



PRESS RELEASE

## THE FINEST MUSIC FOR AN AUDIENCE OF A MILLION

**IN ITS FOURTH SEASON, THE ELBPHILHARMONIE PRESENTS MUSIC FROM GREAT BRITAIN, PLACES COMPOSERS WEINBERG, XENAKIS, CHIN, REITER AND GUBAIDULINA IN THE SPOTLIGHT, PLAYS LOADS OF HANDEL, CONGRATULATES BEETHOVEN ON HIS BIRTHDAY, AND HAS LOTS MORE TO OFFER BESIDES.**

Hamburg, 29 April 2019: With over 2 million concertgoers and some 10 million visitors to the Plaza since its opening in January 2017, the Elbphilharmonie looks forward to an extremely rich and varied concert programme for its 2019/20 season. Once again, some 380 concerts are planned in the Grand Hall out of a total of about 1,250 events at the Elbphilharmonie and the Laeiszhalle. The Grand Hall continues to be booked practically to capacity.

General & Artistic Director Christoph Lieben-Seutter presented the highlights of the two concert halls' in-house promoted events this morning. The new season kicks off in October with the »Britain Calling« festival, featuring four concerts under the baton of Mirga Gražinytė-Tyla, the charismatic principal conductor of the City of Birmingham Symphony Orchestra. Six performances of operas and operettas by George Frideric Handel with first-class artists form a musical and historical balance to diverse, multi-part portraits of the composers Iannis Xenakis, Mieczysław Weinberg, Eva Reiter and Sofia Gubaidulina as well as of Unsuk Chin, the Composer in Residence of the NDR Elbphilharmonie Orchestra, whose new chief conductor Alan Gilbert will take up his position at the beginning of the season.

To mark the 250th anniversary of Ludwig van Beethoven's birth, complete cycles of the composer's works are performed by Igor Levit, Sir Andrés Schiff, the Vienna Philharmonic under Andris Nelsons and the Quatuor Ébène. They are rounded off by two Beethoven academies based on historic models and a symphonic cycle at the Laeiszhalle under the baton of Jordi Savall. The Royal Concertgebouw Orchestra, the Bavarian Radio Symphony Orchestra, the Vienna and Berlin Philharmonics and the London Symphony Orchestra lead a list of over 40 top international orchestras that arrive at the Elbphilharmonie to make guest appearances during the season, some of them lasting several days. Other festivals focus on the iridescent colours of the music of the »Silk Road«, and on the Viennese music scene beyond the confines of the classical repertoire (»Ganz Wien«). French conductor François-Xavier Roth conducts three different orchestras. This season's »Reflektor« nominee is Manfred Eicher, founder and director of the ECM record label. Song and organ recitals are also on the programme as well as chamber music and piano recitals and a good deal of jazz, world and electronic music, all with outstanding interpreters and concert programmes. In addition, the Elbphilharmonie continues to pursue its motto as »a venue for everyone« with its usual extensive range of educational events.



### To Mark the Occasion: »Britain Calling«

While the world continues to hold its breath over the seemingly never-ending Brexit saga, the Elbphilharmonie devotes a festival lasting several days to the country's classical music of the last 100 years titled »**Britain Calling**«. The focal point is the **City of Birmingham Symphony Orchestra**, which celebrates its 100th anniversary in 2020. Lithuanian conductor **Mirga Gražinytė-Tyla** has been the CBSO's principal conductor since February 2016, and her acclaimed Elbphilharmonie debut in December 2017 prompted the invitation for this residency. The orchestra, whose first concert in 1920 was conducted by none other than Sir Edward Elgar, rocketed into the premier league of international orchestras nearly 40 years ago with Simon Rattle on the rostrum. Since then, the CBSO, whose previous conductor was Andris Nelsons, has maintained its position as Britain's number one orchestra outside London. Mirga Gražinytė-Tyla conducts three concerts with the CBSO in the Elbphilharmonie Grand Hall (7-9 Oct) as well as the **Birmingham Contemporary Music Group** in the Recital Hall for the opening night (6 Oct). The programme consists entirely of British music composed over the last 100 years, from **Edward Elgar** and **William Walton** to **George Benjamin** and **Rebecca Saunders**, and also holds a few surprises in store, such as the Second Symphony by **Ruth Gipps** (1945).

