

Annual Press Conference

Deutschen Symphonie-Orchesters Berlin

Robin Ticciati
Music Director

Kent Nagano
Honorary Conductor

22/23

19 April 2022, 11 a.m. (CEST)
ICC Berlin, Rehearsal Studio

People on the podium:

Dr. Thomas Schmidt-Ott, Managing Director
Marlene Brüggem, Head of Artistic Planning
Eve Wickert, Representative of the Players' Committee
Benjamin Dries, Head of Marketing and Communication

Texts

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The Deutsches Symphonie-Orchester Berlin presents its 2022-23 season

Robin Ticciati
Music Director

Kent Nagano
Honorary Conductor

Berlin, 19 April 2022

At the annual press conference of the Deutsches Symphonie-Orchester Berlin (DSO) on 19 April 2022 Managing Director Dr. Thomas Schmidt-Ott, the Head of Artistic Planning Marlene Brügggen and violist Eve Wickert, a representative of the DSO's players' committee, presented the projects of the 2022-23 season in the orchestra's new rehearsal studio in the International Congress Centrum (ICC) Berlin. The sale of subscriptions for the coming season has already begun; sale of individual tickets will start on 15 July 2022.

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Concerts with Music Director Robin Ticciati

The DSO and its Music Director Robin Ticciati are embarking on their sixth joint season in September 2022. At its heart is an important topic which runs through the entire season: the relationship between sound and spirituality, the question of the effects of music and of what people receive and experience through music.

One highlight is the '**Music and Healing**' Festival from 18 to 26 March. Four symphony concerts in Berlin's Philharmonic Hall open up a broad musical panorama: from **Hildegard von Bingen**, **John Dowland** and **Johann Sebastian Bach** to **Richard Wagner's** 'Tristan und Isolde', **Alexander Scriabin's** 'The Poem of Ecstasy' and **Igor Stravinsky's** 'Sacre du printemps', to the present day. The aim is not to provide ready-made answers, but rather triggering further thought, clarifying and deepening perceptions, feelings and (self-) awareness. Lectures at the State Institute for Musical Research (SIM) will round out the spectrum.

The theme is already present at the official **opening of the season** on 18 September in the scope of the **Musikfest Berlin**, with the last works of Morton Feldman and Jean Sibelius, and in Stravinsky's Violin Concerto, interpreted by Leonidas Kavakos. This is also the case on 25 and 26 November in **Gustav Mahler's** musical design for the world, his Third Symphony, with the way paved by **György Ligeti's** choral work 'Lux aeterna'.

With **Anton Bruckner's** Fifth, the topic will be examined from another angle on 29 and 30 April – and the joint Bruckner cycle will be continued at the same time. This is preceded by **Mark Simpson's** orchestral fantasy on 'Israfil', a legendary angel extolled in Edgar Allan Poe's poem of the same name.

During the **Biennale of the Berliner Philharmoniker**, which will take place under the motto 'Searching for a new modernism – music and art of the fifties and sixties', Ticciati will show exciting perspectives on the theme in the encounter between creation and theatrically worked up apocalypse in works by **Joseph Haydn** and **György Ligeti** on 19 February.

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With Ticciati, the season also opens up to the theatre, to the manifold forms of interaction of composition, spoken word, and theatrical art. This will be kicked off with the DSO debut of the British composer, writer, suffragette and polyglot personality **Ethel Smyth**. Her opera **'The Wreckers' (Les Naufrageurs)**, inspired by haunting legends about Cornwall, will be performed in concert version as a German premiere on 25 September, deploying the libretto's original French version. The evening, supported by the Capital City Fund, will be recorded for a CD release and supported with an Ethel Smyth symposium at the SIM offering lectures and a podium discussion. On 26 February, Ticciati will then conduct **Georg Friedrich Händel's** splendid oratorio **'Solomon'** in a **staged version** in the Philharmonie.

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Furthermore, you can hear works by **Edward Elgar** on Ticciati's programmes, such as Introduction and Allegro, the Cello Concerto with Sol Gabetta and the Violin Concerto, which Vilde Frang will interpret before Christmas. On that same concert you will also find the "race to the summit", at which **Richard Strauss's** 'Alpine Symphony' was combined with texts from Reinhold Messner – his continuation in literary reflections to 'Heldenleben' by the same composer.

Contemporary music continues to play a significant role for Ticciati: with **Mark Simpson's** 'Israfil' and **Julian Anderson's** second symphony 'Prague Panoramas', he will conduct another German and one Berlin premiere, which he will complement with compositions by Ondřej Adámek, Harrison Birtwistle, Jonathan Harvey, John Tavener and Pēteris Vasks.

Commitment to young talent continues to be a top priority. Ticciati's collaboration with the **voice department of the Hanns Eisler School of Music Berlin**, where he is honorary professor, will continue with 'Solomon'. In addition, the DSO Music Director will once again conduct a **'Symphonic Mob'** on 17 September in the Mall of Berlin.

Concerts with guest conductors

Numerous conductors who have been associated with the DSO for many years, or who have recently convinced the orchestra of their qualities and have been invited back, will be conducting the ensemble in the 2022-23 season. **Kent Nagano**, honorary conductor of the DSO since 2006, will be a guest twice: on 8 April with Pierre Boulez's 'Répons' and the conciliatory Requiem by Gabriel Fauré, and concluding the season with Gustav Mahler's Sixth Symphony on 23 and 24 June. **Ingo Metzmacher**, his erstwhile successor as the DSO's chief conductor and music director, will combine John Adams's classic 'Harmonielehre' with Max Reger's grand, exorbitantly difficult piano concerto on 23 April.

Manfred Honeck, Music Director in Pittsburgh, who has cultivated a friendship with the DSO since the beginning of his conducting career, will juxtapose Beethoven's lyrical audacity with Richard Strauss' dramatic boldness. **Tomáš Hanus** will take up the Bruckner line with his Sixth, and **Yutaka Sado** will once again demonstrate his irrepressible musical temperament with Bernstein and Tchaikovsky. **Stéphane Denève** connects Guillaume Connesson's musical fantasy with impressionist masterpieces by Debussy and Ravel; **Fabien Gabel** will present Salome settings by Florent Schmitt and Strauss; and **Marie Jacquot** will return to

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the orchestra podium with French faun sounds and artists of the keyboard. **Giancarlo Guer-rero** can be heard with Shostakovich's Seventh, the 'Leningrad' Symphony, while **Andris Poga** will present Mussorgsky's 'Night on Bald Mountain' in the composer's original version, and his own compilation from Prokofiev's 'Romeo and Juliet'. **Giovanni Antonini**, a guest in 2021 for the first time at a radio concert, will explore the genre of the melodrama at his DSO debut in the Philharmonie with Gaetano Pugnani's 'Werther' after Goethe. **Elim Chan**, who stepped in at short notice for Sir Roger Norrington last fall, can be heard with Tchaikovsky's Fourth. **Patrick Hahn**, **Kerem Hasan** and **Oksana Lyniv** will conduct the orchestra for the first time, as will **Finnegan Downie Dear** and **Alphesh Chauhan** during the 'Debut on Deutschlandfunk Kultur' series. And with **Anna Handler**, **Christian Reif**, **Teresa Riveiro Böhm**, **Rebecca Tong** and **Katharina Wincor**, promising conductors will conduct the DSO's rbbKultur children's concerts for the first time as well. **John Wilson**, who was recently enthusiastically received with Korngold and film music, will again shape the popular concerts in the Tempodrom on New Year's Eve and New Year's Day with the Circus Roncalli.

