be a home for chamber music of all the centuries. It will be—I hope—a home in Europe for Arab music and for Iranian music. And we will also have jazz evenings.”

Daniel Barenboim

CONCERTS



THE OPENING WEEK

The Pierre Boulez Saal opens its doors—and audiences are invited to experience this new space in the heart of Berlin. Little by little, the hall will reveal its personality and its full potential. The opening week serves as the introduction.

Mozart, Tchaikovsky, Prokofiev, Berg: names of composers from the Classic, Romantic, and Modernist eras that speak for themselves. As a special focus, the works of Schubert will be spotlighted in this inaugural season. Jörg Widmann, one of today's most original musical minds, is represented with the world premiere of a new work. And what would the opening of the Pierre Boulez Saal be without the music of the man the hall is named

for and who has inspired so much and so many. His *Initiale* will be the first piece heard in the Pierre Boulez Saal—a fitting beginning.

John McLaughlin, one of the greats in the world of jazz, will appear with his quartet, and Jörg Widmann will also present a lecture with musical examples at the piano, introducing audiences to the special fascination of some of the most “beautiful moments” in music history. Extraordinary musicians such as Lisa Batiashvili, Anna Prohaska, Christian Gerhaher, Radu Lupu, the newly formed Boulez Ensemble, and of course Daniel Barenboim will ensure the highest artistic quality and provide exceptional listening opportunities.

OPENING CONCERTS BOULEZ ENSEMBLE & DANIEL BARENBOIM

Sat, March 4, 2017 | 6pm
Sun, March 5, 2017 | 11am

Boulez Ensemble
Daniel Barenboim Piano* & Conductor
Michael Barenboim Violin
Karim Said Piano
Anna Prohaska Soprano
Jörg Widmann Clarinet

Pierre Boulez
Initiale

Franz Schubert
Der Hirt auf dem Felsen D 965
for Soprano, Clarinet, and Piano*

Wolfgang Amadeus Mozart
Piano Quartet in E-flat Major K. 493*

Alban Berg
Chamber Concerto for Piano and
Violin with 13 Wind Instruments

Jörg Widmann
Fantasie for Solo Clarinet

Pierre Boulez
sur Incises

A stellar lineup of artists, headed by Daniel Barenboim, comes together for the inaugural concert of the Pierre Boulez Saal, celebrating the idea of what this new hall stands for: to create a space where beloved classics, modern masterworks of the early 20th century, and music of our time can be heard side by side and inspire audiences and performers alike. Anna Prohaska and Jörg Widmann join Barenboim for Schubert’s lyrical scene *Der Hirt auf dem Felsen*, while Barenboim will also partner with the Boulez Ensemble’s strings in Mozart’s Piano Quartet. Karim Said and Michael Barenboim take on Berg’s Chamber Concerto, and Widmann will perform his Fantasie for solo clarinet. In tribute to Pierre Boulez, the program is bookended by his fanfare-like *Initiale* and *sur Incises*, for three pianos, three harps, and three percussionists.

 PRICES
95€ | 65€ | 45€ | 15€



JÖRG WIDMANN

LECTURE

Mon, March 6, 2017 | 7.30pm


Jörg Widmann

Lecture with musical examples at the piano

Beautiful Moments

On Musical Moments of the Past and Present
(Lecture will be given in German)

In a 1965 essay, philosopher Theodor Adorno astutely commented on the fascination of “beautiful moments” in music. Composer and clarinetist Jörg Widmann takes his cue from Adorno’s observations: In a lecture illustrated with musical examples at the piano, he will examine the very fabric of music, its character and essence.

 PRICES
10€ | 8€



DANIEL BARENBOIM & RADU LUPU

SCHUBERT

Wed, March 8, 2017 | 7.30pm

Daniel Barenboim Piano

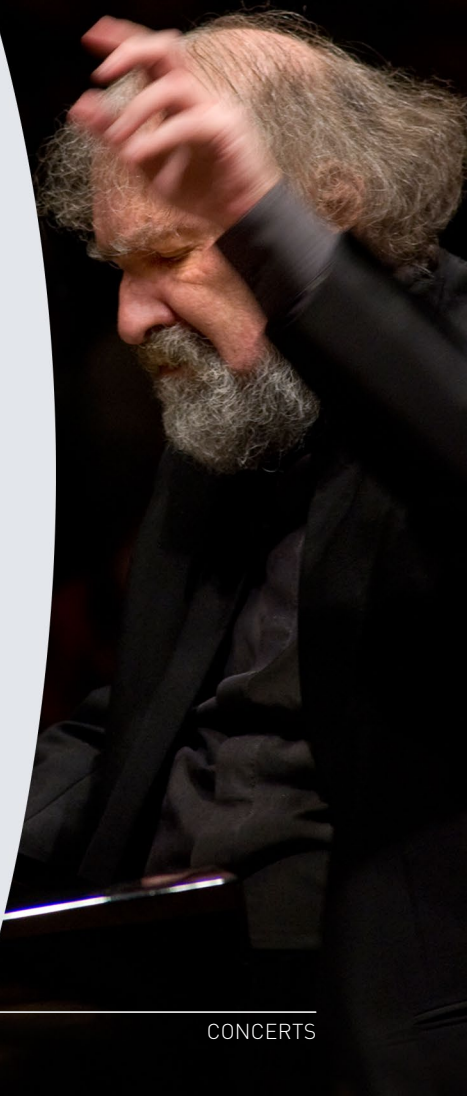
Radu Lupu Piano

Franz Schubert

Sonata in B-flat Major for Piano Four Hands D 617
Fantasia in F Minor for Piano Four Hands D 940
Divertissement sur des motifs originaux français
in E Minor for Piano Four Hands D 823

Before beginning his solo exploration of Schubert’s piano sonatas later in the same month, Daniel Barenboim is joined by long-time collaborator Radu Lupu for a program of three of the composer’s works for piano duet, with the great F-minor Fantasia, written in Schubert’s last year just before the three final piano sonatas, as the centrepiece. The concert is bookended by the earlier Sonata D 617, one of the works that launched Schubert’s interest in the piano duet medium, and the *Divertissement sur des motifs originaux français*, a three-movement fantasia much more substantial than its playful title suggests.

 PRICES
95€ | 65€ | 45€ | 15€



BOULEZ ENSEMBLE & LISA BATIASHVILI

TCHAIKOVSKY,
PROKOFIEV,
TARNOPOLSKI

Thu, March 9, 2017 | 7.30pm

Boulez Ensemble

Sergei Prokofiev

Quintet in G Minor for Oboe, Clarinet,
Violin, Viola, and Double Bass Op. 39

Vladimir Tarnopolski

World Premiere (Commissioned by
the Daniel Barenboim Stiftung)

Pyotr Tchaikovsky

String Sextet in D Minor Op. 70
Souvenir de Florence

The performance cycle of the Boulez Ensemble continues with a trio of Russian works from three different centuries, featuring Georgian violinist Lisa Batiashvili and others. Prokofiev's quintet began as a chamber ballet, *Trapeze*, written in 1924 for a touring dance company in Paris. Most of its music was later incorporated into a concert version published as the Opus 39 quintet. Known as *Souvenir de Florence*, Tchaikovsky's string sextet was inspired by his stay in the

Italian city in the spring of 1890. These two works frame a new composition by Vladimir Tarnopolski, written for the Boulez Ensemble.



PRICE
55€ | 35€ | 20€ | 15€



CHRISTIAN GERHAHER & DANIEL BARENBOIM SCHUBERT LIEDER

Fri, March 10, 2017 | 7.30pm

Sun, March 12, 2017 | 11am

Christian Gerhaher Baritone

Daniel Barenboim Piano

Franz Schubert

Winterreise

Song Cycle on Poems
by Wilhelm Müller D 911

Schubert's genre-defining cycle of "spine-chilling songs" (in the composer's own words) is a musical and emotional journey of unprecedented intensity that makes for a fitting beginning to the Pierre Boulez Saal's presentation of Schubert's complete songs over the course of four seasons. The work of a young man close to death—Schubert had just turned 30 when he began composition and died less than two years later—*Winterreise* expresses a short life's worth of experience in a narrative of unrequited love, pain, and glimpses of redemption, inspired by the poems of Wilhelm Müller.

This concert is part of the Schubert Lieder Cycle.



PRICES
85€ | 55€ | 35€ | 15€





JOHN MCLAUGHLIN & THE 4TH DIMENSION JAZZ

Sat, March 11, 2017 | 7pm

John McLaughlin Guitar
Gary Husband Keyboards & Percussion
Etienne Mbappe Bass
Ranjit Barot Drums

Guest Artist: Kinan Azmeh Clarinet

Legendary British guitarist John McLaughlin brings his eclectic style of jazz fusion to the Pierre Boulez Saal for a one-night-only concert with his quartet, The 4th Dimension. McLaughlin, who was influential in helping to popularize fusion through his work with Miles Davis in the late 1960s and early 1970s, is known for his wide-ranging collaborations over the past five decades, including his work with Indian classical musicians. Continuing this tradition, his concert will feature a special guest appearance by the Syrian clarinetist-composer-improviser Kinan Azmeh, who can also be heard in several other concerts at the Pierre Boulez Saal this season.



PRICES
65€ | 40€ | 25€ | 15€

BOULEZ ENSEMBLE & DANIEL BARENBOIM MOZART, WIDMANN

Mon, March 13, 2017 | 7.30pm

Boulez Ensemble
Daniel Barenboim Conductor

Jörg Widmann
World Premiere (Commissioned by
the Daniel Barenboim Stiftung)

Wolfgang Amadeus Mozart
Serenade in B-flat Major K. 361 "Gran Partita"

One of Mozart's last serenades, the "Gran Partita" may be best known today for its memorable appearance in the play and movie *Amadeus*, where composer Antonio Salieri—overwhelmed by the power of the music—famously declares that, "It seemed to me that I was hearing the voice of God." Scored for eight woodwinds, four horns, and double bass, the piece dates to Mozart's first years in Vienna, following the series of serenades written for a variety of celebratory occasions during the young composer's time in Salzburg. Introducing the "Gran Partita," Daniel Barenboim and the Boulez Ensemble will present the highly anticipated world premiere of a new work by Jörg Widmann.