### The Elbphilharmonie's Core Passion and Business: International Orchestras

Since the opening of the Elbphilharmonie, the world's best orchestras have visited Hamburg for guest appearances. The next season again offers an impressive parade of illustrious names, and the concerts are made even more attractive by top conductors on the rostrum in each case. The **Bavarian Radio Symphony Orchestra** can already be counted among the regulars in the Grand Hall: in the upcoming season it returns to Hamburg with its principal conductor **Mariss Jansons** and with **Rudolf Buchbinder** as guest soloist. Another group of visitors that the Elbphilharmonie is always happy to see (and hear) again is the **Munich Philharmonic** under the baton of **Valery Gergiev** (20 Jan).

The **Royal Concertgebouw Orchestra of Amsterdam** returns to perform **Mahler's Ninth Symphony** under the baton of legendary conductor **Myung-Whun Chung** (11 Feb). Incidentally, the very same work – one of the paragons of the symphonic repertoire, not just of the 20th century – can be heard no fewer than five times in the course of the season: both the **Philharmonia Orchestra** under **Esa-Pekka Salonen** (1 Oct) and the **SWR Symphonieorchester** led by **Teodor Currentzis** (17 Dec) offer their own interpretations for their return to the Elbphilharmonie. The **NDR Elbphilharmonie Orchestra** under its new chief conductor **Alan Gilbert** also performs Mahler's epochal swan song on two evenings (30 Apr/3 May). The Elbphilharmonie is particularly excited about the two-day debut of the **San Francisco Symphony** under **Michael Tilson Thomas**, who has likewise chosen **Mahler's Ninth** for the occasion. Another ProArte guest is the **Pittsburgh Symphony Orchestra** led by **Manfred Honeck** with **Lang Lang** as the soloist in Mozart's piano concerto KV 491 (26 Oct).

Once again, the world-famous **Vienna** and **Berlin Philharmonics** come back to the Elbe. The Viennese orchestra performs a **complete cycle of the nine Beethoven symphonies** on four evenings, with **Andris Nelsons** on the rostrum (3/4/6/7 Mar), while the Berlin Philharmonic appears for the first time under its new principal conductor **Kirill Petrenko** (17 Feb), who left an unforgettable impression on the Elbphilharmonie audience in the 2017/18 season at the head of the Bavarian State Orchestra, and again the following year, when he conducted the Bundesjugendorchester (German Youth Orchestra).



Straight after the opening of the season, the **Orchestra of the Lucerne Festival Alumni** appears under the baton of **Riccardo Chailly**, who was last to be experienced at the Elbphilharmonie with La Scala's choir and orchestra. The programme features music by the Russian constructivist **Mossolov**, and by **Maderna**, **Schönberg** und **Rihm** (9 Sep). There follows two Scandinavian debuts: the **Oslo Philharmonic** arrives together with its principal conductor **Vasily Petrenko** and **Leif Ove Andsnes** as soloist (15 Oct), while a few days later the **Royal Stockholm Philharmonic Orchestra** makes its first visit to the Grand Hall, led by chief conductor **Sakari Oramo** (21 Oct).

A handful of the best orchestras from the far side of the Rhine can also be heard at the Elbphilharmonie for the first time this season under the baton of their chief conductor in each case: among them are the **Orchestre de l'Opéra National de Paris** and **Philippe Jordan** with soprano **Nina Stemme** (25 Oct) and the **Orchestre National du Capitole de Toulouse** and **Tugan Sokhiev** featuring violinist **Renaud Capuçon** (17 Mar).