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Vocal and instrumental soloists

The subscription concerts of the 2022-23 season offer numerous marvellous singers. Mezzo-soprano **Karen Cargill** will take the solo part in Mahler's Third Symphony; during the 'Music and Healing' festival, soprano **Dorothea Röschmann** and tenor **Michael Weinius** can be heard in the title roles in Wagner's 'Tristan und Isolde', Act 3, as well as mezzosoprano **Claudia Mahnke** and bass-baritones **John Relyea** and **Shenyang**. The cast of Ethel Smyth's opera 'The Wreckers' is made up of soprano **Lauren Fagan**, mezzosopranos **Karis Tucker** and **Marta Fontanals-Simmons**, tenors **Jeffrey Lloyd-Roberts** and **Rodrigo Porras Garulo**, and basses **Markus Brück**, **Donovan Singletary** and **Daniel Scofield**. Händel's oratorio 'Solomon' will be sung by sopranos **Louise Alder** and **Joëlle Harvey**, countertenor **Iestyn Davies** and tenor **Ben Bliss**. The solo roles in Fauré's Requiem will be taken on by **Marie-Sophie Pollak** and **Konstantin Kimmel**. **Gareth Lubbe** and **Choduraa Tumat** enrich the first concert of the 'Music and Healing' festival with overtone singing, and actor **Sabin Tambrea** will perform as the Speaker in Gaetano Pugnani's melodrama 'Werther' after Goethe.

The masters at the keyboard are the pianists **Pierre-Laurent Aimard**, **Markus Becker**, **Martin Helmchen**, **Lucas and Arthur Jussen**, **Nikolai Lugansky** and **Fazil Say**, **Thomas Ospital** on the organ and **Jean Rondeau** at the harpsichord. On violin **Nicola Benedetti**, **Veronika Eberle**, **Vilde Frang**, **Leonidas Kavakos**, **Josef Špaček** and **Hugo Ticciati** will showcase their abilities, on cello **Nicolas Altstaedt**, **Séverine Ballon**, **Sol Gabetta**, **Marie-Elisabeth Hecker** and **Steven Isserlis**. **Jess Gillam** will shine on the saxophone; **Martin Grubinger** gives his Berlin farewell performance with the DSO with Daníel Bjarnason's percussion concerto, and from within our own ranks, principal horn **Paolo Mendes** and principal oboe **Viola Wilmsen** will perform solos with the orchestra. Rounding off the season, cellist **Bryan Cheng**, hornist **Pascal Deuber**, violinist **Maria Ioudenitch** and pianist **Giorgi Gigashvili** will be giving their 'Debut on Deutschlandfunk Kultur'.

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The **Rundfunkchor Berlin**, acclaimed partner ensemble of the DSO in the Rundfunk Orchester und Chöre (ROC) GmbH, is involved for Ethel Smyth's opera 'The Wreckers', Händel's oratorio 'Solomon' and Mahler's Third Symphony; the latter will be jointly with the boys of the **Staats- und Domchor Berlin**. The **RIAS Kammerchor**, just as superb a choral partner in the ROC, can be experienced for the first time at a 'Symphonic Mob'. For Fauré's Requiem, the **Audi-Jugendchorakademie** is also a guest with the DSO. And the collaboration with the **Hanns Eisler School of Music Berlin** will be continued; two of its students will take roles in Händel's oratorio 'Solomon'.

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Other concert formats

The **Casual Concerts** – the popular open, hosted concert format – have long been a hallmark of the DSO. In the 2022-23 season, the series is celebrating its 15th birthday. The three Monday evenings in the Philharmonie will be presented this time by **Robin Ticciati**, erstwhile initiator **Ingo Metzmacher** and **Manfred Honeck**. As usual, these evenings wind down in the Casual Concert Lounge with a live act and DJ. The opening and closing concerts of the '**Ultraschall Berlin**' Festival will be shaped this time by **Lothar Zagrosek** and **Karen Kamensek** in the Great Broadcast Hall of the rbb. The **rbbKultur children's concerts** with an open house, also in the Great Broadcast Hall, will be continued on six dates.

In a new series called '**Die Kunst der UnFuge**', cabaret artists **Christian Ehring**, **Arnulf Rating**, **Mathias Richling** and **Torsten Sträter** will encounter DSO chamber music ensembles in Dieter Hallervorden's **Schlosspark Theater in Steglitz**.

The **chamber music series**, rich in tradition, will continue, but now with six concerts; besides its usual **Villa Elisabeth** concert venue, the series will be a guest at the **Kühlhaus Berlin** at Gleisdreieck on two evenings. This time, the '**Notturmo**' concerts, which are staged in cooperation with the Prussian Cultural Heritage Foundation, will attract musically keen night owls to the Humboldt Forum, the Hamburger Bahnhof and the Friedrichswerder Church. Under the motto "**Berlin braucht Musik!**" ("Berlin needs music!") the DSO will again be taking chamber music into the city on the last weekend in August, performing in various line-ups at Berlin venues small and large. This is a concept that originated at Whitsuntide 2020 during the pandemic, and that has been very popular ever since.

'Symphonic Mob' with Robin Ticciati

Berlin's largest spontaneous orchestra has been enjoying great popularity since 2014: about 1,300 participants gathered in 2018 and 2019 to make music together in the Mall of Berlin. Due to the pandemic, the 'Symphonic Mob' was able to take place only virtually in 2020, and with a limited number of participants in 2021, but now the DSO is again inviting a large group of amateur music enthusiasts on 17 September 2022 to make music jointly with orchestra professionals. Music Director **Robin Ticciati** will conduct once again; for the first time, the **RIAS Kammerchor** will join as partner. As in previous

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years, the 'Symphonic Mob' will be implemented in the 2022-23 season at other locations by local orchestras in cooperation with the DSO, including in Munich, Bad Kissingen, Salzburg, Eindhoven and Maastricht.

