



MEDIEINFORMATION



ELBPHILHARMONIE HAMBURG

IØJNEFALDENDE ARKITEKTUR DANNER RAMMEN OM DEN ULTIMATIVE MUSIKOPLEVELSE

11. og 12. januar 2017 åbner Elbphilharmonie Hamburg. Det nye koncerthus, der ligger ved Elben og omgives af vand fra tre sider, er en attraktion for både Hamburgs borgere og gæster fra hele verden. Den iøjnefaldende bygning forener tre koncertsale, et stort musikformidlingsområde, gastronomi, et hotel og den offentligt tilgængelige Plaza, der giver besøgende et enestående udsyn over hele byen. Kunstnerisk kvalitet, mangfoldighed og tilgængelighed præger det musikalske program i Hamburgs nye kulturelle varteregn.

Elbphilharmonie er designet af det anerkendte schweiziske arkitektbureau Herzog & de Meuron. Den nye bygning, der er opført i glas på en sokkel af mursten i form af den tidligere lagerbygning Kaispeicher A (anlagt på havnen mellem 1963 og 1966 og herefter brugt som te-, tobak og kakaolager), når med sin buede taglinje op til 110 meter op i skyen. Elbphilharmonie er bygget på den vestlige spids af den moderne HafenCity, der er Europas største indenbys byudviklingsprojekt, umiddelbart ved siden af UNESCO-verdensarven Speicherstadt og kvarteret med mange kontorhuse, bl.a. Chilehaus. Koncerthuset fremstår som et symbol på historie, nutid og fremtid i byen og udtrykker Hamburgs selvforslæelse om at skabe nyt ud af det traditionelle og de mange kontraster, der mødes i hele byen og giver Hamburg det særlige præg.

Plaza: Herfra kan man i 37 meters højde opleve byen

Det centrale mødested i Elbphilharmonie er Plaza – sammenføjningen mellem Kaispeicher og den nye bygning. Her finder man en offentligt tilgængelig udsigtsplatform. Oplevelsen starter allerede på vejen derop: En 80 meter lang, let buet rulletrappe fører de besøgende gennem bygningen. På Plaza får man i 37 meters højde en overvældende udsigt over byen og havnen. Via en rundgang kan man komme hele vejen rundt om huset. Indenfor finder man hotellobbyen, Elbphilharmonie-shoppen, et gastronomisk område og opgangene til koncertsalene. Plaza i Elbphilharmonie byder alle Hamburgs borgere og gæster fra nær og fjern velkommen, uanset om de skal til koncert eller ej.

Koncertområdet: hjertet i Elbphilharmonie Hamburg

Den store koncertsal er hjertet i Elbphilharmonie. Salen er opbygget ligesom terrasser med vinmarker – med 2.100 sæder placeret rundt om en centralt beliggende scene. Ingen vil være mere end 30 meter væk fra dirigenten. Den usædvanligt korte afstand til begivenhedernes centrum gør dette nye lydrum til et sted for uforglemelige musikalske oplevelser. I samarbejde med den internationalt anerkendte akustiker Yasuhisa Toyota har arkitekterne skabt en optimal akustik ved at udvikle en helt særlig væg- og loftssstruktur – den "hvide hud". 10.000 individuelt og millimeterpræcist fræsede gipsfiberplader spreder lyden målrettet i alle vinkler. I den store sal har orgelbyggefirmaet Klais fra Bonn udviklet et usædvanligt koncertsalsorgel med 4.765 piber i, ved siden af og bag tilskuerbalkonerne; desuden er der endnu et ekkoværk med fire registre i reflektoren over scenen.

I den øvre del af Elbphilharmonie-bygningen ligger den lille sal. I dette mere intime rum, der kan anvendes på mange forskellige måder, sikrer en elegant fræset træbeklædning – ligeledes designet med hjælp fra akustikeren Toyota – den perfekte klang. Den lille sal giver plads til 550 besøgende og er det ideelle sted for kammermusik-, lieder- og soloaftener, men også koncerter med jazz og verdensmusik. Og den fleksible opstilling af stole giver mulighed for mange andre slags anvendelser.

I den tidlige lagerbygning (Kaispeicher) danner de såkaldte "Kaistudios" ramme om musikformidlingsområdet i Elbphilharmonie. Her gøres musikken i indtil flere rum til en aktiv oplevelse dag ud og dag ind, fra morgen til aften og for mennesker i alle aldre. Disse "kajstudior" er også rammen om den nye "Elbphilharmonie Instrumentenwelt", hvor børn og voksne i forskellige workshops kan prøve kræfter med instrumenter fra hele verden. Det største af disse rum, Kaistudio 1, kan også anvendes som en tredje sal til arrangementer.

En grænseløs musikoplevelse for alle

Lige fra begyndelsen har det været opgaven for Elbphilharmonie at gøre musikken tilgængelig og nærværende for alle mennesker. Derfor er koncerterne sammensat, så programmet fremstår farverigt, kontrastrigt og uden kunstneriske skyklapper. Man vil kunne opleve både orkesterkoncerter og koncertopførelser af operaer med de bedste orkestre i verden, klaver-, strygerkvartet- og liederagtener, men også verdensmusik, electro og pop. Såvel internationale stjerner som lokale kunstnere og ensembler sætter deres præg på det musikalske hjerteslag i huset. NDR Elbphilharmonie Orchester under ledelse af chefdirigenten Thomas Hengelbrock rykker ind i Elbphilharmonie som residensorkester, og ensemblet Resonanz vil i den lille sal finde et nyt rum til sine fremragende, nutidsorienterede koncertprogrammer.

Som en port til den store musikalske verden er Elbphilharmonie Hamburg mere end bare et klassisk koncerthus: Det omfattende musikformidlingsprogram med koncerter for børn og familier og aktivitetsprogrammer og workshops for alle aldersgrupper gør huset til en levende platform for musikalske møder af vidt forskellig art.

Elbphilharmonie er bygget i en by, der kan se tilbage på en lang musikalsk tradition og en mangfoldig kulturscene. Betydningsfulde komponister som Johannes Brahms og Gustav

Mahler sætter den dag i dag deres præg på Hamburgs selvforståelse: Internationalt anerkendte orkestre har således hjemme her. Statsoperaen, Laeiszhalle, talrige festivaler, de populære musicals og et enestående klubmiljø byder på musikalsk mangfoldighed på højeste niveau og vidner om et kreativt, levende musiklandskab, der nu med Elbphilharmonie finder et nyt sted at udkrystallisere sig.

Spektakulær arkitektur, musikalsk mangfoldighed, åbenhed og tilgængelighed for alle – Elbphilharmonie forener Hamburgs kontraster og retter blikket udad – i en by, der allerede gennem generationer har set sig selv som en port til verden.



MEDIA INFORMATION



ELBPHILHARMONIE & LAEISZHALLE SEASON 2016/17

The grand opening of the Elbphilharmonie is the unrivalled highlight of Hamburg's 2016/17 concert season. The inaugural concerts performed by the NDR Elbphilharmonie Orchestra and conducted by Thomas Hengelbrock on 11 and 12 January 2017 formed the prelude to an intense programme that demonstrates the new concert hall's musical aptitude over a period of five months. The target audience is all music lovers and classical enthusiasts near and far, as well as people who have stumbled upon this new entrance to the world of music through their interest in Hamburg's new architectural landmark. The Elbphilharmonie is a "house for all", not simply thanks to the fact that the Plaza is open to the public, but primarily by means of the structure, quality and accessibility of the concert programme. On 6 September 2016, the season began with a guest performance in the Laeiszhalle by the Lucerne Festival Academy's orchestra and runs simultaneously in both concert halls since 11 January 2017.

The programme is an interaction between the key institutions of Hamburg's music scene – the NDR Elbphilharmonie Orchestra and Ensemble Resonanz as resident orchestra and ensemble of the Elbphilharmonie respectively, the Hamburg Philharmonic State Orchestra, the Hamburg Symphony Orchestra as resident orchestra of the Laeiszhalle, the Konzertdirektion Dr. Goette, the Kammermusikfreunde, as well as the Elbphilharmonie and Laeiszhalle's own concerts and events.

Festivals

The structural framework of the concert season consists of a tight sequence of nine festivals, whose programmes are anchored in the reality of societal life by means of their musical, aesthetic, historical and political motivations.

The three-week ELBPHILHARMONIE OPENING festival gives a taster of the complete Elbphilharmonie programme and is followed by four festivals geographically focused on Syria, New York, the transatlantic area between Europe, Africa, the US and South America, and Iceland: SALĀM SYRIA (16-18 Mar 2017), NEW YORK STORIES (30 Mar-4 Apr 2017), TRANSATLANTIC (12-17 Apr 2017) and the NDR Elbphilharmonic Orchestra's INTO ICELAND (9-11 Feb 2017). Even MAXIMAL MINIMAL (11-13 May 2017) is, after closer

inspection, a tribute to the New World: after all, in the US in the 1960s, composers were experimenting with a new, complex music that was interlinked in mathematics and trance.

Two festivals now well-established in Hamburg return for another run: GREATEST HITS (17-20 Nov 2016), the contemporary music festival at Kampnagel, and LUX AETERNA (9-28 Feb 2017), the festival of spiritual music. The festival for young musical talent, RISING STARS (30 Jan-4 Feb 2017), presented in cooperation with the European Concert Hall Organisation (ECHO), will be continued as well.

The characteristic feature of all Elbphilharmonie festivals: they are curated with open ears that are free of limitations. Genre boundaries play no role here, therefore, symphonic and jazz music, songs passed down through generations, large-scale operatic works, traditional music and the abstract pleasures of modernity are all inseparable. Meaningful heterogeneity is the guiding principle of each respective programme.

“Concerts for Hamburg”

Proof of productive cooperation between the Elbphilharmonie Hamburg and its resident orchestra can be found in the “Concerts For Hamburg”, which the NDR Elbphilharmonie Orchestra, under the baton of its Principal Conductor Thomas Hengelbrock and Principal Guest Conductor Krzysztof Urbański, traverses in two stages (31 Jan-19 Feb and 21-25 Jun 2017). The special features: the concerts last about an hour, tickets are particularly low in price, the traditional concert dress code is completely ignored and despite the informality and bargain, the concerts retain those few things that should not be compromised: the quality of the music and the artists.

Orchestras from Hamburg and Beyond

The indispensable - a rich symphonic programme – is once again in abundance in season 2016/17. In addition to the NDR Elbphilharmonie Orchestra, the Hamburg Philharmonic State Orchestra relocates its Philharmonic Concerts to the Elbphilharmonie. The Hamburg Symphony Orchestra continues to operate an attractive concert programme as resident orchestra of the Laeiszhalde. The Deutsche Kammerphilharmonie Bremen's concert cycle extends itself in the future to fill both Hamburg concert halls. Furthermore, 14 world famous orchestras hailing from Europe and the US travel to Hamburg to perform in the upcoming season. The top ensembles from Chicago, London, Milan, Vienna, Berlin, Dresden, Prague, New York, Rotterdam and Munich make their debut in the Elbphilharmonie with almost exclusively their principal conductors. Three of the orchestras (Chicago Symphony Orchestra, Vienna Philharmonic and New York Philharmonic) arrive with two prepared concerts each; the Orquesta Sinfónica Simón Bolívar from Caracas, with its charismatic Principal Conductor Gustavo Dudamel, is in Hamburg to help celebrate his ¡VIVA BEETHOVEN! residency in the spring (19-23 Mar 2017) by performing all nine Beethoven symphonies in five evenings.

World Premieres, Composers in Residence, Contemporary Music

A concert hall with such a visionary, while at the same time historically aware, modern architecture as the Elbphilharmonie calls for music that is an expression and reflection of our present time.

Therefore, there will be numerous world and German premieres of works for important contemporary composers in the inaugural season. Commissioned works by the Elbphilharmonie include compositions by Wolfgang Rihm, Georg Friedrich Haas, Jörg Widmann, Matthias Pintscher, Younghi Pagh-Paan, Mark Andre and Esa-Pekka Salonen. Other premieres are by Peter Ruzicka, Olga Neuwirth, Oscar Strasnoy, Vito Žuraj and more. Matthias Pintscher, as an equally successful composer and conductor, is the focus of a "Multiverse" in both functions the whole season. A portrait series with six concerts in the Elbphilharmonie is dedicated to the multitalented Jörg Widmann. The series "State of the Art" offers contemporary music a new stage in the Elbphilharmonie.

Magnificent Voices, Many Voices

Lovers of magnificent voices can experience a cast of world-renowned singers in the opening concerts on 11 and 12 January. Cecilia Bartoli comes to the Elbphilharmonie with "La Cenerentola" (13 Feb 2017), Ian Bostridge can be heard in a staged production of Benjamin Britten's "Curlew River" (28 Feb 2017) and in the role as Ariodante in Handel's opera of the same name is Joyce DiDonato. From Haydn's "Creation" and Arnold Schoenberg's "Moses and Aron" (28 Jan 2017) and "Gurre-Lieder" (18-19 Jun 2017) to Gustav Mahler's Eighth Symphony: many equally great works for large ensembles and vocalists resound. Evenings dedicated to arias bring Diana Damrau, Simone Kermes, Philippe Jaroussky and Thomas Hampson to Hamburg; lieder recitals with Pyotr Becala, Georg Nigl, Jonas Kaufmann and other singers are also on offer.

