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2017 ANNUAL

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LUCERNE FESTIVAL ORCHESTRA

“WE WANT TO OPEN DOORS”
Wolfgang Rihm and Matthias Pintscher on
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Dear Music Lovers,

Michael Haefliger
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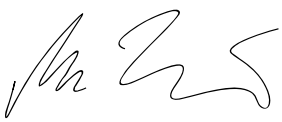
A colorful, diverse, richly varied program awaits you at the 2017 LUCERNE FESTIVAL: at Easter, during the summer, and at the gathering of the world's finest international pianists in late fall. With our new magazine, we hope to do more than provide you simply with an overview of all of the events that we have planned. We also want to present our Festival to you from the inside: through interviews, commentary, reports, and photos.

In this booklet you can read the latest news about the wonderful LUCERNE FESTIVAL ORCHESTRA and their leader Riccardo Chailly. You'll get a look behind the scenes at the LUCERNE FESTIVAL ACADEMY, where Wolfgang Rihm and Matthias Pintscher are establishing fresh approaches. You will also learn everything about the summer's thematic focus on "Identity" and will meet our two "artistes étoiles," the violinist Patricia Kopatchinskaja and the cellist Jay Campbell, as well as composer-in-residence Michel van der Aa. Also included is an interview with Sir John Eliot Gardiner, who introduces the Monteverdi project he is bringing to Lucerne: three evenings of opera marking the 450th anniversary of the composer's birth. We've also put together many tips for you. The concert calendar section at the center of the magazine consolidates details about all of the concerts, the works and their performers, event dates, how to order tickets, and our subscription offers.

It's always worth traveling to Lucerne, but especially so during the Festival season. We would be delighted to welcome you in 2017 to this idyllic spot on Lake Lucerne and to one of the finest concert halls in the world.

Warm regards,



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LUCERNE FESTIVAL ORCHESTRA | Riccardo Chailly

Give and Take

Riccardo Chailly as Music Director of the LUCERNE FESTIVAL ORCHESTRA

Long ago he began his career as an assistant to Claudio Abbado, and in the summer of 2016 he went on to succeed his mentor at the LUCERNE FESTIVAL ORCHESTRA. The Italian Riccardo Chailly is a strong advocate of continuity and yet is making marks of his own. A portrait.

TEXT: PETER HAGMANN

What really interests him these days isn't conducting itself. But the last thing Riccardo Chailly has in mind, of course, it to take a vacation. He's thinking of his office in Milan, where he engages in the pursuits that especially attract him between engagements: studying, investigating, and mulling things over. This sort of activity satisfies his need to discover new things – whether the novelty in question is new music, or new ideas about already-familiar music. Chailly deems conducting, in contrast, to be a second step, the way he brings into the real world the entire result of those hours spent at his desk pouring over an opened-up score, the reading of which had kindled his spirit.

Here we can see connections to Claudio Abbado, whose successor Chailly became in the summer of 2016 when he started helming the LUCERNE FESTIVAL ORCHESTRA. These connections go beyond the fact that both conductors come from Milan, or that in 1971 Chailly began a two-year period as Abbado's assistant at La Scala to learn the craft. (Chailly was 18 at the time, Abbado about 20 years his senior.) Their bond goes much deeper: it has to do with the fact that Abbado himself was a seeker and an investigator. During his time as Music Director at La Scala, he produced Georges Bizet's opera *Carmen* in a revised version that was fundamentally overhauled, going back to the sources. And later, in Vienna, he took up the cause of Franz Schubert by putting his entirely forgotten opera *Fierabras* in the spotlight as part of a sensational production with the director Ruth Berghaus.

During a good many rehearsals, Chailly used to sit behind Abbado and write his observations into the scores. In-depth discussions in the conductor's loge used by Abbado followed; it was through these that they became friends. For Chailly, this critical engagement with the works that he conducts is thus, so to speak, self-explanatory. When he was Music Director of the Royal Concertgebouw Orchestra in Amsterdam and conducted the Eighth Symphony of Gustav Mahler in 1995, he requested that the conductor's score by Willem Mengelberg be taken out of the archive; he wanted to study the numerous recommendations given by the composer to his friend on the conductor's podium – observations that had not been published at all. And in the Concertgebouw's archive he bumped into an unusually large kettledrum that Mengelberg had ordered to be produced at the suggestion of Mahler and used for a performance of the *Symphony of a Thousand* he led in 1912. A little more than 100 years later, in the summer of 2016, this instrument also came to be heard in Lucerne when Chailly conducted Mahler's Eighth in the KKL Concert Hall.

This 2016 performance signified a beginning and a conclusion at the same time. With it, Chailly not only launched his tenure as the new Music Director of the LUCERNE FESTIVAL ORCHESTRA, but he also brought to a finish the complete cycle of Mahler's symphonies that had formed the backbone of the programs Abbado developed for the ensemble. This homage to his late friend, who died in 2014, was for Riccardo Chailly an act of honor. And Chailly speaks with the highest admiration of the LUCERNE FESTIVAL ORCHESTRA, which was founded in 2003 by Abbado and the Festival's Artistic and Executive Director Michael Haefliger. During their first rehearsal together, just as the massive pile-up of sonorities – booming organ and peeling brass – that open the *Symphony of a Thousand* were ushering forth, Chailly said he could recognize the Mahler DNA that Abbado had passed on to the Orchestra. He also instantly sensed that special spirit that manifests itself in these musicians' free commitment during the summertime, in their friendly attachment, and in their manner of playing and reacting to each another in the style of chamber music. To make music in this fashion, he says, is pure bliss.

NEW WAYS, NEW WORKS

Chailly also speaks of the Orchestra's unique quality. And it is precisely for that reason that in his second season he will concentrate entirely on the symphonic repertoire (not calling for soloists or choruses). The Orchestra and its new music director want to grow together first – and in doing

A tailor-made debut: Riccardo Chailly being applauded at the end of the performance of Gustav Mahler's Eighth Symphony, his first appearance leading the LUCERNE FESTIVAL ORCHESTRA.

LUCERNE FESTIVAL ORCHESTRA | Riccardo Chailly

127 orchestral musicians, 220 singers from four choruses, eight soloists: Riccardo Chailly conducts the final measures of Mahler's Eighth, a musical apotheosis.

so, they plan to focus on works that up to now have not appeared in the LUCERNE FESTIVAL ORCHESTRA's programming. For example, the works of Richard Strauss, three of whose tone poems will be performed at the opening of the 2017 Summer Festival: *Thus Spake Zarathustra, Death and Transfiguration*, and *Till Eulenspiegel's Merry Pranks*. And Chailly says that he will not stick his left hand in his pants pocket while conducting these works – even if *he*, Strauss himself, was able to do that and suggested this posture to other conductors by way of advice. We cannot overlook the fact that the tone poems of Strauss pose exorbitant difficulties for the conductor and orchestra alike, adds Chailly. Such a challenge makes him downright happy, and the Orchestra's potential considerably intensifies this feeling even more.

And yet: doesn't this program pose certain other problems? With Richard Strauss himself, that is, as a composer whose dubious entanglements with Nazism only recently were in the news again, during the celebrations marking his

LIKE HIS FRIEND AND MENTOR CLAUDIO ABBADO, RICCARDO CHAILLY IS ALSO A SEEKER AND INVESTIGATOR.

150th birthday in the spring of 2014? Riccardo Chailly has no problem with that, referring to "the mercy of late birth" (that is, of being born after the Nazi era). Naturally he is aware of the social-political context. But as a musician he draws a clear division between the work and the context; for him it is self-evident that we are already at a far remove from that time. He sees the same justification for his plan in the foreseeable future to conduct the Twelfth Symphony of Dmitri Shostakovich, which was premiered at a congress of the Russian Communists in 1961 and is dedicated to the memory of Lenin. Beyond all ideological implications, he deems this so-called "Lenin" Symphony to be a very good, wrongly neglected piece.

Besides Strauss, the plans for his two other programs during the summer of 2017 include four other composers to whom Riccardo Chailly has long felt very closely connected. These extend to such figures as Ludwig van Beethoven, whose nine symphonies Chailly recorded during his era at the Leipzig Gewandhaus Orchestra in an award-winning release. And Felix Mendelssohn Bartholdy, whom he rediscovered, as it were, in 2005, precisely during the first year of his Leipzig tenure, when he introduced the rarely played first version of his Second Symphony (also known as the *Lobgesang*, the "Hymn of Praise") from 1840. (Incidentally, he later went on to perform this version at LUCERNE FESTIVAL as well.) Pyotr Ilyich Tchaikovsky has meanwhile been a continual presence since

Riccardo Chailly at once felt the special spirit and unique quality of the LUCERNE FESTIVAL ORCHESTRA.

STRAUSS AND STRAVINSKY, BEETHOVEN AND TCHAIKOVSKY: DURING HIS SECOND SUMMER RICCARDO CHAILLY WILL FOCUS ON COMPOSERS WHO SO FAR HAVE NOT APPEARED ON THE LUCERNE FESTIVAL ORCHESTRA'S PROGRAMS.

Chailly's student days, when he conducted his Overture-Fantasy to *Romeo and Juliet* upon graduating from the Accademia Chigiana in Siena. And in 1988 he launched his tenure in Amsterdam by conducting the Russian's First Symphony, which goes by the nickname *Winter Dreams* – a work that has also been unjustly neglected. But it is another undervalued Tchaikovsky work that he will interpret in 2017 in Lucerne: the *Manfred*, a four-movement symphonic poem based on Lord Byron – and which ties in to the summer theme of "Identity."

The fourth composer in this group, Igor Stravinsky, has often figured on Chailly's Lucerne programs, especially in his appearances with the Royal Concertgebouw Orchestra. In 2002 he had to cancel his performance of *Pulcinella*, the *Scherzo fantastique*, and *Jeu de cartes* – handing over his baton to Vassily Sinaisky – but he was able to perform *Apollon Musagète* (1994) and *Le Chant du Rossignol* (1989), and he has even conducted *Petrushka* two times in Lucerne (in 1993 and 1997). Chailly explains that he feels quite at home with Stravinsky; he grew up with this composer, so to speak, and has since then often conducted works by him, with particularly frequent attention to *Oedipus Rex*.

THE PERFORMER'S VISION

It's easy to see why the *Sacre du printemps* ranks among Riccardo Chailly's staple pieces. As a conductor Chailly not only commands a virtuoso baton technique, but he is also a very active, powerful shaper. In an insightful interview tape with Enrico Girardi that was published as *Il segreto è nelle pause* ("The Secret Is in Silence"), Chailly explains that the task for him as a conductor consists in developing an interpretive vision of a work, which he then has to impart to the orchestra. Through such ideas, it becomes clear that Chailly is not simply another Abbado. For all of the links between these two conductors, the fact that for Chailly conducting includes a certain degree of "leadership" should not be overlooked.

That would seem to contradict the views that, in the final phase of his work, Abbado had exemplified in a particularly clear way at the podium of the LUCERNE FESTIVAL ORCHESTRA. For him the ideal, so Abbado once said, consisted in giving the cues and then disappearing, so that the music emerges entirely in and of itself and from the autonomous actions of musicians who are closely interconnected with each another. It was in this spirit that the LUCERNE FESTIVAL ORCHESTRA was conceived; it proceeds from the deliberate and autonomous participation of its members. And that model is not to be shaken up, Chailly affirms. The principles established by Abbado and by which the LUCERNE FESTIVAL ORCHESTRA functions are for him a given and are not in question. And so this elite orchestra will remain concretely rooted in the idea that the Mahler Chamber Orchestra forms its core, which will be joined by soloists, ensembles, and especially renowned members of other orchestras, for example, from the ranks of the Filarmonica della Scala. For Riccardo Chailly, does this entail a paradigm shift in his own understanding of himself as a conductor? Not really, he says. Given the high level that is achieved in the within the LUCERNE FESTIVAL ORCHESTRA, the relation between the conductor and the orchestra always consists of a give and take. And so we can look forward with some excitement to what will come out of this give and take. ■

11 & 12 August | 18.30
Opening Concert/
Symphony Concert 1
KKL Luzern, Concert Hall

LUCERNE FESTIVAL ORCHESTRA | Riccardo Chailly conductor

Strauss *Thus Spoke Zarathustra*, Op. 30 | *Death and Transfiguration*, Op. 24 | *Till Eulenspiegel's Merry Pranks*, Op. 28

18 August | 19.30
Symphony Concert 7
KKL Luzern, Concert Hall

LUCERNE FESTIVAL ORCHESTRA | Riccardo Chailly conductor

Mendelssohn Overture and excerpts from the incidental music to Shakespeare's *A Midsummer Night's Dream*, Opp. 21 and 61 | **Tchaikovsky** *Manfred Symphony* in B minor, Op. 58

19 August | 18.30
Symphony Concert 8
KKL Luzern, Concert Hall

LUCERNE FESTIVAL ORCHESTRA | Riccardo Chailly conductor

Beethoven Overture to Goethe's tragedy *Egmont*, Op. 84 | Symphony No. 8 in F major, Op. 93 | **Stravinsky** *Le sacre du printemps*

LUCERNE FESTIVAL ACADEMY

The Old-Fashioned Innovator

Wolfgang Rihm and the LUCERNE FESTIVAL ACADEMY

Wolfgang Rihm, the new Artistic Director of the LUCERNE FESTIVAL ACADEMY, is succeeding at a remarkable balancing act. He is keeping the spirit of the Academy's founder Pierre Boulez alive and advocates candor. At the same time, he is establishing priorities of his own – and ensuring renewal.