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Guest performances

The DSO will again be present in national and international music life beyond its Berlin concerts in the 2022-23 season. Together with Yutaka Sado and pianist Fazıl Say, the orchestra is a guest in early October in the **Large Festival Hall in Salzburg**, performing works by Bernstein, Mozart and Tchaikovsky. A few weeks later there follows an autumn tour which will take the DSO, with its Music Director Robin Ticciati and pianist Emanuel Ax, to the **Philharmonie Essen**, **Victoria Hall Geneva**, the **Tonhalle Zürich** and the **Casino Bern**. The programme consists of Johannes Brahms's First Piano Concerto and Sergei Rachmaninoff's Third Symphony. In June 2022 the DSO will be guests at the **CSO Concert Hall in Ankara** and at the **Istanbul Music Festival** conducted by Giovanni Antonini and together with soprano Anna Prohaska, where the programme will include arias by Mozart and Haydn. The season ends in July with a guest performance at the **Kissinger Sommer**, together with Kent Nagano and pianist Nikolai Lugansky, with works by Brahms and Schubert. Other guest performances are in the pipeline.

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Outlook in figures

In the **2022-23 season**, the DSO will give a total of **67 concerts: 62 in Berlin**, of which 33 are symphony concerts, three Casual Concerts and two concerts in the 'Debut on Deutschlandfunk Kultur' series in the Philharmonie, two New Year's Eve and one New Year's Day concert in the Tempodrom, two concerts in the scope of the 'Ultraschall Berlin' Festival, six rbbKultur children's concerts in the Great Broadcast Hall of the Haus des Rundfunks, as well as nine chamber concerts and four cabaret concerts. In addition, the orchestra will perform **5 guest concerts** in major European concert halls.

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‘Music and Healing’ – Festival from 17 to 26 March 2023

Robin Ticciati
Music Director

Kent Nagano
Honorary Conductor

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At four symphony concerts conducted by Music Director Robin Ticciati, the ‘Music and Healing’ Festival from 17 to 26 March will trace the relationship between sound, spirituality and well-being, as well as questions about the effects of music. Lectures at the State Institute for Musical Research (SIM) will deepen the engagement with these questions.

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For the third time, Music Director Robin Ticciati has selected the format of a compact, four-day festival to approach a topic from various angles over the course of two weekends. After the ‘Brahms Perspectives’ in 2019 and the ‘Wagner Perspectives’, which fell prey to the pandemic in 2020, he is taking on a far-reaching subject. The idea arose from reflections on the connection to society of one’s own actions, from grappling with the psychological strain that people are exposed to today through continuous communication and the momentum of modern systems. What can classical music bring about in this context? Does it offer a refuge, relaxation and regeneration, perhaps even creative energy?

As a general rule, music does not formulate conclusive answers; it tends instead to expand on various aspects of questions. It sets its own pace; it is a vis-à-vis to the everyday world, a place of longing and a connecting factor for religious, mythical, ideological or fantastic ideas. How have composers grappled with the unknown, how have they dealt with crises? What role do traditions play in this, tangible and living traditions, as well as those that are still a long way off?

The **first concert on 17 March** raises such questions. It touches on old myths and tales, with Harrison Birtwistle portraying the ancient god Pan as nightmare of the animals, John Dowland practicing the bittersweet experiencing of melancholy, Ernest Bloch having King Solomon speak to his people. Ultimately, it follows the magical instrument of Central Asian overtone singing to Stravinsky’s ‘Le sacre du printemps’. The **second programme on 18 March** is kept in a contemplative, meditative state, a night concert at a later hour. Arvo Pärt and Pēteris Vasks were part of that quiet revolution that also changed musical consciousness in the West. The unity of art and faith is no less close in the contemporary John Tavener than it was centuries ago in Johann Sebastian Bach and Hildegard von Bingen.

The **third programme on 25 March** touches the border between life and the next world. The religious experience that leads out of this world conveyed itself to Olivier Messiaen as an event of light and sound. For Alexander Scriabin, who was close to theosophy for a while, it culminated in ecstasy. That Alban Berg concluded his violin concerto with variations on a Bach chorale also represents an attempt to find the transition into another world musically. The **last programme on 26 March** places two narratives of transfiguration in contrast. Jonathan Harvey attempts in ‘... towards a Pure Land’ to create a likeness of the state that

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some call Nirvana, others Paradise or Elysium. And the music at the end of Wagner's 'Tristan und Isolde' is a music of rapture, quasi of the transformation of love into another, no longer hostile world. It does not refer to an end.

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The **festival's title** has very deliberately been left in English. On the one hand, this is because the word "healing" has a much greater radius of significance than the German word "Heilung". On the other, the National Socialists melted the latter term into their racial ideology without any ado with their nationalist interpretation of it. "Healing" includes overtones of what would be designated "Versöhnung" (reconciliation) or "Erlösung" (redemption) in German.

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There are prominent soloists for the festival not only for Wagner, with soprano **Dorothea Röschmann** and tenor **Michael Weinius** as Tristan and Isolde, mezzosoprano **Claudia Mahnke** and bass-baritones **John Relyea** and **Shenyang**. In addition, cellist **Nicolas Altstaedt** and violinists **Veronika Eberle** and **Hugo Ticciati** can be heard as soloists during the two weekends, as well as **Gareth Lubbe** and **Choduraa Tumat** with overtone singing.

On the afternoon of both Saturdays, in cooperation with State Institute for Music Research (SIM), a **supporting programme with lectures** will accompany the festival thematically in the Curt-Sachs-Saal of the Musical Instrument Museum. **Prof. Dr. Stefan Willich** (doctor, conductor, university lecturer, director of the Institute of Social Medicine, Epidemiology and Health Economy at the Charité), **Prof. Dr. Mazda Adli** (stress researcher, university lecturer, founder of the 'Singing Shrinks') and **Dr. Andrea Korenjak** (musicologist, psychologist and flutist, University of Vienna) will deal with the history of music therapy, the significance of music for mental health, and the thematic area of 'Music, Medicine and Psychiatry' **on 18 March from 5 to 8 pm**. Employees of the Institute of Music Physiology and Musicians' Medicine in Hanover – **Prof. Dr. Eckart Altenmüller** (music physiologist, musicians' doctor, flutist, institute director), **Prof. Dr. med. André Lee** (neurologist, musicians' doctor) and **Dr. Daniel S. Scholz** (psychologist, psychotherapist, jazz musician) – will deal **on 25 March from 4 to 7 pm** with pain and fear when making music, as well as music-making as an art of interconnectedness from musicians' perspective. Admission is free; registration will take place with the Visitors' Service.

THE FESTIVAL AS A PACKAGE:

All four concerts of the 'Music and Healing' Festival are available as a **Festival Package** at a reduced price **starting at EUR 64**. You will find the complete festival programme at **→ dso-berlin.de/mnh**.