Pianists

Piano music has a prominent place in the next season's programme. In addition to the recitals and piano concert performances of nearly two dozen top pianists in the Elbphilharmonie and the Laeiszhalle, including Mitsuko Uchida, Jan Lisiecki, Daniil Trifonov, Martha Argerich, Lang Lang, Pierre-Laurent Aimard and Murray Perahia, a new dramaturgical piano-related series called "Pianomania" is brought into existence: Cédric Tiberghien (20 Apr 2017), Kirill Gerstein (27 Apr 2017), Alexander Krichel (5 May 2017) and Boris Giltburg (15 May 2017) devote four evenings to etudes, that love-hate subgenre of the piano repertoire.

Chamber Music

Hamburg's chamber music series remain primarily located in the Laeiszhalle Recital Hall in 2016/17. A new international "String Quartets" cycle starts in the Elbphilharmonie, featuring the Quatuor Ebène, the Belcea Quartet, the Hagen Quartet and Apollon Musagète. High-profile duos with the likes of Jörg Widmann & Mitsuko Uchida and Nikolaj Znaider & Piotr Anderszewski are lined up. In the finale of the "Long Night of Chamber Music", even small ensemble can be heard in the Elbphilharmonie Grand Hall. And "Blind Date" invites

audiences to attend special concerts in the Recital Hall, each with its own exciting musical programme that will be revealed at the last minute! The bar is open and a free drink included in the ticket price.

The Organ

The Elbphilharmonie's organ, built by the renowned German firm Johannes Klais Orgelbau, will be inaugurated in a big solo concert as part of the opening festival by titular organist Iveta Apkalna (27 Jan 2017). Even the music of the organ concerts follows Elbphilharmonie's aforementioned programmatic commitment to contemporaneity. In one concert, for example, Olivier Latry, one of the titular organists of Nôtre-Dame de Paris, presents music from the 20th and 21st century only (21 Feb 2017). The Hamburg organ society admits the new instrument into its circle on 17 June as part of the "Long Night of Organ".

Jazz, World Music, World Classical Music, Pop

John Zorn, Brad Mehldau, Branford Marsalis, Chick Corea, Mariza, Tomatito, Anoushkar Shankar and The Gloaming: these are some of the big names in jazz and world music that are essential components to the Elbphilharmonie programme, just like Einstürzende Neubauten, Paolo Conte and Anohni. The latter has developed a new project with the New York ensemble yMusic for the Elbphilharmonie. Some of these concerts are the building blocks of themed festivals like NEW YORK STORIES, TRANSLATLANTIC or the ELBPHILHARMONIE OPENING. The umbrella genres world and jazz music make a point of their importance with their own individual series "Elbphilharmonie World" and "Elbphilharmonie Jazz" respectively. The Laeiszhalle remains faithful to the series "Jazz Piano" with jazz greats like Uri Caine, Jason Moran, Pablo Held and Anke Helfrich. Additionally, concerts in the new series "World Classical Music" bring audiences closer to the centuries-old traditional music of non-European cultures.

Special Productions

Four events go far beyond the purely musical: Brian Eno, British musician and legendary producer, transformed the Kaistudios into a sound laboratory with his installation "The Ship", parallel to the Plaza-opening in early November 2016. The world-famous choreographer Sasha Waltz, her dance company and musical guests took over the foyer spaces of the Elbphilharmonie for a few nights shortly before the grand opening in January. The Catalan musical theatre professionals La Fura dels Baus - always up for an over-the-top surprise - take on Haydn's "Creation" (5-6 Jun 2017) and the US actor John Malkovich, who was previously in Hamburg to present two of his incomparable music theatre imagination pieces, joins Michael Sturminger and Martin Haselböck again to stage their brand-new production "Call Me God" (8-10 Mar 2017), commissioned by the Elbphilharmonie.

Education

Music education is an essential element of the Elbphilharmonie programme. The heart of Elbphilharmonie's education programme is the "World of Instruments": previously at home in

the basement of the Laeiszhalle and known as “Klingende Museum”, the new “World of Instruments” awaits a bright future in the Elbphilharmonie. Children and young people of all ages are invited to the Kaistudios to get to know music and musical instruments for the first time - even those rarely used in symphony orchestras, from the alpenhorn to the laptop! The concert programme for schools and kindergartens are especially comprehensive and accurate in content according to recommendations by teacher training institutes and the school board. It is the declared intention of the Hamburg Senate that every Hamburg schoolchild should have visited the Elbphilharmonie at least once during his/her school career. Moreover, there is a diverse range of education projects on offer, specifically tailored to audiences of all ages and education levels. The new “Twinkle Concerts” for children have been designed for assorted target age groups and are named after the clothes sizes S to XXL.

For the first time in Germany, four interactive orchestras and ensembles are established under one roof. The Audience Orchestra, Family Orchestra, Creative Ensemble and Gamelan Ensemble give dedicated amateurs the opportunity to learn music in a group regularly and under professional supervision. The Family Orchestra and Audience Orchestra will present the results of their rehearsals in public concerts in the Elbphilharmonie Recital and Grand Halls at the end of the season on 25 June and 2 July 2017 respectively. Another event celebrating community music-making is the “Long Night of Song” (1 Jul 2017), which takes place in all halls and foyer spaces of the Elbphilharmonie.

The opening season is made possible by the generous support of numerous sponsors, supporters and patrons. The BMW Group and Montblanc as Principal Sponsors represent a small part of these. The opening festival is made possible by support from the Kühne-Stiftung.

Elbphilharmonie goes Deichtorhallen

For the occasion of the Elbphilharmonie opening ceremony, the Deichtorhallen Hamburg, Swiss architects Herzog & de Meuron and HamburgMusik gGmbH – with support from the cultural department of the city of Hamburg – is preparing a large-scale exhibition under the preliminary title “Elbphilharmonie Revisited” which, from 10 February to 1 May, will be open in the hall and will feature contemporary art. Participating artists include Baltic Raw Org, Monica Bonvicini, Peter Buggenhout, Jean-Marc Bustamante, Candida Höfer, Sarah Morris and Tomás Saraceno.

INFORMATION AND TICKETS www.elbphilharmonie.de/en

Most concerts in the 2016/17 season are already sold out. A list of events with tickets still available can be found at www.elbphilharmonie.de/en/tickets-available

The new programme for the 2017/18 season will be presented in spring 2017.

You can register for the Elbphilharmonie newsletter – which provides information on the beginning of all presale periods – at www.elbphilharmonie.de/en/newsletter.

ELBPHILHARMONIE TICKET PRESALE LOCATIONS

Brahms Kontor concert box office

Across from the Laeiszhalle

Johannes-Brahms-Platz 1

20355 Hamburg

Mon.–Fri. 11 a.m.–6 p.m. | Sat. 11 a.m.–4 p.m.

Elbphilharmonie box office

On the ground floor of the Elbphilharmonie

Platz der Deutschen Einheit 1

20457 Hamburg

Mon.–Sun. 11 a.m.–8 p.m.

Tel.: +49 (0)40 3576 6666, Mon.–Sat. 10 a.m.–6 p.m.



ELBPHILHARMONIE –

KEY FIGURES AND PROJECT HISTORY



Hamburg

KEY FIGURES

SUBJECT AREA	KEY FIGURES
AREA OF THE BUILDING	
GFA of whole building	Approx. 125,512 sq. m
- Of which GFA of warehouse	Approx. 61,333 sq. m
- Of which GFA of new structure	Approx. 64,179 sq. m
GFA of concert area	30,121 sq. m
GFA of plaza	5,745 sq. m
GFA of plaza, public area	Approx. 3,100 sq. m
GFA of hotel	Approx. 27,000 sq. m
Number of rooms	244
GFA of multistorey car park	22,736 sq. m
Number of parking spaces	520
GFA of residential units	12,801 sq. m
Number of apartments	45
GFA of eateries	1,332 sq. m (4% of the building)
GFA of eateries and conference facilities	3,631 sq. m
GFA of general areas (staircases, thoroughfares, equipment rooms)	16,387 sq. m
Total weight of the building:	Approx. 200,000 t

Height of former Kaispeicher A warehouse	35 m
Height of plaza level	37.2 m
WAREHOUSE DIMENSIONS	
Length of northern side	108.6 m
Length of eastern side	85.1 m
Length of western side	21.6 m
Length of southern side	125.9 m
HEIGHT OF THE ELBPHILHARMONIE	
Highest point, western side	110 m above sea level (Approx. 102 m above street level)
Lowest point on the roof	78 m
ROOF	
Area	6,200 sq. m
Number of roof sections	8
Weight	Approx. 700 t total
Number of steel girders for the whole roof	Approx. 1,000 girders
Special features	Each girder is unique and made from sheet steel, 3D design
Roof sequins - Quantity - Diameter - Material area - Perforations	Approx. 5,800 0.9–1.1 m 4,160–4,727 sq. m 11–15 mm
Special features and material used for the roof sequins	Safe to walk on, aluminium panels, deep-drawn perforations, polyester powder coating

FOUNDATIONS	
Level of the ground floor raised by 3 m for the new Elbphilharmonie structure	Ground floor 8.50 m above sea level (HafenCity is at the standard flood protection height of 8 m above sea level)
Pile foundations: Retrospective reinforced-concrete pile foundations (supplementing the 1,111 existing piles beneath Kaispeicher A)	1,745 634
Depth of the in situ concrete piles	Approx. 15 m
CONCERT AREA	
GRAND CONCERT HALL	
Number of seats	Approx. 2,100 (Laeiszhalle grand hall (2,027 seats) Berlin Philharmonie (2,440 seats))
Maximum distance from conductor	30 m
Lowest circle seats (height)	Approx. 51 m above sea level/12th floor
Highest circle seats	Approx. 68 m above sea level/17th floor
Highest point of outer shell	Approx. 88 m/23rd floor
Diameter	Approx. 30–50 m
Height	Approx. 25 m
Number of entrances to the grand hall - For performers/backstage - For visitors	3 entrances on the 12th floor (north, south, west) 12 entrances
REFLECTOR	
Diameter (oval, bottom)	15 m
Length	10 m
Weight - Steel structure only - Steel incl. payload, stage equipment and white-skin cladding	24 t Approx. 100 t

Components	Stage equipment (chain and cable hoists) Stage lighting Speakers 4 organ registers (remote console) - LED lighting around the edge of the circle and lights within the structure; the lower part pointing towards the hall is covered with white skin and a thin membrane is stretched over the upper part of the reflector (indirect, dimmable lighting for the hall)
Area (hall floor and steps)	3,300 sq. m
Hall floor area	Approx. 2,590 sq. m
Volume	23,000 cu. m
Weight	12,500 t
Stage area	270 sq. m
Distance between the outer shells	~ 1.30 m (0.2–4 m)
Number of springs (steel springs affixed between the reinforced concrete ribs via brackets on the outer shell and a steel structure on the inner shell)	362
Steel used during construction (excl. steel roof structure)	Approx. 1,100 t
INNER CLADDING, “WHITE SKIN”	
Area of the white skin	6,500 sq. m
Material used for the white skin	3D-milled gypsum fibre panels
Number of gypsum fibre panels	Approx. 10,000
Size of each panel	0.5 sq. m
Weight of each panel	Approx. 30–125 kg
Total weight	400 t
RECITAL HALL	
Area	Approx. 440 sq. m
Lowest point	Approx. 41.36 m/9th floor

Highest point	Approx. 56.27 m/13th floor
Accessed from	10th floor
Number of springs	56
Number of seats	550 (Laeiszhalle recital hall (594 seats) Berlin Philharmonie (chamber music hall 1,180))
Flooring	Parquet strip flooring, natural oak
Wall	3D-milled wooden panels (micro-shaped), oak
Doors	3D-milled wooden panels (micro-shaped), oak
Ceiling	Ceiling in the hall made from reinforced concrete, coated black, with pendant luminaires Ceiling underneath the catwalks (suspended ceiling): 3D-milled wooden panels
THIRD CONCERT HALL/KAISTUDIO 1	
Area	133 sq. m (3rd floor) 174 sq. m (2nd floor)
Height (lowest to highest point)	2nd floor to 3rd floor
Number of seats	150 (Laeiszhalle Studio E (170 seats))
FOYER	
Foyer staircases in the concert area	2
Walls	Smooth, chalk-based mineral plaster
Length of the bar, 13th floor	21 m
CURVED ESCALATOR (LARGE)	
Length	Approx. 80 m
- Steel substructure per step	Consisting of 14 paired elements
- Vertical lift	21.43 m

