

ELBPHILHARMONIE HAMBURG



A SPECTACULAR GESAMTKUNSTWERK THE ELBPHILHARMONIE. MORE THAN JUST A CONCERT HALL

A sparkling wave of glass on a solid brick base: the Elbphilharmonie is Hamburg's most famous building and the city's international emblem, visible far and wide. With its inauguration in January 2017, Hamburg established itself as one of the world's top cultural centres. Every evening, audiences are delighted by live concerts in an impressive architectural setting.

First and foremost, the Elbphilharmonie is a concert hall. But under the daring curves of the roof designed by Swiss architects Herzog & de Meuron, other activities flourish within this remarkable building. The east section facing the HafenCity, for example, is occupied entirely by a 244-room hotel, the Westin Hamburg. The western tip of the structure, which rises to a height of 110 metres, houses 45 apartments. An observation platform is located on the roof of the brick base, which was built in the 1960s and originally used as a warehouse for coffee, tea and cocoa, while inside there is a multistorey car park. This part of the building is also home to the Kaistudios, where most of the Elbphilharmonie's many musical activities with audience participation take place. The sixth floor is home to the »Störtebeker« restaurant.

THE PLAZA

The entire floor of the Plaza – the Elbphilharmonie's public viewing platform – is tiled with 188,000 bricks burnt in the colours of the facade. These remind visitors of the fact that they are walking on the roof of the historic warehouse building. An open-air gallery runs around the whole structure, affording at a height of 37 metres above ground level a fabulous panoramic view of the docks, the River Elbe and the city that amazes both local people and guests from all over the world. Roughly in the middle of the north and south sides of the Plaza, two undulating glass curtains catch the eye. The side of the facade facing the city opens up in the shape of an arch, offering a particularly good view of the surrounding buildings and church towers. All areas of the Elbphilharmonie can be accessed from inside the Plaza. Two spiral staircases lead up to the two concert halls. There is also a takeaway café (»Deck & Deli«), a shop and a »Smart Table« that offers visitors the chance to explore the building interactively.

The main access to the Plaza is via a curved escalator some 80 metres long known as the »Tube«. The Plaza itself is the link between the brick base of the old warehouse and the sensational modern structure on top of it, which is fully-glazed on all sides and houses the centrepiece of the Elbphilharmonie within: the Grand Hall.





