

Esa-Pekka Salonen
Maxim Emelyanychev
Gianandrea Noseda
Finnish Radio Symphony
Orchestra, Mahler
Chamber Orchestra

Osterfestspiele *Salzburg*
Salzburg *Easter Festival*
25

Wounds and Wonders

Osterfestspiele *Salzburg* Salzburg *Easter Festival*

Salzburg Easter Festival 2025: WOUNDS AND WONDERS

Salzburg, March 6, 2024

Artistic Director Nikolaus Bachler presents a particularly diverse programme for the Salzburg Easter Festival 2025 – for the first time in the festival’s history, four conductors and three orchestras will be featured. At the center is a new production of Modest Mussorgsky’s monumental drama »Khovanshchina«, staged by British actor and director Simon McBurney. Esa-Pekka Salonen will conduct staged opera for the first time in six years and will be at the helm of the Finnish Radio Symphony Orchestra. The Finnish conductor and composer will also lead two concert programmes with music by Jean Sibelius, Gustav Mahler and himself. Three further concerts with the Mahler Chamber Orchestra and the Mozarteum Orchestra will be conducted by Gianandrea Noseda, Maxim Emelyanychev and Tabita Berglund.

»In view of the current world situation, we don’t want to do business as usual in Salzburg. Under the motto **WOUNDS AND WONDERS**, everything revolves around the wounds that are currently being inflicted on our society and our world – be it in Ukraine, in Israel or in populist-led states in Europe and the world,« says Nikolaus Bachler. »But we also don’t want to ignore the miracles or wonders – both in the religious sense and in the hope for a better future.«

MODEST P. MUSSORGSKY: »KHOVANSCHINA«

The focus is on a new production of »Khovanshchina«, the monumental »folk drama« by Russian composer Modest Mussorgsky, which paints a shockingly topical picture of the Russian political and church elite brutally fighting each other at the expense of the population – it depicts chaotic conditions, turmoil and devastation.

Mussorgsky wrote the libretto of this music drama himself in order to depict »the past in the present«. He compiled it from hundreds of fragments of text, including private and state documents from the 17th century and scraps of Church Russian. After about 10 years of work, he died in 1881, leaving the piano score of this vast piece and a few fragments of orchestral score. Most importantly – the ending was missing almost in its entirety. The first performing version of the whole opera was completed by Mussorgsky's friend Nikolai Rimsky-Korsakov in 1882, for which Rimsky provided an ending. In 1913 a new ending was added by Igor Stravinsky for Sergei Diaghilev and the Paris performances as part of the »Ballets Russes«. Finally, in 1958, Dmitri Shostakovich made his orchestration from an edition of Mussorgsky's sketches by scholar Pavel Lamm and composer Boris Asafiev and added his own new ending – from then on, Shostakovich's version has dominated the opera-houses of the world.

It was the fragmentary and incomplete nature of what Mussorgsky left behind – especially of the ending – that first drew the fascination of director Simon McBurney. The Salzburg performance will present a version of that ending that tries to stay as close as possible to Mussorgsky's surviving manuscript sketches before leading into Stravinsky's early 20th century finale. Work on these sketches has been led by Simon McBurney's brother and frequent collaborator, the Russia-specialist, composer and orchestrator Gerard McBurney, making especially close use of a single, but extremely revealing page in Mussorgsky's handwriting, which was discovered several decades after Shostakovich completed his version, and is now housed in the Glinka Museum in Moscow.

»I saw«, comments Gerard McBurney, »that that fragmentation of the surviving music allows us to modulate from Shostakovich's wonderful version across a kind of wasteland where all we have is Mussorgsky's fragmentary sketches right through to the beautiful redemption of Stravinsky's ending. We wanted to make sure the audience hears every note that Mussorgsky wrote.« There will also be discreet elements of electronic sound to support the dramatic continuity of these sketches.