Several orchestras from Eastern Europe also make guest appearances. The **Budapest Festival Orchestra**, which recently presented a two-day Bartók programme at the Elbphilharmonie to great acclaim in March 2019, performs a total of four concerts under its principal conductor **Iván Fischer** (2/3 Dec; 26/27 May). The **Česká filharmonie** led by **Jakub Hrůša** presents two evenings of Czech music, including a **concert version** of Leoš Janáček's opera **»Katia Kabanova«** (20/21 Apr). A real insider tip is the **Ural Philharmonic Orchestra**, which makes its first visit to the Elbe with its chief conductor of many years, **Dmitry Liss**. Supported by soloists and by the **Yekaterinburg Philharmonic Choir**, the Russian musicians present works that include **Rachmaninov's** rarely-heard **All-Night Vigil**.

Among the many returning guest orchestras from the German-speaking countries, special mention should be made of the **Dresdner Philharmonie**, which is supported by charismatic Afro-Pop singer **Angélique Kidjo** and the Elbphilharmonie's titular organist **Iveta Apkalna** in the latest symphony by **Philipp Glass**, based on music by **David Bowie** and **Brian Eno** (6 Nov).

### **Handel with Care (and Love): Oratorios and Operas by the German Baroque master from his London years**

Before the Elbphilharmonie was opened, hardly anyone would have dared to predict that the Grand Hall offers wonderful surroundings for the performance of Baroque music, oratorios and concert versions of opera. As the concert hall's acoustics can show some of its special strengths in this repertoire, too, the new season includes no fewer than four reference works by **George Frideric Handel**, one of the greatest composers of his day. And all four concerts feature an excellent line-up. With the **Orchestra of La Scala**, **Milan**, and **Cecilia Bartoli**, **Bejun Mehta**, **Philippe Jaroussky** and other soloists, **Giovanni Antonini** puts a dream cast on stage for Handel's **»Giulio Cesare«** (5 Nov). Scarcely three weeks later, **Marc Minkowski** gathers some of the best singers of the younger generation with his **Musiciens du Louvre** and **Marianne Crebassa** in the title role for **»Ariodante«** (22 Nov). The **NDR Chor**, soloists and **Holland Baroque** are conducted by **Klaas Stock** in the **»Messiah«** (22 Mar). And conducting from the harpsichord, **Harry Bicket** escorts his **English Concert** through the score of **»Rodelinda«** with **Lucy Crowe** in the title role (23 Apr).

The Laeiszhalle in turn also plays an important part in the Handel series: on the one hand, in the Grand Hall **Thomas Hengelbrock** marks the start of his residency with the **Balthasar Neumann Choir**



**and Ensemble** in Hamburg with »**Dixit Dominus**«, a psalm setting that Handel wrote as a young man during his time in Italy. **Ivor Bolton** has been invited to perform the Handel oratorio »**Alexander's Feast**« together with **Concerto Köln** and the **ChorWerk Ruhr** at the Laeiszhalle as part of the series **Das Alte Werk** (14 Nov).

Last but not least, »**A Baroque Odyssey**« is promised by the French early music ensemble **Les Arts Florissants**, which celebrates its 40th anniversary in 2019. The programme of their Elbphilharmonie debut in the Grand Hall features extracts from operas by Rameau, Lully, Charpentier, Purcell – and Handel. The conducting duties are shared by **William Christie** and **Paul Agnew**, while **Sandrine Piau** (soprano) is among the vocal soloists.