TEXT: SUSANNE STÄHR

It would have been hard to come up with a more prominent successor. Following the death of Pierre Boulez, France's most eminent postwar composer, Germany's number one in the scene of contemporary music has taken over artistic directorship of the LUCERNE FESTIVAL ACADEMY. Born in 1952 in Karlsruhe, Wolfgang Rihm is the creator of a rich oeuvre of more than 400 works and has been highly decorated with all imaginable awards, including the Ernst von Siemens Music Prize, which is often regarded as the Nobel Prize for composers. Like Boulez, Rihm is also a brilliant thinker who has many unconventional views and ideas. And he is a dazzling speaker, a man of words. Rihm is quite well aware that in Lucerne he is taking on a great legacy. Which is why he clearly has no plan to change everything.

"For me personally, it's a matter of continuity," explains Wolfgang Rihm. "The works of classic modernism that Pierre Boulez chose as his starting point (roughly speaking: Debussy, the Second Viennese School, Stravinsky, Varèse) will continue to represent the central perspective. The main and secondary areas will still be related to them, even if they lead in different directions. There will be no establishment of new canonical fields, even in terms of a sort of lobbyist advertising on behalf of hegemonic stylistic standards. We will remain committed to Pierre Boulez's untiring intellectual openness."

Still, Rihm did introduce an important change during the first year of his tenure, in the summer of 2016: the Composer Seminar, which includes young composers as part of the of the Academy's work. "In the composition classes of the conservatories, beginners study alongside advanced students. For the seminar in Lucerne, we have made a point to select students, from among 150 of male and female applicants, who can show a recognizably distinctive style of work," says Rihm, explaining the difference in approach from the usual conservatory model. "A summer academy brings individuals together in an exchange that is nurtured by the brevity and intensity of the moment. Some participants may never encounter each other again. A summer seminar is a special case, a chance to

Glimpse into the workshop: Wolfgang Rihm goes through a new score with participants in the Composer Seminar.

"AN ACADEMY TODAY CAN ONLY BE A PLACE FOR THE UNACADEMIC. ACADEMY IS DIALOGUE!"

be stimulated that one must manage on one's own. In the course of a conservatory semester, in contrast, the teacher is always close at hand and ready to deal with questions."

What is especially important for Rihm is that these young creatives experience a grounding in praxis: in Lucerne they at the same time encounter performers, the instrumentalists who also study at the LUCERNE FESTIVAL ACADEMY. "The composers can try out their work with the players right away, for the Academy musicians (as well as the LUCERNE FESTIVAL ALUMNI) want to do just that: collaborate with living composers and experience working in the moment with the latest music that is being created. In the normal conservatory situation, the paths preceding this are simply longer. So many instrumental teachers insist on having the score material available a half year before the performance, assuming they are not in general opposed to allowing their students to play new, unknown music," Rihm points out.

He considers his role to be that of a mediator and communicator, always seeking discussions with the young musicians as well as with the Festival staff – and of course with his own co-partner Matthias Pintscher, the Principal Conductor of the LUCERNE FESTIVAL ACADEMY. "We plan through dialogue, as we do with the performers and our partners in the Festival's administrative management," says Rihm. "Many programs have already been fixed long in advance, which is unfortunately unavoidable given time periods in the music field. Thankfully there are always world premieres that have not been set many years in advance. For me these are moments to live for."

Such a "moment to live for" is exactly what he will celebrate in the summer of 2017 with the world premiere of the new Cello Concerto by Luca Francesconi, in which "artiste étoile" Jay Campbell will be the soloist. Or with the new works in the *Roche Young Commissions* series. Rihm himself chose the two prize winners, the Swedish composer Lisa Streich and her British colleague Matthew Kaner, and he will support them in preparing their scores. And of course he is also involved in organizing the Academy programs to have a dramaturgically deeper relationship with the Festival's summer theme. When Rihm learned that this year's theme will be "Identity," his first thought was of his colleague Friedrich Cerha and his monumental, seven-part cycle *Spiegel*: a work of orchestral world theater that confronts the "genre of humanity."

"I think that we have been able to develop very exciting projects for the coming years," according to Wolfgang Rihm – even if this or that project requires some time before it can be implemented, since masterful conductors and soloists are notoriously booked years in advance. But there is one thing Rihm certainly does *not* want: to have his own work performed. In this he agrees with Matthias Pintscher. "Perhaps we are old-fashioned, but it seems appropriate – at least while we are still beginning – that we maintain a certain degree of discretion. ■

“We Want To Open Doors”

Matthias Pintscher on the perspectives of the LUCERNE FESTIVAL ACADEMY

As a member of the Academy’s leadership team, Matthias Pintscher is responsible for overseeing the practical work of the Academy in his capacity as Principal Conductor. What is clear to him is that his orchestra will remain anchored in modernity. INTERVIEW: BARBARA ECKLE

2017 marks the first summer of the LUCERNE FESTIVAL ACADEMY that was planned in the wake of its founder Pierre Boulez entirely by its new two-headed leadership …

Over the past three years I had already participated actively in the Academy, as Pierre Boulez was growing weaker. In this sense there is no explicitly new era now beginning, but instead a continuous transition. Thanks to Wolfgang Rihm and the brilliant precision of his thinking, we remain close to the things for which Boulez stood.

What exactly did he stand for? And how was that to be discerned in his programming?

Pierre was someone who was always very fast, even until he reached his upper eighties. With his score bag in hand, he rushed past everyone and ventured ahead. Absolutely no stopping, no resting, no chance for repeating the same things over and over, for getting caught in a rut, for getting bored – that was Boulez. This trait manifested itself as well in his programming, which he deliberately treated in terms of three different time periods: first, of course, was the present; second, current reality in its concrete connection with the legacy of modernism (in the sense of a retrospective view of the 20th century); and finally (and third), there was the absolute duty to invest in the future. This need

to recognize and help form the future ultimately is what feeds the courage to choose a less well-known or predictable repertoire. Our decision to continue the legacy of Pierre Boulez – no, not his legacy, but rather his *spirit* – and what he created in Lucerne does not call for radical reshaping. Usually when there is a changeover in management positions, automatically you expect fundamental changes to follow. But we see no need whatsoever to introduce new formats or to perform a different repertoire. The principle of innovation has already been anchored in the beginning of the Academy itself.

What's the essence of this spirit or ethos with which Boulez fostered the Academy?
Its essence is its demand for an extremely high level of quality and authenticity. The memorial concert that we played for Pierre Boulez in March 2016 made this legacy impressively clear. Hundreds of alumni from America, Asia, Europe, and New Zealand were willing to undertake the long journey so that they could take part in the concert. All of them had the desire to produce a demanding, monumental program within just two days, which included Stravinsky's *Sacre*, Berg's Three Orchestral Pieces, and works by Boulez. For all of us, this was absolutely touching. That made it once again clear to me that a spirit of togetherness has emerged here that really is incomparable. And of course that is a path along which we want to continue forward. The key phrase being "to continue forward."

"A SPIRIT OF TOGETHERNESS HAS EMERGED HERE THAT REALLY IS INCOMPARABLE."

And what will this continuing forward in the style of Boulez look like?
What is above all important for us is to invest in new, young personalities. Therefore I am very happy that for the summer of 2017, along with Patricia Kopatchinskaja the cellist Jay Campbell has also been invited as "artiste étoile": an Academy graduate who does not yet have an international career to boast of but who nevertheless possesses the highest qualifications. At this finest festival in the world, we absolutely want to take advantage of this privilege of opening doors. And Jay Campbell, who joins the LUCERNE FESTIVAL ACADEMY to premiere the new Cello Concerto by the Italian composer Luca Francesconi, is really one of the greatest musical poets I have encountered in awhile. I also once heard him playing continuo in a Bach Passion, and that was just as moving as his Ligeti performances. It's rare to discover musicians of this class.

A desire to experiment with space: Matthias Pintscher and the Academy students perform Boulez's *Rituel*.

Direct contact: composers like Helmut Lachenmann work regularly with the Academy students.

In 2017 young composers as well will be playing a prominent role at the Academy. Why is their presence so important for the work with instrumentalists?
The need for exchange with composers is very great. This has come up again and again in discussions with the musicians. They not only have the desire to explore great programs and to play these in Lucerne and in other cities, but they also want to engage in dialogue. Having young composers included more strongly in the process through master classes and workshops is a very important measure, I believe. It's also crucial for the young conductors that Lucerne should be a place for encounter and exchange. We hope that the audiences will also engage in this dialogue and not just in the 40min concerts. Our doors are permanently open. Anyone can come to the rehearsals and is also invited to approach us.

If you involve new figures in the field of composition, there should also be an impact in the short or long term on the repertoire, which will give it a somewhat different aspect in comparison with Boulez's era.
Of course. In Lucerne – and I have the same demand in Paris as well with the Ensemble intercontemporain – we want to present a kind of snapshot of everything that is emerging in music today. We look back over a much wider history of contemporary music than 30 years ago. I find that you need to show that, independently of what I may like more or of what Wolfgang Rihm may like less. Our responsibility is to map this pluralism. It is clear that we will remain committed to the modernism of today and in the future. But dreaming is also permitted … Sometimes Academy students come to me and ask whether we might some evening voluntarily play Bach's *Brandenburg Concertos*. That would of course be nice, and perhaps we will indeed do that, but that is not the reason why young musicians are coming to Lucerne. They apply to perform contemporary music, a repertoire that is simply not to be heard in the hall next door with the LUCERNE FESTIVAL ORCHESTRA. What is above all important is to present the music of our time at *this* level of quality. That is the great challenge and task of the Academy.

Do you not then think the time has by now become ripe to loosen this strict division of repertoire at such a renowned classical music festival?
Yes, there will in fact be changes. We want to make even better use in the Academy of the wonderful opportunities that the Festival offers. If, for example, the Royal Concertgebouw Orchestra is playing in the Concert Hall next door, why should we not take advantage of that? In past years rehearsals have often taken place precisely at the same time that such world class orchestras were performing. So none of us could hear them. It is equally important for our young musicians to experience these concerts and to rehearse and prepare our own programs. We want to do justice and try to better align our planning of rehearsals and events with the Festival.

Some 130 talented young musicians from all over the world take part each summer in the LUCERNE FESTIVAL ACADEMY.

A world orchestra for modern classics and music of today: all of the students join together in the Orchestra of the LUCERNE FESTIVAL ACADEMY.

Behind the scenes, in the Academy's clockwork, so to speak, you have also made some changes. With the process for selecting participants – a task that Boulez had delegated to the musicians of the Ensemble intercontemporain – you will also be involved as Principal Conductor in the future. And as regards the faculty, not everything will remain as it was of old.

The Ensemble intercontemporain still forms the core of a newly emerging faculty, but we will invite other teachers depending on the repertoire. In the case of Karlheinz Stockhausen, for example, there are so many musicians who worked closely and intensively with him and can pass along this knowledge even better than I or than the members of the Ensemble intercontemporain. It would almost be a sin not to invite them as teachers. Another example: if we are playing grand symphonic repertoire, it would be terrific to have the Berlin Philharmonic's concertmaster on hand for a few days to go through a piece by Stravinsky, Mahler, or Ravel with him and to observe things from this other point of view.