THE CONCERT HALLS

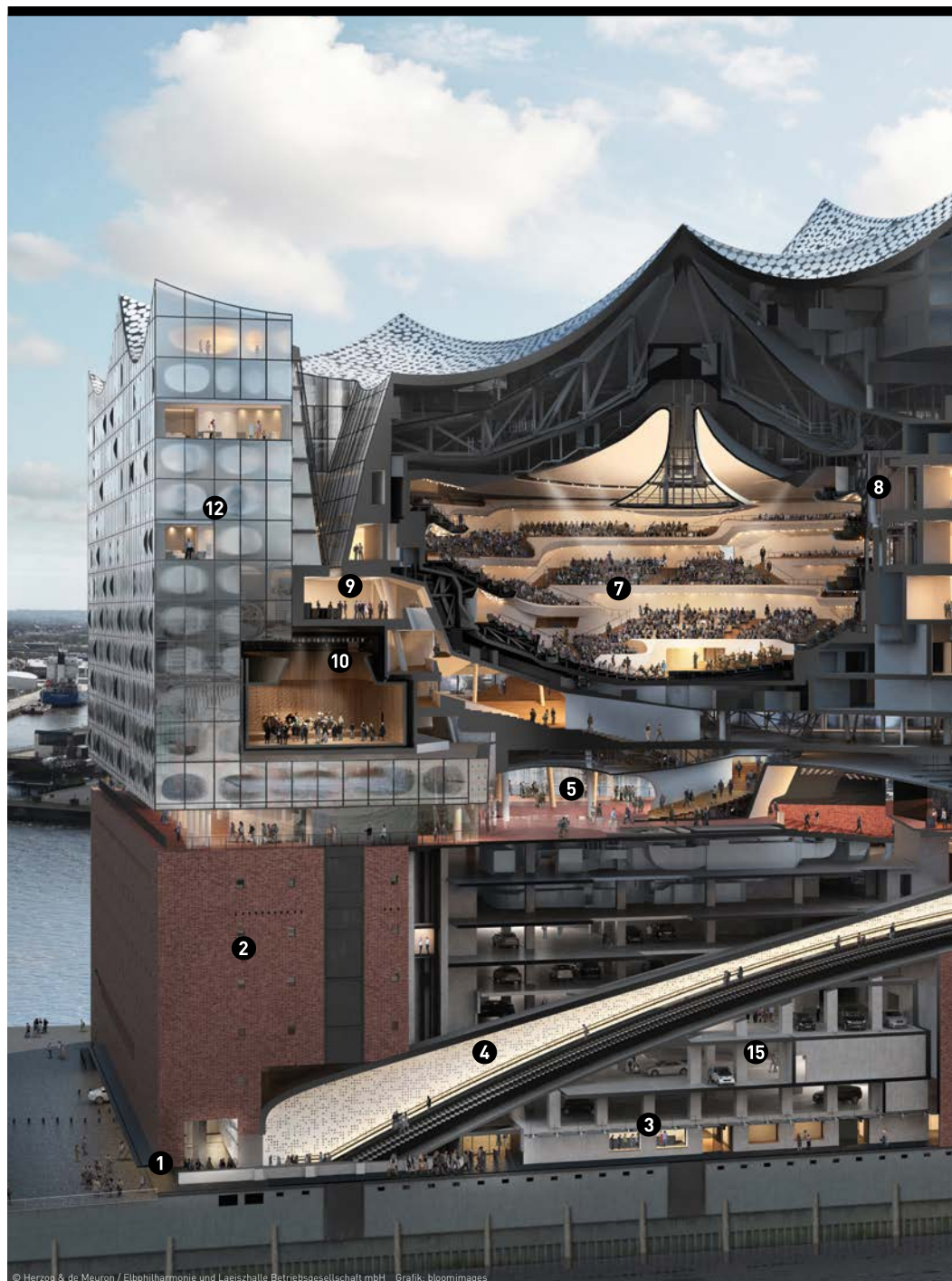
The Elbphilharmonie's two concert halls, which are acoustically isolated from the rest of the structure, are located in the upper part of the building. The classic shoebox-style Recital Hall on the tenth floor can seat up to 500 people. The Grand Hall has a capacity of 2,100 guests, who sit in staggered terraces surrounding the concert platform located roughly at the centre; this arrangement is known as a »vineyard hall«. On the way up to the Grand Hall, the foyer landscape that stretches over six floors offers numerous fascinating vistas and angles.

The unique shape of the Grand Hall was inspired by the Berliner Philharmonie, the world's first vineyard-style concert hall. Further inspiration came from the shapes of amphitheatres, sports arenas and tents. The architects' aim was to place the audience as close as possible to the performers. The walls of the Grand Hall are completely lined with individually milled gypsum fibre panels, the so-called »white skin«. This ensures the optimum distribution of the sound waves throughout the hall and makes a central contribution to its aesthetics. Above the concert platform, the open-pored white skin conceals in a space 15 metres square the many pipes of a concert organ designed and built by the renowned firm Klais Orgelbau of Bonn.



Despite its impressive dimensions, the Grand Hall radiates intimacy and a feeling of security. The concert platform is so close to the tiered seating that performers and audience alike feel especially connected to each other. This produces a strong sense of an experience shared: it spurs artists on to give their very best, and encourages the audience to listen alertly to the music and use their intuition to understand it better. What genre of music is being played, whether the composition is well-known or not, whether it is classical or contemporary – these questions fade into the background.





**1 MAIN ENTRANCE****2 KAISPEICHER**

The former warehouse is the foundation that the Elbphilharmonie is built upon.

3 ELBPILHARMONIE TICKET SHOP**4 TUBE**

The 82-metre-long escalator leads visitors to a large panoramic window.

5 PLAZA

Located at a height of 37 metres above ground level, the viewing platform is accessible to the public.

6 ELBPILHARMONIE SHOP**7 GRAND HALL**

The heart of the Elbphilharmonie offers seating for 2,100 concertgoers.