### **Roll Over, Beethoven: Spectacular Series of Concerts to Mark 250th Anniversary of the Composer's Birth**

As far as we know, **Ludwig van Beethoven** was born on 16 December. But the music world, and many others besides, will be celebrating the 250th anniversary of the composer's birth throughout 2020. And concert halls like the Elbphilharmonie, which plan in seasons spanning more than one calendar year, get the chance to pay tribute to the master of all musical genres, the disrupter of all forms, in not one but two seasons. These are the big projects at the Elbphilharmonie in 2019/20: the **Vienna Philharmonic** performs all the Beethoven **symphonies** under **Andris Nelsons** (3/4/6/7 Mar). **Sir András Schiff** plays all of Beethoven's piano concertos accompanied by the **Budapest Festival Orchestra** under **Iván Fischer** (2/3 Dec; 26/27 May). **Igor Levit** presents the complete Beethoven **piano sonatas** (18/19 Sep; 17/19 Nov; the cycle finishes in 2020/21). The complete **string quartets** performed by the **Quatuor Ébène** alternate between the Recital Halls at the two locations (21 Feb/28 May at Elbphilharmonie, 27 Mar at Laeiszhalle; the cycle finishes in 2020/21). Catalan conductor **Jordi Savall** leads his orchestra **Le Concert des Nations** in a large-scale project that encompasses the complete Beethoven symphonies. They perform five symphonies on 6/7 June in the **Laeiszhalle**, where the cycle will be concluded in the 2020/21 season.

In addition to the complete cycles, Beethoven's music is also represented in many other concerts. Worthy of mention is the **1808 Academy**, for which **Thomas Hengelbrock** and his **Balthasar Neumann musicians** reproduce one of the academy concerts that Beethoven conducted in his day (9 Feb, Laeiszhalle), and also of the **2020 Academy** with the **Gürzenich Orchestra Cologne**, which takes up Beethoven's concept and mixes his works with contemporary music (24 Feb, Elbphilharmonie). Recitals of Beethoven chamber music are contributed by **Anne Sophie Mutter** (30/31 Mar) and the **Belcea Quartet** (23 Apr). And the annual **chamber music festival** put on by the Hamburgische Vereinigung von Freunden der Kammermusik in the Elbphilharmonie Grand Hall (4 Apr) is likewise devoted entirely to Beethoven and his contemporaries. For each of its seven chamber concerts in the Elbphilharmonie Recital Hall, the **Hamburg Philharmonic State Orchestra** has commissioned a »**Beethoven reflection**« from **contemporary composers**. And major international orchestras such as the **London Symphony Orchestra** under **Sir Simon Rattle** (18/19 Feb) and the **Filarmonica della Scala** under **Riccardo Chailly** (27 Apr) also perform Beethoven at the Elbphilharmonie.



### **Architect of Modern Music: Iannis Xenakis**

The laws of mathematics and the natural sciences, and also the formal principles of architecture had a strong influence on the work of Greek-French composer **Iannis Xenakis** (1922-2001). His life reflects the political turbulence and hardships of the 20th century, while his music tends – with a few honourable exceptions – to be neglected by the concert world. In five performances spread over three days at the end of November/beginning of December, the Elbphilharmonie presents pathbreaking compositions by Xenakis, juxtaposing them with the works of contemporary composers and with those of his teacher Olivier Messiaen. Thus on the opening evening of the composer spotlight, the **NDR Elbphilharmonie Orchestra** (conducted by **Carlos Miguel Prieto**) combines Unsuk Chin's highly virtuosic piece »Le silence des Sirènes« for soprano and orchestra (soprano: Nika Gorič) with the German premiere of Thierry Escaich's Viola Concerto (soloist: Antoine Tamestit) and a work by Messiaen with Xenakis's revelation of mass sound »Jonchaies«, for which no fewer than 109 musicians take the stage (29 Nov).