Incline	11° to 23°
Speed	Normal speed 0.3 m/s – takes approx. 4.4 min. to reach the top
Number of sequins	8,000
PLAZA ESCALATOR (SMALL)	
Length	20 m From 6th floor to 8th floor
Incline	17.25°
LIFTS	
From public area to plaza (ground floor to 8th floor, excl. apartments, hotel and eateries)	4 banks of lifts/9 cabins
Total in the plaza and Philharmonie	11
Total in the private area	11
Total goods lifts	3 (3.5 t/4 t load capacity)
Firefighting lifts	4
Total lift systems	29
Staircases	11
MATERIALS	
Steel used during construction of the Elphilharmonie:	18,000 t (14,000 t reinforcing steel, approx. 4,000 t structural steel)
Concrete used	63,000 cu. m (12,000 cu. m foundations, 51,000 cu. m shell, 2/3 exposed concrete) (30 different types of concrete in total)
FACADE	
Glass elements (each element consists of 2–3 panes)	Approx. 1,100, each with 2–3 panes

Panes of glass (total)	Approx. 2,200
- of which flat panes	Approx. 1,605
- of which spherical curved panes	Approx. 595
Balcony elements made from glass-reinforced plastic ("tuning forks")	Approx. 103
- of which recessed balconies (concert area)	6
Total area of glass element facade	Approx. 16,000 sq. m
Pane thickness	48 mm
LIGHTING	
Plaza	600 plastic and glass globe lights, half-mirrored LED lights arranged in diamond shapes
Grand hall	1,000 lights, LED globe lights, special hand-blown luminaires made by Zumtobel, dimmable

PROJECT HISTORY

The project Elbphilharmonie Hamburg

The initial idea for rejuvenating Kaispeicher A was of the construction of the MediaCityPort - an office building for the media industry, which was to tower up to a height of 90 metres on top of the Kaispeicher A, with a gross surface area of 50,000 square metres. However, the end of the dotcom boom meant it was never actually built. Originally commissioned by the project developer Alexander Gérard, the star Swiss Architects Herzog & de Meuron came up with a project sketch – the groundbreaking idea of a “Hamburg Philharmonie” – the construction of a concert hall on the historical warehouse, surrounded by commercial facilities and a publicly accessible Plaza. The spectacular design elated the Senate, the city government and the public. In May 2004 the ReGe Hamburg, a project development company owned by the city, was installed as the developer of the Elbphilharmonie Hamburg. The feasibility of the project was assessed and an utilisation concept was prepared, and then the private partners for the construction, the financing and 20 years of operation of the object were determined by means of a European tendering procedure. The contracts were assigned to Commerz Real AG and Hochtief Solutions AG within the property company Adamanta GmbH & Co. The approx. 45 freehold apartments entailed by the project lie in the responsibility of Hochtief as the property developer, who in this specific field cooperates with Quantum AG in a company named Skyliving GmbH.

Construction progress

Following the unanimous approval of the city government, construction work began on 2 April 2007 with the laying of the foundation stone. The Kaispeicher A was first completely gutted, with just the brick facades remaining intact. Then a further 634 reinforced concrete piles, in addition to the existing 1,111, were rammed 15 metres deep into the mud of the River Elbe, so that the building could support the 200,000 tonnes of the Elbphilharmonie Hamburg. On completion of the 26th storey, the last one in the bare brickwork, the topping-out ceremony took place in May 2010. The roof of the hall has been paved in November 2011. The shell construction was completed in November 2013. The installation of the “white skin” in the Grand Hall was commenced in December 2013. The facade was completed in January 2014; the roof was sealed in August 2014. After installation of the “white skin” was completed in February 2016, the concert area was able to be finished on schedule by 30 June. On 31 October 2016, in accordance with agreed deadlines, the Elbphilharmonie was handed over to the city of Hamburg. The Plaza has been publicly accessible since 5 November 2016, and the opening ceremonies for the concert area were held on 11 and 12 January 2017.

Problems during construction

The building of the Elbphilharmonie Hamburg was accompanied by disputes between the municipal Elbphilharmonie Bau KG and the property development company Adamanta until summer 2013. Supplementary negotiations ended in November 2008 with a settlement (Amendment 4). At this time the costs of the project increased from 272 million Euro that had been forecasted in 2007 to 495 million Euro for the city. 30 November 2011 was agreed upon as the new completion date. In 2010 the Hamburg state parliament launched a parliamentary

committee of inquiry in order to determine the causes of the increase in costs. After more disputes and a temporary construction stop, the project partners signed an agreement for restructuring of the project in April 2013. The restructuring agreement stipulated among other points:

- Additional responsibilities assigned to Hochtief (assumption of any risks related to planning and construction, participation in a newly founded consortium with the architects, guaranteed meeting of quality requirements from the architects and the acoustician Yasuhisa Toyota, contractually warranted intermediate deadlines, as well as a binding date of completion)
- A new construction schedule (handover of the concert venue areas of the Elbphilharmonie by 30 June 2016; final inspection and acceptance of the Elbphilharmonie by 31 October 2016)
- Additional costs for the City of Hamburg (256.65 million Euro for the additional services executed by Hochtief and the architects). Thereby the overall costs for the city result in 789 million Euro. The construction continued smoothly after the restructuring agreement.

Following the reorganisation agreement, construction progressed without issue.



MEDIEINFORMATION



Hamburg

ELBPHILHARMONIE OG HAMBURG: TO DER BYDER PÅ FASCINERENDE MODSÆTNINGER

11. og 12. januar 2017 åbner Elbphilharmonie – Hamburgs nye vartern. Koncerthuset, der ligger ved Elben og omgives af vand fra tre sider, er en ny attraktion for både Hamburgs borgere og gæster fra hele verden. Den iøjnefaldende bygning forener tre koncertsale, et stort musikformidlingsområde, gastronomi, et hotel og den offentligt tilgængelige Plaza, der giver de besøgende et enestående udsyn over hele byen. Elbphilharmonie inkarnerer med sin enestående arkitektur selve Hamburg – den maritime by, der er så rig på modsætninger og til stadighed former sin fremtid på nye succesfulde måder ved at forene traditionelt, moderne, mod, kreativitet, nytænkning og åbenhed over for verden.

Hamburg – en kærlighedserklæring til modsætningerne

Traditionelle havnebarkasser sejler forbi populære beachclubs. Flotte forstæder langs Elben ligger kun få kilometer væk fra de livlige, trendy kvarterer inde i byen. Hamburg er en levende storby og byder som sådan på mange alsidige muligheder for shopping og byture samt rekreative områder og parker, der gør netop denne havnemetropol til Europas grønneste millionby. Langs Alster – et flodløb, der inde i selve byen danner scenen for roning og sejling – finder man mondæne herskabsvillaer. Som en fascinerende kontrast hertil finder man Elben – byens forretningsmæssige øre med industriel charme og en duft af den store, vide verden. Denne betydningsfulde europæiske flod forbinder via Nordsøen Hamburg med verdenshavene og lagde i sin tid grunden til byens berømmelse og velstand i kraft af handel og skibsbygning. Ikke kun Elben, men også Hamburgs interessante modsætninger rækker langt ud over byens grænser: Metropolregionen Hamburg rummer masser af alsidighed lige fra Nordsøen til Østersøen og fra de flade marsker, over det bakkede hedelandskab Lüneburger Heide til det fredelige landskabsområde Wendland.

Hamburg – en kærlighedserklæring til modsætningerne

Ligesom Hamburg er byens nye vartern, Elbphilharmonie, rig på kontraster. Det spektakulære koncerthus forener perfektion og tilgængelighed, verdensmusik og verdensklassemusikere, klassisk og eksperimentel musik, partitur- og popmusik. Elbphilharmonie er åben for alle Hamburgs borgere – og besøgende fra hele verden. Her

oplever man musik på en ny måde: på et absolut unikt sted. Elbphilharmonie er opført helt ud til Elben – mellem centrum og havnen – som den majestætisk troner over. Arkitekturen, der kongenialt forbinder nyt og gammelt, er en æstetisk oplevelse af rang: Elbphilharmoniesoklen udgøres af en lagerbygning, der blev opført i mursten i 1960'erne og frem til 1990'erne blev brugt som kakao-, te- og tobakslager. Over soklen knejser i dag en enorm, changerende glasbygning designet af arkitektbureauet Herzog & de Meuron. Det historiske og moderne danner en spændende syntese. Det samme gælder bymiljøet rundt om koncerthuset: Speicherstadt, der i 2015 sammen med kontorhuskvarteret med bl.a. Chilehaus blev udpeget som UNESCO-verdensarv, byder på lagerbygninger i røde mursten, der i dag fremstår stort set, som da de blev opført i slutningen af 1800-tallet, mens det moderne repræsenteres af HafenCity, det største indenbys byudviklingsprojekt i Europa, som i sin spids rummer Elbphilharmonie. Her afspejles det, der i det hele taget kendetegner byen: Modsætninger mødes og skaber en enestående atmosfære.

Brahms, Beatles, Blumfeld: Musikmetropolen Hamburg

Hamburg har en lang tradition for klassisk musik. Allerede i 1678 blev Oper am Gänsemarkt åbnet her – Tysklands første borgerlige byteater.

I 2015 indviedes det såkaldte komponistkvarter, "KomponistenQuartier", i nærheden af den berømte St. Michaelis-kirke (populært kaldet Michel), og dermed har engagerede borgere og foreninger fået et sted, hvor de komponister, der er født eller har arbejdet her, kan hyldes – det gælder bl.a. C. P. E. Bach, Johannes Brahms, Gustav Mahler og barokkomponisten Georg Philipp Telemann, der i begyndelsen af 1700-tallet i betydelig grad satte sit præg på musikkens verden med sine værker.

Men Hamburgs betydning som musikby rækker langt ud over den klassiske musik. Eksempelvis startede Beatles deres karriere netop her i Hamburg: Fra august 1960 til december 1962 optrådte de fire beatler i forskellige klubber omkring Reeperbahn og grundlagde dermed Hamburgs legendariske livemusik-scene. I de selvsamme klubber kan man den dag i dag opleve upcoming bands fra hele verden, ikke mindst på den årlige Reeperbahn Festival, der er Europas største klubfestival med mere end 70 spillesteder for morgendagens stjerner.

Hamburg har altid været leverandør af musikere i stribevis. Således har f.eks. rockmusikeren Udo Lindenberg boet og arbejdet i byen siden 1968. Også den såkaldte Hamburg-skole (Hamburger Schule) med bands og musikere som Beginner, Jan Delay og Blumfeld viser, hvordan Hamburg påvirker Tysklands musikscene.

Kunst og kultur har hjemme i Hamburg

Musikken er bare en del af Hamburgs store kunst- og kulturscene, der ikke alene kendetegnes ved mangfoldighed, men også konstant bevægelse. Det brede kulturudbud rummer bl.a. en lang række teatre, den netop totalrenoverede Kunsthalle, Hamburg-balletkompagniet med John Neumeier som chefkoreograf og kunstmuseet Deichtorhallen med samtidskunst og -fotokunst. Med i alt fem musicalscener er Hamburg verdens tredjestørste musicalcentrum efter New York og London. Med arrangementer som f.eks. MS Dockville Festival og den internationale sommerfestival på den tidligere maskinfabrik

Kampnagel, der i dag danner rammen om dans, performance, musik og visuel kunst, har også den unge kulturscene fået solidt fæste i Hamburgs kulturkalender.

Hvad enten det handler om klassisk musik eller rock, festivaler eller musicals – Hamburg har altid været hjemsted for kultur og musik, og det har bidraget til mangfoldigheden i hele byen. Med Elbphilharmonie er der skabt et nyt kulturelt og musikalsk centrum – et ægte vardegn, hvor kultur bliver tilgængelig for enhver.



MEDIEINFORMATION



Hamburg

MUSIKKEN I ELBPHILHARMONIE

Elbphilharmonie er først og fremmest bygget som et koncerthus til uforstærket musik. Det betyder, at der primært vil blive afholdt orkesterkoncerter og kammermusik- og soloaftener i de to sale, der er fuldstændig akustisk adskilt fra den øvrige bygning: den store sal med plads til ca. 2.100 tilhørere og den lille sal med plads til op til 550 tilhørere. Der er her tale om musik, der ikke behøver lydteknik for at formidle den naturlige klang fra de instrumenter og stemmer, der medvirker.

Der er dog undtagelser fra den regel – og vel at mærke undtagelser, der sætter et markant præg på koncerthusets kunstneriske profil. Man vil således i Elbphilharmonie også kunne opleve jazz, verdensmusik, pop samt oprædener med sangere og sangskrivere. Det vil ikke være så ofte som de klassiske koncerter, men en lige så naturlig del af programmet.

Begrebet "klassisk" fortolkes bredt i koncerthuset. Det betyder, at de værker, der vil nå frem til opførelse i Elbphilharmonie, vil spænde lige fra de ældste flerstemmige stykker til musik fra vore dage. Den topmoderne udformning af bygningen, som arkitektbureauet Herzog & de Meuron fra Basel har designet, matcher både rumligt og visuelt musikken fra det 20. og 21. århundrede. Derfor er det kun logisk, at helt ny musik også får en fremtrædende rolle i begge sale i Elbphilharmonie. Koncertprogrammet i Elbphilharmonie vil desuden også trække på den klassiske musik uden for de europæiske musikkulturer.