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15 Years of Casual Concerts

Robin Ticciati
Music Director

Kent Nagano
Honorary Conductor

The Casual Concerts in Berlin's Philharmonic Hall, with a lounge and a live act, have long been a hallmark of the Deutsches Symphonie-Orchester Berlin (DSO). The popular, open and hosted concert format has been an integral part of cultural life in the capital city since 2007. The series will be celebrating its 15th birthday in the 2022-23 season with three concerts conducted by Robin Ticciati, Ingo Metzmacher and Manfred Honeck.

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Disrupting rituals, explaining music, and capturing a new audience for classical concerts – with this idea, Ingo Metzmacher, who was then the DSO's music director, initiated the Casual Concerts in September 2007. With open seating at the Philharmonie's Great Hall, both orchestra and audience are "casually" dressed. The conductors are hosts at the same time, and they open up unusual access to the works played for the audience – with personal stories, entertaining information on how the works were composed, lively explanations of their content, and numerous examples played by the DSO, before the work is then played in its entirety. Hearing both familiar and unknown works in a fresh new way – that's the name of the game. All tickets are for the same low price of €20 (reduced price €10). The doors of the hall open at 8 p.m., the concerts begin at 8:30 p.m. and last a little more than an hour.

Contributing to the popularity of the series, the **Casual Concert Lounge** follows each concert, transforming the foyer of the Philharmonic Hall into a meeting place with a **live act** and **DJ**. Opening up to the urban sounds of the big city with exciting discoveries from the international pop and electro music scenes, it provides the perfect setting to meet the artists, as well as a fine opportunity to round off the evening in a relaxed atmosphere. The Casual Concerts with the Lounge afterwards have become a hallmark of the DSO, and the series is celebrating its 15th birthday in the fall of 2022.

The Music Director himself will conduct the first Casual Concert of the 2022-23 season. On **19 December**, **Robin Ticciati** will present Richard Strauss's 'Ein Heldenleben'. The brash and showy symphonic poem traces an acoustic biography of a hero of the old type – perhaps, as the rumour among his contemporaries went, it was in fact the vain self-portrait of a composer together with his critics, who complain dissonantly.

At the second concert on **24 April**, **Ingo Metzmacher** will present the wonderful world of the American John Adams, who in his 1985 'Harmonielehre' marries "Minimalism with the harmonic and expressive world of fin de siècle late Romanticism" (Adams), creating an opulent and very entertaining gigantic painting.

The third concert on **15 May** also promises to show off complete palette of orchestral colours with a Suite from Richard Strauss's electrifying opera 'Elektra'. **Manfred Honeck** has compiled it with Tomáš Ille to a riveting sequence of the most striking excerpts.

All information at → dso-berlin.de/en/cc

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The chamber music concerts of the 2022-23 season

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The chamber music concerts of the Deutsches Symphonie-Orchester Berlin (DSO) have been expanding on the programmatic lines of the symphony concerts for more than forty years; they open up new perspectives on well-known works and offer space for exciting discoveries. They have an established place in the 2022-23 season as well – with six concerts at the Villa Elisabeth and for the first time in the Kühlhaus Berlin, as well as three ‘Notturmo’ concerts in Berlin museums.

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The DSO is exploring new spaces not only with their alternative premises in the ICC, which has served the orchestra as a temporary rehearsal site since February 2022. The orchestra is also venturing onto new terrain in its chamber music. Besides the cabaret concerts being staged for the first time in the Schlosspark Theater in Steglitz, the chamber music series is gaining a new, second venue: the Kühlhaus Berlin, a brick building at Gleisdreieck, where many storehouses were located in the Wilhelmine period. Some of them have been preserved, and quite a few are being used culturally. The DSO has already performed musical theatre there several times with students of the Hanns Eisler School of Music. It is there as a guest with its chamber concerts for the first time with two concerts that, with more experimental programmes, explore the gallery’s rough concrete atmosphere as an unusual sound location. Four other concerts in the series will take place as usual at the Villa Elisabeth in Invalidenstraße.

The **opening concert of the 2022-23 chamber music series** will feature an ensemble around concertmaster **Byol Kang** and soprano **Sophie Klußmann** on **9 September** at the **Kühlhaus Berlin**. The programme is almost frighteningly up-to-date: after the ‘Eroica’ arranged for piano quartet, there follow pieces that are, without exception, against war and against despots, including songs by Beethoven and Mahler, Schönberg’s ‘Ode to Napoleon Buonaparte’ and George Crumb’s unsettling string quartet ‘Black Angels – 13 Images from the Dark Land’, which originated in 1970 as a parable “on our troubled contemporary world” and as a reaction to the Vietnam War.

The clarinet quintet is at the centre of a concert on **2 October** at the **Villa Elisabeth**, which will be played by high-profile musicians: principal clarinetist **Thomas Holzmann**, first concertmaster **Marina Grauman**, the new associate concertmaster **Daniel Vlashi Lukaçi**, violist **Viktor Bátki**, and principal cellist **Valentin Radutiu**. The genre, which began with Mozart, reached an absolute high point in Brahms’s B minor Quintet from 1891 with its masterful melding of timbres; it has a thoroughly delightful counterpart in Glazunov’s ‘Rêverie orientale’, composed just a few years earlier.

The third concert on **11 November** at the **Villa Elisabeth** is devoted to the string trio, a small genre which experienced its heyday with Mozart and Beethoven, and then only regained

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significance in the 20th century. **Clemens Linder** (violin), **Eve Wickert** (viola) and **Leslie Riva-Ruppert** (cello) span a wide variety under the title “Auditive Figurations”, ranging from Dmitry Sitkovetsky’s arrangement of Bach’s ‘Goldberg Variations’ to his contemporary Mark Andre to Anton Webern, whose trio is interwoven with poems by **Cia Rinne**, polyglot Finnish-Swedish artist who grew up in Germany.

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With Schubert’s Octet, **Stephan Mörth** (clarinet), **Jörg Petersen** (bassoon), **Antonio Adriani** (French horn), **Eva-Christina Schönweiß** and **Elena Rindler** (violin), **Eve Wickert** (viola), **Claudia Benker-Schreiber** (cello) and **Christine Felsch** (bass) will explore one of the most beautiful pieces for this varied line-up on **12 March** at the **Villa Elisabeth**. It is among the works with which the composer intended to “prepare the way for the grand symphony” and write his way out of a creative crisis. The ensemble will look for the path to Schubert via the octet ‘Spur’, which Johannes Schöllhorn composed as an homage to Józef Koffler, Poland’s first twelve-tone composer, and Klaus Huber’s aleatoric composition ‘Ein Hauch von Unzeit III’.

