



Welcome to the 2022 BBC Proms



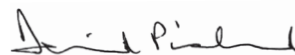
Welcome to the BBC Proms 2022. I am delighted that, in this centenary year of the BBC, we can return to the first full eight-week season since 2019, and to the scale and ambition for which the Proms is famous. We see the return of big orchestral and choral repertoire,

visits from some of the world's finest symphony orchestras, family concerts with big screens, and Relaxed Proms in a more informal environment. This is the Proms as we know and love them, and we hope you will find much to enjoy.

When in 1927 the BBC, just five years into its existence, took over the running of the Proms, the introduction of broadcasts – first on radio and then also on TV – enabled our founder-conductor, Henry Wood, to reach the widest audiences that were so central to his vision. In 2022 that partnership is stronger than ever. The BBC's own orchestras and choirs play a central role in our programme, and other BBC collaborations include the return of our hugely popular CBeebies Proms and a celebration of the remarkable work of the Natural History Unit. We also have a special new commission from the band Public Service Broadcasting that draws together material from the BBC archive to create a new work reflecting the origins of the organisation.

Mixing the familiar with the lesser-known is one of the cornerstones of the Proms. There will always be a place for the central pillars of the repertoire, but I hope you will also want to know more about Ethel Smyth, George Walker and Doreen Carwithen – composers less frequently heard on the concert platform. They sit alongside a huge range of contemporary work that embraces Oscar-winning composer Hildur Guðnadóttir, composer-performer Jennifer Walshe and Minimalist icon Philip Glass. This summer also features our first ever Gaming Prom, as well as celebrations of the legendary Aretha Franklin, singer and actress Cynthia Erivo and distinguished sarod player Amjad Ali Khan.

This year our concerts venture into all corners of the UK, as well as to other London venues. But our home remains here at the Royal Albert Hall, where so many extraordinary Proms events have taken place. Here's to a memorable summer of shared musical exploration!



David Pickard
Director, BBC Proms



BBC Proms

THE BBC PRESENTS THE 128TH SEASON OF HENRY WOOD PROMENADE CONCERTS

Tonight at the Proms

For the second of its two Proms, the Berliner Philharmoniker follows last night's Mahler with another symphonic epic – Bruckner's Fourth Symphony – together with a masterpiece from Soviet Russia. On the podium, we're delighted to welcome Daniel Harding, who is standing in at short notice for Kirill Petrenko.

We begin with Schnittke's Viola Concerto, performed tonight by star violist Tabea Zimmermann. It was written when the composer was seriously ill, and this preoccupation with mortality seems to infuse the music itself; the passages of introspection are, however, balanced by writing of extreme energy, with Schnittke drawing on a typically wide-ranging store of inspiration to create something entirely personal.

Bruckner's Fourth Symphony cost the composer dearly in terms of labour, with multiple reworkings resulting in several different versions. His efforts were to prove more than worthwhile, however: this is a work that demands attention, from its evocative opening right through to the large-scale finale.



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Royal Albert Hall

If you leave the auditorium during the performance, you will only be readmitted when there is a suitable break in the music. There is no requirement to wear a face covering, but please feel free to wear one for your protection and the safety of others.



Please do not take photos, or record any audio or video during the performance





For an online exhibition
relating to the 2022
BBC Proms season, scan here



PROM 65 • SUNDAY 4 SEPTEMBER 7.30pm–c9.50pm

Alfred Schnittke Viola Concerto 31'

INTERVAL: 20 minutes

Anton Bruckner Symphony No. 4 in E flat major, 'Romantic' 68'

Tabea Zimmermann *viola*

Berliner Philharmoniker

Daniel Harding *conductor*

Kirill Petrenko, the advertised conductor, has had to withdraw from tonight's performance. The BBC Proms is grateful to Daniel Harding for taking his place at short notice. Please note, Bruckner's Symphony No. 4 now replaces Shostakovich's Symphony No. 10.

The appearance of the Berliner Philharmoniker has been made possible with the support of Deutsche Bank

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ALFRED SCHNITTKE (1934–98)

Viola Concerto (1985)

- 1 Largo
- 2 Allegro molto
- 3 Largo

Tabea Zimmermann *viola*

Alfred Schnittke was arguably the most important composer to emerge in Russia after Shostakovich, opening up new dimensions for Russian music. While his music learnt from both Mahler and Shostakovich, he intensified their sharp contrasts, taking stylistic clashes to the extreme, resulting in music that mixes old and new, modern, post-modern, Classical and Baroque idioms in a fascinating reflection of a complex and fragile late 20th-century mentality.