Iannis Xenakis also enriched the percussion repertoire in particular, both solo and in an ensemble context, with some revolutionary pieces. The solo works »Rebonds« and »Psappha« (**Alexandros Giovanos**) frame the programme of a chamber music recital where »Komboi« for harpsichord (**Ermis Theodorakis**) and percussion is performed as well as »Kassandra« for baritone (**Martin Gerke**), psaltery and percussion (30 Nov). The well-known contemporary music specialist **Peter Rundel** then conducts a concert with the **Berlin Radio Symphony Orchestra** and exquisite soloists like **David Moss** (baritone), **Colin Currie** (percussion) and **Thomas Cornelius** (organ) in the Elbphilharmonie Grand Hall: the programme includes music by Messiaen and a piece by Greek composer and Xenakis contemporary **Jani Christou** (1926-70) as well as »Metastaseis« and two other pieces by Xenakis, one of them his sole composition for the organ (30 Nov). **Les Percussions de Strasbourg** perform the colossal spatial work »Persephassa« for six percussionists, which was originally premiered in 1969 by the same ensemble. And the RSO Berlin under Peter Rundel also plays other works by Xenakis as well as **Messiaen's** »Les offrandes oubliées« (soloists: Nicolas Hodges, piano, Thomas Cornelius, organ). The Xenakis spotlight comes to an end with works for strings (and four-channel tape) in the Recital Hall, played by **Ensemble Resonanz** under the baton of **Johannes Kalitzke** (1 Dec).

### **Outlawed, Forgotten, Rediscovered: Mieczysław Weinberg**

The two composers Dmitri Shostakovich and **Mieczysław Weinberg** (1919-1996) were inseparable friends. But while Shostakovich's fame was never questioned, notwithstanding all the political reprisals he was subjected to in the Soviet Union, his colleague Weinberg, who was born in Poland but fled to Russia in 1939, always remained in his shadow, enjoying at best the dubious (and dangerous) reputation of being one of the »little Shostakovichs«. Weinberg's extensive oeuvre never found a place in the repertoire during his lifetime; only 14 years after his death did the first staged performance of his opera »The Passenger« at the Bregenz Festival bring his international breakthrough. Parallel to this, violinist **Gidon Kremer** gave his firm support to Weinberg's music. Today, both chamber music and symphonies by Weinberg are being rediscovered, recorded and performed. Weinberg, who was dealt such a poor hand by the history of his time, would have turned 100 this year. The Elbphilharmonie takes the occasion to highlight his work in October 2019. First of all, at the invitation of Hamburg's Vereinigung von Freunden der Kammermusik, the **Quatuor Danel** perform Weinberg's **complete string quartets** on three consecutive days in the Recital Hall (11-13 Oct). More chamber



music by the two composer friends can be heard with the **Szymanowski Quartet** and pianist **Michail Lifits** at the Laeiszhalle (20 Oct), while **Gidon Kremer** himself leads his **Kremerata Baltica** in two concerts dedicated to Weinberg's music; the latter two concerts include a video documentary commissioned by Gidon Kremer (director: **Kirill Serebrennikov**), that is accompanied live by the Kremerata Baltica.

### **Singing Avant-Garde Viola Player on the Recorder: Eva Reiter**

Viennese musician **Eva Reiter** (b. 1976) plays both the viola da gamba and the recorder, and she continues to excel on both instruments in performances of early music and as a sought-after teacher. But early music is not her sole preserve: Reiter already took an interest in contemporary and electronic music while she was a student, and by improvising together with other musicians she found her way to a fascinating language of her own as a composer. Eva Reiter also sings on occasion, for example, at the concert together with the **Ictus Ensemble**, where she gives the German premiere of the new version of her work »**The Lichtenberg Figures**«. Another piece from her pen, »**In groben Zügen**«, is played by the world-famous **JACK Quartet** (30 May). Reiter is also represented at the festival »**Ganz Wien**«, while at the above-mentioned festival »**Britain Calling**« she plays the viola in an exquisite chamber ensemble (9 Oct). She combines music by the ancestor of all viola players, **Marin Marais**, with works of her own at the **Twinkle Concert L »Le Grand Ballet**«, where she plays an electric viola and accompanies the dancing of **Régis Badel** together with **Tom Pauwels** on electric guitar (26/27 Oct).