In 2017 Heinz Holliger will have a strong presence as guest conductor and teacher. With this invitation, do you intend to bring "a bit of Boulez" back into the Academy in the sense of the "three times" of which you spoke?

Absolutely. It's not simply a matter of engaging as many young top conductors as possible. Many more figures like Holliger, who offer a broad range of experience, are highly important for the Academy. There is no one from this generation who brings such rich and complete musical knowledge as he does – and at every level: as an instrumentalist, conductor, and composer. We are an Academy, which means here we are first and foremost involved in sharing and imparting experience and knowledge. For that reason I find what Holliger brings to be decidedly fascinating. Even more, he is someone who can explore such composers as Bernd Alois Zimmermann, Robert Schumann, and Claude Debussy like no one else. A piece like Debussy's *Khamma* – no one else performs this today! Holliger is a great artist and at the same time an excellent teacher, and that is the level of quality that we want to have here.

In that case you are running against the current trend of bringing on board the youngest possible people.

In the last six or seven years, we have lost so many great composers from precisely this generation. So we need to take advantage of it as long as those who are still alive remain so fit. And Holliger is bursting with creativity! ■

Knowledge broker as composer, conductor, and instrumentalist: Heinz Holliger

"WE HOPE THAT THE AUDIENCE WILL ENGAGE IN OUR DIALOGUE WITH YOUNG COMPOSERS AND CONDUCTORS."

20 August | 10.30
Symphony Concert 9
KKL Luzern, Concert Hall

Orchestra of the LUCERNE FESTIVAL ACADEMY | Heinz Holliger conductor | **Patricia Kopatchinskaja** violin

Debussy *Khamma* | **Koechlin** *Les Bandar-log (Scherzo de signes)*, Op. 176 | **Holliger** Violin Concerto *Hommage à Louis Soutter*

26 August | 11.00
Identities 4
KKL Luzern, Lucerne Hall

Ensemble of the LUCERNE FESTIVAL ACADEMY | Heinz Holliger conductor | **Natalia Zagorinskaya** soprano | **Ivan Ludlow** baritone

B. A. Zimmermann *Kontraste* | **Kurtág** *Messages of the Late R. V. Troussova*, Op. 17 | **Holliger** *Lunea*. 23 sentences by Nikolaus Lenau

26 August | 15.00
Identities 5
KKL Luzern, Lucerne Hall

Ensemble of the LUCERNE FESTIVAL ALUMNI

Composer Seminar: finale concert featuring works by the participants

26 August | 22.00
Late Night
KKL Luzern, Lucerne Hall

Ensemble of the LUCERNE FESTIVAL ACADEMY | Matthias Pintscher conductor | **David Kadouch** piano | **Patricia Kopatchinskaja** violin

Ligeti Piano Concerto | **van der Aa** *Hysteresis* for clarinet, ensemble, and tape | **Ligeti** Violin Concerto

28 August | 19.30
Symphony Concert 16
KKL Luzern, Concert Hall

Orchestra of the LUCERNE FESTIVAL ACADEMY | Matthias Pintscher conductor

Cerha *Spiegel I–VII*

2 September | 14.30
Symphony Concert 21
KKL Luzern, Concert Hall

Orchestra of the LUCERNE FESTIVAL ACADEMY | Matthias Pintscher, Gregor Mayrhofer and **Jeffrey Means** conductors | **Jay Campbell** cello

Streich and **Kaner** new works for orchestra (world premieres) | **Francesconi** new work for cello and orchestra (world premiere) | **Bartók** *The Wooden Prince* Sz 60

Grounded To Reach Elysium

The violinist Patricia Kopatchinskaja is “artiste étoile” at the Summer Festival

She travels freely between utterly different worlds: Patricia Kopatchinskaja, a native of Moldova who currently resides in Switzerland. She grew up with folk music, but her style and playing sensibility are also influenced by contemporary music, thus enhancing her ability to illuminate even the most familiar repertoire in fresh ways.

TEXT: CHRISTOPH VRATZ

A chord that sounds like a thunderclap, like both the beginning and the end: that’s how Ludwig van Beethoven starts the finale of his *Kreutzer Sonata*. The piano launches the movement, imposing its authority with the aforementioned chord. What’s left for the violin to do? It scrapes and teases, rapidly repeating the same notes, as if wanting to offer responses to the piano that are nothing but prickling exclamations. This is a work that doesn’t allow for lukewarm performance and that tolerates no compromises – and just for that reason it seems tailor-made for Patricia Kopatchinskaja. “This sonata is wild, it’s stormy,” she explains. “You need two virtuosos who also have a taste for the grotesque to play it.”

Among today’s pantheon of musicians, the name Kopatchinskaja has come to represent this taste for the grotesque, for this sure-handed way of dealing with the unusual, the evocative. Some have accused her of at times overdoing it with her explosive performances. But the violinist responds with assurance: “Even a caricature is much more individual than a copy. It has much more value. If a performer exceeds the limits, he/she has taken a risk, and that’s something I appreciate much more that when someone is trying to please everyone.”

FROM MOLDOVA TO VIENNA

Patricia Kopatchinskaja comes from Moldova, a small country located in the relatively unknown region between Romania and Ukraine. In her family “there were always lots of farmers. Only my grandfather is different, he’s a veterinarian.” Her parents are also different, since they are musicians: her father is a famous cimbalom player. “My mother plays the violin, my sister plays the violin, and so I also wanted to play the violin. I was six years old at the time.” But Moldova offered her family no prospects: “And so we had to leave and decided on Vienna.” Kopatchinskaja once said: “We traveled by train for a long time, through fields and forests. For me that was a whole new

world. Vienna seemed so beautiful. A new life for me began there." Vienna was where new musical worlds beckoned: Kopatchinskaja, "fascinated by the Second Viennese School," herself began to compose. "Webern, Berg, Schoenberg: they were gods to me, gods I loved and analyzed very closely." They gave her the foundation for what developed into her ongoing enthusiasm for new music. Since then she herself has premiered numerous works by such composers as Tigran Mansurian, Johanna Doderer, Mark-Anthony Turnage, and many others. Heinz Holliger, for example, has translated a story by Kopatchinskaja's daughter Alice into music.

This is a violinist who is not at all reserved, and she steers clear of stereotypes. "When it comes to contemporary music, it's as if I were reading a newspaper. There are no stylistic questions." Put another way: with regard to new music, it lacks the heavy burden of tradition that often blinds us to the classics. Therefore Kopatchinskaja is eager to explore the essence of Mendelssohn, Beethoven, Tchaikovsky, or whatever other sacred cow from the repertoire you care to mention: when you listen to her playing, you should brace yourself to experience these works in a completely fresh way. After a performance of the Mendelssohn Concerto in Hamburg, when mixed

"I HATE IT WHEN SOMETHING BANAL IS DONE IN ART. THERE'S ENOUGH OF THAT IN EVERYDAY LIFE."

boos were heard, Kopatchinskaja found it highly inspiring: "Wonderful! I'm delighted! Music needs to get under the skin and make you uncomfortable. Otherwise there's no point to it."

She has recorded Tchaikovsky's Violin Concerto with the conductor Teodor Currentzis, who founded an orchestra based on his own revolutionary sensibility, musicAeterna, at the very easternmost point of Europe, in Perm: an account free of Romantic dross, revealing all the riskiness of the score. (With Currentzis and musicAeterna she will also appear at the Easter Festival, playing Mozart's D major Concerto, K. 218 – in a sense the "overture" to her summer appearances as "artiste étoile.")

With Robert Schumann she has produced different results. For his Violin Concerto, Kopatchinskaja eschews big, dramatic gestures and instead immerses herself deeply in each single note: so much so that a psychogram of the composer eventually comes to life behind the notes, showing us Schumann as an unstable man, who just a few months later will end up in a mental hospital in Endenich. Especially in the slow movement, we hear how Schumann writes an almost

“crazy” music, whose profound pain emerges most directly when played without vibrato – as Kopatchinskaja plays it.

BAREFOOT AND EAGER TO TELL STORIES

“I’ve always asked myself the questions: what is music really? What in music is important for me?” says Kopatchinskaja – and at once she responds: “I think that it depends on magic. Often I am bored in classical concerts when I’m the listener, because no magic emerges. I keep waiting, full of hope, for this single moment that will stay with me forever.” In order to generate this magic herself, and also to be able to physically feel every note she produces on her violin, she usually plays barefoot. At first many smirked at her when they noticed her naked toes peeping out from underneath her long dress. Yet musicians and audiences have long since understood that this isn’t a quirk but part of her artistic self-understanding: a grounding to feel Elysium. “I hate it when something banal is done in art. There’s enough of that in everyday life.” Harsh but unmistakable words. She often smiles when she phrases with knife-sharp precision: as if she wants to declare, “There’s nothing new here, so why does nobody say it?”

“IT’S LIKE IN SCIENCE: THERE ARE PROFESSORS AND RESEARCHERS. WE ARTISTS MUST DO OUR RESEARCH ONSTAGE.”

At the age of 21 Kopatchinskaja moved from Vienna to Bern, where she graduated in 2000 – and came to feel at home. She continues to live there with her family, though her heart still beats a little in Moldovan time. You can hear that, for example, when she plays music from her homeland or joins her with father to perform. In any case, she never got in the habit of making strict distinctions between pop and classical music. “It’s typical for folk musicians in Moldova to also have classical training.”

For Kopatchinskaja there are only two sorts of music: what’s boring and what comes alive. “From the outset, music for me was connected exclusively with joy, never with an obligation. I was never forced. It was all from my innermost desire.” Her biggest goal: “I want to make classical music popular, not elitist.” She loves to play great works like she’s narrating stories, stories in musical notes. For that reason she thinks up something for almost every work: plots, situations, moods. She wants every listener in her audience to better understand what they’re listening to – and perhaps to think up their own possible stories to go along with it.

Perhaps this pleasure in telling stories is a crucial reason why Kopatchinskaja moves back and forth so freely and with so much assurance between early music and contemporary works, without fear of transgression. To her, the pure score is not what is of decisive importance: “We don’t play notes, we play emotions.” She is

5 April | 19.30
Easter Festival | Symphony Concert 1
KKL Luzern, Concert Hall

musicAeterna | **Teodor Currentzis** conductor | **Patricia Kopatchinskaja** violin

Mozart Symphony in G minor, K. 183 (173^{d}) | Violin Concerto in D major, K. 218 | **Beethoven** Symphony No. 3 in E-flat major, Op. 55 *Sinfonia eroica*

20 August | 10.30
Symphony Concert 9
KKL Luzern, Concert Hall

Orchestra of the LUCERNE FESTIVAL ACADEMY | Heinz Holliger conductor | **Patricia Kopatchinskaja** violin

Debussy *Khamma* | **Koechlin** *Les Bandar-log (Scherzo de signes)*, Op. 176 | **Holliger** Violin Concerto *Hommage à Louis Soutter*

23 August | 19.30
Symphony Concert 12
KKL Luzern, Concert Hall

Mahler Chamber Orchestra | **François-Xavier Roth** conductor | **Patricia Kopatchinskaja** violin

Haydn Symphony in E-flat major Hob. I:22 *The Philosopher* | **Bartók** Violin Concerto No. 2 Sz 112 | *Dance Suite* Sz 73 | **Haydn** Symphony in D major Hob. I:96 *The Miracle*

26 August | 22.00
Late Night
KKL Luzern, Lucerne Hall

Ensemble of the LUCERNE FESTIVAL ACADEMY | Matthias Pintscher conductor | **David Kadouch** piano | **Patricia Kopatchinskaja** violin

Ligeti Piano Concerto | **van der Aa** *Hysteresis* for clarinet, ensemble, and soundtrack | **Ligeti** Violin Concerto

A taste of "artiste étoile" Patricia Kopatchinskaja's playing can be heard in the spring – with Teodor Currentzis and musicAeterna.

ruthless not only when it comes to rejecting what's considered "normal" but also with regard to her search for convincing alternatives. Whenever a score appears to be lacking features in her opinion, she starts from scratch and makes her decisions. "It's like in science: there are professors and researchers. We artists must do our research onstage."

EACH NOTE NEEDS LIFE

Patricia Kopatchinskaja prefers to conduct her research live. She herself describes practicing within her own four walls as "miserable." Everything sounds strange there, "hardly like music." Her concentration is directed instead at playing in front of an audience. On days when she has concerts – during which she follows prescribed rituals for herself – she prefers to unwind, letting her own battery run down completely and become discharged so that, come the evening, she can press the "reload" button once again when she's onstage. Then Kopatchinskaja becomes an unrivaled bundle of energy that warms up, shell shocks, thrills, and galvanizes the listener.