A caricature by John Minnion (born 1949) demonstrating the eclecticism of Schnittke's musical inspiration; the Viola Concerto is no exception, weaving in Baroque-like energy, an Orthodox chorale and even the name of the violist for whom it was written, Yuri Bashmet



The first half of 1985 was a busy period for Schnittke: in January his ballet *Sketches* was staged at the Bolshoi Theatre in Moscow; *Ritual* for orchestra was premiered in Novosibirsk in March; and by August his *Concerto grosso* No. 3, String Trio and (*K*)*ein Sommernachtstraum* had also received first performances. Schnittke also completed his Viola Concerto and Concerto for mixed choir – two of his best-known works.

By the end of August Schnittke was in a Moscow hospital, having suffered his first stroke the previous month at the Black Sea resort of Pitsunda. When Yuri Bashmet, the work's dedicatee, premiered the Viola Concerto in Amsterdam on 12 January 1986, the composer was still too ill to be present.

The concerto is extremely dark, yet utterly beautiful, and clearly suggests Schnittke's preoccupation with his grave illness and his premonition of death. Although cast in three movements, it sounds as if it were conceived as a one-movement composition (a typical feature of Schnittke's works during the 1980s).

...

In the short first movement Schnittke introduces the letters of Yuri Bashmet's name: BASCH(m)E(t) (B flat–A–E flat–C–B–E).

The second movement seems like an energetic development section. This builds to a devastating climax, in which the soloist is totally suppressed by the orchestra in a vulgar bacchanalia consisting of a brutal fusion of waltz, polka, can-can and Soviet military march. The soloist finds herself in a vicious circle, with no hope and no release. Further on, we hear an unexpected episode in which the viola and orchestral double basses engage in a strange dialogue, accompanied by piano arpeggios. These

saccharine-tinged sequences carry alternately seductive and malicious connotations – similar to the dual voices of Mephisto in Schnittke's *Faust Cantata* of 1983.

The third movement of the concerto has the feel of a long, slow coda, with a hint of neo-Baroque rhetoric. An Orthodox Church chorale becomes more and more prominent here, transforming into a funeral march at the very end.

Programme note © Alexander Ivashkin

Alexander Ivashkin (1948–2014) was a cellist, artistic director and conductor. He established the Alfred Schnittke Archives at Goldsmiths, University of London, where he was Chair of Academic Studies from 1999 and directed the Centre for Russian Music; he edited several volumes of Schnittke's writings.

PREVIOUSLY AT THE PROMS

A dozen Schnittke scores have been heard previously at the Proms. First to be scheduled, in 1980, was a BBC commission, the Second Symphony, 'St Florian'. However, as it turned out, Gennady Rozhdestvensky's concert was hit by industrial action and the first performance took place later in the Royal Festival Hall. Schnittke, who enjoyed a substantial vogue in the 1990s, was the subject of one of the BBC's annual Composer Portraits at the Barbican in 2001. While his music has featured more sporadically in 21st-century programmes, certain works look set to become serial returnees to the Royal Albert Hall. (*K*)*ein Sommernachtstraum*, conducted by Mariss Jansons in 1993, was aired again under Vladimir Ashkenazy in 2006. Thanks to the determined advocacy of Yuri Bashmet, the Viola Concerto has had three outings. His collaborators in 1989, 1996 and 2006 were Matthias Bamert's BBC Philharmonic, Mikhail Pletnev's Russian National Orchestra and Valery Gergiev's LSO.

© David Gutman

David Gutman is a writer and critic who since 1996 has contributed extensively to the BBC Proms programmes; his books cover subjects as wide-ranging as Prokofiev and David Bowie, and he reviews for *Gramophone* and *The Stage*.

