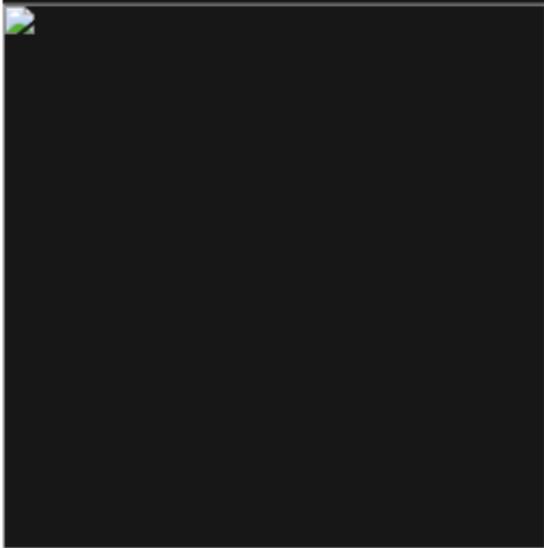


“Crystalline elemental force”

NEW IN THE ARCHIVE: KIRILL PETRENKO CONDUCTS MOZART AND TCHAIKOVSKY



(Photo: Monika Rittershaus)

Rarely does the public look forward to a concert with such anticipation and expectations as it did for the recent appearance by Kirill Petrenko: his first guest appearance with the Berliner Philharmoniker since the orchestra elected him their future chief conductor in 2015. The evening had an auspicious start: “The control with which every tone detail unfolded and a musically downright explosive tension brought the audience to their feet even after Mozart’s *Haffner Symphony*” (*Süddeutsche Zeitung*). John Adams’s moving American civil war lament *The Wound-Dresser* with baritone Georg Nigl was then followed by Tchaikovsky’s *Pathétique*. “The Philharmoniker unleash a power that drives into every register, clear and implacable, polyphonic and inevitable. Petrenko sweeps all sentimentality from the score. And suddenly it is there, a descent into hell of crystalline elemental force, harshly dragging our hopes and expectations along with it –

and only in doing so, opens our ears to the volatile miracle of music" (*Der Tagesspiegel*). The audience responded with standing ovations and cheers as are not experienced every day – even in the Berlin Philharmonie.

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Disturbingly intense

NEW IN THE ARCHIVE: SIMON RATTLE CONDUCTS "BLUEBEARD'S CASTLE"



HK Gruber lives up to his reputation as a composer of witty, rhythmically complex and masterfully orchestrated works in his First Piano Concerto, whose German premiere was given here by Sir Simon Rattle and Emanuel Ax. The second part of the concert continued with Béla Bartók's only opera, *Bluebeard's Castle*, a showpiece for Sir Simon and the Berliner Philharmoniker. The *Frankfurter Allgemeine Zeitung* wrote about the singers: "Shaham as Judith, a soprano gifted with translucent top notes and an almost unbelievable, even uncanny lower register, was all charm and curiosity in her questions and demands before becoming stubbornly determined. Bretz as Bluebeard fulfils her wish to unlock all the chambers of his past with generosity and an almost pitiful concern for her well-being. A fantastic singer, with natural diction and distinctive, disturbingly intense vocal colouring!"

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Fabulously beautiful

NEW IN THE ARCHIVE: "LATE NIGHT" CONCERT WITH SIMON RATTLE AND MAGDALENA KOŽENÁ



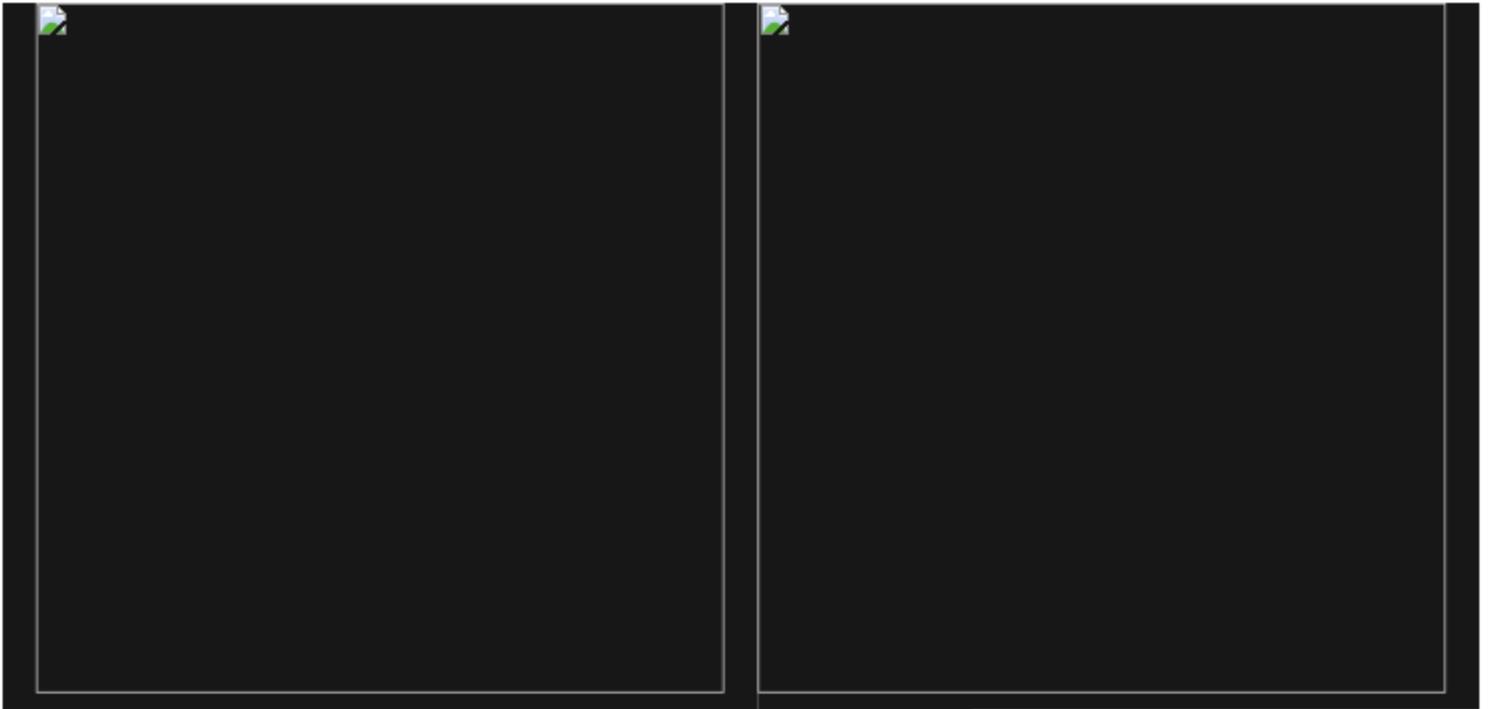
In this *Late Night* concert, the wonderful mezzo-soprano Magdalena Kožená sang Maurice Ravel's fabulously beautiful *Trois Poèmes de Stéphane Mallarmé* for voice and chamber ensemble, plus Luciano Berio's *Sequenza III*, full of vocal acrobatics and comedic effects. The latter is part of a fourteen-part cycle of virtuoso solo pieces that have been performed regularly in recent years by members of the Berliner Philharmoniker. The final work in this atmospheric programme was Berio's *Laborintus II*, in which the Italian avant-gardist brings recitation, singing, electronic and instrumental music together to create in an intriguing, Dante-referenced montage. The young musicians of the Orchestra Academy of the Berliner Philharmoniker played under the direction of Sir Simon Rattle.

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