I lokalerne Kaistudios, der ligger i den gamle murstenslagerbygning, vil Elbphilharmonie gøre musik til en oplevelse for alle i Hamburg uanset alder og baggrund. Og i den såkaldte Instrumentenwelt (instrumentverden) – en samling musikinstrumenter, som udtrykkeligt gerne må benyttes, lige fra alpehorn til iPad, pauke til blokfløjte og violin til tuba – stiller Elbphilharmoniens formidlingsafdeling et fornemt udvalg af instrumenter til rådighed, som kan prøves af de besøgende, der ønsker en musikoplevelse helt under huden. I Instrumentenwelt lever det "Klingende Museum" videre i en ny form – frem til sommeren 2016 havde museets fremragende musikpædagogiske aktiviteter hjemme i kælderetagen til Laeiszhalle. I dag er Kaistudios anløbsstedet for elever, der aflægger koncerter eller musikkurser et besøg. Men Kaistudios udgør også prøverummene for fire interaktive ensembler: Et publikums- og familieorkester bringer under kyndig ledelse spilleglade amatører sammen til fælles musikudøvelse. Også et gamelan-ensemble giver mulighed for succesoplevelser i samspil med andre: Dette kreative orkester inspirerer til spændende

kollektive lydprocesser, hvor udfaldet aldrig er givet på forhånd, og hvor man også kan være med uden nogen musikalske forudsætninger.

I forhold til Leonard Bernsteins dogme om, at der kun findes dårlig og god musik, ser Elbphilharmonie sig så afgjort som et spillested for den gode musik.

NDR Elbphilharmonie Orchester er residensorkesteret i den store sal, mens ensemblet Resonanz har hjemme i den lille sal.



MEDIA INFORMATION



EDUCATION

Music education is an essential element of the Elbphilharmonie programme. The heart of Elbphilharmonie's education programme is the "World of Instruments": previously at home in the basement of the Laeiszhalle and known as "Klingende Museum", the new "World of Instruments" awaits a bright future in the Elbphilharmonie. Children and young people of all ages are invited to the Kaistudios to get to know music and musical instruments for the first time - even those rarely used in symphony orchestras, from the alpenhorn to the laptop! The event programme for schools and kindergartens are especially comprehensive and accurate in content according to recommendations by teacher training institutes and the school board. It is the declared intention of the Hamburg Senate that every Hamburg schoolchild should have visited the Elbphilharmonie at least once during his/her school career. Moreover, there is a diverse range of education projects on offer, specifically tailored to various audiences of all ages and education levels. The new "Twinkle Concerts" for children have been designed for assorted target age groups and are named after the clothes sizes S to XXL. In total, this season features around 1,500 educational offerings at the Elbphilharmonie. Here too, as with the concerts in the Grand Hall and Recital Hall, the demand greatly exceeds the supply – so the events are sold out through the end of the season.

For the first time in Germany, four interactive orchestras and ensembles are established under one roof. The Audience Orchestra, Family Orchestra, Creative Ensemble and Gamelan Ensemble give dedicated amateurs the opportunity to learn music in a group regularly and under professional supervision. The Family Orchestra and Audience Orchestra will present the results of their rehearsals in public concerts in the Elbphilharmonie Recital and Grand Halls at the end of the season on 25 June and 2 July 2017 respectively. Another event celebrating community music-making is the "Long Night of Song" (1 July 2017), which takes place in all halls and foyer spaces of the Elbphilharmonie.



MEDIA INFORMATION



Hamburg

HAMBURG – A CITY UNDER THE SPELL OF MUSIC

Hamburg's great appeal as a music city dates back to the 17th century: it was in 1678 that Europe's first public opera house opened its gates here on the Gänsemarkt. Today, Hamburg's rich music scene includes three professional orchestras, several distinguished soloists and chamber ensembles, jazz, rock and pop artists, composers, singer-songwriters, electro artists as well as several renowned training institutions. The Elbphilharmonie Hamburg provides a new venue for many of these artists – and for some of them even a new home: the symphony orchestra of the NDR, which has been renamed the NDR Elbphilharmonie Orchestra, is the Grand Hall's orchestra in residence, and the Ensemble Resonanz is the Recital Hall's ensemble in residence.

The people of Hamburg not only love their city, but they also love their music. And since Hamburg was never ruled by kings or princes, it has always been the citizens themselves who have shaped the city's music landscape. Public music venues beyond those established by the church started evolving as early as the 18th century. 1908 saw the opening of one of Europe's most beautiful concert halls: the Laeiszhalle, which was built in neo-Baroque style. And up until WW2, the Laeiszhalle was by no means the only venue for symphonic concerts: the Conventgarten, which was destroyed in 1943, accommodated an even bigger audience than the Laeiszhalle. The Elbphilharmonie Hamburg, an architectural gem and the city's new landmark not only in the realms of music, is now to double Hamburg's capacities and will provide Hamburg with the great opportunity to (re)gain a prime position among the world's most eminent music locations.

Hamburg's music history

Following his visit to Hamburg in 1772, music historian Charles Burney observed: "The number of operas in Hamburg staged at the end of the last and the beginning of the present century is greater than in any other city in the German Empire". At the time of writing, the opera house on Gänsemarkt, which was founded in 1678, was almost 100 years old and had experienced golden years, but also hard times. Baroque composer Georg Philipp Telemann (1681–1767), who served as church music director of Hamburg's five Lutheran main churches for 46 years, as well as Carl Philipp Emanuel Bach (1714–1788), who held the same office for another 20 years, played their part in praising God in music and in delighting their audiences.

With the inauguration in 2015 of the “Composers’ Quarter” on Peterstrasse in close proximity to St Michaelis Church, also known as the “Michel”, a consortium of dedicated citizens and local initiatives created an unassuming place of remembrance for composers who were born in Hamburg or played a major role in shaping the city’s music landscape. Rebuilt in historic style, the small terraced houses in the Neustadt district now bring local music history to life, with exhibits on Georg Philipp Telemann, Johann Adolf Hasse and C.P.E. Bach, Fanny and Felix Mendelssohn Bartholdy, as well as Johannes Brahms and Gustav Mahler.

Hamburg’s contemporary music landscape

Two of the most influential composers of classical modernism acted as professors of composition in Hamburg: Alfred Schnittke (1934–1998) and György Ligeti (1923–2006). Sofia Gubaidulina (*1931), who lives in a Hamburg suburb, further adds to the fame of Hamburg-based composers influenced by Russian culture. Composer Felicitas Kukuck (1914–2001), who was born in Hamburg and studied under Paul Hindemith, wrote the majority of her more than 1,000 works in the district of Blankenese, where she lived from 1948 until her death. Today, Hamburg is home to hundreds of composers, all of whom play their part in adding their very own style to the colourful landscape of contemporary music in Hamburg.

Hamburg boasts several renowned orchestras, among them three professional orchestras – the NDR Elbphilharmonie Orchestra, the Hamburg Philharmonic Orchestra and the Hamburg Symphony Orchestra – as well as more than 100 amateur orchestras and choirs, in addition to professional vocal and chamber ensembles such as the NDR Choir and the Hamburger Camerata.

The Ensemble Resonanz string ensemble combines innovative concert formats with excellent soloistic qualities and constantly seeks to cross genre boundaries and to interact with other art forms. The sound of the Ensemble Resonanz’s stringed instruments can be experienced in concert halls, clubs and bars, in the ensemble’s own “Resonanzraum”, which is located in the Media Bunker in the off-scene district of St Pauli. Since January 2017 they can also be experienced in the Recital Hall of the Elbphilharmonie Hamburg.

Under the directorship of Rolf Liebermann, the Hamburg State Opera became of repute as an eldorado for contemporary opera productions after WW2. Since September 2015, the Hamburg State Opera has been headed by Kent Nagano as general music director and Georges Delnon as artistic director. The Hamburg Ballet John Neumeier, which has been under the baton of choreographer John Neumeier for more than 40 years, enjoys an excellent reputation around the world.

A taste of the new concert hall

Since 2009, the “Elbphilharmonie Konzerte” concert series has been offering a foretaste of how varied the programme of the new concert hall would be. Hamburg is currently gearing up for a broad musical quality initiative – with classical and contemporary music, jazz and crossover, world music, electronic music, avant-garde pop, as well as various exciting festivals. These include events with a

regional focus, such as the “Rantakala”, the “Sounds of Israel” and the “Alpenmusik” festivals, and events with a focus on specific instruments, such as the “Akkordeonist!” festival. Now, with the opening of the concert hall on the Elbe, the effects of this initiative will be able to bloom in full.

From pop to jazz

“I was born in Liverpool, but I grew up in Hamburg” – these words of John Lennon are still music to the ears of Hamburg’s locals. Back then, in the early 1960s, very few would have imagined that the music venues of the St Pauli district would become the springboard to propel the Beatles’ unparalleled international career. And it was the Hamburg photographer Astrid Kirchherr, who decided some time during their long-running club performances to give the Fab Four their famous mushroom hairdos. Shortly thereafter, Achim Reichel founded the Rattles, who then went on tour with the Rolling Stones. This was followed by bands such as Frumpy and Atlantis, and in the mid 1970s the “Hamburg scene” reigned with Udo Lindenberg being the most famous representative. In the early 1990s, the “School of Hamburg” discharged bands such as Blumfeld and Tocotronic into the world of pop from its classroom. Hamburg’s most popular pop bands currently include artists such as Jan Delay, Stefan Gwildis, Scooter, Annett Louisan and Deichkind, as well as the late jazz-pop crooner Roger Cicero.

Taking place each year in September, the Reeperbahn Festival brings industry experts and fans together for a long weekend with hundreds of performing bands. The festival draws on the reputation of Hamburg’s club scene, which has evolved over decades in the streets around the Reeperbahn – an area that used to be known as “the sinful mile”. In the course of only a few years, the Reeperbahn Festival has become the most important festival of its kind in Europe, similar to the SouthBySouthwest festival in the United States. The Dockville Festival in the district of Wilhelmsburg is also unfurling a growing appeal with its cool mix of contemporary music styles, art and community-based projects.

All those who are into currents outside the mainstream are fully catered for by experimental contemporary music festivals such as the Blurred Edges, the Klub Katarakt or the Greatest Hits. Hamburg’s lively jazz scene gathers in such clubs as the Golem, the Cascadas Bar, the Birdland, and, during the Überjazz Festival, at the Kampnagel. The Elbjazz Festival, a large outdoor festival in Hamburg’s port, will resume in 2017 after a one-year break and will be held in part in the Elbphilharmonie Hamburg.

Hamburg also caters for young talent. The State Youth Music College is the biggest music college in Germany and also has for the past few years had its own auditorium, the Miralles Saal, which can be used for professional performances. Hamburg’s three professional orchestras and some of the smaller ensembles offer their own education projects, while also maintaining training colleges and sponsorships for school orchestras.

At the Elbphilharmonie, music education activities that were formerly offered under the roof of the Laeiszhalde open themselves to a comprehensive music education programme that will include concerts for children and families, interactive projects and workshop for all age groups. This is also where the “World of Instruments” – previously found in the basement of

the Laeisz halle under the name of “Klingendes Museum” – can be found, which enables mostly children to experience musical instruments first-hand. The Hamburg School of Music and Theater (HfMT) play on stage in their own premises and feature e.g. productions by graduates of their opera directing degree programme as well as the annual soloist competition TONALi, which provides a platform for innovative violinists, pianists and cellists under the age of 21.

Last but not least, Hamburg is the world’s third largest musical location, just after London and New York. Over the years, the interplay between local concert organisers, institutions and music networks has created a climate that is vital for the growth conditions of a city that is so rich in timbres and diverse sub-scenes.



MEDIEINFORMATION



ELBPHILHARMONIE HAMBURG: ET NYT ARKITEKTURISK VARTEGN FOR HANSESTADEN

Hamburg har fået et nyt vartegn med international udstråling: Elbphilharmonie med det bølgede tag, der rager op til 110 meter op i himlen. Det nye koncerthus, der er designet af det schweiziske arkitektbureau Herzog & de Meuron, står umiddelbart ud til Elben, er omgivet af vand fra tre sider og kan ses fra lang afstand i byen. Oven på den tidligere lagerbygning, Kaispeicher A, der blev tegnet af den kendte arkitekt Werner Kallmorgen tilbage i 1960'erne, troner nu den nye glasbygning med en karakteristisk bølget taglinje. De to bygningsdele er adskilt fra hinanden med en sammenføjning, den såkaldte Plaza, der er offentligt tilgængelig. 11. og 12. januar 2017 åbner dette unikke koncerthus officielt.

Elbphilharmonie Hamburg står på den vestlige spids af den nye HafenCity, som er det største indenbys byudviklingsprojekt i Europa, og i umiddelbar nærhed af UNESCO-verdensarven Speicherstadt og kvarteret med de mange kontorhuse, bl.a. Chilehaus. Det er det nye centrum for kultur- og selskabslivet – både for Hamburgs borgere og gæster fra hele verden. Det er ikke kun den iøjnefaldende arkitektur, der gør Elbphilharmonie til et sted for alle, men også kombinationen af tre koncertsale, den offentligt tilgængelige Plaza i 37 meters højde med udsyn over Hamburg og havnen, området til musikformidling, restauranten samt hotellet.