Above all: she leaves no one behind with a lukewarm response. Each note needs life, just as at the start of the *Kreutzer Sonata*'s finale. At first a thunderbolt that sounds like a summons, then the violin responding as a confident, insistent partner. As if Beethoven had composed this music just for Patricia Kopatchinskaja. ■

27 August | Special Event Day
KKL Luzern, Lucerne Hall

Patricia Kopatchinskaja violin |
Jay Campbell cello |
Polina Leschenko piano

Enescu Sonata No. 3 for Violin and Piano in A minor, Op. 25 *Dans le caractère populaire roumain* | **Kodály** Duo for Violin and Cello, Op. 7 | **Ravel** *Tzigane*. Concert Rhapsody for Violin and Piano

The time and exact venue will be announced at a later time.

2 September | 22.00
Identities 6
KKL Luzern, Lucerne Hall

Patricia Kopatchinskaja violin, concept, and artistic direction |
JACK Quartet | Ensemble of the LUCERNE FESTIVAL ALUMNI

"**Dies irae."** A staged concert with music by **Biber, Scelsi, Ustvolskaya** et al.

9 September | 11.00/15.00
Young Children's Concerts
KKL Luzern, Terrace Hall

Patricia Kopatchinskaja violin |
Anthony Ramaniuk harpsichord

"Das kleine Irgendwas" ("The Little Something") [in German] with music by **Biber, Cage, Holliger** and others

The musical imagination of "artiste étoile" Jay Campbell

"The Soul Is Our Arena"

Cultivating the newest generation of artists has long been a major focus for LUCERNE FESTIVAL, but the 2017 Summer Festival takes this emphasis to an unprecedented level: The American cellist Jay Campbell, a graduate of the LUCERNE FESTIVAL ACADEMY, is the youngest musician ever to be chosen to serve as "artiste étoile." TEXT: THOMAS MAY

It's a clear mark of distinction to have been selected from an international pool of talented young musicians to participate in the LUCERNE FESTIVAL ACADEMY. But to be asked to return to the idyllic Swiss city of music a few years later in the capacity of "artiste étoile" represents another level of achievement altogether. Jay Campbell, who studied at the Academy in 2010 and 2011, will join his violinist colleague Patricia Kopatchinskaja in this prestigious position as a featured artist.

FORMATIVE EXPERIENCES

"Campbell seized the audience's attention in a grip that never let go … once Campbell wraps himself around the cello, you're willing to follow him anywhere," according to *The Washington Post*, and the spell-binding quality of this young American musician's artistry has earned him a swift series of notable successes. The late Pierre Boulez already sensed these qualities, singling Campbell out to play the solo part for a 2010 performance by the Academy of his composition *Messagesquisse*. The following year Boulez entrusted Campbell with the lead cello part in his intricate score *Pli selon pli*. The cellist recalls Boulez as "an incredibly generous person who clearly felt the importance of educating younger generations. Everyone who has passed through the Academy is a deeper musician for it. I think he had a very particular orientation towards music itself that was really beautiful, and it highlighted the infinite possibilities in music, the sense of constant exploration."

These impressions were so important that Campbell has become one of the most visible participants in the LUCERNE FESTIVAL ALUMNI, the international network of former Academy participants. Lucerne was one of the first music festivals he ever took part in, says Campbell. "I couldn't believe that there were so many other incredibly talented musicians who were so smitten with contemporary music as I was. It gave me a lot of fuel to keep going. There's a communal sense of belonging at the LUCERNE FESTIVAL ACADEMY where younger musicians, who might feel slightly at the fringes of classical music, are suddenly around a full orchestra of like-minded people. They're thirsty for these musical experiences and want to share it with audiences. I think that makes them the best possible ambassadors for the music of our time, so it made perfect sense to recreate that abroad – as with the Alumni."

In the summer of 2016 Campbell won acclaim for his contributions as both curator and performer in the New York Philharmonic's Biennial, a celebration of contemporary music. Collaborating closely with Alan Gilbert, he served as Artistic Director of a three-concert series featuring the LUCERNE FESTIVAL ALUMNI within the Biennial devoted to the Hungarian composer György Ligeti and was the soloist in Ligeti's uniquely demanding Cello Concerto. Such figures as Elliott Carter, David Lang, John Zorn, the innovative jazz musician Steve Coleman, and members of Radiohead and Einstürzende Neubauten have collaborated with Campbell, who has premiered more than 100 works to date. But along with championing new music, he deeply values the classic repertoire. "I play more contemporary music but I don't consider myself a 'specialist.' I need to play both, and I engage with each piece or composer on their own terms."

VERSATILITY IS THE KEY

Campbell has gleaned life-changing insights from working with composers of our time: "I would think a lot about how my experiences with contemporary composers could be applied to the standard repertoire, and that was a kind of breakthrough moment for me: taking that backdoor route to find a deeper connection with the past. I suppose it's a very general lesson I learned from working with composers: the idea that, as musicians, the soul is our arena. The act of the performance or even just preparing for a performance can be a very spiritual endeavor. The idea that the performer makes tangible some part of the deeply personal, inner identity and expression of another human being, and sharing that with an audience. It's an incredible privilege."

A native of Berkeley, California, who was born in 1989, Campbell studied with Fred Sherry at the Juilliard School ("my musical father in many ways") and also lists John Zorn as a formative influence "who really taught me to understand that music is about people." In 2016 he received the prestigious Avery Fisher Career Grant. It was recently announced that he will join the JACK Quartet, a trailblazing ensemble of fellow Academy alumni.

Being named "artiste étoile," says Campbell, is "an exciting decision by LUCERNE FESTIVAL because it is inherently risky: I'm young and very early in my career. But taking risks is precisely what makes LUCERNE FESTIVAL such a unique and vital place." Regarding the various aspects of his upcoming residency: "I aspire to be as omnivorous a musician as possible, so all of them are deeply intertwined for me. Solo work, collaborating with composers, working with students, and chamber music both standard and contemporary are all things that inform each other." ■

27 August | Special Event Day
KKL Luzern, Lucerne Hall

Patricia Kopatchinskaja violin |
Jay Campbell cello |
Polina Leschenko piano

Enescu Sonata No. 3 for Violin and Piano in A minor, Op. 25 |
Kodály Duo for Violin and Cello, Op. 7 |
Ravel *Tzigane*. Concert Rhapsody for Violin and Piano

The time and exact venue will be announced at a later time.

2 September | 14.30
Symphony Concert 21
KKL Luzern, Concert Hall

Orchestra of the LUCERNE FESTIVAL ACADEMY |
Matthias Pintscher, Gregor Mayrhofer and **Jeffrey Means** conductors | **Jay Campbell** cello

Streich and **Kaner** new works for orchestra (world premieres) |
Francesconi new work for cello and orchestra (world premiere) |
Bartók *The Wooden Prince* Sz 60

2 September | 22.00
Identities 6
KKL Luzern, Lucerne Hall

Patricia Kopatchinskaja violin, concept, and artistic direction |
JACK Quartet | Ensemble of the LUCERNE FESTIVAL ALUMNI

"Dies irae." A staged concert with music by **Biber, Scelsi, Ustvolskaya** et al.

Additional performances – including of Michel van der Aa's cello concerto *Up-close* – in the 40min series. Detailed information will be given at a later date.

Playing with Identities

Trained in multiple disciplines, he is an internationally successful composer, filmmaker, and director all in one, as well as the inventor of 3D opera. The Dutchman Michel van der Aa represents a new type of composer who has been bringing music theater into the 21st century through innovative digital technology. TEXT: MARK SATTLER

With its potential for generating whole realms of music and images, connecting them with live events onstage, and in the process creating new narrative perspectives and modes of representation, the virtual world is a treasure chest for Michel van der Aa: a magic box that spurs his artistic imagination and enables him to create total works of art (or "Gesamtkunstwerke," to use Wagner's term) that are marked by intriguing narrative levels and reflections. Among the works that van der Aa will present as composer-in-residence during the 2017 Summer Festival are his 3D chamber opera *Blank Out*, which was premiered in March 2016 in Amsterdam. The libretto, fashioned by the composer himself, is based on the life story and texts of the South African writer Ingrid Jonker and involves an accidental drowning and its traumatic effects. Through their recollection of this accident, mother and son reconstruct significant components of their identities.

HIGH-TECH CHAMBER OPERA

In *Blank Out* Michel van der Aa uses a simple though sophisticated setting: on the left side of the stage, atop a table, are a miniature landscape with an openly visible house and a moving video camera which is repeatedly readjusted by the soprano Miah Persson. The resulting film sequences are projected as the stage setting onto the right side of the stage, as is a pre-produced 3D film that has been recorded in the same interior, but in life-size. (You quickly get used to having to wear 3D glasses for this opera, just as in the cinema …) So when you see a living room or a bathroom, it's not clear whether the images were just recorded live or whether they come from the 3D film. The soprano alone performs in real life; her male antagonist, played by the baritone Roderick Williams, appears only in the

Hybrid duet in *Blank Out* (right) | The composer as his own librettist, film director, and stage director: Michel van der Aa (below)

12 August | 21.00
Music Theater 1
KKL Luzern, Luzerner Saal

Miah Persson soprano |
Michel van der Aa director

van der Aa *Blank Out*. Chamber opera for soprano and 3D film
(Swiss premiere)

13. August | 11.00
Music Theater 2
Luzerner Theater

Ensemble of the LUCERNE FESTIVAL ALUMNI

van der Aa *The Book of Disquiet*. Music theater work for actor, ensemble, and film based on Fernando Pessoa
(Swiss premiere)

26. August | 22.00
Late Night
KKL Luzern, Luzerner Saal

Ensemble of the LUCERNE FESTIVAL ACADEMY |
Matthias Pintscher conductor |
David Kadouch piano |
Patricia Kopatchinskaja violin

Ligeti Piano Concerto |
van der Aa *Hysteresis* for clarinet, ensemble, and soundtrack |
Ligeti Violin Concerto

3D film. An orchestra pit isn't required either, since the musical part of this opera comes from a tape: a cappella choral singing and electronic music that is enhanced by live-generated sounds and noises.

Michel van der Aa manages with amazing success to fuse what is happening onstage with the virtual level into "one" space into which the audience is formally swept up. (You know this feeling from good 3D films.) It makes for a unique, highly suggestive experience – and a game of doublings: since the mother predominates in the first part of *Blank Out*, at first you think you are witnessing her story. But as the piece continues, the perspective of her son comes to the fore so that the "real" performer becomes more and more unreal, while the male protagonist, although he is only present in a virtual sense via the 3D film, becomes more and more real.

A GAME OF DECEPTION

In the second piece of music theater that Michel van der Aa will present at LUCERNE FESTIVAL, reduplication of the live performance with a filmed layer likewise plays an important role. This piece is based on Fernando Pessoa's famous *The Book of Disquiet*. At the center of this collection of prose fragments is an alter ego of Pessoa: the assistant accountant Bernardo Soares, whose (fictive) observations, reflections, and meditations extend the Chinese puzzle of identities, diffracting his Ego through a prism. "Basically I shape my dream through other people, deferring to their opinions so as to internalize them with my understanding and my intuition and to make of these alien personalities something akin to my dreams. I imprint their moves on my mind and assimilate them so deeply into my consciousness that ultimately I become the one who has made these moves and proceeded along these paths. I have a world of friends in me, each with their own, real curriculum vitae that remains to be determined."

The fluctuation between the real and what is dreamed is similar to what happens in Michel van der Aa's Cello Concerto *Upclose*, which "artiste étoile" Jay Campbell will perform in the 40min series. This piece is also performed without a conductor: instead of following someone who leads them, the orchestral musicians accompany a film that juxtaposes the (young) soloist onstage with the soloist's (old) alter ego on the screen: these two figures enter into a moving dialogue.

MICHEL VAN DER AA INTERWEAVES REAL AND VIRTUAL EVENTS INTO A SINGLE SPACE INTO WHICH THE AUDIENCE IS FORMALLY DRAWN.