8 ORGAN

The large concert organ perfectly complements the architecture of the Grand Hall.

9 GREVE FOYER

Located in the concert hall foyer on the 13th floor, the sizeable central bar serves food as well as drinks.

10 RECITAL HALL

This versatile hall has space for up to 550 guests.

11 KAISTUDIOS

This is where the »World of Instruments« workshops and other participatory activities as well as experimental concerts take place.

12 »THE WESTIN HAMBURG« HOTEL**13 RESIDENTIAL APARTMENTS****14 »STÖRTEBEKER« RESTAURANT****15 MULTISTOREY CAR PARK**

LIMITLESS GOOD MUSIC

Variety, maximum quality and the breaking down of genre boundaries – this is what the Elbphilharmonie's arts programme stands for. Unamplified music is the focus: orchestral concerts, chamber music, piano and song recitals, choral works, opera in concert or semi-staged versions, and sometimes dance or film performances accompanied by live music. In addition, the Elbphilharmonie offers its public an exquisite programme with the best of jazz, rock and pop, as well as a hand-picked selection of non-European music of every kind. Among the highlights in the programme calendar are the festivals, ranging from the »Reflektor« weekends personally curated by interesting artists to the Hamburg International Music Festival spread over several weeks.

One special focus of the Elbphilharmonie's »classical« programme is music of the 20th and 21st centuries. It is heard to excellent advantage in both concert halls, and is enthusiastically received by the public. The Elbphilharmonie's special atmosphere puts people in the mood for new musical adventures: concertgoers are happy to take up programme recommendations and try out something they don't know. Thanks to its marvellous transparent acoustics, the Grand Hall is also well-suited to works for small ensembles or solo artists, and to repertoire from every era of music history.

Responsibility for about one-third of the artistic programme lies with the in-house concert promoter, HamburgMusik. And an important contribution to the programme is made by the NDR Elbphilharmonie Orchestra, which is one of the ARD radio orchestras, and is orchestra in residence at the Elbphilharmonie. Ensemble Resonanz in turn is the ensemble in residence in the Recital Hall, and also contributes to the Elbphilharmonie's





overall profile. Then the Philharmonic State Orchestra, the orchestra of the Hamburg State Opera, gives some 20 concerts a year in the Grand Hall of the Elbphilharmonie. The remaining concerts are put on by private promoters. Christoph Lieben-Seutter is the Elbphilharmonie's General and Artistic Director.



»A CONCERT HALL FOR EVERYONE«

The Elbphilharmonie offers people a wide variety of opportunities to try their hand at playing an instrument themselves, make music with others and to learn more about the world of music. The focus of attention here is on music education for children and young people. There is an extensive workshop programme for schools and kindergartens, and school pupils visit the Kaistudios every weekday. The workshops give them the chance for their first direct encounter with the instruments of the orchestra, as well as exotic instruments like the Indonesian gamelan or percussion instruments from outside Europe. The youngsters can play around with synthesizers or have a go at composing themselves. The Elbphilharmonie also runs a music bus known as the »Sound Mobile« which brings instruments and chances to participate to every corner of the city.

In every season, special concerts are put on for children and young people in all age groups. These so-called »Twinkle Concerts« always put a sparkle in young eyes and are divided into six clothing. These so-called »Twinkle Concerts« always put a sparkle in young eyes and are divided into six clothing sizes, from baby concerts (XS) up to concerts for children aged 10 or more (XXL). The Elbphilharmonie invites young adults to special live acts, the Youth Concerts. The audience at the school concerts is made up entirely of pupils and their teachers. »Klangzeit« with the Ensemble Resonanz is the very special and highly accessible concert format, which invites people to listen to music and to sing songs in a relaxed setting.