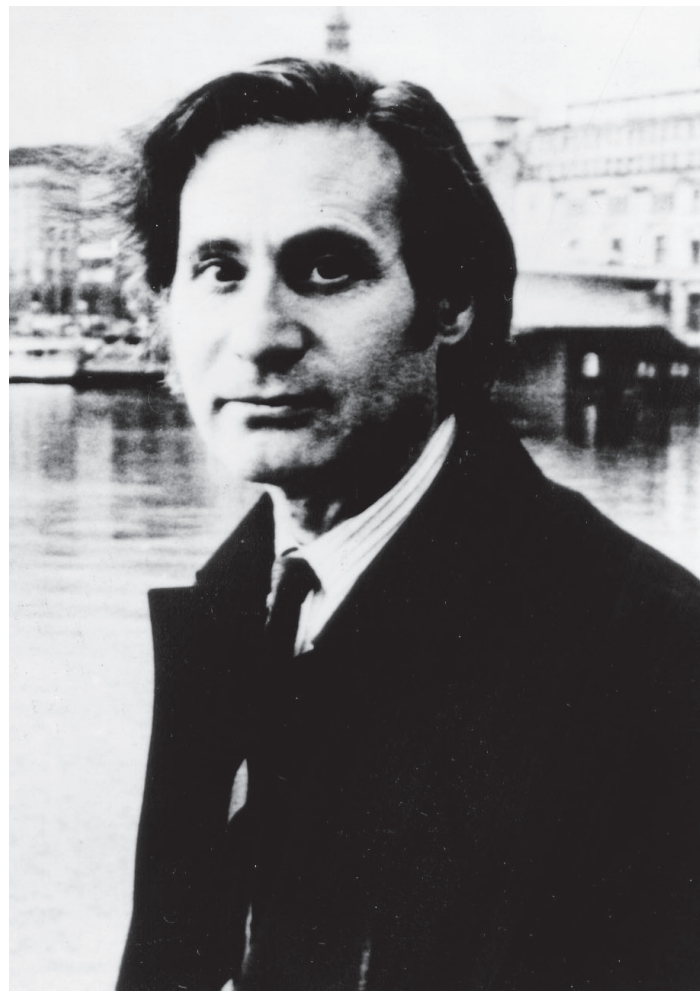
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ALFRED SCHNITTKKE

The title of successor to Shostakovich was not actively sought by any Russian composer, but it has been conferred with some justice on Schnittke. His four operas, nine symphonies, numerous concertos, sonatas, chamber and choral works, plus a plethora of film scores, are an imposing enough legacy. But it is above all their quality of unflinching confrontationalism, symbolised by daring juxtapositions of style, that gives them the feel of authentic documents of their time and place. They capture something of the glaring contradiction between appearance and reality in the last phases of the Soviet Union; and they pose the question whether such contradiction is not endemic to the human condition.

He pursued his disquieting agenda at the expense of musical elegance, subtlety and professional finish, yet also with a compelling flair for Gothic-horror exaggeration. His taboo-breaking boldness made him an idol for those Soviet composers of his and the following generation who were determined to shake off the constraints of official Socialist Realism.

Schnittke's musical education began in 1946 in Vienna, where his German-born father worked for two years as a journalist. He then studied choral conducting in Moscow and from 1953 to 1958 attended the Moscow Conservatory, studying officially under Nikolay Rakov (instrumentation) and the Nikolay Myaskovsky-pupil Yevgeny Golubev (counterpoint and composition), remaining with Golubev as a postgraduate until 1961. He also met Philip Herschkowitz, a Webern pupil who fed his rebellious instincts with a passionate commitment to Second Viennese School serialism, long prohibited in the Soviet Union. From 1962 to 1972 Schnittke taught instrumentation at the conservatory,



developing a portfolio of works that would see him become one of the most widely performed, commissioned and recorded composers of the late 20th century.

Initially blending modernist techniques with a rhythmic and gestural language indebted to Shostakovich, Schnittke's style underwent a change in the late 1960s, incorporating quotations, pastiche and stylistic



references in a manner summed up by the composer as 'polystylistic'. This was by no means an innovative concept – the term itself had been current in Leningrad composing circles in the 1920s, and the pioneering examples of Berio and the Polish 'sonoristic' school were not lost on Schnittke. In 1985 Schnittke suffered the first of a series of strokes that led to a greater austerity of means but only put a temporary brake on his prolific output. In 1990 he moved to Hamburg, where he took charge of a composition class at the conservatory and where he died in 1998.

Profile © David Fanning

David Fanning is a Professor of Music at the University of Manchester, the author of books on Nielsen, Shostakovich and Weinberg, and a critic for *Gramophone* and *The Daily Telegraph*.

INTERVAL: 20 MINUTES

Now playing on BBC Radio 3 ...

Radio 3's Martin Handley is joined live by violinist and broadcaster Tasmin Little.

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ANTON BRUCKNER (1824–96)

Symphony No. 4 in E flat major, 'Romantic' (second version, 1881, ed. B. M. Korstvedt)

- 1 **Bewegt, nicht zu schnell** [Lively, not too fast]
- 2 **Andante, quasi allegretto**
- 3 **Scherzo: Bewegt** [Lively] – **Trio: Nicht zu schnell. Keinesfalls schleppend** [Not too fast. Never dragging] – **Scherzo**
- 4 **Finale: Bewegt, doch nicht zu schnell** [Lively, but not too fast]

It isn't easy to see why Bruckner should have singled out his Fourth Symphony as the 'Romantic'. All Bruckner's symphonies are clearly products of the Romantic era, however much they may owe to the music of Palestrina and Bach or to the architecture of the medieval and Baroque cathedrals in which Bruckner (a superb organist and a devout Roman Catholic) worked and prayed. When it first appeared, the Fourth Symphony was provided with a naively descriptive programme (dawn over a medieval town, processions of knights, hunting scenes, *etc.*). In fact Bruckner may have had little, if anything, to do with this; or, if he had, it could be because his arm was twisted by over-zealous friends, anxious to help the still largely unconverted musical public get to grips with a long, complex and highly original new work. Yet the music does have an extraordinary power to evoke moods or mental pictures.