Van der Aa's hybrid music theater is not only filled with portentous stories but captivates as well through its commanding technique and clear state of mind. Everything works together here and is masterfully carried out, serving a single, unified objective: to create drama and poetry. As with all great art, a vestige of this remains mysterious – just as we find with human identity, in fact. ■

2017 is an important milestone for Claudio Monteverdi: 450 years ago, in 1567, the Italian composer was born in Cremona. His career unfolded during the period of transition from the Renaissance to the Baroque, and he became a pioneer and founder of classical music as we know it. Monteverdi thus established an identity. What's more, the subject matter of his operas involves questions about our identity and about what it means to be human.

INTERVIEW: SUSANNE STÄHR

Sir John Eliot, Claudio Monteverdi is the titular saint and namesake of the choral ensemble you founded in 1964: the Monteverdi Choir. Why is he a sort of lodestar for your musical life? What fascinates you so much about this composer?

To me Monteverdi is the musical equivalent of William Shakespeare. He is the first composer in the history of Western music that was able to assimilate and encapsulate the whole range of human feelings and emotions in music. He started off by doing so in his books of madrigals. But from the moment that he wrote his opera *L'Orfeo* in 1607, he founded a new art form which was capable of expressing this wide range of human emotions. This is very much equivalent to the way Shakespeare encompasses the whole range of human life in his tragedies, histories, and comedies, from the noblest and most godlike figures to the most proletarian, the most lowlife. This is something that Monteverdi achieved all through his life. In his last two operas – *Il ritorno d'Ulisse in patria* ("The Return of Ulysses") and *L'incoronazione di Poppea* ("The Coronation of Poppea") – you have example after example of him extending this range of musical portrayal of human emotions. Sometimes they are noble emotions, sometimes they are base emotions. *Poppea*, for example, is an extraordinarily amoral opera based on human and political ambition, sexual desire, envy, and jealousy. Nobody had done anything like this before in musical terms: only Shakespeare had done it in drama.

The modernity of Monteverdi's music is often emphasized. Put another way: it's extraordinary that his music never becomes outdated. What explains this modernity in your view? Could it be a kind of timelessness?

“You Need To Forget about All of That!”

Venturing into the past: Sir John Eliot Gardiner conducts the three Monteverdi operas

"MONTEVERDI IS THE FIRST COMPOSER IN THE HISTORY OF WESTERN MUSIC WHO WAS ABLE TO REPRESENT THE WHOLE RANGE OF HUMAN EMOTIONS AND FEELINGS."

Back to the roots: in 1968 John Eliot Gardiner founded the Monteverdi Orchestra, from which the English Baroque Soloists were later formed (top) | Claudio Monteverdi, Portrait by Bernardo Strozzi (right)

Just as one feels that Shakespeare is modern and timeless, this is partly because of the way Monteverdi uses the subject matter of his music. The subject matter is in fact the human being placed at the center. His fascination is with how men and women interact in society as individuals, as lovers, as rivals, as couples. You have a topos that is very contemporary.

In addition, Monteverdi's musical equipment, his "armory," if you like, is also the beginning of a modern system of musical expression. He is using not simply polyphony and counterpoint, such as the previous generation used these – I'm thinking of Palestrina – but he's also using basso continuo as the fundament of modern harmony. Monteverdi is moving away from a modal system to one which is the basis of diatonic harmony, which we savor and relish in the music of Haydn, Mozart, Beethoven, Schubert, Schumann, and Brahms, right up to Stravinsky and beyond. Monteverdi was in a sense the "creator of modern music": that's the name Leo Schrade gave him in his famous book about Monteverdi. It may seem a little bit too exaggerated, but I feel it is justified.

On the other hand, what distance do we, in the 21st century, need to overcome to understand Monteverdi?

Monteverdi was part of a quite exceptional generation of artists and scientists who were working at the change of the 16th into the 17th centuries. The revolution that they achieved is to me even more significant than the revolution of the early Renaissance. You have science and the humanities working in tandem together. This whole revolution wouldn't be possible without Galileo Galilei, who comes from a musical family and takes on Copernicus's view of the heliocentric universe and applies it in terms of forensic mathematical observation to the whole range of human endeavor. Besides Shakespeare and Monteverdi, other key figures are Caravaggio and Rubens in painting; and Francis Bacon, the wonderful scientist and writer in England; Miguel de Cervantes in Spain, writing the first great novel with *Don Quixote*; and the astronomer Johannes Kepler. You have people of a generation who were completely

The birth of a new genre: vivid fanfares open Monteverdi's *Orfeo*.

transforming the way we as human beings looked at the world: in a non-Christian way – though not always anti-Christian by any means – and certainly in a much more scientific way. And that is very close to our identity today.

What obstacles do we need to overcome to discover the real Monteverdi? What issues in history, reception, and performance practice need to be dealt with?

As a member of the audience for a Monteverdi opera, you don't need to have much prior knowledge. You just have to listen. What you need to do, if possible, is to shed your preconceptions about how opera works. You have to put aside your ideas about opera in the 19th century, about bel canto and verismo, about Donizetti, Bellini, Verdi, Puccini, Wagner – you need to forget about all that because opera, in Monteverdi's case, is a totally different type of genre: much more intimate, far more like chamber music. It has a much more physical, visceral appeal, which is so different from the opulent, richly orchestrated works of the 19th century.

As a musician, however, it's vitally important to understand the historical context. You have to understand the musical and stylistic roots of Monteverdi, where he's coming from, and also the sound world which he inhabited: What were the types of voices that he was working with? What was their range of expression? Of course we don't have any recordings, so we have to reconstruct this through sources. On the one hand, there are descriptions in contemporary historical documents and in treatises on singing that we have of the time, which do repay a lot of close study. On the other hand, we have the instruments of Monteverdi's period, and they are a guide to the type of sonorities that Monteverdi was trying to match from the voices of the singers whom he employed. We can't do this forensically and exactly, because voice types have changed. The voices of Monteverdi's day were not hugely powerful in the way they are today, particularly those that have been trained in Wagner. Monteverdi's singers are on a smaller scale and purer, but that doesn't mean that they have any less expressive potential. On the contrary, I would say that the absence of a vibrato sauce over the music creates a much greater palette of sounds and colors.

"MONTEVERDI AS THE 'CREATOR OF MODERN MUSIC'? I FEEL THIS HONORARY TITLE IS JUSTIFIED."

In Lucerne you will perform all three extant Monteverdi operas. Do you think of these three works as a cycle or trilogy?
Yes, I do see them as a trilogy. They're part of a much greater number of operas, of course, because we've lost so many. We may have lost as many as nine or ten or even eleven, depending on whom you believe. In the case of *Ulisse* and *Poppea*, we don't even know if all of the music is by Monteverdi. To me that's not so much of a stumbling block. The fact is that, for performers and listeners alike, as musical dramas they are of the highest quality. They grip you from beginning to end if you perform them with conviction and intelligence. They are complementary: the three operas are so similar in certain ways and different in other ways. I recommend hearing all three performances, because you get a much richer experience of the range of Monteverdi's musical expression if you attend all three.

"THE THREE OPERAS ARE SO COMPLEMENTARY IN CERTAIN WAYS. SO I RECOMMEND HEARING ALL THREE PERFORMANCES. YOU GET A MUCH RICHER EXPERIENCE."

How will you present the operas? As concert performances with no other elements or semi-staged? How will the drama come to life in the concert hall?
I hate the word "semi-staged," because that suggests to me something half-baked. So we're not calling our performances semi-staged. To me *all* of Monteverdi's music is dramatic and theatrical. Even though we're performing in concert halls for the most part, as in Lucerne, it doesn't mean that they are not going to be dramatic. People will come expecting "only" a concert, and I think they'll get an awful lot more. I don't want to say exactly how it's going to look or feel, because I think that would be cheating the audience – but they can expect a lot more.

How have your own views and interpretations of Monteverdi changed over the more than five decades you've devoted to his work?
Not radically, but incrementally. The more of Monteverdi's works I've studied and conducted, the richer my understanding, I hope, has become. Don't forget that in the last 50 years we've seen a huge change and renaissance in the way we approach Monteverdi. It has had its extremes, from Raymond Leppard, who was performing at Glyndebourne in the early 1960s, and the very purist approach of certain Baroque specialists, to the very lavish approach of people like Nikolaus Harnoncourt, and then at long last to Italians today who have started to take an interest in Monteverdi. Now new groups are taking the music back to its native roots. My own approach is to use a very international, cosmopolitan cast of singers and instrumentalists who are specialists in the style but who also have a lot of experience in other styles of music as well, so that they're not just narrowly confined. At the same time we are putting the music and the language at the very center of our collective approach.

Critics often like to divide a conductor's life into various phases: a youthful "Sturm und Drang" outlook, a middle period, and a mature style. What phase would you say you are working in now?
That's not the way I look at myself at all. I leave it to critics and the audience to make up their own minds. As a musician, if you stop being curious and if you stop learning then you start to go backwards. I've never stopped learning or being curious. ■

22 August | 19.30
Symphony Concert 11
KKL Luzern, Concert Hall

English Baroque Soloists | Monteverdi Choir | Sir John Eliot Gardiner conductor | **soloists**

Monteverdi *L'Orfeo*

18.30 | KKL Luzern, Auditorium
Introduction (in German) with Susanne Stähr

25 August | 18.30
Symphony Concert 14
KKL Luzern, Concert Hall

English Baroque Soloists | Monteverdi Choir | Sir John Eliot Gardiner conductor | **soloists**

Monteverdi *Il ritorno d'Ulisse in patria*

17.30 | KKL Luzern, Auditorium
Introduction (in German) with Susanne Stähr

26 August | 18.30
Symphony Concert 15
KKL Luzern, Concert Hall

English Baroque Soloists | Monteverdi Choir | Sir John Eliot Gardiner conductor | **soloists**

Monteverdi *L'incoronazione di Poppea*

17.30 | KKL Luzern, Auditorium
Introduction (in German) with Susanne Stähr

Experience the entire Monteverdi trilogy with the **Monteverdi subscription package "The Birth of Opera."** Information on p. 17 of the concert calendar.

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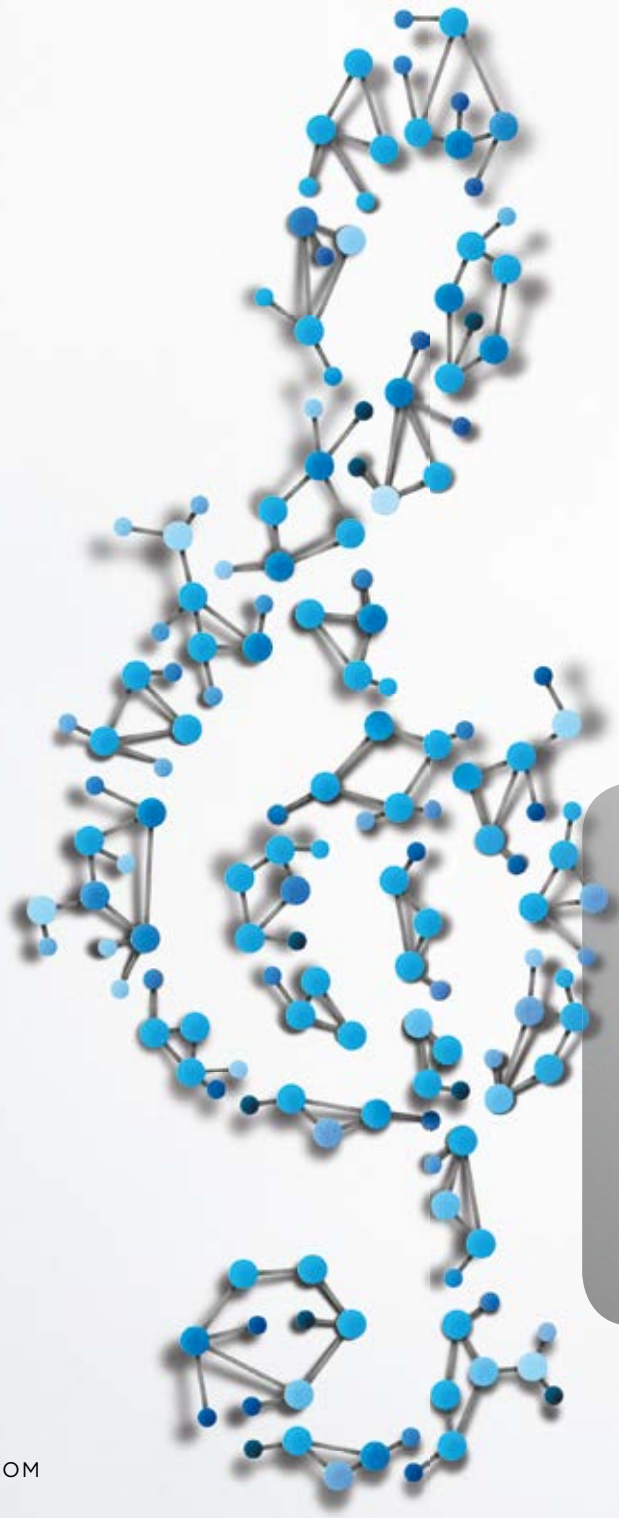

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what is precious to you?