Kaispeicher A, en voluminøs murstensbygning fra de tidlige 1960'ere, udgør soklen til Elbphilharmoniens nye glasbygning. Det ville sikkert have passet Hamburg-arkitekten Werner Kallmorgen udmarket, at hans te-, kakao- og tobakslager er kommet til at danne fundamentet for et imposant koncerthus. Således tilførte han allerede umiddelbart efter anden verdenskrig ny glans til adskillige teaterbygninger, herunder Altonaer Theater og Thalia Theater på Alstertor i Hamburg. Den yderste skal på Elbphilharmoniens glasbygning består af ca. 1.100 glaselementer, der er forskelligt hvælvet, bøjet og individuelt farvet. I dem spejles Elbens vand, himlen eller byen – afhængigt af perspektiv. Dermed bliver facaden til en levende og dynamisk projekionsflade for omgivelserne og vejret.

Vejen ind i bygningen går via en 80 meter lang, let buet rulletrappe. Turen gennem den såkaldte Tube med vægge med utallige glaspailletter er en særlig oplevelse. På sjette etage fører den til et stort panoramavindue med udsigt over havnen og landgangsbroerne. Via en

anden og noget kortere rulletrappe kommer man op på taget af den tidligere lagerbygning. Her finder man en helt ny attraktion højt placeret over byen – Plaza. Dette offentligt tilgængelige sted ligger i 37 meters højde og er en slags sammenføjning mellem de to bygningsdele. Herfra er der en enestående udsigt over havnen og byen. Plazas inden- og udendørsområder bliver et mødested for koncertdeltagere, hotelgæster og alle dem, der ønsker at nyde den formidable udsigt. Herfra er der adgang til hotellobbyen, Elbphilharmonie-shoppen og en take-away-bistro.

Fra Plaza kommer koncertgæsterne ind i foyererne til den nye filharmoni. Også her får man spændende indtryk og flotte udsigter – både over de forskellige foyeretager, selve byen, Elben og havnen.

Den store koncertsal ligger i 50 meters højde og er med sine 2.100 sæder selve hjertet i Elbphilharmonie. Her har man til fulde realiseret konceptet om et rum, hvor musikerne befinner sig midt blandt publikum. Ud fra et arkitektonisk koncept, der er inspireret af vinterrasser, er orkesteret placeret i salens midte, omringet af sæderækkerne i flere niveauer. Disse rager højt op i rummet og danner sammen med vægge og loft en slags enhed. Ingen vil være mere end 30 meter væk fra dirigenten. Dermed skabes der på trods af salens størrelse en høj grad af nærhed til musikken. Den store sal præges ikke bare af arkitekturen, men også af de mennesker, der mødes her for at få en fælles musikoplevelse.

For at sikre den perfekte lydoplevelse i den store sal har arkitekterne sammen med den prominente akustiker Yasuhisa Toyota udviklet en særlig væg- og loftstruktur unikt til Elbphilharmonie Hamburg – den såkaldte "Hvide hud" (Weiße Haut). 10.000 individuelt og millimeterpræcist fræsede gipsfiberplader spreder lyden præcis ud i rummet. En reflektor under salens loft sørger desuden for, at klangen også fordeles optimalt på scenen. Som en slags lysekrona er den samtidig også det centrale belysningselement for salen og skjuler desuden vigtige elementer i salens tekniske udstyr. Sammen med det traditionsrige orgelbyggeri Klais i Bonn har arkitekterne udviklet et specielt orgel til Elbphilharmonie Hamburg: De 4.765 piber er således placeret både i, ved siden af og bag publikumsrækkerne.

I østsiden af Elbphilharmonie Hamburg ligger den lille sal med plads til 550 personer. Her sørger en bølgeformet træbeklædning for optimal akustik. Denne sal er det perfekte sted til kammermusik. Men den lille koncertsal kan også bruges til en stribe andre formål. Den tredje sal, det såkaldte Kaistudio 1 i murstenssoklen, udtrykker også de mange anvendelsesmuligheder, der ligger i Elbphilharmonie. Kaistudio 1 er konstrueret til ca. 150 besøgende og er en del af musikformidlingsområdet, der er fordelt over syv rum.

På grænsefladen mellem by og havn står Elbphilharmonie således i dag som et nyt arkitektonisk landmærke for Hamburg, som stolt lader sig se på lang afstand. Dette koncerthus, der definerer byens profil på en ny måde, vil også sætte sit præg på Hamburgs kulturelle liv og føre byen ind i fremtiden.



MEDIEINFORMATION



AT OPLEVE ELBPHILHARMONIE – HAMBURGS NYE VARTEGN SOM ET HØJDEPUNKT PÅ REJSEN

11. og 12. januar 2017 åbner Elbphilharmonie – Hamburgs nye vartegn. Koncerthuset, der ligger ved Elben og omgives af vand fra tre sider, er en attraktion for gæster fra hele verden. Den enestående bygning er designet af arkitektbureauet Herzog & de Meuron og forener tre koncertsale, en fremragende restaurant, hotellet The Westin Hamburg og den offentligt tilgængelige Plaza, der giver de besøgende et formidabelt udsyn over hele byen. Hvad enten man søger en fryd for øjet eller en grænseløs musikoplevelse, er Elbphilharmonie allerede en ny, uomgængelig seværdighed på Hamburg-turen.

Et nyt vartegn – en ny silhouet til byen

Blæst og bølger, skibshorn, mågeskrig, havnekraner og promenader – det er kulisserne rundt om Hamburgs nye vartegn. Ved overgangen mellem by og havn sætter Elbphilharmonie med sin iøjnefaldende arkitektur et nyt præg på Hamburgs silhouet. Som en port til Hamburg og verden omkring siger den goddag og farvel til alle, der tager vandvejen til eller fra byen. Også for dem, der rejser med fly, tog eller bil, vil det være svært at overse det nye koncerthus – på denne byens højeste bygning skinner det hvide tag med ca. 5.800 pailletter i glas. Elbphilharmoniens facade, der består af ca. 1.100 individuelt bøjede glaselementer, spejler himlen og omgivelserne og gør koncerthuset til det oplagte fotomotiv uanset vejr og tid på dagen. De bedste visuelle oplevelser af bygningen får man på en havnerundfart, fra landgangsbroerne, fra det berømte fisketorv (Fischmarkt) eller fra byens gamle vartegn: tårnet til St. Michaelis-kirken (populært kaldet Michel).

En arkitektur rig på kontraster – Elbphilharmonie og dens omgivelser

Med sin arkitektur – en moderne, bølgeagtig glasbygning designet af det schweiziske arkitektbureau Herzog & de Meuron og opført på den tidligere lagerbygning Kaispeicher A – inkarnerer Elbphilharmonie ikke kun Hamburgs maritime sjæl og byens lange historie som havneby, men også de fascinerende kontraster, der mødes overalt i denne metropol. Det gælder også koncerthusets nære omgivelser: Elbphilharmonie er bygget på den vestlige spids af HafenCity, der er Europas største indenbys byudviklingsprojekt, umiddelbart ved siden af UNESCO-verdensarven Speicherstadt og kvarteret med de mange kontorhuse, bl.a.

Chilehaus – og dermed er det et sted, hvor historie og nutid forenes. Med HafenCity forvandles midt i Hamburg et tidligere havneareal på godt 150 hektar til et komplet nyt kvarter, der inviterer til ro, afslapning og nydelse med arkitektonisk usædvanlige beboelses- og kontorbygninger og de storstilede Magellan- og Marco-Polo-Terrassen direkte ned til vandet. Den historiske Speicherstadt byder på en uforlignelig stemning i kraft af sine mange sidekanaler, vidunderlige murstensfacader, buede broer og pittoreske perspektiver. I Speicherstadt, der er verdens største sammenhængende lagerhuskompleks, finder man både seværdige museer og udstillinger og en række ekstraordinære fritidsattraktioner, først og fremmest modeljernbaneudstillingen Miniatur Wunderland, der for nylig blev valgt som Tysklands mest populære turistdestination.

Plaza – Hamburgs nye suveræne udsigtssted

Hovedanløbspunktet for alle besøgende i Elbphilharmonie er Plaza – sammenføjningen mellem Kaispeicher og den nye bygning. Som en offentligt tilgængelig udsigtsplatform giver Plaza mulighed for et overvældende panorama over byen og havnen i 37 meters højde – også for dem, der ikke skal til koncert. Oplevelsen starter allerede på vejen derop: En ca. 80 meter lang, let buet rulletrappe fører gæsterne op gennem bygningens sokkel. På Plazas udendørs rundgang – rundt om hele bygningen – kan Hamburg nydes i al sin mangfoldighed: Elben med dens havneatmosfære, centrum (Innenstadt) med shopping- og storbyliv, Alsterfloden med de rekreative grønne områder, de mondæne villaer, sejlbådene og de livlige, trendy kvarterer som f.eks. St. Pauli og Schanzenviertel.

Grænseløse musikoplevelser – koncertfornøjelser for alle

Den store koncertsal er hjertet i Elbphilharmonie. Salen er opbygget ligesom terrasser med vinmarker – med ca. 2.100 sæder rundt om en centralt beliggende scene. Ingen vil være mere end 30 meter væk fra dirigenter. I samarbejde med den internationalt anerkendte akustiker Yasuhisa Toyota har arkitekterne skabt en optimal akustik ved at udvikle en helt særlig væg- og loftstruktur – den “hvide hud” (Weiße Haut). 10.000 individuelt og millimeterpræcist fræsede gipsfiberplader spreder lyden målrettet i alle vinkler. Den øvre del af Elbphilharmonie huser også den lille sal, der er det ideelle sted til kammermusik, lieder- og soloaftener samt de mere intime koncerter med jazz og verdensmusik. I den tidligere lagerbygning finder man “Kaistudios” med musikformidlingsområdet samt den nye instrumentverden “Elbphilharmonie Instrumentenwelt”, hvor børn og voksne kan prøve instrumenter fra hele verden.

Med mere end 300 koncerter alene i det første halvår efter åbningen kan Elbphilharmonie byde på et både mangefacetteret og kontrastrigt musikprogram. Man vil kunne opleve både orkesterkoncerter og koncertopførelser af operaer med de bedste orkestre i verden, klaver-, strygerkvartet- og liederafstalter, men også verdensmusik, electro og pop. Såvel internationale stjerner som lokale kunstnere og ensembler sætter deres præg på det musikalske hjerteslag i huset.

Mangfoldighed og en spændende kombination af tradition og nutid kendetegner også Hamburgs musikscene. Vigtige komponister som Georg Philipp Telemann, Carl Philipp Emanuel Bach, Johannes Brahms, Gustav Mahler og György Ligeti blev enten født i

Hamburg eller boede og arbejdede her. I klubberne rundt om Reeperbahn begyndte Beatles deres karriere. I selvsamme klubber – og en masse nyttilkomne – spiller up-coming bands i dag. Det oplever man særligt tydeligt i slutningen af september under den årlige Reeperbahn Festival, der har udviklet sig til Europas største klubfestival. Og Hamburgs musiklandskab er meget større end det: I byen trives et i tysk sammenhæng enestående klubmiljø foruden en lang række øvrige festivaler, musicals, Statsoperaen og Laeiszhalle. Et musikalsk topniveau, der med Elbphilharmonie får endnu et sted at udkrystallisere sig.

Besøg i Elbphilharmonie – hotel og restaurant

I østsiden af Elbphilharmonie ligger The Westin Hamburg, et hotel med fantastisk udsigt over Elben, Speicherstadt og HafenCity. Hotellet råder over 244 værelser og suiter, et 1.300 kvadratmeter stort spa- og fitnessområde, egen restaurant og et moderne eventområde med syv mødelokaler. I bygningens vest vendte spids dyrkes kulinariske dyder i "Störtebeker Elbphilharmonie Hamburg", en restaurant placeret i to forskellige områder, hvor man kan opleve en moderne fortolkning af den nordiske livsfølelse. Udvalget spænder lige fra den lille snack på Plazaen over kostelige craft-øl til treretters menuer inden koncertbesøget.

INFORMATIONER TIL BESØGENDE:

KONCERTBILLETTER

Info på [www.elbphilharmonie](http://www.elbphilharmonie.de)

De fleste Elbphilharmonie-koncerter i 2016/17-sæsonen er allerede udsolgt. En liste over de arrangementer, som der stadig er billetter til, findes på www.elbphilharmonie.de/tickets-verfuegbar

Elbphilharmonie-nyhedsbrevet informerer om alle nye lanceringer af forsalg. Tilmelding sker på www.elbphilharmonie.de/newsletter

PLAZA-BESØG

- Åbningstider: Dagligt fra kl. 9 til 24 (de sidste lukkes ind: kl. 23.30)
- **Gratis billetter** kan, så længe lager haves, fås i Plazas billetautomater i Elbphilharmonie-besøgscenteret på Kaiserkai 62 og i indgangsområdet til Elbphilharmonie
- **Forudbestilling** er mulig dog senest godt en dag forud – online og i Elbphilharmonie-besøgscenteret. Der opkræves et bookinggebyr på 2 € pr. billet. Der kan maks. bestilles seks Plaza-billetter ad gangen.
- **Rejsegrupper** kan besøge Elbphilharmonie-Plaza fra 1. maj 2017. Forespørgsler til plaza@elbphilharmonie.de besvares i den rækkefølge, de indløber i (first come first served).