The Finnish Radio Symphony Orchestra will be conducted by Esa-Pekka Salonen, currently Music Director in San Francisco. Born in Finland, he has devoted himself primarily to the symphonic repertoire in recent years, conducting his last staged operas – »Das Rheingold« and »Aufstieg und Fall der Stadt Mahagonny« – at the Finnish National Opera in 2019. His fascination with the Russian repertoire runs through his artistic biography. Together with Gerard McBurney, he worked on the world premiere of Dmitri Shostakovich's long-lost opera fragment »Orango« in 2011.

»There are moments of breathtaking beauty, for instance the very beginning, the sunrise by the Moskva river – meanwhile, you start to understand that this is the morning after a bloodbath that killed thousands of people. So it's that kind of piece, there are always two opposites happening at the same time,« says the conductor. »The piece has all kinds of challenges, but it is well worth the effort.«

The British director Simon McBurney, who is celebrated by audiences and the press, will stage the work. McBurney recently presented his production of Wolfgang Amadeus Mozart's »The Magic Flute« at the Metropolitan Opera in New York. The theater and film actor (»The Manchurian Candidate«, »Harry Potter«, »Mission Impossible«) has been creating theater productions since the mid-1980s with the »Théâtre de Complicité«, which he co-founded and which usually have a multimedia element and use state-of-the-art technology.

ORCHESTRAL CONCERT I: SALONEN / SIBELIUS

Conductor ESA-PEKKA SALONEN, Violoncello SENJA RUMMUKAINEN, FINNISH RADIO SYMPHONY ORCHESTRA

The first Orchestral Concert under the direction of Esa-Pekka Salonen features Jean Sibelius, the Finnish national composer par excellence, with his 2nd Symphony. The conductor combines this with his Cello Concerto: »As always, I like to show the solo instrument in different rows: of course the concertante aspect is always there, but it does not stay the same: it's sometimes completely alone, sometimes it's being looped and sometimes the cello becomes a chamber music partner.« The piece was composed for Yo-Yo Ma, who premiered it with the Chicago Symphony Orchestra in 2017. At the Easter Festival, the young Finnish cellist Senja Rummukainen will play the solo part.

ORCHESTRAL CONCERT II: TCHAIKOVSKY / DVOŘÁK / GIORDANO / VERDI

Conductor TABITA BERGLUND, Soprano SONDRA RADVANSKY, Tenor SEOKJONG BAEK, Baritone SIMON KEENLYSIDE, MOZARTEUM ORCHESTRA SALZBURG

The young Norwegian conductor Tabita Berglund makes her Salzburg debut conducting the second Orchestral Concert and, together with the musicians of the local Mozarteum Orchestra, creates an evening of arias and duets from operas such as »Macbeth«, »Andrea Chénier« and »Rusalka«. The singers are Sondra Radvanovsky, SeokJong Baek and Simon Keenlyside. From October 2024, Berglund will be Principal Guest Conductor of the Detroit Symphony Orchestra.

ORCHESTRAL CONCERT III: GRIEG / TSCHAIKOVSKY / SHOSTAKOVITCH

Conductor GIANANDREA NOSEDA, Violin AUGUSTIN HADELICH, MAHLER CHAMBER ORCHESTRA

In the first of two concert programs by the Mahler Chamber Orchestra, Gianandrea Noseda conducts music by Edvard Grieg, Peter Tchaikovsky and Dmitri Shostakovich. After Grieg's famous »Peer Gynt« suite, the programme includes Tchaikovsky's Violin Concerto in D major op. 35 with soloist Augustin Hadelich, before the evening ends with Shostakovich's 9th Symphony. Noseda is currently General Music Director at the Zurich Opera and Chief Conductor of the Washington National Symphony Orchestra.