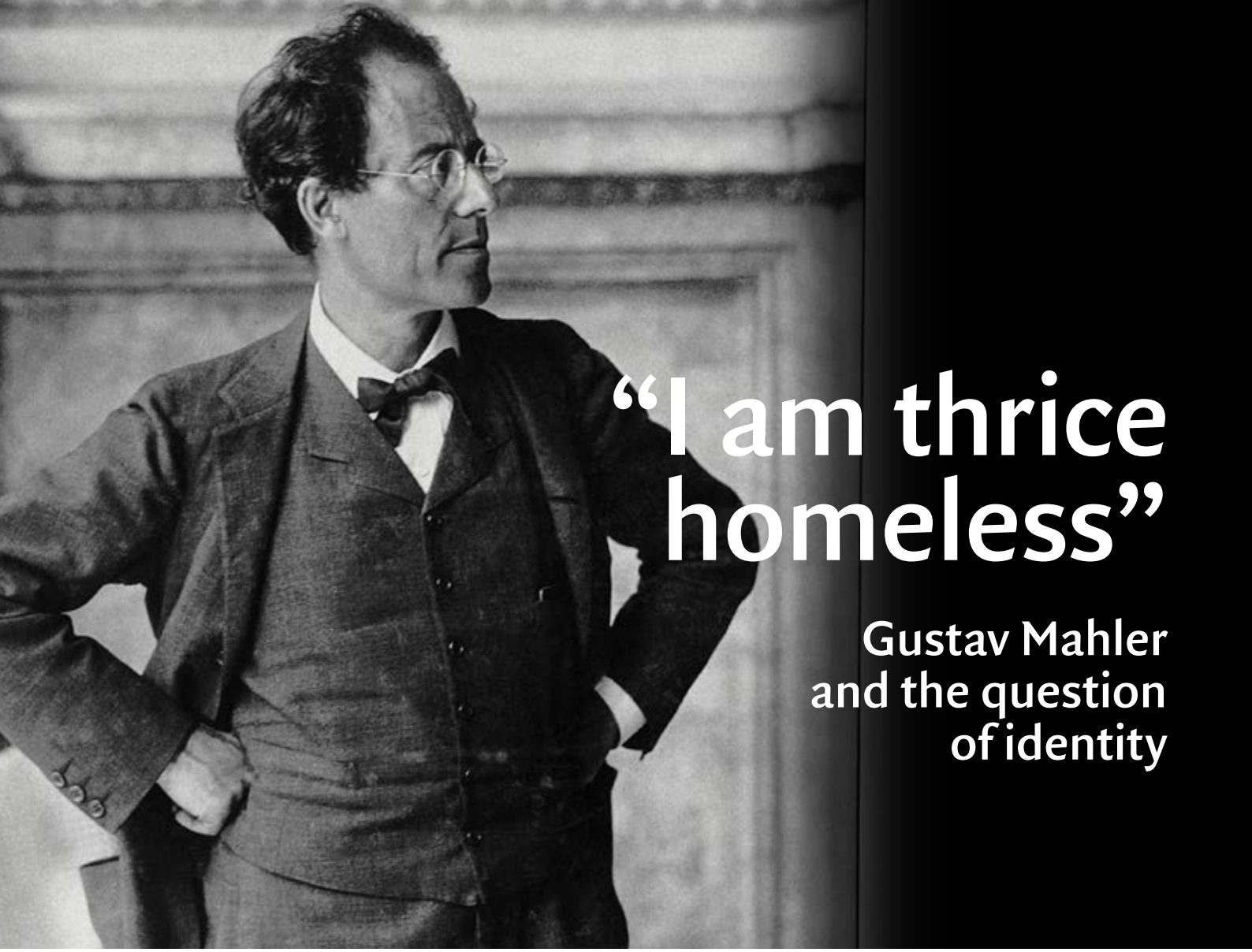
Identity or: Who Am I?

In the summer of 2017, LUCERNE FESTIVAL focuses on a theme that is highly topical and political: “Identity.” We plan to explore the musical manifestations of this concept – a concept that acquires new significance amid today’s heated discussions of globalization, migration, and isolationism.

In our globalized and interconnected world, in which news rapidly spreads around the globe and in which even the most remote regions have become accessible, humanity seems, at first glance, to have come closer together. Yet at the same time new borders have been cropping up between North and South and West and East, between religions and cultures, between the poor and the rich. Never before have there been so many migrants as in our own time. Some leave their homeland voluntarily with the vague hope for a better life. But some are forced to flee, whether because they are threatened by war or persecution. The countries that attract refugees, however, often show little tolerance toward their new fellow citizens and demand integration first and foremost, which is usually achievable only by surrendering one’s own self.

The identity of people is defined through differentiation: what makes a person, a community, a culture unique? Certainly this is a question not just of basic external information, such as gender or nationality, but also of criteria that can change over time. It begins with the question as to what we believe in: in what religion, social system, or political setup? This inner identity is affected by our living conditions and preferences – and, to be sure, by both how we want to see ourselves and how we would like to be seen by others.

For musicians as well, identity is mutable – especially nowadays, since many performers travel around the world like nomads, giving concerts at a different location every day. The question as to where one feels at home and belongs acquires a new significance in the context of the “global village music” of the international star circus. And yet most artists have been able to preserve distinctive personalities. During the grand parade of orchestras that occurs during the Summer Festival, for example, you have an opportunity to compare the Viennese style with the Russian School or American orchestral culture with that of “old Europe.” We will focus on composers whose musical identities were determined by their culture or their system, whether in a positive sense or, negatively, through pressures that forced some to deny who they really were. With his Monteverdi trilogy, Sir John Eliot Gardiner will guide us through the central myths of Western culture – including the moment when the genre of opera itself was birthed. In his music theater works, composer-in-residence Michel van der Aa addresses the theme of issues of identity. As our “artiste étoile,” we will present Patricia Kopatchinskaja, a violinist who grew up learning the practice of improvisation in her Moldovan homeland: an identity that remains vividly evident in her performances today. ■



“I am thrice homeless”

Gustav Mahler and the question of identity

Who was he really – Bohemian, Austrian, German, or Jewish? Mahler’s identity has been a hot topic for both fans and skeptics for more than a century. The only one not interested in the question was the composer himself.

TEXT: VOLKER TARNOW

From the start, the premieres of Mahler’s symphonies elicited divergent reactions from audiences: delight on the one hand, dismay on the other – a disparity at least in part attributable to the diversity and genre-mixing nature of his works. Audiences mainly responded with enthusiasm if not utter euphoria; critics were the ones behind the negative judgments. And what displeased the gentlemen in the writing profession (for at that time there were no female critics) was in large part strengthened by going back through decades to a canon of biases motivated by anti-Semitism.

Even in 1955 we can find echoes of this, for example in Hans Schnoor’s concert guides: “For Mahler folk song signified a state of musical innocence, and since he often thought such a naturally strong symbol needed to be held out as a wholesome corrective to his intellectually conflicted existence, the aesthetic result was that often harrowing contradiction between desire and ability, between the ideal and reality.” In 1967 Hans Renner’s widely circulated *Reclam Concert Guide* claimed: “Mahler is a tragic figure. He strove to push forward into the monumental, large-scale symphonic forms, constructed according to discipline, following the models of Beethoven and of his immediate contemporary Bruckner … But he did not achieve this goal. His symphonies mirror much more the inner conflict of his own nature.”

The use of the adjective “Jewish” was of course no longer expedient after 1945; and yet these statements unmistakably follow the line that Richard Wagner had established in his fateful 1850 essay *Judaism in Music*. There Wagner claimed that Jewish composers were only capable of cobbling together cliches from other music cultures but lacked form, depth, and expression, which they attempted to conceal by means of external stimulants. Everything was only borrowed

and artificial, and therefore phony, according to Wagner. This might be expressed as a paradox: the lack of "authenticity" became understood to be the "authentically Jewish" trait. The most strikingly irrational outrage was triggered when a composer like Mahler took on the genre of the symphony, with its metaphysical aura, over which Germans and Austrians believed they had a monopoly. Since Mahler moreover used a relatively modern musical language, it became easy to represent him – as it later was to represent Arnold Schoenberg – as someone who unscrupulously destroyed values.

A JEWISH COMPOSER?

However, the allegedly Jewish character of Mahler's music was also thematized, but now transformed into something positive, by Jewish authors. Kafka's friend Max Brod, for example, concedes that, on a superficial level, Mahler indeed had no relationship to Judaism, but was nevertheless moved in the "very depths of his Jewish soul" by the beautiful Hassidic songs "which he likely had never known." The philosopher Ernst Bloch meanwhile invokes the messianic-utopian moment, claiming: "Mahler is German or wants at least to be considered a throughly German master, but of course he fails in this, since that is truly Judaism in music, Jewish agony, and Jewish soul." And Theodor W. Adorno even attempted to read into the lines Mahler set in his *Liedern eines fahrenden Gesellen* ("The two blue eyes of my darling: they have sent me into the wide world") a prophecy of the Jews' persecution…

But are these fantasies based on any facts? To be sure, Mahler was attacked as a Jew, was denied positions in Schwerin and Bayreuth, had to convert to Catholicism to become director of the Vienna Court Opera, and was eventually driven away from there by anti-Semitic campaigns – but all that indicates nothing about how close he was to this religion. Coming from an assimilated Jewish home, he likely rarely saw the inside of a synagogue; in fact as a teenager he sang in a Christian choir. He kept his distance from Vienna's Jewish circles. His statement is often quoted: "I am thrice homeless: as a Bohemian among Austrians, as an Austrian among Germans, and as a Jew throughout the world." But you don't necessarily have to see this expression as the lament of someone who is without a homeland – after all,

In Lucerne the celebrated baritone Christian Gerhaher will sing Mahler's *Rückert Lieder* and, with Anna Lucia Richter, selected lieder from *Des Knaben Wunderhorn*.

Mahler here defines himself as a Bohemian, Austrian, and Jew. And though he felt even sensually connected to Old World Austria and spoke Viennese dialect, he was able to feel at home as well in Prague, Berlin, and Amsterdam, and even in New York, where he worked at the Metropolitan Opera starting in 1908.