### **Unsuk Chin, Sofia Gubaidulina at the Hamburg International Music Festival, More and More Female Composers**

**Unsuk Chin** was born in 1961 in Seoul, but her compositions are firmly »un-Korean« in style. The **NDR Elbphilharmonie Orchestra**, which has appointed Chin as its Composer in Residence for the coming season, features many of her works on its programme. The opening concert of the 2019/20 season already features the **first performance of a new work** from her pen (6/7 Sep). The **season opening**, in cooperation between the NDR and HamburgMusik, marks **Alan Gilbert**'s assumption of his new position and at the same time kicks off the festival »**Sounds like Gilbert**«, during which the audience has plenty of opportunity to get acquainted with the many facets of the new chief conductor (and viola player).

Unsuk Chin spent several years in Hamburg as a student of György Ligeti, whose work as a composer is highlighted at the Hamburg International Music Festival 2019. At the Hamburg International Music Festival 2020 in the 2019/20 season he is followed by **Sofia Gubaidulina**. There could hardly be a better match with the festival motto »**Belief**« than Russian native Gubaidulina, who has been living in Appen near Hamburg for 25 years and whose compositions have deep spiritual roots. The programme of the 5th Hamburg International Music Festival (24 Apr-25 May) will be announced on **19 November 2019**.

If you look more closely at the programme for the coming season, you'll come across the names of **several other female composers** in addition to Eva Reiter, Unsuk Chin and Sofia Gubaidulina. Independent of the promoter, works by **Rebecca Saunders** appear in four completely different programs (17/18 Sept; 6 Oct; 8 Mar; 23 Jun), and **Galina Ustvol'skaja** is represented in several



concerts (31 Dec; 28/29 Jan). Music by **Lisa Illean** (6 Oct), **Ruth Gipps** and **Thea Musgrave** (8 Oct) can be heard at the »Britain Calling« festival, and mention should also be made of **Aziza Sadikova** (6 Oct) and **Katarina Leyman** (21 Oct), of **Olga Neuwirth** (18 Jan) and **Charlotte Bray** (14 Feb), of **Sabrina Schroeder** (30 May) and **Yijie Wang** (15 Jun), and of **Clara Schumann** (19 Oct).

There are also more ladies wielding the conductor's baton in the coming season: **Ariane Matiakh** conducts the **Hamburg Philharmonic State Orchestra** (29/30 Sept), **Karina Canellakis** (9/12 Jan) and **Emmanuelle Haïm** (2-4 Apr) lead the **NDR Elbphilharmonie Orchestera**, and **Alondra de la Parra** returns to the Elbphilharmonie, this time with the **Deutsche Kammerphilharmonie Bremen** (2 Mar). The most frequent visitor to the Elbphilharmonie among the female conductors is **Mirga Gražinytė-Tyla** (see »Britain Calling«).

### **Music around the World: »Ganz Wien« and the »Silk Road«**

With two festivals whose programmes will be announced on 20 June and 22 October respectively, the Elbphilharmonie turns the spotlight on the music culture of two very different regions. »**Ganz Wien**« (28 Feb-1 Mar) looks at all the strangeness and morbidity, the black humour and unique style of music that the **Viennese song genre** has contributed to world culture, ably supported in this endeavour by musicians and ensembles like **Willi Resetarits**, **Ernst Molden**, **Der Nino aus Wien**, **Neue Wiener Concert Schrammeln**, **Sigrid Horn** and **5/8erl in Ehr'n**.

The Elbphilharmonie's **Easter Festival** has become something of a tradition, making a cross-genre exploration each year of musical and geographic connections in the world's cultures. After »Transatlantic« (2017), »Caucasus« (2018) and »Venice« (2019), audiences in 2020 can look forward to a musical journey down the »**Silk Road**« with its many legends and myths and its history of trade, cultural exchange and international understanding (9-14 Apr). Two concerts have already been announced: on the Thursday before Easter, the **Symphoniker Hamburg** joins forces with the **International Choir Academy Lübeck** and soloists to perform **Tan Dun's »Buddha Passion«** with the composer himself conducting, while on the Tuesday after Easter, Uzbek singer **Gulzoda Khudoynazarova** brings songs in her native country's **shashmaqam** tradition to the concert hall Elbe (14 Apr).