The opening – solo horn calls sounding above quietly shimmering string tremolandos – is one of the most magical beginnings to a symphony in the entire repertoire.



Prince Konstantin of Hohenlohe-Schillingsfürst (1828–96), dedicatee of Bruckner's Fourth Symphony



As the high woodwind take up this theme, in counterpoint with the horn, one may hear echoes of the once-famous Bach–Gounod *Ave Maria*, composed 15 years before Bruckner began work on the Fourth Symphony in 1874. This beginning also reflects Bruckner's new-found confidence as a symphonist. From the initial horn theme, through the long crescendo to the arrival of the second main theme, *fortissimo*, on heavy brass, the music flows forwards like a great river. At no point does this movement let us down. Bruckner may allow himself frequent pauses for breath or reflection but the steady momentum continues. The horn theme returns twice in its original form: at the start of the recapitulation (embellished by a touchingly simple countermelody on flute) and at the very end of the movement, where it sounds out thrillingly on all four horns in unison.

The slow movement is something of a departure from the Brucknerian norm. Instead of profound, songful meditation, it seems to have more of the character of a funeral march. Although the tempo marking, *Andante*, quasi *allegretto*, suggests a fairly mobile pace, the underlying pulse is slow, the musical landscape spacious. The composer Hugh Wood compared this movement tellingly to a big Central European forest – the kind of very un-English woodland where it is possible to see vast distances between the trunks of high-arching trees. No matter how fast you walk, the distant prospect remains more or less the same – as though one had hardly moved at all. This feeling of immense shadowy space is enhanced by the second theme: violas singing long, calm phrases through quiet pizzicato string chords. There are moments of almost mesmerising stillness, in which solo woodwinds and horns call to each other like birdsong. Eventually this movement builds to a magnificent climax – one of the few passages in the Fourth Symphony that directly recall Bruckner's idol, Richard Wagner. But the splendour soon fades, and we are left

with the march rhythm on timpani and lamenting phrases on horn, viola and clarinet.

In the Scherzo the long-forgotten programme for once makes a kind of sense: the horn and trumpet fanfares do suggest 'hunting' scenes. But there is something cosmic about this music, as though the horses were careering across the skies rather than pounding the earth. In contrast, the central Trio section is a delicious example of the cosy, rustic Bruckner: a lazily contented *Ländler* (the country cousin of the Viennese waltz) introduced by oboe and clarinet. In his younger days, before he moved to Vienna, Bruckner had augmented his meagre teacher's income by playing in village bands, and the experience left a deep imprint on his symphonic style. After the Trio, the Scherzo is heard again.

Then begins the longest and most exploratory of the four movements, the Finale. Bruckner told how the main theme came to him in a dream, played by a friend, the conductor Ignaz Dorn, who had encouraged Bruckner in his enthusiasm for Wagner. 'Dorn appeared to me ... and said, "The first three movements of the Romantic (Fourth) Symphony are ready, and we'll soon find the theme for the fourth. Go to the piano and play it for me." I was so excited I woke up, leapt out of bed and wrote the theme down, just as I'd heard it from him.' If by this Bruckner means the elemental unison theme for full orchestra that enters in full at the height of the first crescendo, it's not surprising he was so excited. Interestingly, this theme is one of the few things that remain essentially unchanged in the two major revisions Bruckner made of this movement.

Arriving at the final form of the Finale caused Bruckner a lot of trouble, and there is evidence that he wasn't satisfied even after he'd completed the second revision (1880). Commentators have tended to agree with him: although there are splendid ideas, there are also passages

in which Bruckner momentarily seems to lose his way. Patience is ultimately rewarded, however. The final long crescendo, beginning in minor-key darkness with the first theme sounding quietly through shimmering strings, is one of Bruckner's most thrilling symphonic summations, ending in a blaze of major-key glory.

Programme note © Stephen Johnson

Stephen Johnson is the author of books on Bruckner, Wagner, Mahler and Shostakovich, and a regular contributor to *BBC Music Magazine*. For 14 years he was a presenter of BBC Radio 3's *Discovering Music*. He now works both as a freelance writer and as a composer.