CHORAL CONCERT I: MAHLER

Conductor ESA-PEKKA SALONEN, Soprano NADINE SIERRA, Alto JASMIN WHITE, BAVARIAN RADIO CHOIR, FINNISH RADIO SYMPHONY ORCHESTRA

For the first of two Choral Concerts, Esa-Pekka Salonen programs Gustav Mahler's 2nd Symphony, the so-called »Resurrection Symphony«. »It's a journey that is very unlike any other piece of music – it starts from a dark place and goes through various side-roads to the finale, where Mahler kind of gives us the keys to understand why we are on this planet,« says the conductor. Salonen last conducted this work in a staged production by Romeo Castellucci at the Festival d'Aix-en-Provence in 2022.

CHORAL CONCERT II: MENDELSSOHN BARTHOLDY

Conductor MAXIM EMELYANYCHEV, Soprano EMILY POGORELC, Alto WIEBKE LEHMKUHL, Tenor PENE PATI, Baritone ANDRÉ SCHUEN, BAVARIAN RADIO CHOIR, MAHLER CHAMBER ORCHESTRA

One of Felix Mendelssohn Bartholdy's best-known pieces – the oratorio »Elijah« – is on the program of the second Choral Concert. It tells the story of the prophet Elijah and focuses on the conflict between poly- and monotheism. Maxim Emelyanychev, born in Dzerzhinsk, Russia, in 1988, is considered one of the most exciting conductors of the younger generation. He recently made his debut with the Royal Concertgebouw Orchestra in Amsterdam, the Berlin Philharmonic Orchestra and the Bavarian Radio Symphony Orchestra. The title role will be sung by André Schuen, known to Salzburg audiences from »Così fan tutte« and »Le nozze di Figaro«, for example.

LATE NIGHT TANGO

Since the beginning of the 20th century, Finland has developed its own variant of tango, which still has great emotional significance for the population today and certainly stands for freedom and independence of the country. In a special night concert with musicians from the Finnish Radio Symphony Orchestra, the Turku-born bass Matti Salminen will evoke the melancholy depth of this musical style.

DANCE & ELECTRO

In 2025, the Salzburg Easter Festival would like to continue the newly founded dance and electro section and invite internationally renowned artists to work on WOUNDS AND WONDERS. Details will be announced at a later date.

DISCOUNTS

Abo-to-Go

»A trio for you« – also back in the program in 2025: a subscription at a special price, only available at the ticket office counter at Herbert-von-Karajan-Platz 11.

This special cycle with 30% reduced prices includes:

Choir Concert II (April 18)

Orchestra Concert III (April 19)

»Khovanshchina« (April 21)

in three categories. A maximum of two subscriptions per person, while stocks last.

The »Abo to go« is available from October 1, 2024 in three categories, advance booking is not possible.

A maximum of two subscriptions per person can be purchased, the number is limited.

U27

From November 4, 2024 (10:00 am), there will be an exclusive contingent of discounted tickets for everyone under the age of 27 in cooperation with the Ticket Gretchen app.

Patrons of the Easter Festival

Patrons receive -10% on Late Night Tango.

S-Pass

The Salzburg Youth Card: -10% on Orchestral Concerts I, II and III

Ö1 Club

Ö1 Club-Mitglieder each receive -10% on Orchestral Concert I, Orchestra Concert III and Choral Concert II.

CONTACT
Christoph Koch
+43 676 4567 670
c.koch@osterfestspiele.at

ESA-PEKKA SALONEN

Esa-Pekka Salonen ist sowohl für seine Tätigkeit als Komponist als auch als Dirigent weltweit anerkannt. Seit 2020 ist er Musikdirektor des San Francisco Symphony Orchestra, wo er mit acht verschiedenen Kooperationspartnern aus den verschiedensten Disziplinen, von Komponisten bis hin zu Robotikern, zusammenarbeitet. Er ist Ehrendirigent des Londoner Philharmonia Orchestra, der Los Angeles Philharmonic und des Swedish Radio Symphony Orchestra. Salonen ist Mitbegründer und war von 2003 bis 2018 künstlerischer Leiter des Baltic Sea Festival in Stockholm.