PRICES
75€ | 45€ | 30€ | 15€



BOULEZ ENSEMBLE & FRANÇOIS-XAVIER ROTH

MOZART,
SCHOENBERG,
BOULEZ

Fri, March 17, 2017 | 7.30pm

Boulez Ensemble

François-Xavier Roth Conductor
Donatienne Michel-Dansac Contralto

Wolfgang Amadeus Mozart

Quartet in F Major for Oboe and
String Trio K. 370 / 368b

Pierre Boulez

Le Marteau sans Maître

Arnold Schoenberg

Chamber Symphony
for 15 Solo Instruments Op. 9

Conductor François-Xavier Roth and alto Donatienne Michel-Dansac join the Boulez Ensemble for Mozart's virtuosic Oboe Quartet, Schoenberg's early Chamber Symphony, and Boulez's own *Le Marteau sans Maître*—three works that mark milestones in their composers' careers.

Mozart wrote his quartet just months before he took the bold step of establishing himself as an independent, self-employed composer in Vienna. The Chamber Symphony stands at the end of Schoenberg's late-Romantic years, looking ahead to atonality and other, more revolutionary things to come. And with *Le Marteau*, a setting of surrealist poems by René Char for alto and six instrumentalists first heard in 1955, the 30-year-old Boulez created the work that, to this day, has remained most closely associated with his name.



PRICES

65€ | 40€ | 25€ | 15€





DANIEL BARENBOIM SCHUBERT PIANO SONATAS

Daniel Barenboim Piano

As a companion project to his symphony cycle with the Staatskapelle Berlin, Daniel Barenboim embarks on an exploration of Schubert's piano sonatas. Universally recognized as supreme expressions of the Romantic spirit, these works, ignored after the composer's death for more than a century, today stand at the center of the repertoire, side by side with the piano works of Beethoven, Schubert's admired predecessor and contemporary. In each of the four recitals, Barenboim offers a journey through Schubert's creative life, from the youthful sonatas of the earlier years to the great masterworks written during his final months.

SCHUBERT PIANO SONATAS I

Sat, March 18, 2017 | 7pm

Sun, March 19, 2017 | 4pm

Franz Schubert

Sonata in A Minor D 537

Sonata in A Major D 664

Sonata in A Major D 959



PRICES

75€ | 45€ | 30€ | 15€

SCHUBERT PIANO SONATAS II

Wed, March 22, 2017 | 7.30pm

Thu, March 23, 2017 | 7.30pm

Franz Schubert

Sonata in B Major D 575

Sonata in G Major D 894 "Fantasie"

Sonata in C Minor D 958



PRICES

75€ | 45€ | 30€ | 15€

SCHUBERT PIANO SONATAS III

Sun, March 26, 2017 | 4pm

Mon, March 27, 2017 | 7.30pm

Franz Schubert

Sonata in E-flat Major D 568

Sonata in A Minor D 784

Sonata in D Major D 850 "Gastein"



PRICES

75€ | 45€ | 30€ | 15€

SCHUBERT PIANO SONATAS IV

Thu, March 30, 2017 | 7.30pm

Fri, March 31, 2017 | 7.30pm

Franz Schubert

Sonata in A Minor D 845

Sonata in B-flat Major D 960



PRICES

75€ | 45€ | 30€ | 15€



PINCHAS ZUKERMAN & YEFIM BRONFMAN

MOZART, SCHUBERT,
BEETHOVEN

Mon, March 20, 2017 | 7.30pm

Pinchas Zukerman Violin
Yefim Bronfman Piano

Wolfgang Amadeus Mozart

Sonata in C Major for Violin and Piano K. 296

Franz Schubert

Sonata in A Major for Violin and Piano D 574

Ludwig van Beethoven

Sonata in F Major for Violin and Piano Op. 24 "Spring"

Distinguished and long-time musical partners Pinchas Zukerman and Yefim Bronfman explore the core of the chamber music repertoire in a program dedicated to the three defining composers of the Classical and early Romantic eras. A virtuoso violinist as well as pianist, Mozart wrote the first of his mature violin sonatas on the extended trip of 1777–78 that took him all the way from Salzburg to Paris. Just over two decades separate it from Beethoven's Opus 24. The two works frame the graceful Sonata in A Major by the 20-year-old Schubert.



PRICES

65€ | 40€ | 25€ | 15€

TRIO HEWAR

DIALOGUE

Fri, March 24, 2017 | 7.30pm

Trio Hewar

Kinan Azmeh Clarinet

Dima Orsho Vocals

Issam Rafea Oud

Guest artist: Jasser Haj-Youssef

Violin/Viola d'Amore

Founded in 2003 in Damascus, Hewar consists of clarinetist Kinan Azmeh, oud (lute) player Issam Rafea, and vocalist Dima Orsho. All three are also composers, and their work as an ensemble draws on a multitude of influences, including Arab music, jazz, scat, opera, and Western classical music—all of which they will bring to the Pierre Boulez Saal. "Hewar means 'dialogue' in Arabic, and our aim is to transcend the barriers of musical disparities and misconceptions. Our music is adventurous and inspired by Arabic music traditions but by no means limited by them. As performer-composers, in a spontaneous dialogue on stage we aim to blur the lines between the improvised and the composed, the traditional and the contemporary."



PRICES

45€ | 30€ | 20€ | 15€



EMMANUEL PAHUD & DENIS KOZHUKHIN

BACH, SCHUBERT, BOULEZ, PROKOFIEV

Sun, March 26, 2017 | 11am

Emmanuel Pahud Flute
Denis Kozhukhin Piano

Johann Sebastian Bach
Partita in A Minor for Solo Flute BWV 1013

Johann Sebastian Bach
Prelude and Fugue in E-flat Minor, BWV 853
(*Das wohltemperierte Klavier*, Volume I)

Franz Schubert
Introduction and Variations on *Trockne Blumen*
in E Minor for Flute and Piano D 802

Pierre Boulez
Sonatine for Flute and Piano

Sergei Prokofiev
Sonata in D Major for Flute and Piano Op. 94

In a two-hour program, Emmanuel Pahud, acclaimed soloist and principal flutist of the Berlin Philharmonic, and rising Russian piano star Denis Kozhukhin traverse more than 200 years of European music history. Bach provides the solo entrance for both artists, who

then join forces in Schubert's variations on *Trockne Blumen* from his song cycle *Die schöne Müllerin*. Two contrasting musical worlds of the mid-20th century come together in the concert's second half: the serialist Sonatine by the 21-year-old "enfant terrible" Pierre Boulez, composed in 1946 but not publicly performed until ten years later, and Prokofiev's playfully elegant work, written in 1943.

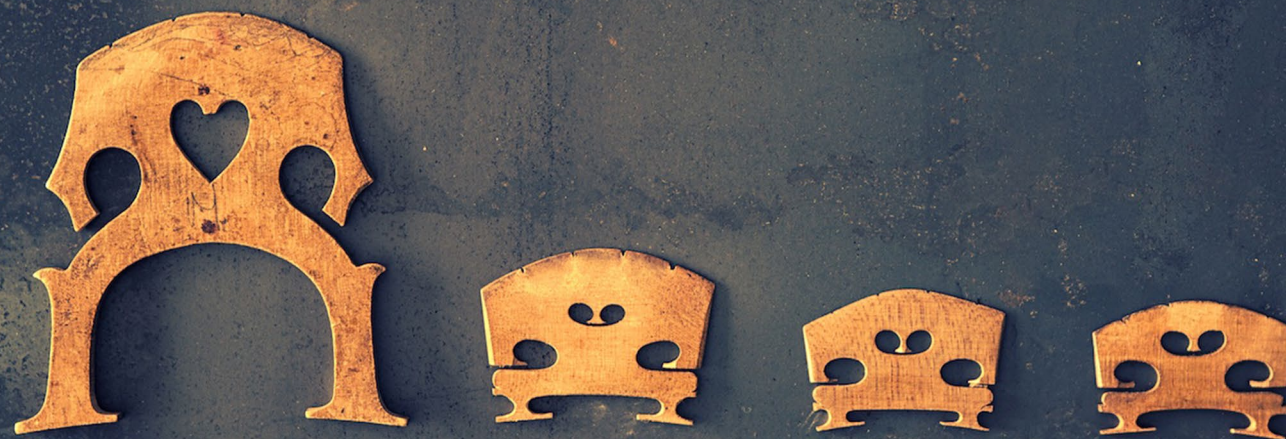
 PRICES
55€ | 35€ | 20€ | 15€



MUSICAL CONVERSATIONS FOR FOUR THE QUARTET FESTIVAL

To listen to others, to be able to breathe as one, to interact to create something both beautiful and valuable—these are essential qualities—especially for musicians. Chamber music in particular draws on a lively exchange between individuals, each responsible for a musical line, and yet constantly in touch with the others, working in concert to achieve a common goal. The string quartet is the ultimate example of this congruence, and it is essential for both performers and composers to understand the significance of Goethe's apt description of the formation

as "four intelligent people conversing." The Viennese classical composers were the first to master the challenging task of working with four homogenous instruments and four voices, weaving them together to create a single, harmonious entity. They were soon followed by numerous romantic and modern champions of the genre. Our Quartet Festival in April will showcase works bearing the most diverse musical hallmarks ranging from Haydn, Beethoven, Schubert and Smetana to Webern, Bartok and Shostakovich. Inspiring musical discussions between four intelligent people.