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The concert on **5 May** at the **Kühlhaus Berlin** draws on the boundless pool of tone colours enabled by the most varied connections among **Thomas Hecker** (oboe), **Antonio Adriani** (French horn), **Byol Kang** (violin), **Eve Wickert** and **Igor Budinstein** (viola), **Sara Minemoto** (cello) and **Ander Perrino Cabello** (bass). These include a hymn for cello and bass by Alfred Schnittke, quartets and quintets by Arvo Pärt, Darius Milhaud and Wolfgang Amadeus Mozart, free pairings in Karlheinz Stockhausen’s ‘Tierkreis’ and arrangements of such varied works as Poulenc’s ‘Élégie’ and Dave Brubeck’s ‘Blue Rondo alla Turk’, which bassist Ander Perrino Cabello undertook for his colleagues.

In keeping with an established tradition, **members of the Ferenc Fricssay Academy** will conclude the chamber music season on **18 June** in the **Villa Elisabeth**; the scholars’ professional training quite naturally includes chamber music. Jointly with colleagues from the DSO, they will present string quintets by Brahms and Dvořák, as well as the Bohemian musician’s Terzetto in C major for two violins and viola.

‘Notturmo’ – late-night chamber music concerts

The ‘Notturmo’ series, which the DSO initiated in partnership with the Prussian Cultural Heritage Foundation under the patronage of Foundation President Prof. Dr. Hermann Parzinger, is embarking on what is by now its thirteenth season. The concerts continue to be crowd pullers; the corresponding subscriptions are so popular that usually only a few remaining tickets are available at the box office. Three times per season, ‘Notturmo’ entices musically keen night owls to Berlin sites of art and knowledge. From 9 p.m., the collections can first be explored with competent experts, for instance with museum directors and curators; then at 10 p.m., one-hour concerts with “night music” for the most varied of line-ups take place, tailored to the respective premises. In a dialogue between sound, rooms and exhibits, the ‘Notturmi’ open up completely new facets of art reception, bringing music to

An Ensemble of

 **Rundfunk Orchester Chöre**

places where at a late hour usually only silence and dim light encase the finest examples of human cultural expression.

Robin Ticciati
Music Director

The first concert of the series in the 2022-23 season will take place on **9 December** in the **Humboldt Forum** in Berlin's City Palace, which sees itself as a universal museum, but also a place of exchange, diversity and polyphony. **Kornelia Brandkamp** (flute), **Eva-Christina Schönweiß** (violin), **Birgit Mulch-Gahl** (viola) and **Wayne Foster-Smith** (cello) will perform flute quartets on the new premises – original works and arrangements by Ludwig van Beethoven, Joseph Brackett, Aaron Copland, Michael Haydn and Ben Johnston.

Kent Nagano
Honorary Conductor

Berlin, 19 April 2022

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Two strokes of genius of youthful composers can be heard on **13 January** at the **Hamburger Bahnhof**, Berlin's showcase of contemporary art: the magnificent E-flat major Octet, in which Felix Mendelssohn Bartholdy in 1825 merged two string quartets together for the first time, and George Enescu's monumental, extremely polyphonic work in C major, composed 75 years later. The musicians will be **Wei Lu**, **Byol Kang**, **Daniel Vlashi Lukaçi** and **Olga Polonsky** (violin), **Annemarie Moorcroft** and **Eve Wickert** (viola), **Mischa Meyer** and **Valentin Radutiu** (cello).

The conclusion to the 'Notturmo' season will take place on **26 May** at the **Friedrichswerder Church**. Built according to Karl Friedrich Schinkel's plans, today it houses a collection of 19th-century sculptures in its neo-Gothic vaults and, with its open acoustics, offers a fine stage for an ensemble consisting of **Raphael Mentzen** and **Matthias Kühnle** (trumpet), **András Fejér** (trombone) and **Antonio Adriani** (French horn), who will undertake explorations, together with the audience, of the five hundred years of brass music.

Further information at → dso-berlin.de/en/chamber-concerts

An Ensemble of

‘Die Kunst der UnFuge’ – cabaret concerts in the Schlosspark Theater

Robin Ticciati
Music Director

Kent Nagano
Honorary Conductor

Berlin, 19 April 2022

Chamber music ensembles from the Deutsches Symphonie-Orchester Berlin (DSO) and cabaret artists from the Schlosspark Theater in Steglitz set off on joint balancing acts. In their new concert series, the DSO will present a tour de force between musical nonsense, political cabaret and cultural and philosophical profundity – with Christian Ehring, Arnulf Rating, Mathias Richling and Torsten Sträter.

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At the cabaret concerts, which the DSO is holding in the 2022-23 season for the first time in collaboration with the Schlosspark Theater, what belongs together will grow together in the light of classical music. Perhaps. For ‘Die Kunst der UnFuge’ is an experiment: hand-picked chamber musicians from the DSO and nationally known cabaret artists sally forth on joint balancing acts on four Monday evenings. In the Schlosspark Theater in Berlin-Steglitz, Dieter Hallervorden, who awakened the theatre from years of deep slumber in 2009, and Managing Director Thomas Schmidt-Ott have put together a programme that will stimulate laughs and critical spirit at the same time, nonchalantly tearing down the borders between serious music and entertainment.

Mathias Richling will kick the series off on **10 October**. He is one of the best parodists on the German cabaret scene; he became nationally known with his merciless programmes, as well as TV shows like ‘Scheibenwischer’ and ‘Jetzt schlägt’s Richling’. He will be played around, surrounded and drowned out by the **4Cellos** ensemble, whose music promises pure contrasts between Bach, Beatles and Metallica.

The author, comedian, cabaret artist and musician **Christian Ehring** is well-known not only from ZDF’s ‘heute-show’, but also from the satirical magazine ‘extra3’ on NDR, in which, as a newscaster, he skewers the absurdities of day-to-day political life in a mordant, impertinent and witty way. On **12 December** he will encounter the **DSOblech** ensemble, which will counter him with a powerful sound in an original, virtuoso and inspired manner.

Torsten Sträter is a poetry slammer and cabaret artist with a Rhineland style of mouthing off, who presents himself as a word juggler and king of the satirical short story in high spirits and deploying cheeky sayings. On **12 February** he will be accompanied by **Randgruppe**, an ensemble that has made unusual combinations of instruments their trademark.

According to the jury of the Bavarian Cabaret Prize, **Arnulf Rating** “tries to educate in the best sense of the word and with the most effective of tools: humour.” He dissects politics and the media, exposing the truth “behind the blatant droning”. On **12 April**, the **Polyphonia Ensemble Berlin**, one of the DSO’s most versatile and entertaining ensembles, will be at his side.

All four concerts are available as a cabaret package → dso-berlin.de/unfuge.