Yderligere informationer findes på www.elbphilharmonie.de/en/plaza

RUNDVISNINGER I KONCERTHUSET

FOR INDIVIDUELLE BESØGENDE

- Fra og med februar 2017 er der daglige rundvisninger på tysk, alt efter kapacitet
- Engelske rundvisninger i weekenden

FOR LUKKEDE GRUPPER

- Dagligt fra og med februar 2017, alt efter kapacitet
- Egnet for op til 30 deltagere
- Tilgængeligt på flere sprog

Yderligere informationer og billetter findes på www.elbphilharmonie.de/en/tours



MEDIA INFORMATION



Hamburg

NDR ELBPHILHARMONIE ORCHESTRA

On 11 January 2017, the NDR Elbphilharmonie Orchestra opened the Elbphilharmonie in Hamburg. It marked the beginning of a new era for the former NDR Symphony Orchestra: the ensemble moved in as Orchestra in Residence at the Elbphilharmonie, where it made its musical home after 70 years of orchestral history. The orchestra's programme of performances will play a major role in shaping the artistic profile of this spectacular new concert hall. As a worldwide ambassador for Hamburg and Northern Germany, the NDR Elbphilharmonie Orchestra now has an artistic home that is reflected in its name.

The NDR Elbphilharmonie Orchestra was founded in 1945 as the orchestra of the NWDR (Northwest German Radio) as part of the cultural and intellectual rebuilding process after the Second World War. As its first Principal Conductor, Hans Schmidt-Isserstedt shaped the orchestra's artistic profile for more than a quarter of a century; later on, a 20-year period of close collaboration with Günter Wand was similarly significant. Wand, who served as Principal Conductor from 1982 and was awarded the role of lifetime Honorary Conductor in 1987, cemented the orchestra's international reputation. In particular, his interpretations of the symphonies of Brahms and Bruckner set new standards and became known as the ensemble's artistic calling card. Christoph Eschenbach was appointed as Principal Conductor in 1998, and in 2004, Christoph von Dohnányi continued the line of renowned Principal Conductors. Since taking up the position in 2011, Thomas Hengelbrock has been in charge of continuing the NDR Elbphilharmonie Orchestra's story. His work is characterised by unconventional programme planning and a delight in experimenting with his interpretations. Documents of Hengelbrock's work with the NDR Elbphilharmonie Orchestra include CDs published by Sony featuring works by Mendelssohn, Schumann, Dvořák and Schubert, as well as the first recording of the Hamburg version of Gustav Mahler's First Symphony. Hengelbrock will work with Krzysztof Urbański, newly appointed as Principal Guest Conductor, to continue to raise the NDR Elbphilharmonie Orchestra's profile as one of the leading concert orchestras of the 21st century.

The NDR Elbphilharmonie Orchestra holds its own concert series in Hamburg, Lübeck and Kiel, and plays a leading role at the large festivals in northern Germany. Its international standing is underlined by tours throughout Europe, to North and South America and to Asia. In addition, the orchestra has expanded its educational function in recent years, and showed a strong commitment to youth development through the founding of its own academy. In this area too, the orchestra's vision reaches beyond national borders. For example, in June 2015 a long-term collaboration was agreed with the Shanghai Symphony Orchestra, centred on a large-scale education project in China.



MEDIA INFORMATION



Hamburg

THOMAS HENGELBROCK, CONDUCTOR

Thomas Hengelbrock is principal conductor of the NDR Elbphilharmonie Orchestra, the founder and director of the Balthasar Neumann Ensembles and Chef associé of the Orchestre de Paris. He ranks among the foremost opera and concert conductors of our time. His repertoire ranges from the music of the 17th century to contemporary works, and covers all genres.

In January 2017 he opened the Hamburg Elbphilharmonie, Hamburg's new concert hall, with the NDR Elbphilharmonie Orchestra. Recent highlights include guest performances at the Concertgebouw in Amsterdam, the Konzerthaus in Vienna, the Festspielhaus Baden-Baden and the Théâtre des Champs-Élysées in Paris; a tour of Asia with concerts in Seoul, Beijing, Shanghai, Osaka and Tokyo; and the opening of the "Prague Spring" festival. His internationally celebrated work with the NDR Elbphilharmonie Orchestra has also been documented in CD recordings and television productions. CD recordings so far include the works of Mendelssohn, Schumann, Dvořák, Schubert and Mahler.

Alongside concerts at the Paris Philharmonie, 2016/2017 will also see Hengelbrock make guest appearances in Vienna, Prague and Dresden with the Orchestre de Paris. He will conduct the Balthasar Neumann Ensembles on three tours this season, as well as taking up guest conducting engagements with the Gewandhausorchester Leipzig, the Amsterdam Concertgebouw Orchestra and the Vienna Philharmonic. He will also conduct the Cuban-European Youth Academy in Havana.

Even in his time as artistic director of the Deutsche Kammerphilharmonie Bremen (1995–1998), director of the Feldkirch Festival (2000–2006) and musical director of the Vienna Volksoper (2000–2003), Hengelbrock implemented a number of extraordinary stage projects that crossed genre boundaries. He regularly causes a sensation with his Balthasar Neumann Ensembles, such as in 2013, with a series of concert performances of Wagner's "Parsifal" recreating the sound world of the composer's time. Working with actors such as Johanna Wokalek, Klaus Maria Brandauer and Graham Valentine, he has repeatedly devised programmes fusing music, theatre and literature that have been enthusiastically received by their audiences.

Hengelbrock's artistic development was shaped by periods spent as an assistant to Antal Doráti, Witold Lutosławski and Mauricio Kagel, all three of whom brought him into contact with contemporary music early in his career. Alongside his deep commitment to the music of the 19th and 20th centuries, he has dedicated his work to historically informed performance practice. His work in Nikolaus Harnoncourt's ensemble "Concentus musicus" provided him with considerable inspiration. Hengelbrock played a significant role in firmly establishing the use of period instruments in German concert life.

It was in this context that he founded the Balthasar Neumann Choir in 1991 and the Balthasar Neumann Ensemble in 1995. Both ensembles rank among the most successful of their kind worldwide.

Thomas Hengelbrock enjoys an outstanding reputation as a guest conductor both nationally and internationally: his engagements have led him to conduct renowned orchestras such as the Amsterdam Concertgebouw Orchestra, the Vienna and Munich Philharmonics, the Bavarian Radio Symphony Orchestra and many more. He is a regular guest at the Opéra de Paris, the Festspielhaus Baden-Baden, the Dortmund Konzerthaus and the Teatro Real in Madrid. He collaborates closely with singers such as Plácido Domingo, Cecilia Bartoli, Anna Netrebko and Christian Gerhaher. In addition, in 2011 he made his Bayreuth Festival debut, conducting Wagner's "Tannhäuser".

In recognition of his great commitment to music communication, Thomas Hengelbrock was awarded the Herbert von Karajan Music Prize in 2016.



MEDIA INFORMATION



Hamburg

ENSEMBLE RESONANZ

With its unique programme, enthusiasm and artistic quality, Ensemble Resonanz ranks as one of the world's leading chamber orchestras. In innovative programmes, the musicians bridge the gap between tradition and the present time. Their lively interpretation of old masterpieces in dialogue with contemporary compositions often leads to unusual and surprising insights.

The string ensemble is organized in a democratic way and works without a permanent conductor. However, partner artists such as Tabea Zimmermann, Riccardo Minasi or Jean-Guihen Queyras work with the ensemble intensely. In 16/17 the Argentinian conductor and composer Emilio Pomàrico is invited as artist in residence. Concerts and various performances at leading concert halls and festivals bring the musicians around the world, evoking great enthusiasm by the audience.

At the Laeiszhalle in Hamburg the orchestra established itself as ensemble in residence and its concert series "Resonanzen" runs with great success in its 15th season. Started in January 2017, its residency is continued in the Elbphilharmonie. In the first season in the new house, the musicians invite the audience into the unknown, promising a new and surprising listening experience. Besides the concert series "Resonanzen" the Ensemble can be heard in jointly developed productions and will take part in various festivals and educational projects in the Elbphilharmonie.

Home of Ensemble Resonanz remains the "resonanzraum", which opened in 2014 in a bunker in the heart of St. Pauli. Here, the musicians established not only the monthly concert series "URBAN STRING", where classical and new music are combined with club atmosphere in a very unique way, but also the anchor events, which invite the audience to new experiences around the Resonanzen concerts: from philosophical discussions, workshops and listening presentations to the experimental format "offbeat".

For its exceptional architecture the resonanzraum received the international AIT-Award and the BDA audience award. As a chamber music hall it can be rented by other artists and promoters for their own concerts or for other events.

www.ensembleresonanz.com

No. 230

Elbphilharmonie Hamburg

Hamburg, Germany

Concept 2001, Concept Phase 2003

Project 2004-2014, Realization 2006-2016

Between Hanseatic Hub and HafenCity

The Elbphilharmonie on the Kaispeicher marks a location that most people in Hamburg know about but have never really noticed. It is now set to become a new centre of social, cultural and daily life for the people of Hamburg and for visitors from all over the world.

Too often a new cultural centre appears to cater to the privileged few. In order to make the new Philharmonic a genuinely public attraction, it is imperative to provide not only attractive architecture but also an attractive mix of urban uses. The building complex accommodates a philharmonic hall, a chamber music hall, restaurants, bars, a panorama terrace with views of Hamburg and the harbour, apartments, a hotel and parking facilities. These varied uses are combined in one building as they are in a city. And like a city, the two contradictory and superimposed architectures of the Kaispeicher and the Philharmonic ensure exciting, varied spatial sequences: on the one hand, the original and archaic feel of the Kaispeicher marked by its relationship to the harbour; on the other, the sumptuous, elegant world of the Philharmonic. In between, there is an expansive topography of public and private spaces, all differing in character and scale: the large terrace of the Kaispeicher, extending like a new public plaza, responds to the inwardly oriented world of the Philharmonic built above it.

The heart of the complex is the Elbphilharmonie itself. A space has emerged that foregrounds music listeners and music makers to such an extent that, together, they actually represent the architecture. The philharmonic building typology has undergone architectural reformulation that is exceptionally radical in its unprecedented emphasis on the proximity between artist and audience – almost like a football stadium.

Urban Architecture for Lovers of Culture

The new philharmonic is not just a site for music; it is a full-fledged residential and cultural complex. The concert hall, seating 2100, and the chamber music hall for 550 listeners are embedded in between luxury flats and a five-star hotel with built-in services such as restaurants, a health and fitness centre, conference facilities. Long a mute monument of the post-war era that occasionally hosted fringe events, the Kaispeicher A has now been transformed into a vibrant, international centre for music lovers, a magnet for both tourists and the business world. The Elbphilharmonie will become a landmark of the city of Hamburg and a beacon for all of Germany. It will vitalize the neighbourhood of the burgeoning HafenCity, ensuring that it is not merely a satellite of the venerable Hanseatic city but a new urban district in its own right.

No. 230

Elbphilharmonie Hamburg

Hamburg, Germany

Concept 2001, Concept Phase 2003

Project 2004-2014, Realization 2006-2016

The Archaic Kaispeicher

The Kaispeicher A, designed by Werner Kallmorgen, was constructed between 1963 and 1966 and used as a warehouse until close to the end of the last century. Originally built to bear the weight of thousands of heavy bags of cocoa beans, it now lends its solid construction to supporting the new Philharmonic. The structural potential and strength of the old building has been enlisted to bear the weight of the new mass resting on top of it.

Our interest in the warehouse lies not only in its unexploited structural potential but also in its architecture. The robust, almost aloof building provides a surprisingly ideal foundation for the new philharmonic hall. It seems to be part of the landscape and is not yet really part of the city, which has now finally pushed forward to this location. The harbour warehouses of the 19th century were designed to echo the vocabulary of the city's historical façades: their windows, foundations, gables and various decorative elements are all in keeping with the architectural style of the time. Seen from the River Elbe, they were meant to blend in with the city's skyline despite the fact that they were uninhabited storehouses that neither required nor invited the presence of light, air and sun.

But not the Kaispeicher A: it is a heavy, massive brick building like many other warehouses in the Hamburg harbour, but its archaic façades are abstract and aloof. The building's regular grid of holes measuring 50 x 75 cm cannot be called windows; they are more structure than opening.