PREVIOUSLY AT THE PROMS

Bruckner's long absence from these concerts was keenly felt by devotees. Henry Wood introduced the Seventh Symphony during the 1903 season but it was his first and last such venture for, as he wrote in his autobiography, 'The public would not have it then; neither will they now.' Only excerpts and oddments would feature in his later schedules. In 1930 the Fourth was heard in the old Queen's Hall, home to the Promenades in those days, but not as part of a Prom. Instead it was on the bill when Wilhelm Furtwängler brought the Vienna Philharmonic to the capital, leaving a deep impression on sympathetic listeners. In 1958 John Barbirolli conducted the Symphony's first performance at a Prom, by which time the Royal Albert Hall was firmly established as the season's base, an ultimately hospitable one for Bruckner. Seven of the work's 14 subsequent renditions have taken place in the present century – courtesy of the London Symphony Orchestra under Bernard Haitink (2002), the Vienna Philharmonic under Daniel Barenboim (2007), the Minnesota Orchestra under Osmo Vänskä (2010), the Oslo Philharmonic under Vasily Petrenko (2013), the Berlin Staatskapelle under Daniel Barenboim (2016), the Rotterdam Philharmonic under Yannick Nézet-Séguin (2018) and the Philharmonia Orchestra under Esa-Pekka Salonen (2019). There remains however no unanimity about the appropriate weight of sonority or the choice of text: Vänskä opted for Benjamin Korstvedt's controversial edition of the 1888 version. Nézet-Séguin, more obviously 'romantic' in mood, used the familiar 1878/1880 score as edited by Robert Haas, Salonen the 1878/1880 score as published by Leopold Nowak.

© *David Gutman*

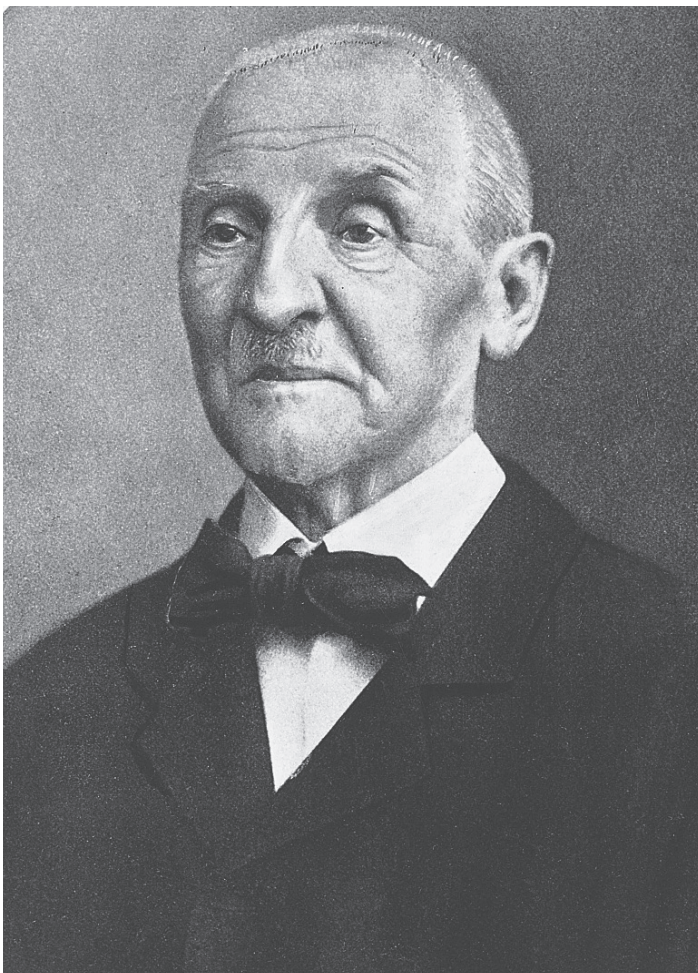
ANTON BRUCKNER

Anton Bruckner was born in rural Upper Austria in 1824. The son of a village schoolmaster, he initially intended to follow in his father's footsteps, but at the age of 13 he was accepted as a choirboy into the Augustinian monastery of St Florian. Here he received a thorough musical education. During his twenties he tried various teaching posts but the desire to compose grew ever more urgent.

In 1855 he applied for the post of organist at Linz Cathedral and was appointed by a unanimous decision. He then submitted himself to a rigorous programme of advanced musical education: a six-year correspondence course in harmony and counterpoint, and lessons in form and orchestration. It was only when he was 39 that Bruckner at last felt free to compose as he wished.