Zu den Höhepunkten der letzten Saison mit dem San Francisco Symphony gehörten die Uraufführungen des Violinkonzerts »Convergences« von Jesper Nordin mit seinem Partner Pekka Kuusisto und des Klavierkonzerts von Anders Hillborg mit Emanuel Ax. Salonen dirigierte auch die Eröffnungsfeier des California Festival, auf dem Programm in San Francisco standen die Weltpremiere von Jens Ibsens »Drowned in Light« und die San Francisco-Premiere von Gabriella Smiths »Breathing Forest«.

Außerdem dirigierte er weltweit viele seiner eigenen Kompositionen, darunter »Tiu« mit den Los Angeles Philharmonikern, zum 20-jährigen Bestehen der Walt Disney Concert Hall »Karawane«, ebenfalls mit dem Los Angeles Philharmonic, »Sinfonia Concertante« für Orgel und Orchester mit dem Finnish Radio Symphony Orchestra und dem Philadelphia Orchestra sowie »kinēma« mit den San Francisco Symphony und dem Philadelphia Orchestra.

Salonen stand auch am Pult vieler musikalischer Einspielungen. Zu den Veröffentlichungen mit dem San Francisco Symphony gehören Aufnahmen der Klavierkonzerte von Bartók sowie Raumklangaufnahmen mehrerer Ligeti-Kompositionen. Weitere aktuelle Aufnahmen sind Strauss' »Vier letzte Lieder« und Bartóks »Der wunderbarer Mandarin«.

»Musical America« ernannte ihn 2006 zum Musiker des Jahres und 2010 wurde er zum Ehrenmitglied der American Academy of Arts and Sciences gewählt. Sein Violinkonzert wurde 2012 mit dem Grawemeyer Award for Music Composition ausgezeichnet.

Salonen wurde 1996 vom schwedischen König mit der Medaille Litteris et Artibus, einer der höchsten Auszeichnungen Schwedens, ausgezeichnet. Im Jahr 1998 verlieh ihm die französische Regierung den Rang eines Officier des Ordre des Arts et des Lettres. Neben der Pro-Finlandia-Medaille des Ordens des finnischen Löwen und der Helsinki-Medaille wurde er vom finnischen Präsidenten zum Kommandeur Erster Klasse des Ordens des finnischen Löwen ernannt. Im Jahr 2020 wurde er von Königin Elisabeth II. zum Ehrenritter des Ordens des Britischen Empire geschlagen.

Esa-Pekka Salonen is known as both a composer and conductor. Since 2020 he is the Music Director of the San Francisco Symphony, where he works alongside eight Collaborative Partners from a variety of disciplines, ranging from composers to roboticists. He is the Conductor Laureate for London's Philharmonia Orchestra, the Los Angeles Philharmonic, and the Swedish Radio Symphony Orchestra. Salonen co-founded, and from 2003 until 2018 served as the Artistic Director of, the Baltic Sea Festival in Stockholm.

Highlights from the last season with the San Francisco Symphony include world premieres of Jesper Nordin's violin concerto »Convergences«, with Collaborative Partner Pekka Kuusisto, and Anders Hillborg's Piano Concerto, with Emanuel Ax. Salonen also conducted the inaugural California Festival, San Francisco programming included the world premiere of Jens Ibsen's »Drowned in Light« and the San Francisco premieres of Gabriella Smith's »Breathing Forest«.

Salonen also conducted many of his own compositions around the world. Among them were »Tiu«, a new work commemorating the 20th anniversary of Walt Disney Concert Hall, premiered by the Los Angeles Philharmonic; »Karawane«, also with the Los Angeles Philharmonic; »Sinfonia Concertante« for Organ and Orchestra with the Finnish Radio Symphony Orchestra and Philadelphia Orchestra and »kinēma« with the San Francisco Symphony and Philadelphia Orchestra.

Salonen has an extensive and varied recording career. Releases with the San Francisco Symphony include recordings of Bartók's piano concertos, as well as spatial audio recordings of several Ligeti compositions. Other recent recordings include Strauss's »Four Last Songs« and Bartók's »Miraculous Mandarin«.