The question of identity is likely to have seemed rather irrelevant to Mahler. At any rate he was not an unrooted intellectual, a wandering and homeless wayfarer. He was first and foremost an artist, composer, and conductor. Ever since he was young he availed himself of the treasures of German Romanticism: not because he wanted to establish a new identity but because he was sincerely in love with them. He set the poems from *Des Knaben Wunderhorn* to music, was inspired Jean Paul's novel *Titan*, and completed Carl Maria von Weber's unfinished opera *Die drei Pintos*. At the end of his Second Symphony he set a Christian hymn – lines by Friedrich Gottlieb Klopstock – because this text matched his feelings, just as did Hans Bethge's *The Chinese Flute*, which he set as his final work for voice more than ten years later in *Das Lied von der Erde*. Mahler the human being, the citizen, was able to feel especially at home in Vienna, or when vacationing at the Attersee or in the Dolomites; Mahler the artist, on the other hand, was a universal spirit. He had no need to define himself as Bohemian, Austrian, or Jew – it was enough for him to be Gustav Mahler. ■

13 August | 18.30
Symphony Concert 2
KKL Luzern, Concert Hall

Chamber Orchestra of Europe | Bernard Haitink conductor | **Anna Lucia Richter** soprano | **Christian Gerhaher** baritone

Mozart Symphony in C major, K. 425 *Linz* | **Mahler** selected lieder from *Des Knaben Wunderhorn*

15 August | 19.30
Symphony Concert 4
KKL Luzern, Concert Hall

Chamber Orchestra of Europe | Bernard Haitink conductor | **Anna Lucia Richter** soprano | **Christian Gerhaher** baritone

Mozart Symphony in D major, K. 385 *Haffner* | **Mahler** *Rückert Lieder* | **Mozart** Symphony in D major, K. 504 *Prague*

17 August | 19.30
Symphony Concert 6
KKL Luzern, Concert Hall

West-Eastern Divan Orchestra | Daniel Barenboim conductor | **Kian Soltani** cello | **Yulia Deyneka** viola

Strauss *Don Quixote*, Op. 35 | **Ravel** *Le tombeau de Couperin* | **Mahler** *Adagio* from the Symphony No. 10

27 August | 18.30
Special Event Day
KKL Luzern, Concert Hall

Asian Youth Orchestra | Matthias Bamert conductor

Mahler Symphony No. 1 in D major

5 September | 19.30
Symphony Concert 25
KKL Luzern, Concert Hall

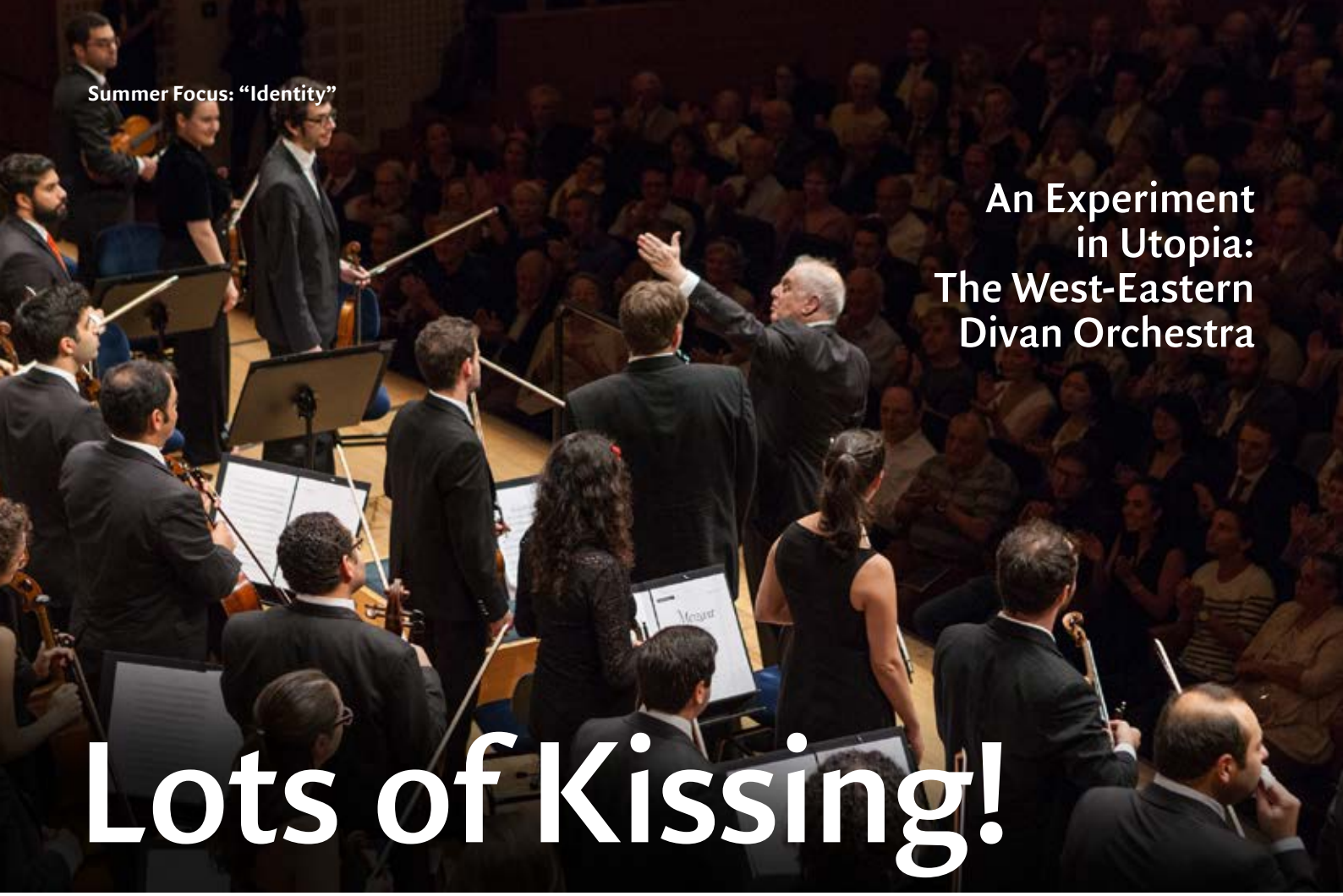
Royal Concertgebouw Orchestra Amsterdam | Daniele Gatti conductor | **Chen Reiss** soprano

Haydn Symphony in C major Hob. I:82 *The Bear* | **Mahler** Symphony No. 4 in G major

10 September | 17.00
Symphony Concert 29
KKL Luzern, Konzertsaal

Vienna Philharmonic | Daniel Harding conductor

Debussy Suite from *Pelléas et Mélisande* (arranged by Erich Leinsdorf) | **Mahler** Symphony No. 6 in A minor



An Experiment in Utopia: The West-Eastern Divan Orchestra

Lots of Kissing!

Every orchestra has a unique identity. But there’s really nothing like the West-Eastern Divan Orchestra, an ensemble that brings together the different national and religious identities of the Middle East and thus sets an example for how it’s possible to dismantle prejudices through tolerance. TEXT: MALTE LOHMANN

Even before the flight starts, a curious ritual begins. “I do not know how old this tradition is or how it began, but every time it happens I seriously think of world peace,” says the Israeli cellist Daniela Shemer, who has been playing in the West-Eastern Divan Orchestra since 2009. “Right before take-off, while the flight attendant does the flight safety demonstration, we begin our own little ritual. It includes taking off one shoe and hanging it by its laces from the plane’s ceiling (demonstrating the use of an oxygen mask); creating as much noise as possible with the metal buckle of the seatbelt (practicing correct operation); and finally, a rather sophisticated choreography using our hands (assisting the flight attendant with pointing out the plane’s emergency exits). If you ever wanted to see Arabs and Israelis cooperate perfectly in tune – you should come along on one of WEDO’s private flights.”

Daniela Shemer goes on to describe another scene as she explains what the West-Eastern Divan Orchestra means for her: “If someone plays his or her solo especially beautifully, then the entire orchestra, more than 100 Arab, Israeli, and Spanish musicians, answers with a flood of kisses. Yes, they all kiss the air passionately, loudly, and frequently – greeting the beloved soloist. In other orchestras, such gratitude is expressed by a gesture of rubbing the feet back and forth on the floor. Our conductor, Maestro Daniel Barenboim, has to live with the horrific noise of 100 loud Middle Easterners kissing the air every few minutes. Because we do it not only when there is a nice solo, but also when someone jokes, plays a wrong note while the rest of the orchestra is silent, or arrives late to the rehearsal: whether you do good or bad – you will get a kiss!”

There’s no doubt that this orchestra is marked by a strong feeling of community. And yet that is not necessarily to be expected,

16 August | 19.30
Symphony Concert 5
KKL Luzern, Concert Hall

West-Eastern Divan Orchestra | **Daniel Barenboim** conductor | **Martha Argerich** piano | **Bassam Mussad** trumpet

Ravel *Ma mère l’oye* | **Shostakovich** Concerto for Piano, Trumpet, and String Orchestra in C minor, Op. 35 | **Tchaikovsky** Symphony No. 5 in E minor, Op. 64

17 August | 19.30
Symphony Concert 6
KKL Luzern, Concert Hall

West-Eastern Divan Orchestra | **Daniel Barenboim** conductor | **Kian Soltan** cello | **Yulia Deyneka** viola

Strauss *Don Quixote*, Op. 35 | **Ravel** *Le tombeau de Couperin* | **Mahler** Adagio from Symphony No. 10

An orchestra as a utopia of peace: members of the West-Eastern Divan Orchestra before they perform.

for the young members of the West-Eastern Divan Orchestra come from Israel, the Arab countries, and Spain. Jews, Muslims, and Christians play side by side here, overcoming the battle fronts that exist in their homelands, where war and violence often prevail.

MAKING MUSIC WITH EACH OTHER

"We are all musicians. That is an aspect of our identity that creates solidarity, the starting point for continuing to get to know one another better," explains the Palestinian violinist Tyme Khleifi, who has been involved since 2004. And the musicians interact and get to know each other not only while playing music. There are discussion groups, workshops, and orchestra meetings. "There are even debates on *how* should we debate," says Daniela Shemer. "In this orchestra we talk a lot." Even more important than such official forums, however, are the everyday encounters during tours: at dinner, during smoking breaks, while sightseeing – through all this, exchange takes place and friendships are established. "Our discussions vary quite a bit: sometimes they begin and end with provocations and false facts; and sometimes they lead us into precious moments of intimacy and empathy. Like music-making, this has less to do with *right* and *wrong* and everything to do with listening, learning and creating."

> "ALL OF US ARE MUSICIANS. THAT IS THE STARTING POINT FOR CONTINUING TO GET TO KNOW ONE ANOTHER BETTER." TYME KHLEIFI, VIOLINIST

They are not politicians and they offer no solutions, remarks Tyme Khleifi as well. But they are musicians who "demonstrate a way in which differences, oppositions, and conflicts can be dealt with." And that in itself entails a lot. Daniel Barenboim, who co-founded the West-Eastern Divan Orchestra 17 years ago with the Palestinian literary scholar Edward Said (who died in 2003), speaks of an "experiment in utopia."

But what about their repertoire? Do musicians from the Middle East have a different view of the classical canon, from Mozart and Beethoven to Schoenberg and Boulez, which, after all, is for the most part Western? "Classical music is international," counters Tyme Khleifi. "All of us have studied these works as part of our training and know them, regardless of our country of origin." A similar argument is offered by Kian Soltani, who regularly takes part as the principal cellist of the West-Eastern Divan Orchestra and who will additionally perform in Lucerne as a soloist in Richard Strauss's *Don Quixote* (questions of identity here as well). "In my own case, there are two worlds that meet up. My family comes from Iran, but I grew up in a small Austrian village in Vorarlberg. I concentrated on classical music for a long time and only later became interested in Persian musical traditions, which my father helped me understand among other things. This is wonderful music, it conveys a completely different feeling for freedom and improvisation." The difference in cultural backgrounds among WEDO's members comes into effect in many ways, he adds. At Barenboim's suggestion, for example, Arabic and Persian nights were included in the touring program to indicate the level of diversity in this orchestra.

They've known each other since childhood but have only started performing together in recent years: Martha Argerich and Daniel Barenboim.