STREICHQUARTETT DER STAATSKAPELLE BERLIN SCHUBERT

Sat, April 1, 2017 | 7pm

Streichquartett der Staatskapelle Berlin

Wolfram Brandl Violin
Krzysztof Spezial Violin
Yulia Deyneka Viola
Claudius Popp Cello

Franz Schubert

String Quartet in C Minor D 703 "Quartet Movement"
String Quartet D 18
String Quartet in B-flat Major D 112
String Quartet in D Minor D 810
"Death and the Maiden"

Connecting the Schubert anniversary with the Pierre Boulez Saal's inaugural Quartet Festival, the newly formed Streichquartett der Staatskapelle Berlin presents a preview of its complete Schubert quartet cycle, which will be heard next season. In this initial concert, two early quartets—including the very first, composed by a 13-year-old Schubert—are preceded by the famous C-minor fragment known as the Quartet Movement D 703. The great "Death and the Maiden" quartet, the composer's penultimate work in the genre, concludes the program.

 PRICES
45€ | 30€ | 20€ | 15€



HAGEN QUARTETT HAYDN MARATHON

Hagen Quartett

Lukas Hagen Violin
Rainer Schmidt Violin
Veronika Hagen Viola
Clemens Hagen Cello

Sun, April 2, 2017 | 11am

Joseph Haydn

String Quartet in G Major Hob. III/75
String Quartet in D Minor Hob. III/76 "Fifths"
String Quartet in C Major Hob. III/77 "Emperor"

 PRICES
55€ | 35€ | 20€ | 15€

Sun, April 2, 2017 | 4pm

Joseph Haydn

String Quartet in B-flat Major Hob. III/78 "Sunrise"
String Quartet in D Major Hob. III/79
String Quartet in E-flat Major Hob. III/80

 PRICES
55€ | 35€ | 20€ | 15€

As the "inventor" of the string quartet, Haydn holds a unique place in the history of chamber music. The Salzburg-based Hagen Quartett, which recently celebrated its

30th anniversary, honors the composer with two concerts presenting his landmark Opus 76 over the course of a morning and an afternoon. The last set of string quartets Haydn completed, the six works are among his most ambitious chamber compositions and point the way to the later achievements of Beethoven and Schubert.



MICHELANGELO STRING QUARTET

BEETHOVEN, BARTÓK, SMETANA

Tue, April 4, 2017 | 7.30pm

Michelangelo String Quartet

Mihaela Martin Violin

Daniel Austrich Violin

Nobuko Imai Viola

Frans Helmerson Cello

Ludwig van Beethoven

String Quartet in F Major Op. 18/1

Béla Bartók

String Quartet No. 1 in A Minor Op. 7 Sz. 40

Bedřich Smetana

String Quartet No. 1 in E Minor

Z mého života ("From my Life") T. 116

The Michelangelo String Quartet presents three works central to the history of the quartet genre. Beethoven's Opus 18 No. 1, composed at the dawn of the 19th century, stands at the entrance to the extraordinary musical cosmos of the composer's 16 string quartets. Better known by its subtitle

From My Life, Smetana's deeply personal First Quartet of 1876 is the composer's moving tribute to the past and the present. The first of Béla Bartók's six quartets, completed in 1909 and strongly influenced by Beethoven, is a work of stylistic transition, beginning with a funeral dirge and ending with the folk-like energy typical of many of Bartók's later chamber works.



PRICES

45€ | 30€ | 20€ | 15€



BELCEA QUARTET

WEBERN, SHOSTAKOVICH, BEETHOVEN

Thu, April 6, 2017 | 7.30pm

Belcea Quartet

Corina Belcea Violin

Axel Schacher Violin

Krzysztof Chorzelski Viola

Antoine Lederlin Cello

Anton Webern

Langsamer Satz for String Quartet

Dmitri Shostakovich

String Quartet No. 3 in F Major Op. 73

Ludwig van Beethoven

String Quartet in E Minor Op. 59/2

A classical master and two 20th-century giants are united in the Belcea Quartet's concert, with Shostakovich's expansive, five-movement Third String Quartet as the centerpiece. Composed the year following the end of the Second World War, it is here complemented by Webern's youthful quartet movement, a highly expressive piece of late Romanticism written

while the composer was studying with Arnold Schoenberg, and the second of Beethoven's three "Razumovsky" Quartets, in which he brought symphonic scale to chamber music for the first time.



PRICES

55€ | 35€ | 20€ | 15€



JULIANE BANSE & WOLFRAM RIEGER SCHUBERT LIEDER

Mon, April 3, 2017 | 7.30pm

Juliane Banse Soprano
Wolfram Rieger Piano

Franz Schubert

Des Mädchens Klage D 6
An die Nachtigall D 196
Der gute Hirte D 449
Die Nonne D 208
Die frühen Gräber D 290
Der Tod und das Mädchen D 531
Schwanengesang D 744
Phidile D 500
Ellens Gesang I D 837 "Raste, Krieger, Krieg ist aus"
Ellens Gesang II D 838 "Jäger, ruhe von der Jagd!"
Ellens Gesang III D 839 "Ave Maria"
Abends unter der Linde D 237
Die Liebende schreibt D 673
Gretchen am Spinnrade D 118
Erster Verlust D 226
Der König in Thule D 367
Schäfers Klagelied D 121
Meeres Stille D 216
Hoffnung D 637
An den Mond D 259
Erlkönig D 328

The Schubert recital series continues with soprano Juliane Banse and pianist Wolfram Rieger, who open their program with a selection of songs focusing on young women—notably Ellen's famous "Ave Maria" from Sir Walter Scott's *The Lady of the Lake* and the chilling *Death and the Maiden*. The concert's second half is dedicated to some of Schubert's Goethe settings, including the 18-year-old composer's spectacular *Erlkönig* and two pieces taken from *Faust*, *Der König in Thule* and the beloved *Gretchen am Spinnrade*.

This concert is part of the Schubert Lieder Cycle.



PRICES

55€ | 35€ | 20€ | 15€



SALEEM ASHKAR ENCOUNTERS WITH BEETHOVEN

Wed, April 5, 2017 | 7.30pm

Saleem Ashkar Piano

Ludwig van Beethoven

Sonata in E-flat Major Op. 7
Sonata in C Minor Op. 13 "Pathétique"
Sonata in G Minor Op. 49/1
Sonata in G Major Op. 49/2
Sonata in E Flat Major Op. 81a "Les Adieux"

Saleem Ashkar—born in Nazareth, educated in Europe, and based in Berlin—takes audiences on an inspiring journey through Beethoven's piano sonatas that follows the course of the composer's creative life, combining some of his best-known works with less familiar pieces.

In cooperation with the Konzerthaus Berlin and C. Bechstein.
This concert is part of the Beethoven piano sonata cycle
"Encounters with Beethoven" presented by the Konzerthaus Berlin.



STANDARD PRICE

32 €



MARTHA ARGERICH & DANIEL BARENBOIM

PIANO DUET

Tue, April 18, 2017 | 7.30pm

Daniel Barenboim Piano
Martha Argerich Piano

Program to be announced.

Martha Argerich and Daniel Barenboim have known each other since their shared childhood in Buenos Aires and, in different ways, each has explored and conquered the world of classical music. For decades, they have appeared as celebrated pianists in major concert halls across the globe, and their appearances as a piano duo count as some of the genre's finest hours.



PRICES

95€ | 65€ | 45€ | 15€



WEST-EASTERN DIVAN ORCHESTRA & DANIEL BARENBOIM MOZART

Sun, April 23, 2017 | 4pm

West-Eastern Divan Orchestra
Daniel Barenboim Conductor

Wolfgang Amadeus Mozart
Symphony in E-flat Major K. 543
Symphony in G Minor K. 550
Symphony in C Major K. 551 "Jupiter"

Founded in 1999 by Daniel Barenboim and Edward Said, the West-Eastern Divan Orchestra began as a workshop for young musicians from Israel, Palestine, and several Arab countries to promote coexistence and intercultural dialogue. It is the forerunner and inspiration for the Barenboim-Said Akademie and the Pierre Boulez Saal. In celebration of its opening, the orchestra and its Artistic Director will perform Mozart's three final symphonies. Written within the space of a few weeks, three years before the composer's death, they stand among the crowning achievements of his career and of the entire Classical era.

 **PRICES**
95€ | 65€ | 45€ | 15€



NASEER SHAMMA WORLD WITHOUT FEAR

Fri, April 28, 2017 | 7.30pm

Naseer Shamma Oud

Naseer Shamma
Discourse of Soul
Touma's Gate (One of Damascus's City Gates)
Baghdad's Night
Caprice
From Asure to Seville
Ishraq (Illumination)
Passion State
World Without Fear
Moon Departure
Happened at Ameriyah

Long before lute instruments were in use in Europe, the oud had been an essential part of the musical tradition of the Arab countries. Iraqi-born Naseer Shamma, who has been based in Egypt since the late 1990s, is among the world's leading oud players. He brings his own compositions to the Pierre Boulez Saal for a special solo concert.

 **PRICES**
45€ | 30€ | 20€ | 15€

ROMAN TREKEL & OLIVER POHL SCHUBERT LIEDER

Sat, April 29, 2017 | 7pm

Roman Trekel Baritone
Oliver Pohl Piano

Franz Schubert

Des Fräuleins Liebeslauschen D 698
Romanze des Richard Löwenherz D 907
Das Finden D 219
Die Täuschung D 230
Liebesrausch D 179
Die Berge D 634
Die Fröhlichkeit D 262
An Chloen D 462
Trost in Tränen D 120
An die Laute D 905
Der Vätermörder D 10
Entzückung D 413
Abendbilder D 650
Nachtgesang D 119
Hoffnung D 295
Sehnsucht D 123
Die Erscheinung D 229
Julius an Theone D419
Lied des Orpheus, als er in
die Hölle ging D 474

Baritone Roman Trekel and his longtime accompanist Oliver Pohl explore the human condition in a program of Schubert songs centering on love, death, nature, and hints of the supernatural—including several Goethe settings and the sinister *Der Vätermörder* (“The Father’s Murderer”), one of the composer’s earliest songs, written when he was 14 years old.

This concert is part of the Schubert Lieder Cycle.