The New Glass Building

The new building has been extruded from the shape of the Kaispeicher; it is identical in ground plan with the brick block of the older building, above which it rises. However, at the top and bottom, the new structure takes a different tack from the quiet, plain shape of the warehouse below: the undulating sweep of the roof rises from the lower eastern end to its full height of 108 metres at the Kaispitze (the tip of the peninsula). The Elbphilharmonie is a landmark visible from afar, lending an entirely new vertical accent to the horizontal layout that characterises the city of Hamburg. There is a greater sense of space here in this new urban location, generated by the expanse of the water and the industrial scale of the seagoing vessels.

No. 230

Elbphilharmonie Hamburg

Hamburg, Germany

Concept 2001, Concept Phase 2003

Project 2004-2014, Realization 2006-2016

The glass façade, consisting in part of curved panels, some of them carved open, transforms the new building, perched on top of the old one, into a gigantic, iridescent crystal, whose appearance keeps changing as it catches the reflections of the sky, the water and the city. The bottom of the superstructure also has an expressive dynamic. Along its edges, the sky can be seen from the Plaza through vault-shaped openings, creating spectacular, theatrical views of both the River Elbe and downtown Hamburg. Further inside, deep vertical openings provide ever-changing visual relations between the Plaza and the foyers on different levels.

Entrance and Plaza

The main entrance to the Kaispeicher complex lies to the east. An exceptionally long escalator leads up to the Plaza; it describes a slight curve so that it cannot be seen in full from one end to the other. It is a spatial experience in itself; it cuts straight through the entire Kaispeicher, passing a large panorama window with a balcony that affords a view of the harbour before continuing on up to the Plaza. The latter, sitting on top of the Kaispeicher and under the new building, is like a gigantic hinge between old and new. It is a new public space that offers a unique panorama. Restaurants, bars, ticket office and hotel lobby are located here, as well as access to the foyers of the new philharmonic.

The Elbphilharmonie

What kind of a space will the philharmonic be? What acoustic and architectural concerns have gone into its construction? What tradition resonates in this hall in comparison to other new locations, say, in Tokyo and Los Angeles or the ur-model in Berlin. It soon became clear that the Hamburg Philharmonic would be different from that ur-model, the Scharoun Philharmonic. The premises alone – the radical givens of the location, namely the harbour and the existing warehouse – invite change. This is a project of the 21st century that would have been inconceivable before. What has been retained is the fundamental idea of the Philharmonic as a space where orchestra and conductor are located in the midst of the audience, as it were: here the architecture and the arrangement of the tiers take their cue from the logic of the acoustic and visual perception of music, performers and audience. But that logic leads to another conclusion. The tiers are more pervasive; tiers, walls and ceiling form a spatial unity. The people, that is the combination of audience and musicians, determine the space; the space seems to consist only of people. In this respect, it resembles the typology of the football stadium that we have developed in recent years, with the goal of allowing an almost interactive proximity between audience and players.

No. 230

Elbphilharmonie Hamburg

Hamburg, Germany

Concept 2001, Concept Phase 2003

Project 2004-2014, Realization 2006-2016

We also studied archaic forms of theatre, like Shakespeare's Globe, with a view to exploiting the vertical dimension. The complex geometry of the hall unites organic flow with incisive, near static shape. Walking, standing, sitting, seeing, being seen, listening... all the activities and needs of people in a concert hall are explicitly expressed in the architecture of the space. This space, rising vertically almost like a tent, offers room for 2100 people to congregate for the enjoyment of making and listening to music. The towering shape of the hall defines the static structure of the entire volume of the building and is correspondingly echoed in the silhouette of the building as a whole.

Herzog & de Meuron, 2017

No. 230
Elbphilharmonie Hamburg
Hamburg, Germany
Concept 2001, Concept Phase 2003
Project 2004-2014, Realization 2006-2016

PROJECT KEY DATA

Project Number	230	
Project Name	Elbphilharmonie Hamburg	
Location	Platz der Deutschen Einheit 1-5, Hamburg, Germany	
Project Phases	Concept Design	04/2003
	Schematic Design	10/2004 - 04/2005
	Design Development	10/2005 - 06/2006
	Construction Documents	06/2006 - 07/2014
	Construction Services	04/2007 – 10/2016
Milestones	Ground Breaking / Foundation Stone	02/04/2007
	Topping-off	28/05/2010
	Construction Start	03/2007
	Start Realigned Project	09/04/2013
Client	Freie und Hansestadt Hamburg, Germany	
Client Representative	Elbphilharmonie Hamburg Bau GmbH & Co. KG represented by ReGe Hamburg Projekt-Realisierungsgesellschaft mbH, Hamburg, Germany	

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PROJECT TEAM

**Herzog & de Meuron
Project Team**

Partners: Jacques Herzog, Pierre de Meuron, Ascan Mergenthaler (Partner in Charge), David Koch (Partner in Charge Project Management)

Project Team: Jan-Christoph Lindert (Associate, Project Director), Nicholas Lyons (Associate, Project Architect), Stefan Goeddertz (Associate, Project Architect), Christian Riemschneider (Associate, Project Manager), Henning Severmann (Project Manager), Stephan Wedrich (Associate, Project Director until 2012), Carsten Happel (Associate, Project Manager)

Birgit Föllmer (Project Manager Main Concert Hall), Kai Zang (Project Manager Detailing New Building and Small Hall), Peter Scherz (Project Manager Granary, Kaistudio), Jan Per Grosch (Project Manager Envelope)

Christiane Anding, Thomas Arnhardt, Petra Arnold, Christian Baumgarten, Tobias Becker, Johannes Beinhauer, Uta Beissert, Lina Mareike Belling, Andreas Benischke, Inga Benkendorf, Christine Binswanger (Partner), Johannes Bregel, Francesco Brenta, Jehann Brunk, Julia Katrin Buse, Ignacio Cabezas, Jean-Claude Cadalbert, Maria Christou, Sergio Cobos Álvarez, Massimo Corradi (Digital Technologies), Guillaume Delemazure, Annika Delorette, Fabian Dieterle, Annette Donat, Philipp Doukakis, Patrick Ehrhardt, Carmen Eichenberger, Stephanie Eickelmann, Magdalena Agata Falska, Daniel Fernández, Stephan Flore, Hans Focketyn, Bernhard Forthaus, Andreas Fries, Asko Fromm, Florian Gast, Catherine Gay Menzel, Marco Gelsomini, Ulrich Grenz, Jana Grundmann, Hendrik Gruss, Luis Guzmán Grossberger, Christian Hahn, Yvonne Hahn, Naghmeh Hajibeik, David Hammer, Michael Hansmeyer, Nikolai Happ, Bernd Heidlindemann, Anne-Kathrin Hellermann, Magdalena Hellmann, Lars Höffgen, Philip Hogreve, Ulrike Horn, Robert Hösl (Partner), Michael Iking, Ina Jansen, Nils Jarre, Damun Jawanrudi, Jürgen Johner (Associate), Leweni Kalentzi, Julia Kniess, Andreas Kimmel, Anja Klein, Frank Klimek, Alexander Kolbinger, Benjamin Koren, Tomas Kraus, Jonas Kreis, Nicole Lambrich, Jana Lasorik, Matthias Lehmann, Monika Lietz, Julian Löffler, Philipp Loeper, Thomas Lorenz, Christina Loweg, Florian Loweg, Xiaojing Lu, Femke Lübcke, Tim Lüdtke, Lilian Lyons, Jan Maasjosthusmann, Janos Magyar, Klaus Marten, Petrina Meier, Götz Menzel,

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Alexander Meyer, Simone Meyer, Henning Michelsen, Alexander Montero Herberth, Felix Morczinek, Jana Münstersteicher, Christiane Netz, Andreas Niessen, Monika Niggemeyer, Mònica Ors Romagosa, Argel Padilla Figueroa, Benedikt Pedde, Sebastian Pellatz, Malte Petersen, Jorge Manuel Picas de Carvalho, Philipp Poppe, Alrun Porkert, Yanbin Qian, Robin Quaas, Julian Raffetseder, Holger Rasch (Digital Technologies), Leila Reese, Chantal Reichenbach, Leonard Reichert, Thorge Reinke, Ina Riemann, Nina Rittmeier, Dimitra Riza, Miguel Rodríguez Martínez, Guido Roth, Christoph Röttlinger, Patrick Sandner, Philipp Schaeerer (Digital Technologies), Chasper Schmidlin, Alexandra Schmitz, Martin Schneider, Leo Schneidewind, Malte Schoemaker, Katharina Schommer, Helene Schüler, Katrin Schwarz, Gerrit Christopher Sell, Heeri Song, Nadine Stecklina, Markus Stern, Sebastian Stich, Sophie Stöbe, Stephanie Stratmann, Kai Strehlke (Digital Technologies), Ulf Sturm, Stefano Tagliacarne, Anke Thestorf, Henning Többen, Kerstin Treiber, Florian Tschacher, Chih-Bin Tseng, Jan Ulbricht, Inga van Husen, Florian Voigt, Jonathan Volk, Maximilian Vomhof, Constance von Rège, Christof Weber, Ruth Maria Weber, Catharina Weis, Philipp Wetzel, Douwe Wieërs, Julius Wienholt, Julia Wildfeuer, Boris Wolf, Patrick Yong, Xiang Zhou, Bettina Zimmermann, Marco Zürn

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PLANNING

General Designer

Joint Venture Arbeitsgemeinschaft Planung Elbphilharmonie:

- Herzog & de Meuron GmbH, Hamburg, Germany
- H+P Planungsgesellschaft mbH & Co. KG, Aachen, Germany
- Hochtief Solutions AG, Germany

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany (2005-2013)

- Herzog & de Meuron AG, Basel, Switzerland
- Höhler + Partner Architekten und Ingenieure, Aachen, Germany

Electrical Engineering

Hochtief Solutions AG, Germany

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany (2005-2013)

- Winter Ingenieure, Hamburg, Germany
- General Contractor Adamanta - Hochtief Solutions (Construction Documents / Planning), Hamburg, Germany

HVAC Engineering, Mechanical, Plumbing

Hochtief Solutions AG, Germany

Knott & Partner Ingenieure VDI, Berlin, Germany

Müller + Partner, Braunschweig, Germany

C.A.T.S. Computer and Technology Service GmbH, Darmstadt, Germany

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany (2005-2013)

- Winter Ingenieure, Hamburg, Germany
- General Contractor Adamanta - Hochtief Solutions (Construction Documents / Planning), Hamburg, Germany

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Structural Engineering

Hochtief Solutions AG, Germany

2005-2013:

- WGG Schnetzer Puskas Ingenieure AG, Basel, Switzerland
- Rohwer Ingenieure VBI GmbH, Jarplund-Weding, Germany

Structural Engineering Brick Facade 2005-2013

Jäger Ingenieure, Radebeul, Germany

Signage

Herzog & de Meuron GmbH with Integral Ruedi Baur, Zürich, Switzerland

Hochtief Solutions AG, Germany

Signage Consulting 2005-2013

Ruedi Baur, Zürich, Switzerland

Signage Planning 2005-2013

ARGE Generalplaner Elphilharmonie, Hamburg, Germany

Sprinkler

Itega GmbH Ingenieurbüro für technische Gebäudeausrüstung, Hann. Münden, Germany

Hochtief Solutions AG, Germany

3-D Modelling

Herzog & de Meuron GmbH, Hamburg, Germany

Hochtief Vicon, Essen, Germany

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CONSULTING

Acoustics

Nagata Acoustics Inc., Los Angeles / USA, Tokyo / Japan

Building Physics

MF Dr. Flohrer Beratende Ingenieure GmbH, Berlin, Germany

Hochtief Solutions AG, Germany

Building Physics 2005-2013

Taubert und Ruhe GmbH, Halstenbek, Germany

Jäger Ingenieure, Radebeul, Germany

TU Dresden, Dresden, Germany

GWT, Dresden, Germany

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany

General Contractor Adamanta - Hochtief Consult, Essen, Germany

Vertical Transportation

Jappsen Ingenieure GmbH, Berlin, Germany

Fire Protection, Site Supervision

Hahn Consult Ingenieurgesellschaft, Hamburg, Germany

Fire Safety Planning (2005-2013)

HHPNord/Ost Beratende Ingenieure GmbH, Braunschweig, Germany

Hahn Consult Ingenieurgesellschaft, Hamburg, Germany

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany

General Contractor Adamanta (Construction Documents / Planning), Düsseldorf, Germany

Crowd Flow

Happold Ingenieurbüro GmbH, Berlin, Germany

Arbeitsgemeinschaft Planung Elbphilharmonie

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Facade Maintenance Strategy

Univ.-Prof. Dr.-Ing. Manfred Helmus Ingenieurpartnerschaft, Wuppertal, Germany

Noise Control

Taubert und Ruhe GmbH, Pinneberg, Germany

Restoration Brick Facade

Jäger Ingenieure GmbH, Radebeul, Germany

TU Dresden, Dresden, Germany

SAA Consulting - Audio/Video

Peutz Consult GmbH, Düsseldorf, Germany

ADA, Ahnert Design Acoustic, Berlin, Germany

Thermal Simulation (Main Concert Hall)

Ingenieurbüro Hausladen GmbH, Kirchheim, Germany

in cooperation with Prof. Bjarne W. Olesen, Technical University of Denmark , Lyngby, Denmark