»Musical America« named him its Musician of the Year in 2006, and he was elected an »honorary member« of the American Academy of Arts and Sciences in 2010. His Violin Concerto won the 2012 Grawemeyer Award for Music Composition.

Salonen was awarded the Litteris et Artibus medal, one of Sweden's highest honors, by the King of Sweden in 1996. In 1998 the French government awarded him the rank of Officier of the Ordre des Arts et des Lettres. In addition to receiving both the Pro Finlandia Medal of the Order of the Lion of Finland and the Helsinki Medal, he was named Commander, First Class of the Order of the Lion of Finland by the President of Finland. In 2020, he was appointed an honorary Knight Commander of the Order of the British Empire by Queen Elizabeth II.

SIMON MCBURNEY

Simon McBurney ist ein mehrfach ausgezeichnete Schauspieler, Autor, Regisseur und Mitbegründer der Theatergruppe »Complicité«. Seine Arbeiten reichen von ortsspezifischen Installationen bis hin zur Neudeutungen klassischer Texte am Broadway, somit entziehen sie sich stets einer Definition, sind aber immer eng mit dem Medium Musik verbunden.

Zu seinen bisherigen Opernproduktionen, die an Häusern weltweit gezeigt wurden, gehören Alexander Raskatov's »A Dog's Heart«, Wolfgang Amadeus Mozarts »Die Zauberflöte« sowie Igor Strawinskys »The Rake's Progress« und Alban Bergs »Wozzeck«.

In Zusammenarbeit mit seinem Bruder Gerard McBurney entstanden Arbeiten wie »Weimar Nightfall« und »Strange Poetry« mit dem Los Angeles Philharmonic sowie die Complicité-Produktionen »Out of a House Walked a Man...« am Royal National Theatre und »The Noise of Time« mit dem Emerson String Quartet am Lincoln Center. Er hat mit Künstlern wie Peter Maxwell Davies, Esa-Pekka Salonen, Simon Rattle, Tom Waits, Nitin Sawhney, den Pet Shop Boys und Honjoh Hidetaro zusammengearbeitet.

Zu den wichtigsten Produktionen von »Complicité« gehören »Drive Your Plow Over The Bones of The Dead«, »Beware of Pity«, »The Master and Margarita«, »A Disappearing Number« und »Pet Shop Boys Meet Eisenstein«. Zu seinen weiteren Regiearbeiten zählen das Broadway-Highlight »All My Sons« und Berthold Brechts »Der aufhaltsame Aufstieg des Arturo Ui« in New York mit Al Pacino in der Hauptrolle.

Als Schauspieler hat Simon McBurney in vielen Spielfilmen mitgewirkt, darunter »The Pale Blue Eye«, »Mission: Impossible – Rogue Nation«, »The Theory of Everything«, »Magic in the Moonlight«, »Tinker Tailor Soldier Spy«, »Jane Eyre« und »The Duchess and The Last King of Scotland«. Im Fernsehen trat er unter anderem in J. K. Rowlings »The Casual Vacancy«, in »Carnival Row« auf Amazon Prime und der BBC Serie »Rev.« auf.

Er war der erste britische »Artiste Associé« beim Festival d'Avignon 2012, wo er mit »The Master and Margarita« das Festival eröffnete. 2009 wurde er als erster nicht-japanischer Künstler mit dem »Grand Prize« des Yomiuri Theatre Award für die beste Regie von »Shun-kin« ausgezeichnet und erhielt 2008 den Konrad-Wolf-Preis der Akademie der Künste Berlin in der Kategorie »Europas herausragende multidisziplinäre Künstler«.

Simon McBurney is an award-winning actor, writer, director and co-founder of the theatre company »Complicité«. His works range from site-specific installations to the reinvention of classic texts on Broadway, therefore continuously resists definition, but has always been intimately bound up with music.

