



PRESS INFORMATION

LIEBEN'S SEVEN

Christoph Lieben-Seutter, General and Artistic Director of the Elbphilharmonie, lists seven concert recommendations from the 2017/18 season in the Grand Hall

OPENING OF THE SEASON: BACH AS DANCE

The season opens with a spectacular new production by Belgian choreographer and dancer Anna Teresa de Keersmaecker, set to music by Bach and Kurtág. She gives the working title »Bach. Cellosuiten (AT)« to her stage version of the six Suites for Solo Cello, which will have its premiere a few days earlier at the Ruhrtriennale festival. Ms Keersmaecker dances alongside four male and female dancers from her Compagnie Rosas. The music is played by Jean-Guihen Queyras, who makes his instrument sing with elegance and French lightness. In between the individual movements of the Bach suites, the two artists insert music by the contemporary Hungarian composer György Kurtág. Following Sasha Waltz's choreographic exploration of the foyer at the beginning of January, this is the second dance performance given by an outstanding choreographer at the Elbphilharmonie. (3 September)

FRIEDRICH CERHA: »SPIEGEL«

Viennese composer Friedrich Cerha is mainly known in Germany for his completion of the third act of Alban Berg's opera »Lulu«. But his own compositions are at least of equal significance. Cerha is the doyen of the Austrian music scene. Highly regarded by colleagues like Pierre Boulez and György Ligeti, he has played a central role in Vienna's music scene for decades now as a composer, conductor and ensemble leader, and his compositions are performed all over the world. The seven-part cycle »Spiegel« (Mirrors) (1960/61) is seen as one of the very first »sound cluster« compositions. Marked by the tension between the individual and humanity en masse, the work has lost none of its fascination to this day. In spite of its musical importance, the complete cycle is only very rarely performed. (4 September)

BARBARA HANNIGAN SINGS – AND CONDUCTS

Hamburg music lovers last had a chance to find out what a phenomenal singer and actor Barbara Hannigan is when the Hamburg State Opera put on Alban Berg's »Lulu« in the Christoph Marthaler production. How she retains control of her marvellous voice even in the weirdest posture or position is nothing short of spectacular. In the coming months, Barbara Hannigan makes several guest appearances at the Elbphilharmonie – as the soloist in Claude Vivier's »Lonely Child« under Teodor Currentzis (in the current season: 29 May) as well as with a new work by Salvatore Sciarrino (29 September). In December she can be heard for the first time as a conductor, a role that's becoming increasingly important for her. She wields the baton over the Ludwig Orchestra on 11 December in a superb programme of music by Debussy, Schönberg, Berg and George Gershwin. And she even sings that evening. A singing conductor – is that actually a first?



ISANG YUN: HAPPY 100TH BIRTHDAY!

In September the international music world will be celebrating the 100th birthday of the Korean-German composer Isang Yun. His music is unmistakable, partly thanks to the way he consistently combines central elements of Asian music with a Western vocabulary that takes its cue from Schönberg. The Elbphilharmonie commemorates Isang Yun with a guest appearance by the orchestra that takes its name from his birthplace Tongyeong in South Korea. The Tongyeong Festival Orchestra is conducted by oboist, composer and conductor Heinz Holliger, who was friends with Yun. The violinist Clara-Jumi Kang, who plays the solo part in Yun's Violin Concerto No. 3, was born to Korean parents in Germany; she received a scholarship to attend the prestigious Juilliard School in New York aged only seven. The violin concerto is an intense late work of Yun's. In addition, the musicians perform Yun's »Harmonia«, a piece for wind instruments, harp and percussion. Isang Yun's compositions are framed by music by Maurice Ravel. (26 September)

»A GERMAN REQUIEM« WITH BERNARD HAITINK

The guest appearances of the Bavarian Radio Symphony Orchestra at the Elbphilharmonie in the coming season come close to residence status: the top orchestra from Munich is on the programme no fewer than three times. We are particularly excited about the concert with Bernard Haitink, the great Dutch maestro with the totally relaxed conducting style, who hasn't been heard in Hamburg for many years now. Just a few days ahead of his 89th birthday, Haitink conducts the Bavarian Radio Symphony Orchestra and Choir in Brahms's »A German Requiem«, with Camilla Tilling and Hanno Müller-Brachmann as soloists. (11 March)

BRAHEM / BATES / HOLLAND / DEJOHNETTE

This evening brings four great modern jazzmen together under one roof: Anouar Brahem plays the oud, the Arab lute without frets, with unsurpassed magic and talent for musical narrative. Django Bates (piano) started off as a brilliant enfant terrible of British jazz, and has long since become one of the most influential European figures in the realm of improvised music. Dave Holland and Jack DeJohnette, of course, have been among the living legends since they played with Miles Davis back in the seventies. Brahem gives the name »Blue Maqams« to the music they make together: a concise description of this marriage of Arabic elements with the Afro-American blues and jazz traditions. (15 April)

»THE RAFT OF THE MEDUSA«

The work is well-known for the turbulence surrounding its premiere and for the close connection with Hamburg: the premiere of Hans Werner Henze's oratorio »The Raft of the Medusa«, planned for 9 December 1968, had to be cancelled after heated student demonstrations outside the concert hall. Not until 2001 did the work get its first performance in Hamburg, conducted by the then General Music Director of the city, Ingo Metzmacher. In his oratorio, Henze responded in music to a story that has oppressive relevance today: a group of shipwrecked people abandoned and left to drown. That makes it appropriate that the text of Austrian writer Elfriede Jelinek's »Die Schutzbefohlenen« (The Charges / The Supplicants) has been chosen to accompany the music. Stage legend Peter Stein reads the text, Camilla Nylund and Matthias Goerne are the singers, and Peter Eötvös conducts the SWR Symphonieorchester. (17 November)

Press Contact Elbphilharmonie

Tom R. Schulz, Elena Wätjen and Julia Mahns; Press and PR
phone: +49 40 357 666 258 / -249 / -245; presse@elbphilharmonie.de