Three magnificent Mass settings followed, but a remark by a critic about the symphonic character of the D minor Mass was interpreted by the devoutly religious Bruckner as a sign of vocation. At around the same time he encountered Beethoven's Ninth Symphony and Wagner's *Tristan and Isolde* and was bowled over by both. His own symphonies, from the so-called No. 0 ('Die Nullte'), show him attempting to forge a synthesis of Wagner's highly charged, volatile Romanticism, Beethoven's huge symphonic drama and the more stable formal proportions of Baroque and Rococo church music.

After recovering from a nervous breakdown in 1866–7 Bruckner decided to move to Vienna to pursue his symphonic vocation, where he was encouraged by the influential conductor Johann Herbeck. He made a powerful enemy, however, in the anti-Wagnerian critic Eduard Hanslick, whose hostility caused him much pain and soul-searching. Years of neglect followed the



first performance of the revised Eighth in Vienna. In his last decade Bruckner set out on what was intended to be the summation of his work as a symphonist: the Ninth Symphony, dedicated to his 'dear Lord God'. But growing anxiety held up its progress and the finale survives only in extensive sketches, crucial pages of which disappeared after the composer's death in 1896.

In some ways a Wagnerian Romantic, Bruckner also had profound roots in early Classical, Baroque and even Renaissance church music. Visionary grandeur and serenity can be found alongside some of the darkest, most troubled music written in the 19th century.

Profile © Stephen Johnson

catastrophic 1877 premiere of the Third Symphony, despite Bruckner's continuing successes as an organist.

Thanks to the efforts of the conductors Hans Richter, Hermann Levi and Arthur Nikisch, and to pupils such as Franz and Josef Schalk, his fortunes as a composer gradually began to change. The 1884 Leipzig premiere of the Seventh Symphony was a triumph, as was the 1892



The Proms Listening Service

As Radio 3's *The Listening Service* revisits earlier episodes reflecting a range of this summer's Proms themes, presenter **Tom Service** takes a wide-angle view of each theme in this weekly column



Week 8 Getting to grips with Beethoven

What did Beethoven really believe? The *Missa solemnis* is music that's made not of sublime certainty, but of cosmic questioning. It's a negotiation of his mortal place – and all of ours, as human beings – in relation to the quasi-eternities of centuries of sacred musical tradition, the beliefs expressed in the Latin liturgy and the idea and the practice of God and godliness. It's music in which, inspired by the examples of Haydn's Masses, Beethoven goes further in scale, sound-world and expressive ambition than any Mass-setting had done before.

Similarly, the 'Eroica' Symphony isn't about filling a pre-made symphonic form, it's not a tribute to the powers of instrumental music as Beethoven found them to be in the orchestral conventions of Vienna at the start of the 19th century: it's a testing and a pushing of the boundaries human and musical expression, so that a symphony could no longer be a marginal entertainment but a manifesto for a new way of thinking and feeling about the world.

Instead of certainty, Beethoven's music is consistently on the side of question and change, of never taking anything for granted, of testing every assumption and idea, form, structure and preconception to breaking point – and beyond. That's why the fugues of the *Missa solemnis* don't sound so much like expertly wrought counterpoint that bears witness to Beethoven's study of Palestrina and earlier polyphony, as well as choral music by his favourite composer,

Handel – even though they surely are among the ecstatic heights of the art of the choral contrapuntalist – but instead, they feel like fugues that shake the foundations of the sky with their power and urgency. They transcend mere music to become celestial shouts in which the voices don't sound a homogenised unity of utterance but threaten to tear the entire texture of the piece apart, releasing an irresistibly terrifying centri-fugal energy.

The central belief that underlies Beethoven's music is a principle of dynamic, restless change. That's the creative fire that burns throughout his music-making as a composer in the works we can experience today, and it's also what fuelled who he was as a pianist and an improviser in his lifetime.

Just after the dawn of the new century, Beethoven's music for *The Creatures of Prometheus*, made in 1800–01, is another sound of his foundational belief in the power of music not only to describe but to create change. As Prometheus stole Zeus's fire to make humankind, Beethoven's life is testament to the transformational power of music, which he wrangled and fought with, and which he forced into all the shapes he could as a material, a clay made of the souls of his listeners. And Beethoven's credo – his fearless commitment to change, to question, to transcend – only becomes more urgent, not less.

Beethoven features this week at the Proms on Monday 5, Wednesday 7 and Thursday 8 September at 7.30pm.

Join Tom Service on his Proms-themed musical odysseys in *The Listening Service* on BBC Radio 3 during the season (Sundays at 5.00pm, repeated Fridays at 4.30pm). You can hear all 200-plus editions of the series on BBC Sounds. Tom's book based on the series is now available, published by Faber.





Daniel Harding *conductor*

Daniel Harding is the Music and Artistic Director of the Swedish Radio Symphony Orchestra. He was Music Director of the Orchestre de Paris (2016–19) and Principal Guest Conductor of the London Symphony Orchestra (2007–17) and is Conductor

Laureate of the Mahler Chamber Orchestra.