His opera productions to date have been performed at opera houses around the world, including Alexander Raskatov's »A Dog's Heart«, Wolfgang Amadeus Mozart's »The Magic Flute«, Igor Stravinsky's »The Rake's Progress« and Alban Berg's »Wozzeck«.

With his brother Gerard McBurney, he created works like »Weimar Nightfall« and »Strange Poetry« at Los Angeles Philharmonic and the »Complicité« productions »Out of a House Walked a Man...« at the Royal National Theatre and »The Noise of Time« with the Emerson String Quartet at Lincoln Center. He has collaborated with artists like Peter Maxwell Davies, Esa-Pekka Salonen, Simon Rattle, Tom Waits, Nitin Sawhney, Pet Shop Boys and Honjoh Hidetaro.

Recent work with Complicité includes »Drive Your Plow Over The Bones of The Dead«, »Beware of Pity« (with Schaubühne Berlin), »The Master and Margarita«, »A Disappearing Number«, and »Pet Shop Boys Meet Eisenstein«. Other directing work includes the Broadway highlight »All My Sons« and Berthold Brecht's »The Resistible Rise of Arturo Ui« in New York with Al Pacino in the main role.

As an actor, he has appeared in many feature films, including »The Pale Blue Eye«, »Mission: Impossible – Rogue Nation«, »The Theory of Everything«, »Magic in the Moonlight«, »Tinker Tailor Soldier Spy«, »Jane Eyre« and »The Duchess and The Last King of Scotland«. Television appearances include J K Rowling's »The Casual Vacancy«, »Carnival Row« for Amazon Prime, and BBC TV's »Rev.«.

He was the first British »Artiste Associé« at Festival d'Avignon in 2012 with »The Master and Margarita« opening the Festival. In 2009 he was the first non-Japanese artist who was awarded the Yomiuri Theatre Award »Grand Prize« for Best Director for »Shun-kin« and he was the recipient of the 2008 Berlin Academy of Arts Konrad Wolf Prize for »Europe's Outstanding Multidisciplinary Artists«.

FINNISH RADIO SYMPHONY ORCHESTRA

Das Finnische Radio-Symphonieorchester (FRSO) ist das Orchester des finnischen Rundfunks Yle (Yleisradio). Es wurde 1927 von zehn Musikern als Rundfunkorchester gegründet und vergrößerte sich in den 1960er Jahren zu einem Symphonieorchester. Seine Chefdirigenten waren seitdem Toivo Haapanen, Nils-Eric Fougstedt, Paavo Berglund, Okko Kamu, Leif Segerstam, Jukka-Pekka Saraste, Sakari Oramo, Hannu Lintu und seit Herbst 2021 Nicholas Collon.

Neben den großen klassisch-romantischen Meisterwerken ist auch zeitgenössische Musik ein wichtiger Bestandteil des Repertoires des FRSO, das jedes Jahr eine Reihe von Yle-Auftragskompositionen uraufführt. Eine weitere Aufgabe des Orchesters besteht darin, die gesamte finnische Orchestermusik für das Yle-Archiv aufzunehmen. Außerdem hat es Werke von etwa Gustav Mahler, Béla Bartók, Jean Sibelius, Kimmo Hakola, Magnus Lindberg, Kaija Saariaho, Aulis Sallinen, Jouni Kaipainen, Joonas Kokkonen eingespielt.

2016 und 2019 erhielt das FRSO den finnischen EMMA-Award. Zu weiteren Auszeichnungen zählen der Preis des BBC Music Magazine, der Preis der Académie Charles Cros, der MIDEM Classical Award sowie Grammy-Nominierungen in den Jahren 2020 und 2021. Die Aufnahme »Jean Sibelius: Tapiola – En Saga – 8 Songs« wurde 2018 mit dem International Classical Music Award (ICMA) bedacht. Es wurde dreimal mit dem Gramophone Classical Music Award ausgezeichnet: 2006 für Magnus Lindbergs Klarinettenkonzert, 2018 für Béla Bartóks Violinkonzerte und 2023 für das Album »Sigla. Flounce. Sedecim« mit Orchesterwerken von Lotta Wennäkoski, außerdem wurde es 2023 für den Gramophone Award als »Orchestra of the Year« nominiert.