An Ensemble of

‘Discovering classical music’ – music education at the DSO

Robin Ticciati
Music Director

Kent Nagano
Honorary Conductor

Berlin, 19 April 2022

With a broad spectrum of educational offers, the Deutsches Symphonie-Orchester Berlin (DSO) provides listeners of all ages with a direct, exciting and highly varied access to classical music.

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rbbKultur Children’s Concerts with Open House

Together with rbbKultur, the DSO invites listeners to its popular children’s concerts six times each season. The concerts always take place on Sunday noon in the Great Broadcast Hall of the *Haus des Rundfunks* [House of Broadcasting] on Masurenallee, offering an exciting and entertaining musical experience for an audience of children of primary school age. In the 2022-23 season as well, the series again has a diversity of programmes in store for you: the children can travel to the stars with Holst’s ‘Planets’, build a ‘Snowman’ with Korngold during the Advent season, get to know folk music with Bartók and Ligeti, and undertake a wild witch’s ride with Humperdinck, Mussorgsky and Verdi. A chamber music programme in October also invites the young ones to an encounter with the composing siblings Fanny Hensel and Felix Mendelssohn Bartholdy. Alongside host Christian Schruff, the six- to twelve-year-old concertgoers become explorers themselves. They may participate, discuss and experiment — all before the concert: at the Open House the children can make things, sing, and have their faces painted, but above all, they can get to know the orchestra members’ instruments and try them out under their guidance. For this purpose, there are many “experimental objects” available, from quarter violins to a children’s harp; these were acquired with the generous support of the DSO’s Circle of Friends, among others.

→ dso-berlin.de/en/childrens-concerts

Chamber music project with Berlin schools

The members of the DSO orchestra minister to young musical talents not only at the Open House and before the ‘Symphonic Mob’, but are also wholeheartedly committed to other music education projects. Since 2015, they have been supporting chamber music ensembles of all age groups at Berlin schools, including at the Heinz-Berggruen-Gymnasium, the Canisius-Kolleg, the Droste-Hülshoff-Schule, and at the Catholic School Salvator. They provide professional guidance in rehearsing works, support in playing techniques, and enable an intense exchange about and through music — with the aim of inspiring young people’s enthusiasm for this wonderful form of communication, and encouraging them to independent exploration and ideas of their own. “What we do isn’t education in an event style,” oboist Martin Kögel explains, who launched the project jointly with his violinist colleague Eva-

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Christina Schönweiß, “but rather working continuously in a way that is firmly integrated into school life — usually once a week.” The musical ensembles are just as diverse as the participants, and it’s not just the pupils who enjoy that: “We musicians have so much fun with the work, and we ourselves also get a lot in return.” That’s how Eva-Christina Schönweiß explains her orchestra colleagues’ active participation: in the meanwhile, more than a dozen of them support the project, at times assisting and advising their ensembles over the course of several years. The results of the collaboration are presented publicly once a year. The next concert will take place on 15 January 2023 in the Villa Elisabeth.

Robin Ticciati
Music Director

Kent Nagano
Honorary Conductor

Berlin, 19 April 2022

→ dso-berlin.de/en/chamber-music-project/

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Attending rehearsals and student tickets

Right in the middle of the action, close to the music — the DSO offers children and young people an exciting opportunity to experience an orchestra’s rehearsal work very directly. They can observe the musicians, soloists and conductors up close, sit next to their favourite instrument (depending on rehearsal venue), and in so doing they learn first-hand how a work is rehearsed and music is created.

This programme meets with a keen response: school classes are guests at the DSO almost every week. Depending on their availability, members of the orchestra will come to your school in the run-up to the concert you’ll attend; besides an introduction to how the orchestra works, individually coordinated musical activities round off the school visit, preparing the pupils for the rehearsal. The visit itself begins with a short introduction including listening tasks, and concludes with a final question-and-answer session. It lasts about two hours, takes place in the morning and is free of charge.

Independently of this, after booking in advance, and depending on availability, concert attendance for school classes is possible for the price of €5 per ticket.

→ dso-berlin.de/en/education-at-a-glance

Workshops and school projects

School classes and music schools can, upon individual consultation, take part in workshops and school projects related to selected concerts. The projects are always associated with an orchestral piece that is currently being played by the DSO, and are structured in an interdisciplinary way. In the process, choreographies, compositions of their own or home-made instruments, for instance, can be created. The classes then present their results in the rbb’s Great Broadcast Hall in the scope of the rbbKultur children’s concerts, among other places.

→ dso-berlin.de/en/education-at-a-glance

An Ensemble of

‘Symphonic Mob’ – Berlin’s largest spontaneous orchestra

Since 2014, the DSO’s ‘Symphonic Mob’ has been bringing together professional musicians and enthusiastic musical amateurs of all ages and any musical training to form one large spontaneous orchestra. After the break due to the pandemic in 2020, which was bridged with a virtual “video mob” and 200 participants, and a fresh start in 2021 with a limited number of participants, the DSO is glad that we will again be able to welcome more music enthusiasts at the eighth Berlin ‘Symphonic Mob’ on 17 September 2022 to make music jointly on the indoor piazza of the Mall of Berlin. Music Director Robin Ticciati will conduct once again; for the first time, the RIAS Kammerchor will join as partner.

Robin Ticciati
Music Director

Kent Nagano
Honorary Conductor

Berlin, 19 April 2022

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Under the ‘Symphonic Mob’ umbrella brand, in cooperation with the DSO and supported by the German Federal Cultural Foundation, the concept has been implemented since 2016 by orchestras from – thus far – twelve cities. In 2022, the orchestras joining the initiative include Potsdam, Munich, Bad Kissingen, Salzburg, Eindhoven and Maastricht. Under the slogan “Do it yourself” an online platform is available on the symphonic-mob.de website: it offers sheet music and detailed information to enable interested ensembles to implement a ‘Symphonic Mob’ of their own.

→ dso-berlin.de/en/symphonic-mob

The DSO subscribers’ orchestra

The DSO subscribers’ orchestra provides the perfect opportunity for all friends of music who would like to devote themselves to orchestral playing – not just as a one-off at the ‘Symphonic Mob’, but rather on a regular basis and under professional guidance. Initiated in 2003 by Heinz Radzischewski, assistant principal trumpeter of the DSO until 2019, to rehearse and perform challenging concert literature with musically ambitious amateurs, he continues to lead it through the present day. He is supported in so doing by numerous DSO colleagues, who regularly take on a solo part or assist members of the orchestra as coaches. Concerts in Berlin and guest performances regularly attest to the high level of the collaboration.

The subscribers’ orchestra rehearses every Monday from 7:30 to 10 pm in the orchestra rehearsal hall at the ICC on Messedamm. Interested players are always welcome; we are always looking in particular for string players.