PRICES
55€ | 35€ | 20€ | 15€



DAMASCUS FESTIVAL CHAMBER PLAYERS ARAB CONTEMPORARY MUSIC

Tue, May 2, 2017 | 7.30pm

Damascus Festival Chamber Players
Kinan Azmeh Artistic Director

Dia Succari

Quintet Music for Damascus Festival
for Clarinet, String Trio, and Piano

Nouri Iskandar

Oriental Miniature
for Clarinet and String Trio

Zaid Jabri

In Memoriam Solhi al-Wadi
for Audio Tape, Clarinet, and String Trio

Kareem Roustom

Buhur al-Kamel
for Clarinet and String Trio

Shafi Badreddin

Quintet
Clarinet, String Trio, and Piano

Led by clarinetist and composer Kinan Azmeh, the Damascus Festival Chamber Players first came together during Damascus’s tenure as Cultural Capital of the Arab World in 2008. The five musicians, who hail from Syria, Tunisia, Lebanon, and Egypt, were looking to create an ensemble in which Arab musicians from different countries, both residents and expatriates, could collaborate and perform chamber music by contemporary Arab composers as well as Western classical music.



PRICES
55€ | 35€ | 20€ | 15€



CAROLIN WIDMANN JÖRG WIDMANN & DENIS KOZHUKHIN

SCHOENBERG, WEBER, BARTÓK

Fri, May 5, 2017 | 7.30pm

Carolin Widmann Violin
Jörg Widmann Clarinet
Denis Kozhukhin Piano

Arnold Schoenberg
Phantasy for Violin and Piano Op. 47

Carl Maria von Weber
Grand Duo Concertant in E-flat Major
for Clarinet and Piano Op. 48

Carl Maria von Weber
Piano Sonata No. 3 in D Minor Op. 49

Béla Bartók
Contrasts for Clarinet, Violin,
and Piano Sz. 111

Weber's lyric romanticism meets the dynamic dance-inspired rhythms of Bartók and the stark sound world of Schoenberg's final years in this trio program featuring clarinetist Jörg Widmann, violinist Carolin Widmann, and pianist Denis Kozhukhin. Written in 1949 in Los Angeles, Schoenberg's "Phantasy for Violin with Piano Accompaniment" was his last instrumental work, composed two years before his death. Bartók's *Contrasts* owes its creation to a suggestion from violinist József Szigeti, although it was officially commissioned by jazz clarinetist Benny Goodman (and later recorded by the two, with Bartók at the piano).



PRICES
45€ | 30€ | 20€ | 15€



BOULEZ ENSEMBLE & DANIEL BARENBOIM

MOZART, SCHOENBERG, BOROWSKI

Sat, May 6, 2017 | 3pm

Boulez Ensemble

Daniel Barenboim Piano & Conductor

Wolfgang Amadeus Mozart

Piano Trio in E-flat Major K. 498 "Kegelstatt"

Johannes Boris Borowski

Encore for Ensemble (World Premiere)
(Commissioned by the Daniel Barenboim Stiftung)

Arnold Schoenberg

Verklärte Nacht
String Sextet in D Minor Op. 4

Daniel Barenboim takes the helm as conductor and pianist in a program that contrasts Mozart's lyrical "Kegelstatt" trio with Schoenberg's emotionally charged, late-Romantic *Verklärte Nacht* ("Transfigured Night") and a new work for string sextet, winds, and percussion by rising German composer Johannes Boris Borowski that draws connections to both Mozart and Schoenberg.

 PRICES
75€ | 45€ | 30€ | 15€

ENSEMBLE SHIRAZ & KIAN SOLTANI

PERSIAN MUSIC

Wed, May 10, 2017 | 7.30pm

Ensemble Shiraz

Kian Soltani Cello

Born in Austria to a Persian family of musicians, 23-year-old cellist Kian Soltani has performed with a number of the world's leading orchestras, including the West-Eastern Divan Orchestra and Daniel Barenboim. For this concert of traditional Persian music, which takes him back to his artistic roots, Soltani is joined by the Ensemble Shiraz, whose musicians will be performing instruments such as the tombak and the tar (a Persian drum and lute, respectively).

 PRICES
45€ | 30€ | 20€ | 15€

MICHAEL BARENBOIM

BACH, BARTÓK,
BOULEZ

Fri, May 12, 2017 | 7.30pm

Michael Barenboim Violin

Andrew Gerzso* IRCAM

Computer Music Design

Augustin Muller* IRCAM

Computer Music Production

Jérémie Henrot* IRCAM

Sound Engineer



Pierre Boulez

Anthèmes 1

Johann Sebastian Bach

Sonata No. 3 in C Major for

Violin Solo BWV 1005

Béla Bartók

Sonata for Violin Solo Sz. 117

Pierre Boulez

*Anthèmes 2**

Violinist Michael Barenboim pairs Boulez's

***Anthèmes* with works by Bach and Bartók**

in a program that draws connections

across two and a half centuries. The

Institut de Recherche et Coordination

Acoustique/Musique (IRCAM), founded

by Boulez as part of Paris' Centre Pompidou

in the 1970s, is one of the world's leading

research institutions for music and acoustics.



PREISE

45€ | 30€ | 20€ | 15€

ircam
Centre
Pompidou



MICHAEL VOLLE & HELMUT DEUTSCH

SCHUBERT LIEDER

Thu, May 18, 2017 | 7.30pm

Michael Volle Baritone
Helmuth Deutsch Piano

Franz Schubert

Der Wanderer D 649
Nachtstück D 672
Einsamkeit D 620
Prometheus D 674
Orest auf Tauris D 548
Der entsühnte Orest D 699
Freiwilliges Versinken D 700
Der Schiffer D 536
Der Strom D 565
Auf dem See D 543
Wie Ulfru fischt D 525
Auf der Donau D 553
Schiffers Scheidelied D 910
L'incanto degli occhi D 902/1
Il traditor deluso D 902/2
Il modo di prender moglie D 902/3

Multiple themes run through the Schubert program of baritone Michael Volle and pianist Helmut Deutsch—from evocations of night and lonely wanderings to songs based on Greek mythology, including the dramatic *Prometheus*, from pieces inspired by settings on or by the water to the trio of graceful Italian-style canzoni. The concert also examines Schubert's friendship with the poet Johann Baptist Mayrhofer, whose work accounts for half of the songs' texts.

This concert is part of the Schubert Lieder Cycle.



PRICES
55€ | 35€ | 20€ | 15€



ARDITTI QUARTET

BARTÓK, BERG, BERTRAND, MANOURY

Sat, May 20, 2017 | 7pm

Arditti Quartet
Irvine Arditti Violin
Ashot Sarkissjan Violin
Ralf Ehlers Viola
Lucas Fels Cello

Béla Bartók

String Quartet No. 3 Sz. 85

Philippe Manoury

Fragmenti String Quartet No. 4

Christophe Bertrand

String Quartet No. 2

Alban Berg

Lyric Suite for String Quartet

One of the world's foremost ambassadors of contemporary music, the Arditti Quartet brings its adventurous spirit to a program combining two early 20th-century classics with a pair of recent works. Bartók's Third String Quartet, written in 1927, was inspired by a performance of Berg's landmark Lyric Suite, completed the year before. These two masterpieces frame compositions by Philippe Manoury (b. 1952) and Christophe Bertrand (1981-2010), who both worked closely with Pierre Boulez.



PRICES
45€ | 30€ | 20€ | 15€



OPEN HOUSE

A DAY OF MUSIC BY ELLIOTT CARTER

Sat, May 21, 2017 | 11am - 7pm

Arditti Quartet

Irvine Arditti Violin

Ashot Sarkissjan Violin

Ralf Ehlers Viola

Lucas Fels Cello

Program and other artists
to be announced.

Elliott Carter was a phenomenon. He lived to the age of 103, producing new works right up to the end of his life. The native New Yorker's creative powers remained unbroken throughout his old age and his late work is astonishing in many respects. Often designed in the form of miniatures, it reveals music of great tonal transparency and immense conceptual focus. The Arditti Quartet, primarily known for its performances of New Music, steeps us in Carter's multifaceted work for an entire day.



PRICES
FREE ADMISSION





BEKA GOCHIASHVILI & LISA BATIASHVILI

JAZZ

Tue, May 23, 2017 | 7.30pm

Lisa Batiashvili Violin
Beka Gochiashvili Piano

Program to be announced.

In what promises to be an evening of musical surprises, jazz piano prodigy Beka Gochiashvili shares the bill with acclaimed violinist and fellow Georgian Lisa Batiashvili. Called “an old soul in a very young body” by famed drummer Lenny White, the 20-year-old Gochiashvili has already performed with Chick Corea, Stanley Clarke, and other American jazz greats in his short career. Batiashvili, who was named *Musical America’s* 2015 Instrumentalist of the Year and has won praise for her interpretations of the Romantic and late-Romantic repertoire with major orchestras around the world, is equally at home in 21st-century music and has frequently collaborated with contemporary composers.

 PRICES
45€ | 30€ | 20€ | 15€

BOULEZ ENSEMBLE & JÖRG WIDMANN

SCHUBERT, WIDMANN

Sun, May 28, 2017 | 4pm

Boulez Ensemble

Franz Schubert
Octet in F Major D 803

Jörg Widmann
Octet

Composer and clarinetist Jörg Widmann joins the Boulez Ensemble for a performance of his Octet, written in 2004. The score, which takes its cue from Schubert’s celebrated 1824 Octet, one of his late masterpieces, features the same combination of instruments, continuing a tradition and dialogue that has inspired similar works by a range of composers over the last two centuries.

 PRICES
55€ | 35€ | 20€ | 15€



RADU LUPU

HAYDN,
TCHAIKOVSKY,
DEBUSSY

Fri, June 2, 2017 | 7.30pm

Radu Lupu Piano

Works by **Joseph Haydn**,
Pyotr Tchaikovsky, and **Claude Debussy**

Countless composers have had a hand in generating the sheer variety of European music that has developed throughout history. Radu Lupu has chosen works by three of those—Austrian, Russian, and French—whose works are central to the 18th, 19th, and early 20th centuries. Each has enriched the repertoire in his own way, be it by developing a new expressivity, or by introducing novel stylistic elements. Lupu leads the way on a field trip exploring the highways and byways of the piano literature.