»Das Finnische Radio-Symphonieorchester ist in der Tat ein großartiger Klangkörper: akribisch im Zusammenspiel, raffiniert im Ton, fast aristokratisch.« (The Times)

The Finnish Radio Symphony Orchestra (FRSO) is the orchestra of the Finnish Broadcasting Company Yle (Yleisradio). It was founded in 1927 by ten musicians as a radio orchestra and expanded into a symphony orchestra in the 1960s. Its Chief Conductors since then have been Toivo Haapanen, Nils-Eric Fougstedt, Paavo Berglund, Okko Kamu, Leif Segerstam, Jukka-Pekka Saraste, Sakari Oramo, Hannu Lintu, and since autumn 2021 Nicholas Collon.

In addition to the great classical-romantic masterpieces, contemporary music is also an important part of the FRSO's repertoire, which premieres a number of Yle-commissioned compositions every year. The orchestra is also responsible for recording all Finnish orchestral music for the Yle archive. Furthermore, it has recorded works by Gustav Mahler, Béla Bartók, Jean Sibelius, Kimmo Hakola, Magnus Lindberg, Kaija Saariaho, Aulis Sallinen, Jouni Kaipainen, Joonas Kokkonen and others.

In 2016 and 2019, the FRSO received the Finnish EMMA Award. Other awards include the BBC Music Magazine Prize, the Académie Charles Cros Prize, the MIDEM Classical Award and Grammy nominations in 2020 and 2021. Its recording »Jean Sibelius: Tapiola – En Saga – 8 Songs« was honoured with the International Classical Music Award (ICMA) in 2018. It has won the Gramophone Classical Music Award three times: in 2006 for Magnus Lindberg's Clarinet Concerto, in 2018 for Béla Bartók's Violin Concertos and in 2023 for the album »Sigla. Flounce. Sedecim« with orchestral works by Lotta Wennäkoski and in 2023 it was nominated for the Gramophone Award as »Orchestra of the Year«.

»The Finnish Radio Symphony Orchestra is a splendid body indeed: scrupulous in ensemble, refined in tone, almost aristocratic.« (The Times)

MAHLER CHAMBER ORCHESTRA

Seit seiner Gründung im Jahr 1997 pflegt das Mahler Chamber Orchestra (MCO) seine unabhängige künstlerische Identität und seinen eigenen charakteristischen Klang. Inspiriert durch Gründungsmentor Claudio Abbado, kultiviert das Ensemble auf musikalischer wie organisatorischer Ebene eine Kultur des gegenseitigen Zuhörens und des ständigen Dialogs, den »Sound of Listening«. Es ermöglicht dem Orchester, seinen Musikern und der Geschäftsleitung, als demokratisches Kollektiv zu agieren. Mit Mitsuko Uchida, Yuja Wang, Pekka Kuusisto, Daniel Harding als Conductor Laureate, Daniele Gatti als Artistic Advisor und dem 3D-Klangspezialisten Henrik Oppermann/Schallgeber gibt es langjährige künstlerische Partnerschaften mit ganz unterschiedlichen musikalischen Schwerpunkten.

Das Orchester vereint 27 Nationalitäten aus allen Teilen der Welt, es ist bisher in über 40 Ländern auf fünf Kontinenten aufgetreten. Künstlerische Residenzen in der New Yorker Carnegie Hall oder dem Londoner Southbank Centre, beim Lucerne Festival oder der Mozartwoche Salzburg und dem Festival von Saint-Denis, haben das MCO zum festen Bestandteil einer internationalen Gemeinschaft von Musikbegeisterten werden lassen. Es ist regelmäßiger Gast in den bedeutenden Konzertsälen der Welt, wie der Philharmonie Berlin, der Elbphilharmonie Hamburg, dem Concertgebouw Amsterdam oder dem Wiener Musikverein.