→ dso-berlin.de/en/subscribers-orchestra

An Ensemble of

MOZART – the seventh recording by Robin Ticciati and the DSO on the Linn Records label

Robin Ticciati
Music Director

Kent Nagano
Honorary Conductor

Berlin, 19 April 2022

At the beginning of his sixth season as Music Director of the Deutsches Symphonie-Orchester Berlin (DSO), a new CD by Robin Ticciati and the DSO will be released on 2 September 2022 – with arias and overtures by Mozart, together with soprano Louise Alder. The recording is the seventh release from Ticciati and his orchestra on Linn Records.

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The DSO and Robin Ticciati have released six CDs since the fall of 2017, highly praised recordings of French repertoire by Debussy, Duparc, Duruflé and Fauré, with Bruckner's Sixth Symphony and Rachmaninoff's Second Symphony, as well as symphonic poems and orchestral songs by Strauss, all on Linn Records – in addition to violin concerti by Beethoven and Sibelius and, to be released in the fall of 2022, also by Brahms and Berg, with Christian Tetzlaff on Ondine. The newest recording, which will be released on 2 September 2022 by Linn Records, is dedicated to arias and overtures by Wolfgang Amadeus Mozart.

The British soprano Louise Alder gave her acclaimed debut with the DSO in Händel's 'Messiah' in December 2018 alongside Robin Ticciati; in February 2023, she can be heard again as the Queen of Sheba in Händel's oratorio 'Solomon'. After the critically highly praised Strauss CD two years ago by the DSO and Ticciati, which also contained the Brentano Lieder with Alder, the soprano, the orchestra and their music director are now turning to virtuoso arias by Mozart, which illustrate the entire breadth of his operatic oeuvre – from 'Al destin, che la minacci' from the opera seria 'Mitridate, re di Ponto', composed at age 14, to 'Se il padre perdei' from 'Idomeneo', 'Martern aller Arten' from 'Die Entführung aus dem Serail' and 'Giunse alfin il momento ... Deh vieni' from 'Le nozze di Figaro', about which the Sunday Times wrote: "Alder's Susanna is world-class, exquisitely phrased, beautifully sung." The album ends with arias from the later masterpieces 'La clemenza di Tito', 'The Magic Flute' and 'Così fan tutte', as well as the fiery concert aria 'Bella mia fiamma'. Overtures to 'The Magic Flute' and 'La clemenza di Tito' round off the foray through the composer's opera cosmos. The DSO plays here on gut strings and natural brass instruments, continuing a programmatic line that already provided exciting timbres in the Philharmonie in Händel's 'Messiah' and Mozart's last symphonies.

The new release in the fall of 2022 continues the collaboration the DSO initiated with Linn Records in 2017. The multiple award-winning label, with a carefully curated portfolio, is geared at an audiophile target group and also offers, in addition to sound carriers, high-resolution studio master files for download. Other productions will follow.

ROBIN TICCIA TI

Louise Alder – soprano

Deutsches Symphonie-Orchester Berlin

Wolfgang Amadeus Mozart

Arias and overtures

Release: 2 September 2022

Label: Linn Records



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MUSIC

An Ensemble of



Robin Ticciati – Music Director

Robin Ticciati
Music Director

Kent Nagano
Honorary Conductor

Berlin, 19 April 2022

Robin Ticciati OBE has been the Music Director of the Deutsches Symphonie-Orchester Berlin (DSO) since the 2017-18 season. In the summer of 2014, he took on the role of Music Director of the Glyndebourne Festival Opera. He held the position of Principal Conductor of the Scottish Chamber Orchestra (SCO) from 2009 to 2018, and was First Guest Conductor of the Bamberg Symphony from 2010 to 2013.

The young Briton with Italian roots is a regular guest conductor with the London Philharmonic Orchestra, London Symphony Orchestra, the Symphonieorchester des Bayerischen Rundfunks, the Budapest Festival Orchestra and the Chamber Orchestra of Europe. In addition, his guest-conducting highlights include the Wiener Philharmoniker, Czech Philharmonic, Swedish Radio Symphony, Royal Concertgebouw Orchestra, Orchestre National de France, Philadelphia Orchestra, Cleveland Orchestra, Gewandhausorchester Leipzig and Staatskapelle Dresden.

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Tours with the SCO have led Robin Ticciati through Europe and to Asia. In the 2014-15 season, he conducted a Europe tour of the Royal Concertgebouw Orchestra Amsterdam, and in autumn 2016 he toured with the London Philharmonic Orchestra and Anne-Sophie Mutter, performing concerts in Berlin, Munich, Paris and Vienna. In January 2019, he performed with the Chamber Orchestra of Europe “in memoriam Claudio Abbado” in Berlin, Hamburg, Cologne und Salzburg. In the 2019-20 season, he conducted an Asia tour with the DSO consisting of a residency in Tokyo and concerts in China, followed by guest appearances, for instance in the Concertgebouw Amsterdam and in the Elbphilharmonie Hamburg. Most recently, he performed with his orchestra in the scope of an anniversary tour in February 2022, including in the Seine Musicale in Paris and the Müpa Budapest.

As Music Director of the Glyndebourne Festival Opera, Robin Ticciati conducted new productions of Debussy’s ‘Pelléas et Mélisande’, Strauss’s ‘Der Rosenkavalier’ and Mozart’s ‘La finta giardiniera’, in addition to Mozart’s ‘Entführung aus dem Serail’, Dvořák’s ‘Rusalka’ and a Ravel evening with ‘L’heure espagnole’ and ‘L’enfant et les sortilèges’. In the current season he is conducting the London Philharmonic Orchestra in a new production of Wagner’s ‘Tristan und Isolde’. In the recent past Robin Ticciati conducted Britten’s ‘Peter Grimes’ at La Scala in Milan, Mozart’s ‘Le nozze di Figaro’ at the Salzburg Festival and Tchaikovsky’s ‘Eugen Onegin’ at the Royal Opera House in London as well as at the Metropolitan Opera in New York, where he also conducted Humperdinck’s ‘Hänsel und Gretel’.

Numerous CD recordings with Robin Ticciati have been released by Linn Records, including Haydn symphonies, two Berlioz albums and a complete recording of Schumann’s and Brahms’s symphonies with the SCO, as well as Berlioz’s ‘L’Enfance du Christ’ with the Swedish Radio Symphony Orchestra. These were all enthusiastically received by the critics and won numerous awards. Also with Linn Records, Robin Ticciati and the DSO have presented highly acclaimed recordings of works by Bruckner, Debussy, Duparc, Duruflé, Fauré, Rachmaninoff and Strauss. A seventh recording will be released on the Linn label in autumn 2022, with Mozart overtures and arias together with soprano Louise Alder. Ticciati’s discography also comprises Dvořák’s Symphony No. 9, Bruckner’s Mass in F minor and a Brahms recording with the Bamberger Symphoniker and the Choir of the Bayerischer Rundfunk (Tudor), as well as opera recordings for Opus Arte.