 PRICES
75€ | 45€ | 30€ | 15€

LANG LANG

CHAMBER MUSIC

Sun, June 4, 2017 | 7pm

Lang Lang Piano

Program and other artists
to be announced.

**Tickets for this concert will go
on sale at a later date.**

 PRICES
95€ | 65€ | 45€ | 15€



STREICHQUARTETT DER STAATSKAPELLE BERLIN & CHRISTIANE KARG

BEETHOVEN,
SCHUBERT,
SCHOENBERG

Wed, June 7, 2017 | 7.30pm

Boulez Ensemble
Streichquartett der Staatskapelle Berlin
Christiane Karg Soprano

Franz Schubert
Mignon
Adapted and transcribed for soprano
and string quartet by Aribert Reimann

Arnold Schoenberg
String Quartet No. 2 in F-sharp Minor Op. 10

Ludwig van Beethoven
Septet in E-flat Major Op. 20

Soprano **Christiane Karg**, the **Streichquartett der Staatskapelle Berlin**, and the **Boulez Ensemble** take on **Aribert Reimann's** *Mignon*, an adaptation of four of **Schubert's** songs on words from **Goethe's** *Wilhelm Meister* for voice and string quartet. Karg will also be heard in the setting of two **Stefan George** poems that form the final movements of **Schoenberg's** searing **Second String Quartet**—a deeply personal work, written in response to a marital crisis and dedicated to the composer's wife. The program concludes with **Beethoven's** **Septet**, one of his most popular early works, composed around the time of his **First Symphony**.

 PRICES
55€ | 35€ | 20€ | 15€



SIR ANDRÁS SCHIFF

CONCERT & LECTURE

GOLDBERG VARIATIONS

Fri, June 9, 2017 | 7.30pm
Lecture in German

Sat, June 10, 2017 | 7pm
Lecture in English

Sir András Schiff Piano & Host
Sir András Schiff will give an introduction at the beginning of the concert.

Johann Sebastian Bach
Goldberg Variations BWV 988

One of the most renowned Bach interpreters of our time, Sir András Schiff brings his artistic vision and scholarly expertise to what may be the most fascinating (and most studied) keyboard work of the pre-Classical era. Nothing less than a masterclass in composition, the *Goldberg Variations* are a landmark in Bach's output and have become synonymous with the Baroque style itself, as well as one of the few compositions recognized far beyond the world of classical music. In this special lecture concert, Schiff will explore Bach's score in words and performance.

 PRICES
65€ | 40€ | 25€ | 15€

DENIS KOZHUKHIN

HANDEL, BRAHMS, BARTÓK, BOULEZ

Thu, June 15, 2017 | 7.30pm

Denis Kozhukhin Piano

George Frideric Handel
Suite No. 7 in G Minor HWV 432

Johannes Brahms
Three Intermezzi Op. 117

Béla Bartók
Szabadban ("Out of Doors") Sz. 81

Pierre Boulez
Sonata No. 2 for Piano

Brahms referred to his three Intermezzi, written in 1892 and among his last works for piano, as "lullabies of my sorrow." In sharp contrast to their emotional intensity, the five short pieces of Bartók's 1926 *Szabadban* draw on folk music, dance rhythms, and nature sounds. Boulez's Second Piano Sonata, its formal structure in four movements modeled on Beethoven, displays the full range of the 23-year-old composer's creative force at the beginning of his career.

 PRICES
45€ | 30€ | 20€ | 15€

ENSEMBLE INTERCONTEMPORAIN & MATTHIAS PINTSCHER

BOULEZ, PINTSCHER, SCHOELLER

Sat, June 17, 2017 | 7pm


Ensemble intercontemporain
Matthias Pintscher Musical Direction
Diégo Tosi Violin
Sophie Cherrier MIDI Flute
Emmanuelle Ophèle Flute
Matteo Cesari Flute
Andrew Gerzso* IRCAM Computer Music Design
Augustin Muller* IRCAM Computer Music Production
Jérémie Henrot* IRCAM Sound Engineer

Matthias Pintscher
Mar'eh für Violine und Orchester

Philippe Schoeller
Hermès V
commissioned by the Ensemble intercontemporain with support from the Meyer Foundation

Pierre Boulez
*... explosante-fixe ...**

With the support of:

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Founded by Pierre Boulez, the Ensemble intercontemporain has been at the forefront of musical innovation and exploration for the past 40 years. With Artistic Director Matthias Pintscher at the helm, the musicians perform recent works by Pintscher and Philippe Schoeller, as well as a seminal piece of its founder. Boulez's *...explosante-fixe...*, originally written in 1971 as a memorial for Igor Stravinsky, was revised and recast by the composer multiple times, including as this final version for solo flute, two "shadow" flutes, chamber orchestra, and live electronics.

 PRICES
55€ | 35€ | 20€ | 15€



JÖRG WIDMANN & KINAN AZMEH

NIGHT OF THE CLARINETS

Fri, June 23, 2017 | 7.30pm

Boulez Ensemble
Jörg Widmann Clarinet
Kinan Azmeh Clarinet

Works by **Kinan Azmeh**, **Elliott Carter**,
Wolfgang Amadeus Mozart, **Francis
Poulenc**, **Kareem Roustom**, **Steve
Reich**, **Igor Stravinsky**, **Solhi al-
Wadi**, **Jörg Widmann**, and others

The clarinet has fascinated composers ever since Mozart heard the clarinetists of the Mannheim Hofkapelle in 1777. It offers composers a unique range of tonal and expressive possibilities that Mozart particularly valued, and many composers have since closed ranks with him. Fellow composers and clarinetists Jörg Widmann and Kinan Azmeh invite audiences on a musical journey of discovery through three centuries and a wide range of styles.

 PRICES
45€ | 30€ | 20€ | 15€



GIDON KREMER & CLARA-JUMI KANG

PROKOFIEV, YSAÏE, WEINBERG, NONO, LOBODA

Wed, June 28, 2017 | 7.30pm

Gidon Kremer Violin
Clara-Jumi Kang Violin

Mieczysław Weinberg
Sonata No. 3 for Violin Solo Op. 126

Luigi Nono
"Hay que caminar" *soñando*

Igor Loboda
Requiem for Ukraine for Violin Solo

Eugène Ysaÿe
Sonate-Ballade for Violin Solo Op. 27/3

Sergei Prokofiev
Sonata in C Major for Two Violins Op. 56

Veteran violinist Gidon Kremer is joined by rising star Clara-Jumi Kang for a duo recital of 20th- and 21st-century music, ranging from the late-romantic virtuosity of Eugène Ysaÿe to Nono's *"Hay que caminar"* *soñando* (his last completed work, written for Kremer in 1989) and the *Requiem for Ukraine* by contemporary Georgian composer Igor Loboda. Works by Prokofiev and the recently rediscovered Polish-Russian composer Mieczysław Weinberg round out the program.

 PRICES
55€ | 35€ | 20€ | 15€



MAGDALENA KOŽENÁ & SIR SIMON RATTLE

BRAHMS, STRAUSS,
CHAUSSON

Thu, June 29, 2017 | 7.30pm

Boulez Ensemble

Magdalena Kožená Mezzo-soprano

Sir Simon Rattle Piano

Works by **Johannes Brahms, Richard Strauss, Ernest Chausson**, and others

One of today's most respected conductors, Sir Simon Rattle is also a highly accomplished pianist—an aspect of his artistry that will be revealed when he is joined by his wife, mezzo-soprano Magdalena Kožená, in a program including works by Brahms, Strauss, Chausson, and others.



PRICES

55€ | 35€ | 20€ | 15€



STAATSKAPELLE BERLIN & DANIEL BARENBOIM SCHUBERT SYMPHONIES

The Staatskapelle Berlin and its General Music Director Daniel Barenboim perform Schubert's complete symphonies, in celebration of the composer's 220th birthday. Spanning a mere decade and a half from the efforts of the teenaged Schubert to the late masterpieces, these works, heard in the sequence of their creation, reveal the astonishing stylistic development of one of the greatest composers of the Romantic era. The symphony cycle is complemented by Barenboim's solo traversal of Schubert's piano sonatas.

SCHUBERT SYMPHONIES CYCLE I

Sat, April 22, 2017 | 7pm

Franz Schubert

Symphony No. 1 in D Major D 82
Symphony No. 3 in D Major D 200
Symphony No. 2 in B-flat Major D 125



PRICES
72€ | 60€ | 52€ | 44€ | 28€

Thu, May 25, 2017 | 7.30pm

Franz Schubert

Symphony No. 5 in B-flat Major D 485
Symphony No. 4 in C Minor D 417 "Tragic"
Symphony No. 6 in C Major D 589 "Little C Major"



PRICES
72€ | 60€ | 52€ | 44€ | 28€

Mon, June 26, 2017 | 7.30pm

Franz Schubert

Symphony No. 8 in B Minor D 759 "Unfinished"
Symphony No. 9 in C Major D 944 "Great C Major"



PRICES
72€ | 60€ | 52€ | 44€ | 28€

SCHUBERT SYMPHONIES CYCLE II

Tue, June 27, 2017 | 7.30pm

Franz Schubert

Symphony No. 1 in D Major D 82
Symphony No. 3 in D Major D 200
Symphony No. 2 in B-flat Major D 125



PRICES
72€ | 60€ | 52€ | 44€ | 28€

Sat, July 1, 2017 | 7pm

Franz Schubert

Symphony No. 5 in B-flat Major D 485
Symphony No. 4 in C Minor D 417 "Tragic"
Symphony No. 6 in C Major D 589 "Little C Major"



PRICES
72€ | 60€ | 52€ | 44€ | 28€

Mon, July 3, 2017 | 7.30pm


Franz Schubert

Symphony No. 8 in B Minor D 759 "Unfinished"
Symphony No. 9 in C Major D 944 "Great C Major"



PRICES
72€ | 60€ | 52€ | 44€ | 28€





“The Pierre Boulez Saal is part of the city because it’s set inside an old building. This old building has its history, it has its memories.”