Besonders wichtig ist dem MCO der Austausch mit der und das Wirken in die Gesellschaft hinein: Über die MCO Academy teilen Mitglieder des Orchesters, in Zusammenarbeit mit dem Orchesterzentrum|NRW, sowie im Rahmen von Residenzen im Konzerthaus Dortmund, in der Kölner Philharmonie und in der Philharmonie Essen regelmäßig ihr Wissen mit der nächsten Musikergeneration. »Feel the Music« eröffnet schwerhörigen Kindern die Welt der Musik durch ein Erlebnis mit allen Sinnen. Das Konzert »Welcome Home« lädt Schülerinnen und Schüler auf eine multikulturelle Reise ein und ermutigt sie, aktiv über die Frage »Wohin gehöre ich?« nachzudenken. Diese Projekte unterstreichen das Engagement des MCO, das Leben durch Musik zu bereichern und die Integration zu fördern.

Gemeinsam mit dem Artistic Partner for Immersive Experiences, Henrik Oppermann/Schallgeber, hat das Mahler Chamber Orchestra mehrere erfolgreiche Virtual-Reality-Konzertformate entwickelt, bei der die Teilnehmer durch Bewegung im virtuellen Raum Musik ganz unmittelbar erleben und ihr Hörerlebnis aktiv mitgestalten. Immer wieder neue Perspektiven aufzuzeigen, und seinen eigenen »Sound of Listening« für möglichst viele Menschen auf unterschiedliche Art erfahrbar zu machen, ist Motivation und Zukunftsvision des Orchesters.

The Mahler Chamber Orchestra (MCO), founded in 1997, has established a distinct sound and independent artistic identity. The Orchestra's philosophy, inspired by founding mentor Claudio Abbado, emphasises the power of listening and communication both structurally and musically; they call it »The Sound of Listening«. It allows the Orchestra, its musicians and managing office, to operate as a democratic collective. Engaging with Artistic Partners, including Mitsuko Uchida, Yuja Wang, Pekka Kuusisto, Conductor Laureate Daniel Harding, Artistic Advisor Daniele Gatti, and Artistic Partner for Immersive Experiences Henrik Oppermann/Schallgeber; the MCO undertakes multiyear projects that explore diverse artistic themes.

With musicians representing 27 nationalities, residing in different parts of the world, the MCO reaches live audiences across 40 countries on five continents. The Orchestra maintains residencies at renowned international venues including Carnegie Hall New York, Southbank Centre London, Lucerne Festival, Mozartwoche Salzburg, and Festival de Saint-Denis. They are frequent guests at Philharmonie Berlin, Elbphilharmonie Hamburg, Concertgebouw Amsterdam and Musikverein Vienna.

In the realm of Outreach and Education, the MCO conducts three flagship projects. The MCO Academy allows orchestra members to share their expertise with the next generation of musicians in collaboration with Orchesterzentrum|NRW and undertake residencies at Konzerthaus Dortmund, Kölner Philharmonie and the Philharmonie Essen. »Feel the Music« introduces music to deaf and hard-of-hearing children, encouraging a multi-sensory experience. And »Welcome Home«: a concert about finding the place where you belong, in which school groups are invited on a multicultural journey, fostering introspection and contemplation on the theme of »Belonging«. These endeavours highlight the MCO's commitment to enriching lives through music and promoting inclusivity.

In collaboration with Artistic Partner for Immersive Experiences Henrik Oppermann/Schallgeber, the MCO explores new digital technologies in and beyond the concert hall. Their virtual reality series immerses listeners deeper into performances and brings them closer to the music. The orchestra's motivation and vision for the future is to constantly present new perspectives and make its own »Sound of Listening« tangible for as many people as possible in different ways.