Wind Engineering Consultants

Wacker Ingenieure, Birkenfeld, Germany

Facade Engineering 2005-2013

R+R Fuchs, Munich, Germany

Climate Consulting 2005-2013

Transsolar, Stuttgart, Germany

Interior Design Hotel / Gastronomy 2005-2013

General Contractor Adamanta, Düsseldorf, Germany

MRLV, Hamburg, Germany

Aukett und Heese, Berlin, Germany

Bost Design, Berlin, Germany

Formwaende GmbH & Co. KG, Lüneburg, Germany

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Scenography Consulting

ARGE Planung Elbphilharmonie, Hamburg, Germany
BAA Projektmanagement GmbH, Oberhausen, Germany
Generalplaner Elbphilharmonie, Hamburg, Germany
- Ducks Sceno, Lyon, France
General Contractor Adamanta (Construction Documents / Planning), Düsseldorf, Germany
- GCA Ingenieure, Unterhaching / Berlin, Germany

Traffic Planning 2005-2013

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany
Ing.-Ges.mbH Heimann, Hannover, Germany

Transport Planning 2005-2013

ReGe Hamburg - ARGUS Stadt- und Verkehrsplanung, Hamburg, Germany

Vertical Circulation Consulting 2005-2013

Jappsen Ingenieure, Berlin, Germany

Vertical Circulation Planning 2005-2013

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany

Well Drilling Consulting 2005-2013

IGB Ingenieurgesellschaft, Hamburg, Germany

Well Drilling Planning 2005-2013

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany

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CONTRACTORS

General Contractor

Adamanta Grundstücks-Vermietungsgesellschaft mbH & Co. Objekt Elbphilharmonie KG, Düsseldorf, Germany
Represented by Hochtief Solutions AG, Essen, Germany

Facility Management

SPIE GmbH, Hamburg, Germany

Investor Consortium

Adamanta Grundstücks-Vermietungsgesellschaft mbH & Co. Objekt Elbphilharmonie KG, Düsseldorf, Germany,
represented by Commerz Real AG, Hamburg Branch, Germany

Interior Design Residential

Skyliving GmbH & Co KG, Oststeinbeck, Germany

General Contractor Hochtief Solutions AG, Essen, Germany

Interior Design Architect Residential

Antonio Citterio and Partners, Milan, Italy

Lighting (Collaboration) 2005-2012

Ulrike Brandi Licht, Hamburg, Germany

Lighting Planning

ARGE Planung Elbphilharmonie, Hamburg, Germany

ARGE Generalplaner Elbphilharmonie, Hamburg, Germany

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BUILDING DATA

Site Area	113'452	sqft	10'540	m ²
Gross Floor Area (GFA)	1'351'001	sqft	125'512	m ²
Number of Levels	29		29	
Footprint	61'839	sqft	5'745	m ²
Length	413	ft	126	m
Width	279	ft ft	85	m
Height	361	cbft	110	m
Gross Volume (GV)	16'805'289		475'872	m ³

DETAILED DATA

Building Dimensions:	Length: West 21.60 m / 71 ft North 108.60 m / 356 ft South 125.90 m / 413 ft East 85 m / 279 ft Height: Kaispeicher 37.26 m / 120 ft above sea level Entire building 110 m / 360 ft above sea level (approx. 102 m / 334 ft above street level)
Plaza	Length Tube (Escalator tunnel): 86 m / 279 ft Length escalator (Entry to Viewpoint West): 80 m / 279 ft Gross floor area : approx. 5`745 m ² / 61`839 sqft Public area: approx. 3100 m ² / 33`368 sqft
Glass Facade	Surfaces: Total glass facade surface: approx. 20`500 m ² / 220`660sqft External element glass facade surface: approx. 16`000 m ² / 172`223 sqft Facade Plaza: approx. 2`400 m ² / 25`833 sqft Facade wind protection screens: approx. 285 m ² / 3`068 sqft Facade roof terrace: approx. 80 m ² / 861 sqft Facade void residential: approx. 450 m ² / 4`844 sqft

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Facade void hotel: approx. 1`250 m² / 13`455 sqft

Number of elements: approx. 1`100

Size of facade elements: Width 4.30 m - 5 m / 14 ft
(subdivided in half > 2.15 m)

Height 3.35 m - 5.025 m / 11 - 16 ft

Weight facade elements approx. 1.4 t - 1.8 t / 3`086 -
3`968 lbs

Glazing configuration: Double glazing consisting of 2
bonded laminated safety panes with grey coloured dots
and an additional dotted mirror coating

Roof

Total surface: approx. 6`200 m² / 66`736 sqft
consisting of 8 concavely curved surfaces

Total weight of structural steel: approx. 850 t / 1.874`000
lbs

Number of curved steel beams: approx. 1`000 beams
composed of singular steel bars which were individually
preformed.

Weight per beam: up to 8 t / 17`637 lbs

Visual cladding consisting of approx. 5`800 circular, white,
perforated aluminium plates ("Pailletten") mounted to a
separate substructure:
diameter paillette: 0.9 - 1.1 m / 3 - 4 ft

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USE / FUNCTION

Concert Halls

Main Concert Hall:

2'100 seats

Floor area (incl. stage): approx. 2`590 m² / 27`879 sqft

Volume: approx. 23'000 m³ / 812'245 cubic ft

Length: approx. 50 m / 164 ft

Width: approx. 40 m / 131 ft

Height: approx. 25 m / 82 ft

Number of spring elements: approx. 362

Stage:

Floor area: approx. 270 m² / 2`906 sqft

Width: max. 21.3 m / 70 ft

Depth: max. 15.5 m / 51 ft

Canopy:

Height above stage: 15 m / 49 ft

Diameter: 15 m / 49 ft

Chamber Music Hall:

approx. 550 seats (chamber music)

Floor area: approx. 440 m² / 4`736 sqft

Length: approx. 30 m / 98 ft

Width: approx. 14.6 m / 48 ft

Height: approx. 10 m / 33 ft

Stage Floor Area: 172 m² / 1`851 sqft

Number of spring elements: 56

Kaistudio:

approx. 150 seats

Floor area: approx. 174 m² / 1`886 sqft

Musical Education

"Elbphilharmonie Instrumentenwelt" - Music Education for children

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Public Space

Ticketing, Merchandising and Shop

Plaza:

Public space / partly outside, 37.26 m above sea level (8th floor)

Parking

520 Units

Hotel (Interiors designed by others)

5 star Hotel:

Gross floor area: approx. 27'000 m² / 290`625 sqft

approx. 244 rooms

Wellness area

Restaurant

Conference rooms

Apartments (Interiors designed by others)

Gross floor area: approx. 12`801 m² / 129`166 sqft

45 units (each 120-380 m² / 1`292-4`090 sqft)

Restaurants (Interiors designed by others)

Restaurant and Bar "Störtebeker" on the 5th floor

Deli Cafe "Störtebeker" on the 8th floor

"Störtebeker" Shop and Beer Tasting Room on the 6th floor

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FIT OUT / FURNITURE

Room Acoustical Skin Main Concert Hall ("Weisse Haut")

Material: High-density gypsum fibreboard panels
Number of panels: approx. 10.000
Number of milled cells: approx. 1 million
Size per panel, varying: usually approx. 0.5 m² (5 sqft)
Weight per panel, varying: 30 - 125 kg / m² (66 - 275 lbs / sqft)

Wooden Panelling Chamber Music Hall

Material: European solid oak; individually milled scantlings mounted on Gifatec-Panels
Number of panels: 120
Size of panel: Width: 0.63 m / 2 ft; Height: 6.25 m / 20.5 ft
Weight per unit area: at least 50 kg/m²

MATERIALS / MANUFACTURERS

Facade

Contractor glass facade construction: Josef Gartner GmbH, Gundelfingen, Germany
Glass manufactures: Interpane AG, Plattling, Germany
Glass bending: Sunglass, Padua, Italy
Float glass (stocksizes): Guardian Flachglas GmbH, Thalheim, Germany
Glass printing: BGT AG, Bretten, Germany
Fiberglass manufacturer: Fiber-Tech, Chemnitz, Germany

Main Concert Hall

Steel construction: Spannverbund Gesellschaft für Verbundträger mbH, Berlin, Germany
and Haslinger Stahlbau GmbH, Feldkirchen, Austria
High-density gypsum fibreboard panels / "Weisse Haut" - production and assembly planning: Peuckert GmbH, Mehring, Germany
Manufacturer gypsum fibreboard: Knauf Integral, Satteldorf, Germany
Organ builder: Klais Orgelbau, Bonn, Germany
Chair production: Poltrona Frau, Tolentino, Italy
Stage system and equipment: Waagner-Biro AG, Wien, Austria

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Chamber Music Hall

Wooden panelling (solid oak): Eichhorn GmbH, Wächtersbach, Germany

Stage system and equipment: Waagner Biro AG, Wien, Austria

Steel construction: Spannverbund Gesellschaft für Verbundträger mbH, Berlin, Germany

Steel construction Catwalks: Peuckert GmbH, Mehring, Germany

HERZOG & DEMEURON

Herzog & de Meuron – Practice

Herzog & de Meuron

Herzog & de Meuron is a partnership led by Jacques Herzog and Pierre de Meuron with Senior Partners Christine Binswanger, Ascan Mergenthaler and Stefan Marbach.

Jacques Herzog and Pierre de Meuron established their office in Basel in 1978. The partnership has grown over the years – Christine Binswanger joined the practice as Partner in 1994, followed by Robert Hösl and Ascan Mergenthaler in 2004, Stefan Marbach in 2006, Esther Zumsteg in 2009, Andreas Fries in 2011, Jason Frantzen and Wim Walschap in 2014 and Michael Fischer in 2016. An international team of about 40 Associates and 380 collaborators is working on projects across Europe, the Americas and Asia. The firm's main office is in Basel with additional offices in Hamburg, London, New York City, and Hong Kong.

Herzog & de Meuron have designed a wide range of projects from the small scale of a private home to the large scale of urban design. While many of their projects are highly recognized public facilities, such as their stadiums and museums, they have also completed several distinguished private projects including apartment buildings, offices, and factories. Jacques Herzog and Pierre de Meuron have been awarded numerous prizes including the Pritzker Architecture Prize (USA) in 2001, the RIBA Royal Gold Medal (UK) and the Praemium Imperiale (Japan), both in 2007. In 2014, Herzog & de Meuron were awarded the Mies Crown Hall Americas Prize (MCHAP) for 1111 Lincoln Road, Miami Beach.

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Herzog & de Meuron



Jacques Herzog

1950	Born in Basel, Switzerland
1970 - 1975	Studies in Architecture at Swiss Federal Institute of Technology Zurich (ETH), Chaired by Aldo Rossi and Dolf Schnebli
1975	Awarded Degree in Architecture from ETH Zurich
1977	Assistant to Prof. Dolf Schnebli
1978	Partnership with Pierre de Meuron
1983	Visiting Tutor at Cornell University, Ithaca, NY, USA
1989 and since 1994	Visiting Professor at Harvard University, Cambridge MA, USA
since 1999	Professorship, ETH Zurich
1999	Co-Founder of the ETH Studio Basel
2001	Awarded the Pritzker Architecture Prize
2015	Founder of the Jacques Herzog and Pierre de Meuron Kabinett (Foundation), Basel



Pierre de Meuron

1950	Born in Basel, Switzerland
1970 - 1975	Studies in Architecture at Swiss Federal Institute of Technology Zurich (ETH), Chaired by Aldo Rossi and Dolf Schnebli
1975	Awarded Degree in Architecture from ETH Zurich
1977	Assistant to Prof. Dolf Schnebli
1978	Partnership with Jacques Herzog
1989 and since 1994	Visiting Professor at Harvard University, Cambridge MA, USA
since 1999	Professorship, ETH Zurich
1999	Co-Founder of the ETH Studio Basel
2001	Awarded the Pritzker Architecture Prize
2015	Founder of the Jacques Herzog and Pierre de Meuron Kabinett (Foundation), Basel

Herzog & de Meuron



Ascan Mergenthaler, Senior Partner

1969	Born in Stuttgart, Germany
1993	Internship at Herzog & de Meuron
1995 - 1997	Collaboration with Konstantin Grcic, Industrial Design
1990 - 1997	Studies at The Bartlett, UCL, UK; Degree in Architecture, University of Stuttgart
1998	Collaboration with Herzog & de Meuron
2001	Associate, Herzog & de Meuron
2004	Partner, Herzog & de Meuron
since 2007	Member of the Board, Swiss Architecture Museum
2009	Senior Partner, Herzog & de Meuron



PR CONTACT

AND FURTHER INFORMATION



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Further information on the Elbphilharmonie Hamburg

Information and tickets:

www.elbphilharmonie.de/en

Social Media:

www.facebook.com/elbphilharmonie.hamburg
www.twitter.com/elbphilharmonie
www.instagram.com/elbphilharmonie
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Press information and photos:

www.elbphilharmonie.de/en/press

Further information on Hamburg

Media Service und general information on Hamburg:
www.mediarelations.hamburg.de

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www.mediaserver.hamburg.de