He works regularly with the world's leading orchestras, including the Berliner Philharmoniker, Bavarian Radio and London Symphony orchestras, Royal Concertgebouw Orchestra, Vienna Philharmonic, Dresden Staatskapelle and the Filarmonica della Scala. He is equally in demand in the opera house and has conducted productions at the Royal Opera, Covent Garden, La Scala, Milan, the Bavarian and Vienna State Operas and at the Salzburg and Aix-en-Provence festivals, among others.

His extensive discography includes critically acclaimed recordings of Mahler's Symphony No. 10 with the Vienna Philharmonic; Orff's *Carmina burana* with the Bavarian Radio Symphony Orchestra; a Grammy Award-winning *Billy Budd* with the London Symphony Orchestra; and *Don Giovanni*, *The Turn of the Screw* and Mahler's Symphony No. 4 with the Mahler Chamber Orchestra.

In 2002 he was given the title Chevalier de l'Ordre des Arts et des Lettres by the French government and in 2017 nominated to the position of Officier Arts et Lettres. In 2012 he was elected a member of the Royal Swedish Academy of Music and last year was appointed CBE in the New Year Honours.



Tabea Zimmermann *viola*

Tabea Zimmermann began learning the viola at the age of 3 and studied with Ulrich Koch at the Freiburg Musikhochschule and with Sándor Végh at the Salzburg Mozarteum. Following her studies, she won first prizes at the 1982 Geneva International Competition,

the 1983 Maurice Vieux Competition in Paris and the 1984 Budapest International Competition. More recently she won the Ernst Siemens Music Prize in 2020 and was Artist-in-Residence with the Royal Concertgebouw Orchestra (2019–20) and the Berliner Philharmoniker (2020–21). Next season she is Artist-in-Residence with the Bavarian Radio Symphony Orchestra.

She has inspired a number of composers to write for the viola and has introduced many new works into the standard concert and chamber repertoire. Her recordings include *Cantilena*, a disc of Spanish and South American music with pianist Javier Perianes, the complete viola works of Hindemith to mark the 50th anniversary of the composer's death, and solo works by Reger and Bach. She has won numerous awards in Germany and abroad, and was named Artist of the Year at the 2017 International Classical Music Awards.

Since 2019 Tabea Zimmermann has played an instrument built for her by Patrick Robin. From 1987 until his death in 2000 she performed regularly with her husband, the conductor David Shallon. She has held teaching posts at the conservatories of Saarbrücken and Frankfurt and since 2002 has been a professor at the Hanns Eisler Academy of Music in Berlin.

Berliner Philharmoniker

The Berliner Philharmoniker was founded in 1882 as a self-governing orchestra. In its first decades, Hans von Bülow, Arthur Nikisch and Wilhelm Furtwängler were the defining conductors, followed in 1955 by Herbert von Karajan. He developed the unique sound aesthetic and playing culture that made the orchestra world-famous. In 1967 he founded the orchestra's Easter Festival, which has been held in Baden-Baden since 2013.

As Chief Conductor from 1989 to 2002, Claudio Abbado placed new emphasis on concert programming, with a focus on contemporary compositions. From 2002 to 2018 Sir Simon Rattle continued to expand the repertoire and establish innovative concert formats.

In 2009 the video platform Digital Concert Hall was launched, offering live broadcasts and an archive of the orchestra's performances. In 2014 the orchestra founded its own recording label.

Kirill Petrenko became the Berliner Philharmoniker's Chief Conductor in 2019, with the Classical and Romantic repertoire, Russian music and unjustly forgotten composers the primary focal points of his tenure. He also continues to develop the orchestra's education programme, with a focus on reaching out to new audiences.

Chief Conductor

Kirill Petrenko

First Violins

Noah
Bendix-Balgley
first
concert-master
Daishin Kashimoto
first
concert-master
Krzysztof Polonek
concert-master
Zoltán Almási
Maja Avramović
Helena Madoka
Berg
Simon Bernardini
Alessandro
Cappone
Madeleine
Carruzzo
Aline Champion-
Hennecka
Luiz Felipe Coelho
Luis Esnaola
Sebastian Heesch
Aleksandar Ivić
Hande Küden
Rüdiger
Liebermann
Kotowa Machida
Alvaro Parra
Johanna Pichlmair
Vineta Sareika-
Völkner
Bastian Schäfer
Dorian Xhoxhi