### **A Conductor for the 21st Century: François-Xavier Roth**

When the conversation turns to future chief conductors of the top European orchestras, one name is often mentioned: the meticulous and electrifying French conductor **François-Xavier Roth**.

Roth already made a lasting impression at several guest appearance at the Laeiszhalle as well as at his Elbphilharmonie debut with the NDR Elbphilharmonie Orchestra in November 2018. The Elbphilharmonie has now invited him to conduct three concerts with three different orchestras. Roth's approach is, »**We play new music from all periods.**« Thus his reading of Haydn symphonies with the **Mahler Chamber Orchestra** is full of vitality and in no way antiquated-sounding, while his performance of Ligeti's **Hamburg Concerto** (Hamburgisches Konzert) for solo horn and chamber orchestra with the same ensemble displays mastery and attention to detail (soloist: **Stefan Dohr**, 14 Dec). Together with his period instrument orchestra **Les Siècles**, Roth presents a programme of



dance music that ranges **from the French Baroque** with Lully and Rameau through Délibes and Massenet **to the Parisian scandal** triggered by the premiere of Stravinsky's **Le sacre du printemps** (16 Jan). Roth's short residency is rounded off by the concert **2020 Academy**, which he presents together with his countryman **Pierre-Laurent Aimard** at the piano and the **Gürzenich Orchestra Cologne**, designed in the Beethoven spirit: music by Beethoven is juxtaposed here with contemporary works and 20th century classics (24 Feb).

### **All that Jazz – And Manfred Eicher is Given Carte Blanche for the »Reflektor«**

Next season's jazz programme features a conspicuous number of female musicians, and continues to place the emphasis on the piano. Thus virtuoso **Hiromi** makes her debut in the Grand Hall in the »Jazz at the Phil« series (12 Nov), while **Carla Bley**, now something of a living legend in the field of improvisation, and her trio open the series **Jazz Piano** in the Laeiszhalle Recital Hall (30 Sept). The **Julia Kadel Trio** (27 Jan) from Berlin can be heard at the same location, where the trios of pianists **Fred Hersch** (28 Oct) and **Shai Maestro** (20 Nov), neither of whom has ever appeared in this series before, can also be experienced.

The Recital Hall at the Laeiszhalle is also the venue for three New York projects helmed by women: guitarist **Mary Halvorson's** band **Code Girl** (15 Oct), the excellent line-up of the New York Trio headed by Polish-German saxophonist **Angelika Niescier** (31 Jan), and Swiss pianist **Sylvie Courvoisier's** trio with equally prominent accompanists (22 Mar).

The two grand masters **Brad Mehldau** (12 Mar) and **Chick Corea** (27 Mar) return to the Elbphilharmonie, and after several appearances in the Recital Hall, Austrian guitarist **Wolfgang Muthspiel** makes his Grand Hall debut with his **Large Ensemble**. Branford Marsalis has already found out on more than one occasion how well suited the Grand Hall is to jazz, but now his trumpeter-playing brother **Wynton Marsalis** makes his first appearance at the Elbphilharmonie together with his **Jazz at Lincoln Center Orchestra** (12 Feb).

**ECM Records** – the music released on this label often seems to be enveloped by a special aura. The label's figureheads are well-known **jazz artists on the one hand and classical musicians (ECM New Series) on the other**: Keith Jarrett, Jan Garbarek, Eberhard Weber and the Art Ensemble of Chicago, and in the classical section Arvo Pärt, Sir András Schiff and Kim Kashkashian. ECM celebrates its 50th anniversary this year. **Manfred Eicher**, the style-defining producer of nearly all ECM recordings, was in his mid-20's when founded the label in 1969. From the outset, he applied to improvised repertoire the quality standards used at the time for recording and pressing classical music, and he also set great store by aesthetic cover design, something that soon became a hallmark of quality. In the course of 50 years, ECM has built up a unique catalogue of important recordings, the majority of which are still available. In February 2020 Manfred Eicher is in charge of the Elbphilharmonie's »Reflektor« for four days (3-6 Feb). Fans can look forward to a mixture of artists and contemporary music styles that has been carefully planned and coordinated down to the last detail – **projects that are especially close to Eicher's heart**. The programme will be announced on 20 June 2019.