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Together with the DSO, during the 2020-21 season he realized a series of extraordinary



music films in co-production with EuroArts Music International and sounding images, including an elaborate production of Strauss's 'An Alpine Symphony' as a musical and philosophical mountain tour with Reinhold Messner, which was presented, among others, on 'DG Stage', Deutsche Grammophon's digital concert hall.

Robin Ticciati
Music Director

Kent Nagano
Honorary Conductor

Robin Ticciati was born in London in 1983 and trained first as a violinist, pianist and percussionist. He played in the National Youth Orchestra of Great Britain until turning to conducting at the age of 15. His mentors and patrons include Sir Colin Davis and Sir Simon Rattle. In 2014 he was appointed the 'Sir Colin Davis Fellow of Conducting' at the Royal Academy of Music in London, and in 2019 was admitted to the Order of the British Empire as 'Officer' (OBE) for services to music in the scope of the Queen's birthday honours.

Berlin, 19 April 2022

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679 words (4434 characters) – March 2022

For more information → askonasholt.com/artists/robin-ticciati

An Ensemble of

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Chöre

Dr. Thomas Schmidt-Ott – Managing Director

Robin Ticciati
Music Director

Kent Nagano
Honorary Conductor

Berlin, 19 April 2022

In January 2022, Thomas Schmidt-Ott became the new (as well as former) Managing Director of the Deutsches Symphonie-Orchester Berlin (DSO). Schmidt-Ott is a trained banker, cellist and cultural manager. After studying musicology, theatre sciences and economics, he obtained his doctorate on American cultural marketing from the Freie Universität Berlin. Shortly after the fall of the Wall, he founded the first German-German chamber orchestra, the Kammerphilharmonie Berlin, made the 'Cello on tour' music film series for ARD in the 1990s, and became – after working as a specialist in the Berlin Senate for Science, Research and Culture – managing director of the DSO alongside Kent Nagano. In the early 2000s, Schmidt-Ott was the head manager for ensembles at Bavarian Radio, and in this role responsible for the Symphonie-Orchester (Mariss Jansons), the Rundfunkorchester (Marcello Viotti), the Chorus of the BR (Michael Gläser) and the 'musica viva' concert series for contemporary music, among others. In 2005, he started his own business, and was involved in the start-up cruise line TUI Cruises. As their programme director until December 2021, Schmidt-Ott produced more than 50 Broadway style shows with partners such as Roncalli, the Flying Steps, Freelusion, was responsible for launching ceremonies in Hamburg and Portugal, and organized festival cruises such as the 'Rockliner' (with Udo Lindenberg), the 'Full Metal Cruise' (with Wacken Open Air), and classical music cruises with the Vienna Philharmonic. In the summer of 2020, the DSO requested that he act in an advisory role. Starting in 2022, Robin Ticciati invited Thomas Schmidt-Ott to return to the DSO as Managing Director.

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257 words (1695 characters) – March 2022 / Further information → [dso-berlin.de](https://www.dso-berlin.de)

An Ensemble of

Deutsches Symphonie-Orchester Berlin

Robin Ticciati
Music Director

Kent Nagano
Honorary Conductor

In the over 75 years of its existence, the Deutsches Symphonie-Orchester Berlin (DSO Berlin) has established an excellent reputation due to its stylistic assurance, its commitment to contemporary music, as well as CD and radio productions. Founded as the RIAS Symphony Orchestra in 1946, it was renamed the Radio Symphony Orchestra Berlin in 1956 and has borne its current name since 1993.

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Robin Ticciati took up the position of Music Director of the DSO in September 2017. In the past four seasons, the young Briton has demonstrated his versatility and flexibility with the orchestra, with repertoire from the Renaissance to the present, with presentation forms ranging from unusual set-ups in the hall to elaborate lighting designs to staged versions, and projects like playing on gut strings and free improvisations. In the past year, Robin Ticciati and the DSO made a series of extraordinary music films in co-production with EuroArts Music International and sounding images, including Strauss's 'An Alpine Symphony' with philosophical commentary from the legendary Italian mountain climber Reinhold Messner.

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With many guest performances, the DSO is present on the national and international music scene as a cultural ambassador of Berlin and Germany. The orchestra has performed in recent years in Brazil and Argentina, in Japan, China, Malaysia, Abu Dhabi and Eastern Europe, as well as at significant festivals such as the Salzburg Festival and the BBC Proms. In the autumn of 2019, an Asia tour took the orchestra together with Robin Ticciati to Tokyo for a residency and to concerts in China; this was followed by guest appearances in 2020, for instance in the Concertgebouw Amsterdam and in the Elbphilharmonie Hamburg. Most recently, it performed in the Seine Musicale in Paris and the Müpa Budapest in the scope of their anniversary tour in February 2022.

The DSO is also in demand around the world with numerous award-winning CD productions. In 2011, it received the Grammy Award for best opera recording for the premiere recording of Kaija Saariaho's opera 'L'amour de loin', conducted by Kent Nagano. With works by Bruckner, Debussy, Duparc, Duruflé, Fauré, Rachmaninoff and Strauss, Robin Ticciati and the DSO have already presented six highly acclaimed recordings with Linn Records. The most recent recording with Mozart overtures and arias together with soprano Louise Alder will be released on the Linn label in September 2022.

Since it was founded, the DSO has been able to attract and retain outstanding artist personalities. As the first chief conductor, Ferenc Fricsay defined the standards in terms of repertoire, acoustic ideal and media presence. In 1964, young Lorin Maazel assumed artistic responsibility; in 1982, he was followed by Riccardo Chailly, and in 1989 by Vladimir Ashkenazy. Kent Nagano was appointed music director in 2000; he has remained closely associated with the orchestra as honorary conductor since leaving it in 2006. Ingo Metzmacher, from 2007 to 2010, and Tugan Sokhiev, from 2012 to 2016, set decisive accents with the orchestra in the musical life of the German capital.

The Deutsches Symphonie-Orchester Berlin is an ensemble of the Rundfunk Orchester und Chöre GmbH (ROC), which is borne by Deutschlandradio (40%), the Federal Republic of Germany (35%), the State of Berlin (20%) and Rundfunk Berlin-Brandenburg (5%).

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530 words (3367 characters) – as at: April 2022

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Robin Ticciati
Music Director

Kent Nagano
Honorary Conductor

Berlin, 19 April 2022

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The logo for the Rundfunk Orchester Chöre (ROC) features the letters "ROC" in a bold, sans-serif font, enclosed within a thin black rectangular border.