Frank Gehry

SPONSORS & DONORS

The state of Berlin has awarded the Barenboim-Said Akademie a 99-year leasehold contract for the listed building. The Federal Government of Germany is supporting the venture by underwriting construction costs with 20 million euros and by assuming operational costs and grants.

One of the first Academy sponsors is former Italian president Giorgio Napolitano, who kindly donated the prize money for his Dan David Prize. Other sponsors from Germany and around the world, some of whom prefer to remain anonymous, have also made considerable donations.

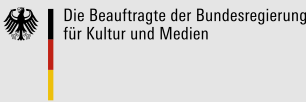
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and many more

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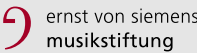
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IF YOU WOULD LIKE TO SUPPORT US

The mission of the Barenboim-Said Akademie is to bring together young musicians from a diverse mix of countries and cultures, and to forge their personal development through the power of music. The loyal audience of the Barenboim-Said project makes a major contribution: all income is used to make this vision a reality.

The Barenboim-Said Akademie and the Pierre Boulez Saal depend on the generous support from individuals and companies in order to further their activities and continue awarding grants in the future. You too can make a valuable contribution by donating to us. Donations are tax-deductible; current legal requirements apply. Many thanks for your support!



For more detailed information, please contact the Daniel Barenboim Foundation.

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www.boulezsaal.de

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We will be happy to send your tickets by post for an extra fee of €3.

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Our box office is open only on performance days.

Opening hours: performance days, **2 hours prior to the performance.**

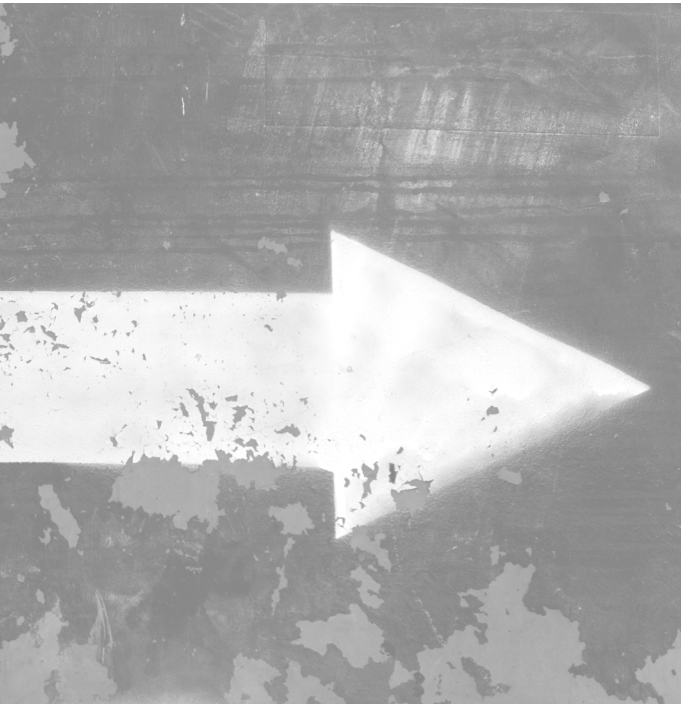
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10117 Berlin

Advantages of the box office

- Chance to purchase remaining tickets.
- No additional costs.

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The concert hall has special architectural features, so we kindly request that you state your particular requirements upon booking so that we can ensure the easiest possible access.



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- For safety reasons the Pierre Boulez Saal cannot store large bags.

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Only available at the box office, subject to availability.

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Holders of a Berlin Pass can book tickets for €3 at the evening box office 30 minutes before the start of the performance **★★**.

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Unter den Linden/Friedrichstraße (100, 147, 200)

By tram

Tram: Friedrichstraße (M1, 12)

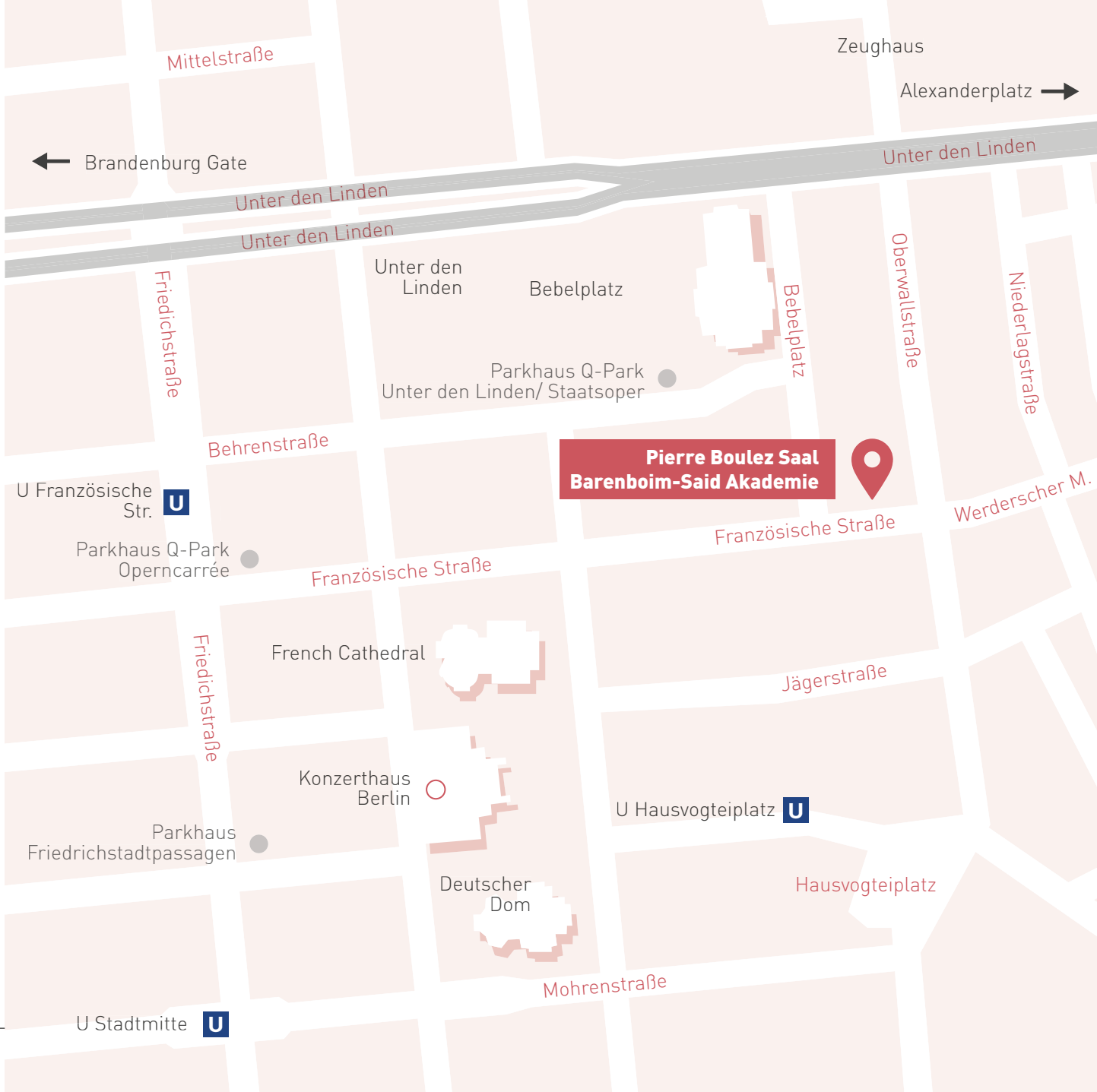
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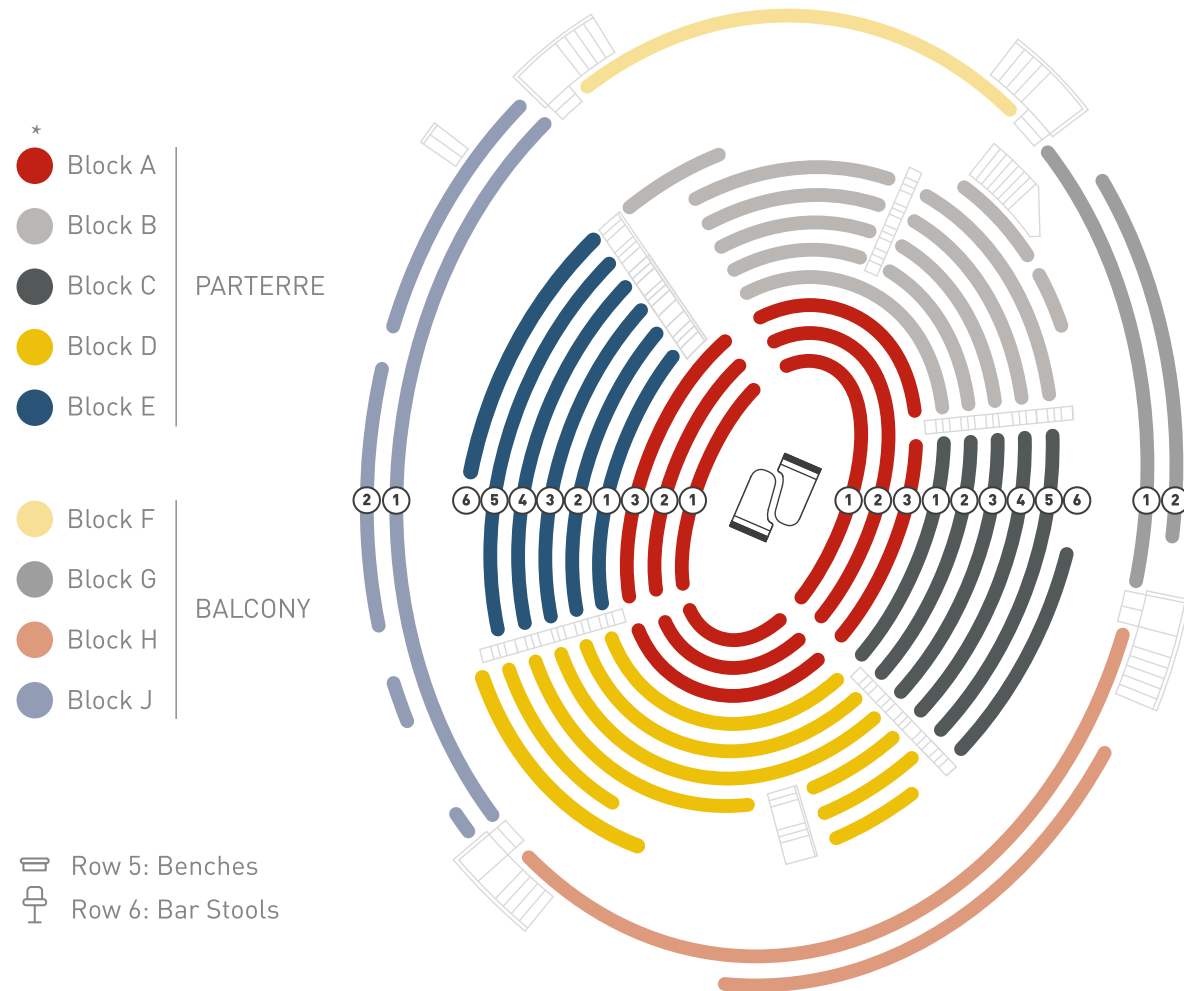
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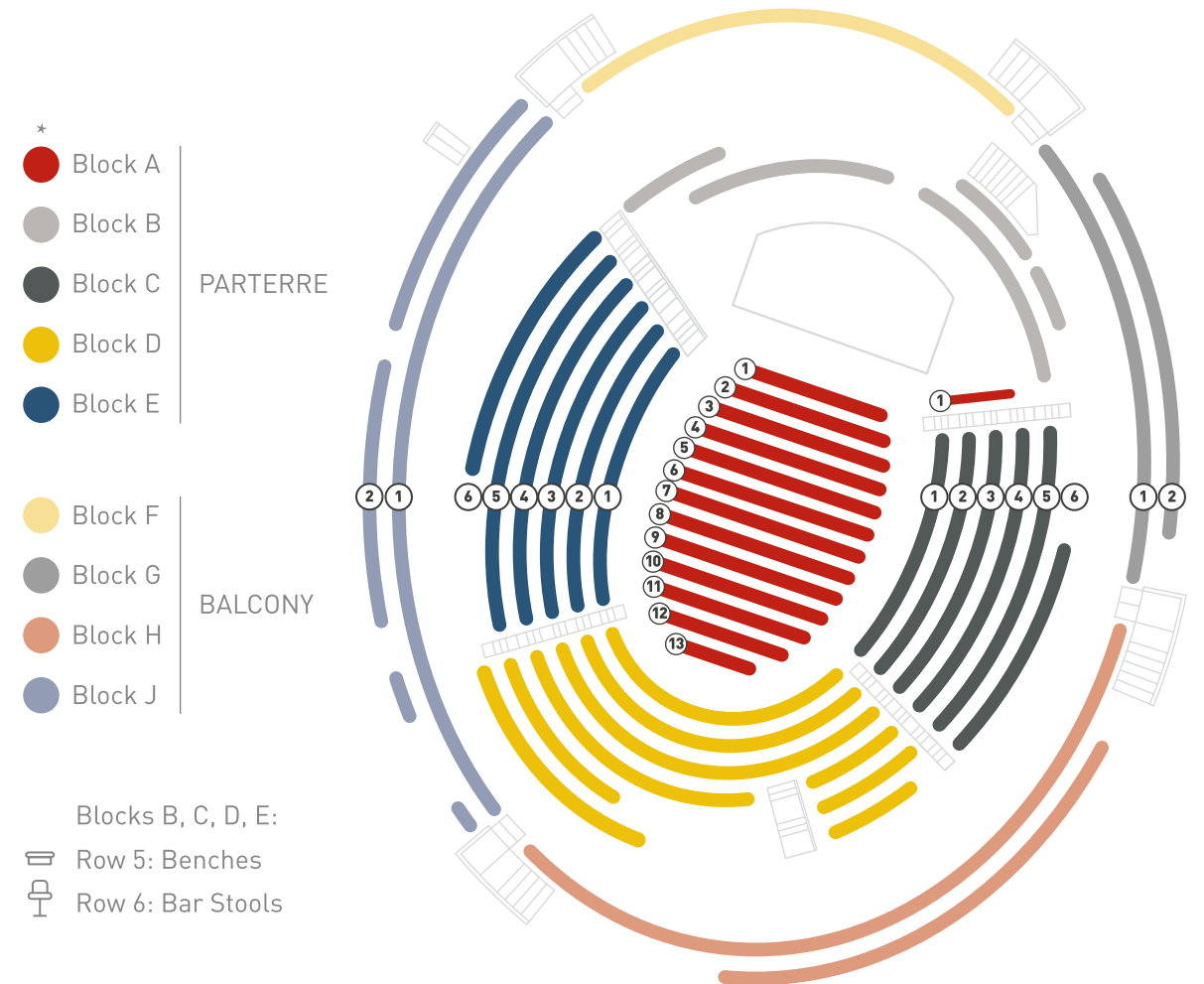