### **Little Gems: Song Recitals, Chamber Music, Organ Recitals, Pianomania, Blind Date**

Song recitals with prominent artists bring sopranos **Anne Schwanewilms** (23 Oct) und **Anna Prohaska** (22 Apr) to the Elbphilharmonie Recital Hall, baritone **Christian Gerhaher** (9 Jan) and bass-baritone **Sir Bryn Terfel** to the Grand Hall of the Laeiszhalle (8 May). Likewise at the Laeiszhalle: an evening with **Matthias Goerne**, whose accompanist, Canadian pianist **Jan Lisiecki**, appears as lieder accompanist in Hamburg for the first time (13 May). An exquisite **programme of chamber music** completes the range of concerts on offer for lovers of the small-scale form, whose numbers are steadily increasing. Thus the **Artemis Quartet** celebrates its 30th anniversary in the Elbphilharmonie Recital Hall (16 Nov), the **Cuarteto Quiroga** and pianist **Javier Perianes** invite the audience to compare a Granados piano quintet with one written by Brahms (13 Nov), and the **Quatuor Modigliani** from Paris includes in its purely French programme a string quartet by contemporary composer **Philippe Hersant**, whose moving choral opera »Tristia« was performed in the Elbphilharmonie's 2018/19 season by Teodor Currentzis and the MusicAeterna Choir (15 Jan).

The organ in the Grand Hall can be heard in several solo recitals, such as the **Sorabji-Projekt** with **Kevin Bowyer** (15 Sep), which lasts for many hours. Hungarian organist **László Fassang**, who played the Hammond organ at the world premiere of Peter Eötvös's »Multiversum«, makes his debut on the Klais instrument (8 Mar), likewise **Wayne Marshall**, who also improvises on themes by Beethoven in his solo recital (30 May). The Elbphilharmonie's **titular organist Iveta Apkalna** can be heard in a solo programme (20 Dec) and later with the **NDR Elbphilharmonie Orchestra** (24/25 Apr), as well as with the **Hamburg Philharmonic State Orchestra**. In the latter case, Pascal Dusapin's piece »Waves«, which the Elbphilharmonie commissioned the composer to write, is given its world premiere (26/27 Jan). The concert series **Pianomania**, an eldorado for young keyboard virtuosos, focuses in this round on dance **movements for piano** on four evenings. And the popular series **Blind Date** in the Elbphilharmonie Recital Hall, where the audience doesn't know who to expect on stage until the concert begins, is also continued.

### **Diversity and Abundance: the Education Programme**

Extensive as ever, yet in a constant state of flux: that is the Elbphilharmonie and Laeiszhalle's **education programme** in the 2019/20 season. There is another set of **Twinkle Concerts** carefully sorted by clothing size: from XS for the very youngest age group (Ages 0–1), in the Elbphilharmonie's Kaistudio or at selected external venues, in the mornings through to XXL for teenagers (Ages 14+) in the Grand Hall's evening programme. In addition, numerous school and kindergarten concerts are again on offer. The **Elbphilharmonie's World of Instruments** offers a wealth of attractive workshops where visitors can try out all kinds of different musical instruments and even play them together in with other people. A new item in the coming season is a **workshop with modular synthesizers** for people aged 16 and older. The five non-professional ensembles **Audience Orchestra, Family Orchestra, Creative Orchestra, Gamelan Ensemble** and **Chor zur Welt** again invite amateur musicians to take part in musical exchange and to develop their skills in a team setting. A large-scale **community project** for young people aged 16 and upwards entitled »Songs of the Silk Road« culminates in a concert appearance in the Grand Hall as part of the »Silk Road« festival (11 Apr), and another **Long Night of Singing** creates good vibes throughout the building on 13 June.



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