Second Violins

Marlene Ito *
Thomas Timm *
Christophe
Horák †
Philipp Bohnen §

Stanley Dodds
Cornelia
Gartemann
Amadeus Heutling
Angelo de Leo
Anna Mehlin
Christoph von der
Nahmer
Raimar Orlovsky
Simon Roturier
Bettina Sartorius
Rachel Schmidt
Armin Schubert
Stephan Schulze
Christa-Maria
Stangorra
Christoph Streuli
Eva-Maria Tomasi
Romano
Tommasini

Violas

Amihai Grosz *
Naoko Shimizu †
Micha Afkham
Julia Gartemann
Matthew Hunter
Ulrich Knörzer
Sebastian
Krunnies
Walter Küssner
Ignacy
Miecznikowski
Martin von der
Nahmer
Allan Nilles
Kyoungmin Park
Tobias Reifland
Joaquín Riquelme
García Martin
Stegner
Wolfgang Talirz

**Cellos**

Bruno
Delepelaire *
Ludwig Quandt *
Martin Löhr †
Olaf Maninger † §
Rachel Helleur-
Simcock
Christoph
Igelbrink
Solène Kermarrec
Stephan Koncz
Martin Menking
David Riniker
Nikolaus Römisch
Dietmar Schwalke
Uladimir
Sinkevich
Knut Weber ‡

Double Basses

Matthew
McDonald *
Janne Saksala *
Esko Laine †
Martin Heinze
Michael Karg
Stanisław Pajak
Edicson Ruiz
Gunars Upatnieks
Janusz Widzyk
Piotr Zimnik

Flutes

Emmanuel Pahud †
Michael Hasel
Jelka Weber

Piccolo

Egor Egorkin

Oboes

Jonathan Kelly †
Albrecht Mayer †
Christoph
Hartmann
Andreas Wittmann

Cor Anglais

Dominik
Wollenweber

Clarinets

Wenzel Fuchs †
Andreas
Ottensamer †
Alexander Bader
Matic Kuder

Bass Clarinet

Andraž Golob

Bassoons

Daniele Damiano †
Stefan
Schweigert †
Markus Weidmann

Contrabassoon

Václav Vonášek

Horns

Stefan Dohr † ‡
Paula Ernesaks
Lászlo Gál
Johannes Lamotke
Georg
Schreckenberger
Sarah Willis
Andrej Žust

Trumpets

Guillaume Jehl †
Andre Schoch
Bertold Stecher
Tamás Velenczei

Trombones

Christhard
Gössling †
Olaf Ott †
Jesper Busk
Sørensen
Thomas
Leyendecker

Bass Trombone

Stefan Schulz

Tuba

Alexander von
Puttkamer

Timpani

Wieland Welzel

Percussion

Raphael Haeger
Simon Rössler
Franz Schindlbeck
Jan Schlichte

Harp

Marie-Pierre
Langlamet

Piano

Heike Gneiting

Celesta

Holger Groschopp

Harpichord

Arno Schneider

* First Principal

† Principal

‡ Orchestra Board

§ Media Board

*The list of players
was correct at the
time of going to
press*



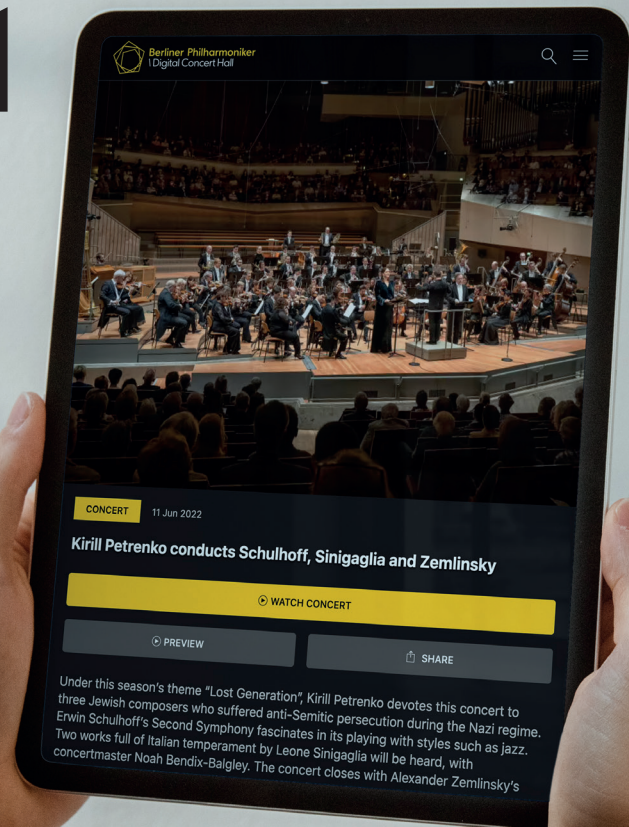
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