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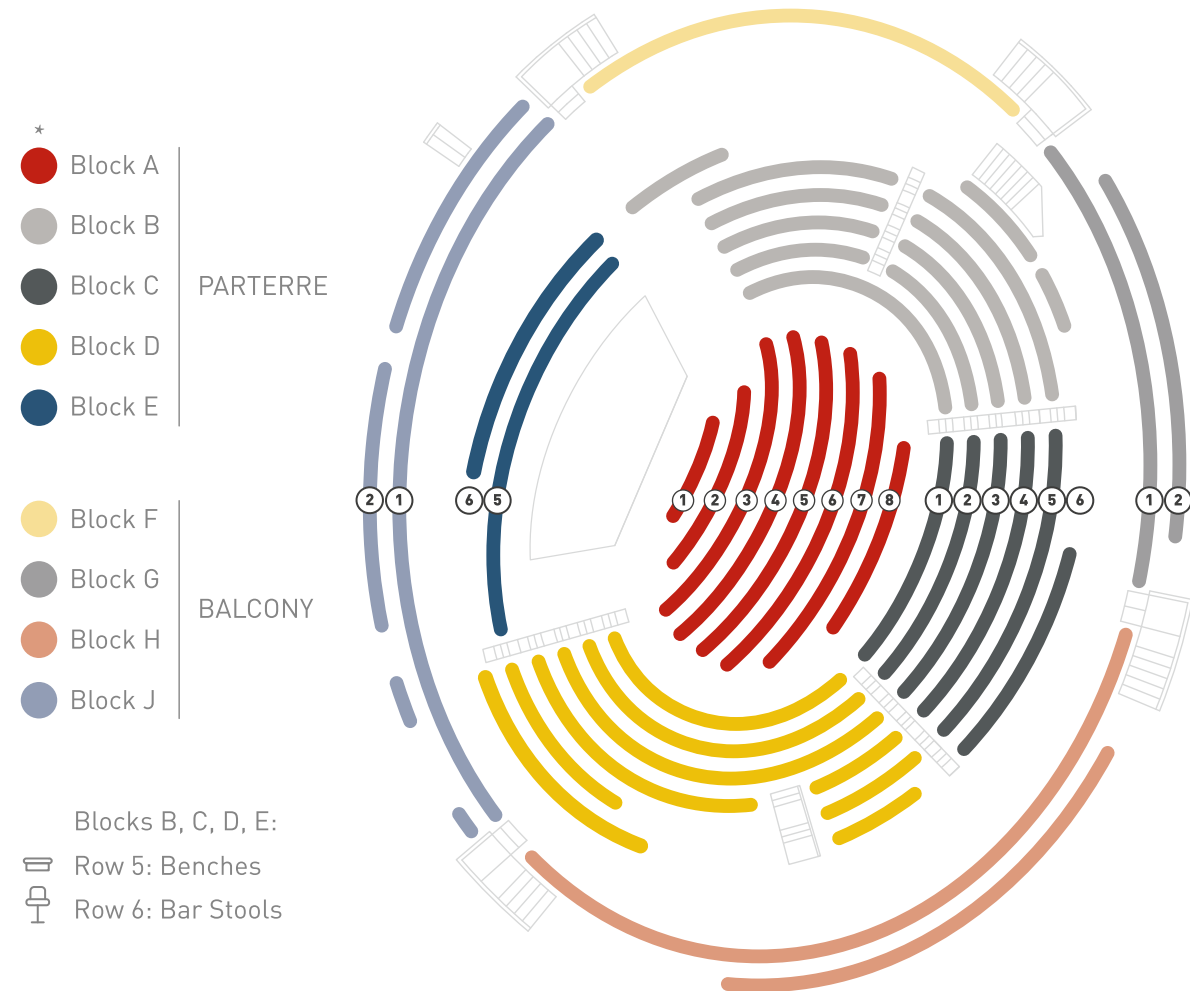
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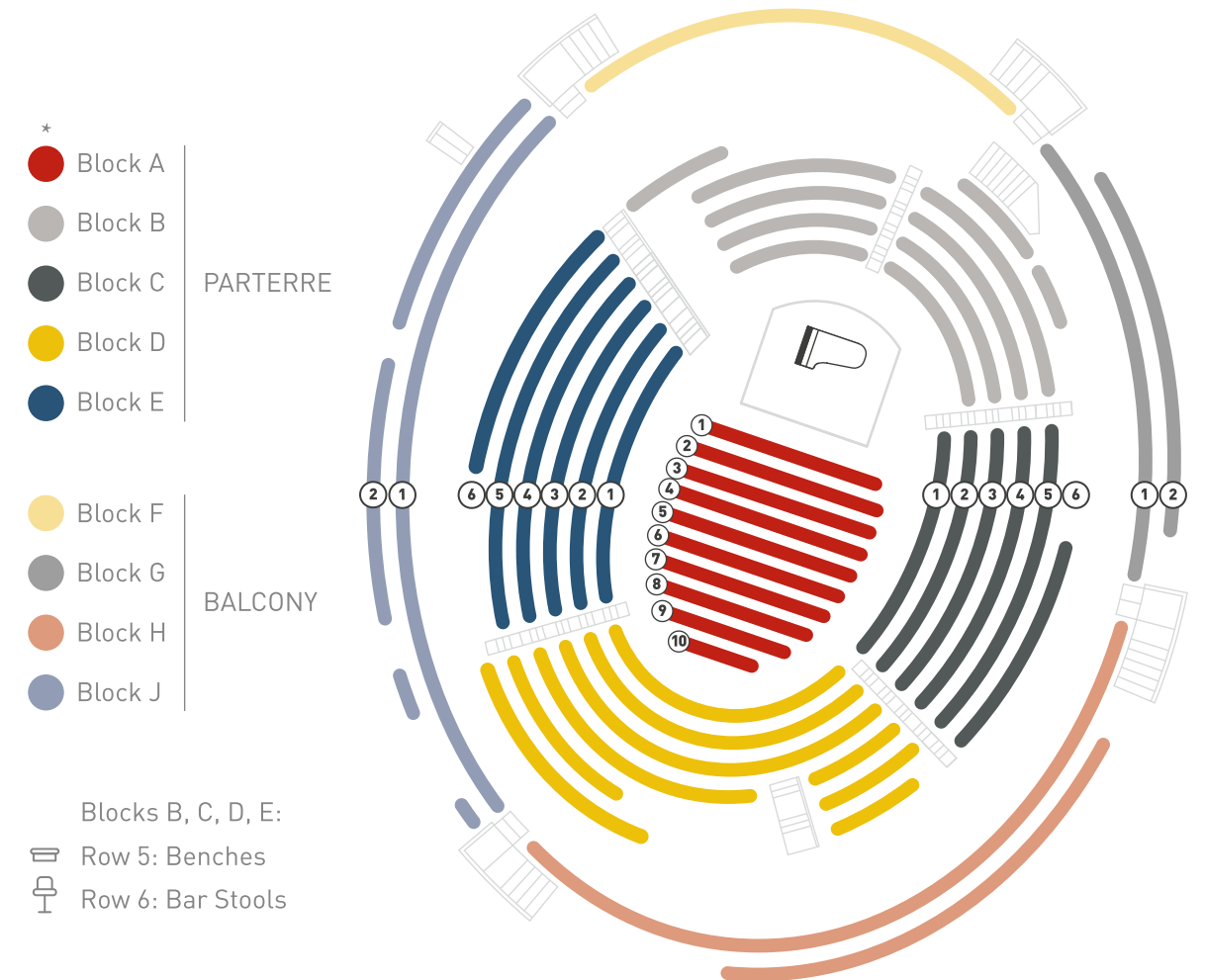
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MARCH