The Elbphilharmonie has set up five different ensembles for local people to meet regularly and make music themselves: the Audience Orchestra, the Family Orchestra, the Creative Orchestra, the Gamelan Ensemble and the choir Chor zur Welt. Workshops for families, further education courses for interested amateurs, the series »Elbphilharmonie+«, which takes up individual programme items of the season in different parts of Hamburg with an imaginative and unconventional approach, and master courses for budding professionals like the »Elbphilharmonie Jazz Academy« – all these formats encourage local people and visitors alike to be part of music at the Elbphilharmonie.





www.elbphilharmonie.de/en/children-and-families





ELBPphilHARMONIE ONLINE

The Elbphilharmonie's digital programme offers a wide variety of opportunities to dive deeper into the cosmos of the world-famous concert hall. The up-to-date programme calendar, the ticket shop and the extensive Mediatheque offerings can be found on www.elbphilharmonie.de. The Mediatheque features concert streams and recordings to enjoy at home and special videos such as the »Elbphilharmonie Sessions« with artists appearing in unusual corners of the building, as well as digital tours of the Elbphilharmonie, blog contributions that go into more detail, playlists for particular topics and also a variety of podcast formats – among them the popular »Kopfhörer« (Headphones) podcast which is created together with children. The Elbphilharmonie Newsletter is the most convenient way to stay up-to-date on advance ticket sales and everything else that's going on. The Elbphilharmonie is also present on Facebook, Twitter, Instagram, Tiktok and Youtube.



www.elbphilharmonie.de/en/mediatheque



www.elbphilharmonie.de/en/newsletter



THE HISTORIC **LAEISZHALLE**

The Laeiszhalle located slightly to the north of the city centre is operated jointly with the Elbphilharmonie under one general director. For decades, the 1908 Neo-Baroque building opposite the Wallanlagen park was Hamburg's only concert hall. The wonderful acoustics of the Grand Hall comes into its own with the orchestral repertoire of the 18th and 19th centuries in particular, and with piano and song recitals. The Recital Hall is especially well-suited to chamber music and jazz. The stylish interior and the convenient location are additional reasons why the Laeiszhalle has no need to fear »competition« from the Elbphilharmonie. The Laeiszhalle's orchestra in residence is the city's third professional orchestra, the Symphoniker Hamburg. Moreover, many amateur orchestras, choirs and other local classical music ensembles regard the Laeiszhalle as their home.

In the course of its glorious but turbulent history, the Laeiszhalle has seen appearances by music legends ranging from Vladimir Horowitz and Maria Callas to Ella Fitzgerald and ABBA. In the years directly after the end of the Second World War, the British occupying forces used the building as a studio for the broadcasting station British Forces Network.





HAMBURG – A CITY OF MUSIC

Hamburg's reputation as an attractive music centre goes back to the 17th century. Today, the city boasts a music scene of great diversity, with three professional orchestras, the Hamburg State Opera, well-known soloists and chamber music ensembles, jazz, rock and pop musicians, composers, singer-songwriters and electronica artists, and several prestigious educational institutions.

Hamburg made a name for itself as a major music centre early on when the Gänsemarkt opera house opened its doors in 1678. It was the first opera house in the German-speaking countries that owed its existence solely to the dedication of citizens and private funding. Not long after, Hamburg had two of the leading composers of their time, Georg Philipp Telemann and Carl Philipp Emanuel Bach, as its directors of music, who did much to augment the city's fame. Both Johannes Brahms and Felix Mendelssohn were born in Hamburg, and Gustav Mahler was the chief conductor at the Hamburg State Opera, which Rolf Liebermann turned into one of Europe's leading opera houses after the Second World War. Two other names that made their mark on Hamburg as a music centre were György Ligeti and Alfred Schnittke, both composers who held a professorship for composition at the city's university of music, the Hochschule für Musik und Theater.

Since the Beatles found their style and their image in the early sixties while playing for a few weeks at clubs in St. Pauli, Hamburg has been a stronghold of popular music. In the 1970s, Udo Lindenberg was the figurehead of the booming »Hamburg scene«; later, punk played an important role with bands like Abwärts, while in the nineties the »Hamburg school« made its mark with »discourse pop« bands like Blumfeld. Until the Berlin Wall came down, Hamburg was the capital of the German music industry. Hamburg has gained a firm place as one of the world's most attractive centres for pop music with the Reeperbahn Festival. In the mid-eighties, the musical genre started to take off, catapulting Hamburg onto third place for musicals after New York and London. In the city's cultural marketing, musicals had something of a monopoly for years – until the opening of the Elbphilharmonie in 2017...



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