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6/3/17	19:30	JÖRG WIDMANN LECTURE	28
8/3/17	19:30	DANIEL BARENBOIM & RADU LUPU SCHUBERT	29
9/3/17	19:30	BOULEZ ENSEMBLE & LISA BATIASHVILI TCHAIKOVSKY, PROKOFIEV, TARNOPOLSKI	30
10/3/17	19:30	CHRISTIAN GERHAHER & DANIEL BARENBOIM SCHUBERT LIEDER	31
11/3/17	19:00	JOHN MCLAUGHLIN & THE 4TH DIMENSION JAZZ	32
12/3/17	11:00	CHRISTIAN GERHAHER & DANIEL BARENBOIM SCHUBERT LIEDER	31
13/3/17	19:30	BOULEZ ENSEMBLE & DANIEL BARENBOIM MOZART, WIDMANN	33

MARCH

17/3/17	19:30	BOULEZ ENSEMBLE & FRANÇOIS-XAVIER ROTH MOZART, SCHOENBERG, BOULEZ	34
18/3/17 19/3/17	19:00 16:00	DANIEL BARENBOIM SCHUBERT PIANO SONATAS I	36
20/3/17	19:30	PINCHAS ZUKERMAN & YEFIM BRONFMAN MOZART, SCHUBERT, BEETHOVEN	38
22/3/17 23/3/17	19:30 19:30	DANIEL BARENBOIM SCHUBERT PIANO SONATAS II	36

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24/3/17	19:30	TRIO HEWAR DIALOGUE	39
26/3/17	11:00	EMMANUEL PAHUD & DENIS KOZHUKHIN BACH, SCHUBERT, BOULEZ, PROKOFIEV	40
26/3/17 27/3/17	16:00 19:30	DANIEL BARENBOIM SCHUBERT PIANO SONATAS III	36
30/3/17 31/3/17	19:30 19:30	DANIEL BARENBOIM SCHUBERT PIANO SONATAS IV	36

APRIL

1/4/17	19:00	STREICHQUARTETT DER STAATSKAPELLE BERLIN SCHUBERT	42
2/4/17	11:00 16:00	HAGEN QUARTETT HAYDN-MARATHON	43
3/4/17	19:30	JULIANE BANSE & WOLFRAM RIEGER SCHUBERT LIEDER	46
4/4/17	19:30	MICHELANGELO STRING QUARTET BEETHOVEN, BARTÓK, SMETANA	44
5/4/17	19:30	SALEEM ASHKAR ENCOUNTERS WITH BEETHOVEN	47
6/4/17	19:30	BELCEA QUARTET WEBERN, SHOSTAKOVICH, BEETHOVEN	45
18/4/17	19:30	MARTHA ARGERICH & DANIEL BARENBOIM PIANO DUET	48
22/4/17	19:00	STAATSKAPELLE BERLIN & DANIEL BARENBOIM SCHUBERT SYMPHONIES CYCLE I	74
23/4/17	16:00	WEST-EASTERN DIVAN ORCHESTRA & DANIEL BARENBOIM MOZART	50

28/4/17	19:30	NASEER SHAMMA WORLD WITHOUT FEAR	51
29/4/17	19:00	ROMAN TREKEL & OLIVER POHL SCHUBERT LIEDER	52

MAY

2/5/17	19:30	DAMASCUS FESTIVAL CHAMBER PLAYERS ARAB CONTEMPORARY MUSIC	53
5/5/17	19:30	CAROLIN WIDMANN, JÖRG WIDMANN & DENIS KOZHUKHIN SCHOENBERG, WEBER, BARTÓK	54
6/5/17	15:00	BOULEZ ENSEMBLE & DANIEL BARENBOIM MOZART, SCHOENBERG, BOROWSKI	56
10/5/17	19:30	ENSEMBLE SHIRAZ & KIAN SOLTANI PERSIAN MUSIC	57
12/5/17	19:30	MICHAEL BARENBOIM BACH, BARTÓK, BOULEZ	58
18/5/17	19:30	MICHAEL VOLLE & HELMUT DEUTSCH SCHUBERT LIEDER	60
20/5/17	19:00	ARDITTI QUARTET BARTÓK, BERG, BERTRAND, MANOURY	61
21/5/17	11:00	OPEN HOUSE A DAY OF MUSIC BY ELLIOTT CARTER	62
23/5/17	19:30	BEKA GOCHIASHVILI & LISA BATIASHVILI JAZZ	64
25/5/17	19:30	STAATSKAPELLE BERLIN & DANIEL BARENBOIM SCHUBERT SYMPHONIES CYCLE I	74
28/5/17	16:00	BOULEZ ENSEMBLE & JÖRG WIDMANN SCHUBERT, WIDMANN	65

JUNE

2/6/17	19:30	RADU LUPU HAYDN, TCHAIKOVSKY, DEBUSSY	66
4/6/17	19:00	LANG LANG CHAMBER MUSIC	66
7/6/17	19:30	STREICHQUARTETT DER STAATSKAPELLE BERLIN & CHRISTIANE KARG BEETHOVEN, SCHUBERT, SCHOENBERG	67
9/6/17 10/6/17	19:30 19:00	SIR ANDRÁS SCHIFF CONCERT & LECTURE GOLDBERG VARIATIONS	68
15/6/17	19:30	DENIS KOZHUKHIN HÄNDEL, BRAHMS, BARTÓK, BOULEZ	68
17/6/17	19:00	ENSEMBLE INTERCONTEMPORAIN & MATTHIAS PINTSCHER BOULEZ, PINTSCHER, SCHOELLER	69
23/6/17	19:30	JÖRG WIDMANN & KINAN AZMEH NIGHT OF THE CLARINETS	70
26/6/17	19:30	STAATSKAPELLE BERLIN & DANIEL BARENBOIM SCHUBERT SYMPHONIES CYCLE I	74
27/6/17	19:30	STAATSKAPELLE BERLIN & DANIEL BARENBOIM SCHUBERT SYMPHONIES CYCLE II	75
28/6/17	19:30	GIDON KREMER & CLARA-JUMI KANG PROKOFIEV, YSAÏE, WEINBERG, NONO, LOBODA	71
29/6/17	19:30	MAGDALENA KOŽENÁ & SIR SIMON RATTLE BRAHMS, STRAUSS, CHAUSSON	72

JULY

1/7/17	19:00	STAATSKAPELLE BERLIN & DANIEL BARENBOIM SCHUBERT SYMPHONIES CYCLE II	75
3/7/17	19:30	STAATSKAPELLE BERLIN & DANIEL BARENBOIM SCHUBERT SYMPHONIES CYCLE II	75



360° salle modulable

360° salle modulable