Even if the basic idea – the vision of a peaceful coexistence of cultures in the Middle East – has remained constant, this unique project has changed over the years. What began in 1999 with a workshop in Weimar has developed into an enduring institution: into a youth orchestra that has in the meantime matured and caught up with the world's best ensembles. And so an important aspect of the West-Eastern Divan Orchestra's identity is its leader, Daniel Barenboim. "It is a very close relationship, to be sure," according to Kian Soltani. "Each year we go on tour for several weeks, rehearse intensively, share meals." Barenboim also wants there to be proximity on the stage itself: "His wish is that we all sit as close to each other as possible," says Daniela Shemer. "If you or your instrument were not scratched by your stand-partner's bow by the end of the tour – you were either sitting too far apart or did not use enough bow (both equally tragic)." Which only goes to show: there's no buttoned-down reserve in the West-Eastern Divan Orchestra. ■

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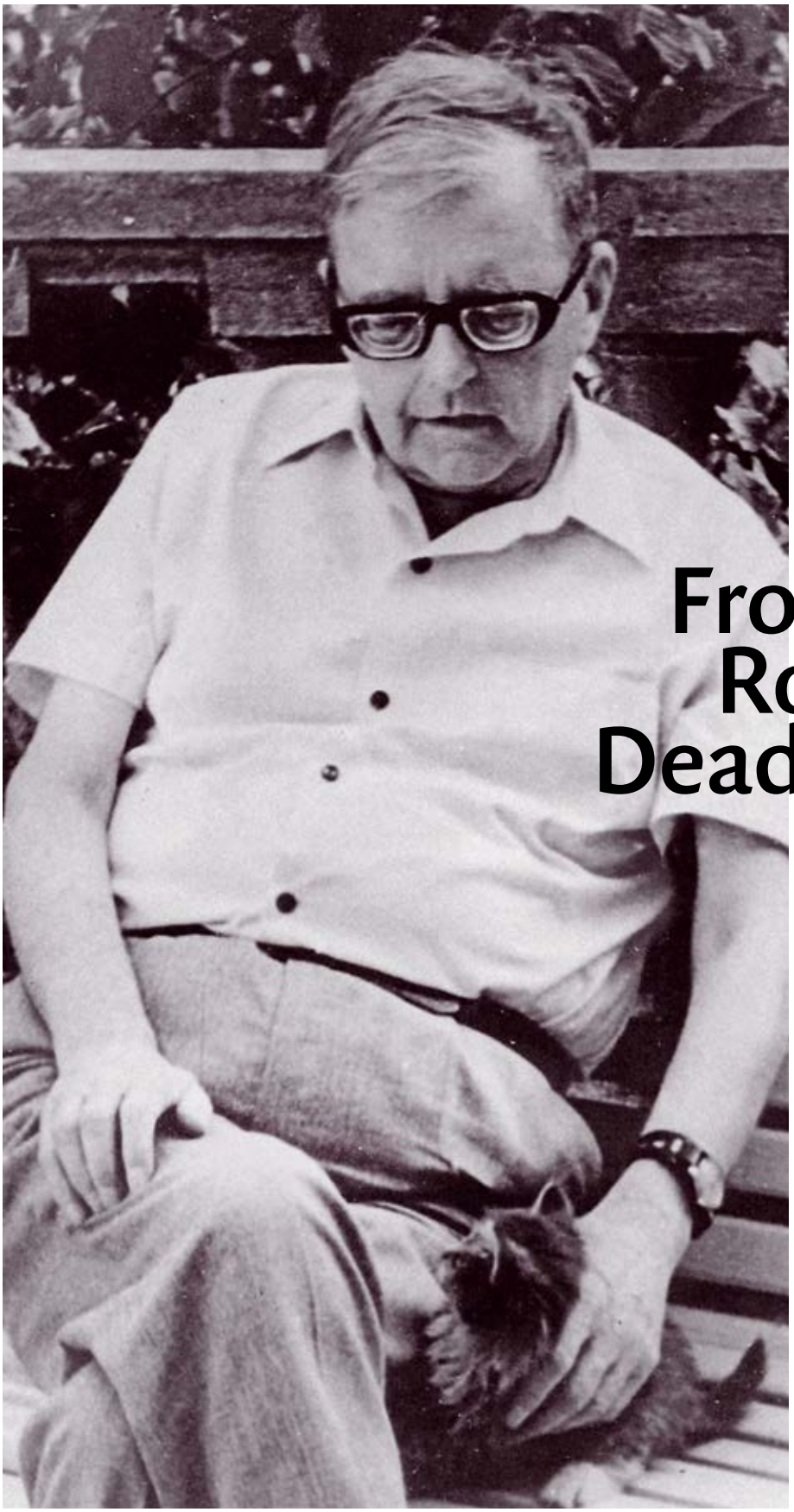

The masks of Dmitri Shostakovich

Pompously heroic music juxtaposed with ghost-like, pale sonorities, jarring dissonances with sentimentally kitschy harmonies, vulgar dance rhythms with extremely sad melodies: what kind of composer writes this way?

TEXT: JÜRGEN OSTMANN

From Playing Roles to the Deadly Serious

Was Dmitri Shostakovich an artist loyal to the state or a secret dissident, an avant-gardist or a reactionary, a skillful ironist or a serious-minded musician? Did he assume the role of the jester so he could express truths behind the disguise of a mask? These questions about his true identity remain a matter of dispute even today, and there’s at least one obvious reason for that: during the reign of the erratic dictator Stalin, artists could hardly dare to express critical views in public. Shostakovich’s official statements and commentaries are therefore not to be taken at face value. And yet his posthumously published memoirs have long been a source of controversy with regard to their authenticity.

What is indisputable is the music itself. In his string quartets and concertos, and above all in his symphonies, Shostakovich incorporated countless quotations from his own and other compositions – as for example in the opening movement of his Fifteenth Symphony (his last), when he

SHOSTAKOVICH DELIBERATELY WROTE WORKS "WITH A FALSE BOTTOM": ON THE SURFACE STAYING TRUE TO THE PARTY LINE BUT WITH A SUBVERSIVE MESSAGE.

Dmitri Shostakovich as air warden during the Leningrad Blockade (1941) and on leave in Komarovo (1963)

introduces the famous fanfare from the Overture to Rossini's *Guillaume Tell*. Or in the finale of that same work, when he quotes the Annunciation of Death leitmotif from Wagner's *Die Walküre*. We also frequently encounter allusions to historical styles or to genres that are associated with certain types of expression. Special instrumental effects trigger other associations, and in many works Shostakovich encodes his name musically (transliterated), thus introducing an autobiographical angle: D-E-flat(=S)-C-B(=H). Everything seems charged with extramusical meaning, yet some traits of the music also emphasize the grotesque, even elements of caricature, so that we are compelled to wonder whether the statements are really meant as what they seem to be "saying" – or perhaps even describe the very opposite.

MUSIC WITH HIDDEN SECRETS

Music is often thought to be a kind of language without concepts – which implies that we can interpret its potential content in various ways. Shostakovich took advantage of this fundamental ambiguity in music to deliberately create works "with a false bottom" – that is, music that seemed on the surface to be true to party principles but containing a subversive message that keen-eared contemporaries could understand. Works with a deeper level that were important not least for the composer's own quest for spiritual integrity. For his status in Soviet cultural life changed over the decades several times, depending on the political climate and his own willingness to adapt. At times he was denounced as an enemy of the people and had to fear for his life. Then again the regime overwhelmed him with offices and state prizes – which he himself, at least at times, experienced as a moral defeat.

Given this situation, could Shostakovich not simply have written symphonies without any deeper meaning, without any overt or covert statements? Absolute music that followed a logic of its own? For him that was probably no real option – for one thing, the Russian public was traditionally inclined toward emotional and programatic music and would hardly have been interested in

Cornerstones of a life: Sir Simon Rattle juxtaposes Shostakovich's first and last symphonies.

his music then. For another, the Soviet cultural officials would not have cooperated. Their doctrine of "Socialist Realism" held that art had to "faithfully" (that is, in the sense of the Party) reflect life and the achievements of Socialism. What was demanded were optimistic messages, and to reach the masses with them, all artists – whether writers, painters, or composers – had to orient themselves to the taste of the "common man." As far as music was concerned, this meant building on folk song and the national Russian style of Romanticism, easy-to-understand forms, and the dominance of melody. Everything modernist and complex was considered bourgeois and decadent "formalism" – especially, to be sure, any deliberate avoidance of "content."

THE ART OF COLLAGE

So putting on masks served a specific purpose for Shostakovich, but even apart from that it was likely also in keeping with his nature and talent. For "Socialist Realism" became obligatory only starting in the early 1930s, and its enforcement wavered between more and less strict thereafter. By contrast, many traits characteristic of Shostakovich's music – such as its ironic-grotesque tone or the references to other musical genres – were already manifest in the 1920s, when the political situation allowed artists more freedom.

We can already find these traits in the ingenious First Symphony, which the 19-year-old composer wrote in 1925 to fulfill his graduation requirements at the Leningrad Conservatory. The genre of film music may have played a role in its composition: While working on the First Shostakovich earned his living playing piano in the cinema, and later his son Maxim compared the work's finale to a film score. Indeed we can readily hear the movement as such: it stages a genuine succession of emotions and action scenes, linked together with short pans or separated by hard cuts. Perhaps Shostakovich developed his stylistic masks at the beginning merely because he had mastered the style of collage. Because he as a prodigy composer knew how to pick up a wide array of idioms with playful ease. But the full development of his typical manner of writing in all its fascinating complexity he then probably owed to political circumstances. One explanation – however cynical that may sound considering the fears and harassment he suffered. ■

16 August | 19.30
Symphony Concert 5
KKL Luzern, Concert Hall

West-Eastern Divan Orchestra | Daniel Barenboim conductor | **Martha Argerich** piano | **Bassam Mussad** trumpet

Ravel *Ma mère l'oye* | **Shostakovich** Concerto for Piano, Trumpet, and String Orchestra in C minor, Op. 35 | **Tchaikovsky** Symphony No. 5 in E minor, Op. 64

20 August | 19.30
Symphony Concert 10
KKL Luzern, Concert Hall

Shanghai Symphony Orchestra | Yong Lu conductor | **Maxim Vengerov** violin

Avshalomov *Hutongs of Peking* | **Tchaikovsky** Violin Concerto in D major, Op. 35 | **Shostakovich** Symphony No. 5 in D minor, Op. 47

31 August | 19.30
Symphony Concert 19
KKL Luzern, Konzertsaal

Berlin Philharmonic | Sir Simon Rattle conductor

Shostakovich Symphony No. 1 in F minor, Op. 10 | Symphony No. 15 in A major, Op. 141

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Sergei Prokofiev’s five piano concertos: the journey of a life

Iron Rhythm and Homesickness for Russia

Sergei Prokofiev’s five piano concertos and five different soloists all on one evening, with Valery Gergiev conducting the Mariinsky Orchestra from St. Petersburg: like a drama in five acts. This program also traces the life of the Russian composer who started out as a scandalous Wunderkind, became an émigré, and ultimately returned to his homeland, a prodigal son.

TEXT: WOLFGANG STÄHR

His selection as the winner of the Anton Rubinstein Award in 1914 nearly caused a scandal. It took a good deal of effort to get Alexander Glazunov, the director of the St. Petersburg Conservatory, to agree to announce the winner who had prevailed in the competition against the finest graduates of the piano class: Sergei Sergeyevich Prokofiev. Everything about this young man, who was only 23 years old, seemed to be provocative: while his rivals played concertos by Liszt and Saint-Saëns, he piqued the conservative professors by offering a self-confident performance of one of his own compositions. This was Prokofiev’s First Piano Concerto, which he had written three years earlier. The *Peterburgskaja gaseta* declared that the young composer was downright crazy and recommended that he be put in a straitjacket to tame him.

Prokofiev’s first effort in the piano concerto genre suggests a narcissistic portrait of the composer at the keyboard: it documents this musician’s idiosyncratic playing, a style characterized by plasticity, melodic lines that come into the fore like reliefs, and distinctive staccati and by an overall display of power and self-confidence. Heinrich Neuhaus, the great Russian piano teacher, raved about Prokofiev’s “iron rhythm” and “colossal sonic strength.” But he also reported: “Those who first heard Prokofiev’s music immediately split into two violently warring camps – enthusiastic supporters and enraged opponents.”

ENFANT TERRIBLE AND A MAN OF ORDER

Scandal followed upon scandal: at the world premiere of the Second Piano Concerto in 1913 in Pavlovsk, it even came to riots, noisy protests, and audiences fleeing the hall. The image of an *enfant terrible* still clung to the composer long after he had abandoned the country of his turbulent youth and gone on to curry favor amid the snobbish public in Paris.

Prokofiev spent the summer of 1921 in St Brévin-les-Pins, a seaside resort in Brittany. He adhered to a strictly ordered daily regimen, one which was very much suited

PROKOFIEV FELT FLUSTERED BY A HELPLESS FEELING OF HOMELESSNESS AND UNSETTLED CULTURAL IDENTITY AT THE BEGINNING OF THE 1930s.

Five in one stroke: Valery Gergiev (right) conducting all of the piano concertos of Sergei Prokofiev, Daniil Trifonov (top) playing the Second.

to his temperament. Meal times, piano exercises, chess matches, going for relaxing swims – all of this was planned with punctual and systematic regularity. "I get up at 8.30," he recounted in a letter. "After drinking a hot chocolate, I look to see whether the garden is still where it's supposed to be. Then I sit down to work: I'm writing my Third Piano Concerto." This piece would eventually become a staple for pianists and audiences around the world alike.

Ten years later, Prokofiev composed his Fourth Piano Concerto "for the left hand alone," or, to put it more precisely, for the Austrian pianist Paul Wittgenstein, whose right arm had been amputated after an injury in the First World War. But Wittgenstein turned out to be an ungracious client: "I thank you for the concerto, but I cannot understand a single note in it and will never play it!"

RETURN TO THE LOST HOMELAND

Wittgenstein's curt rejection occurred during a phase of the composer's life that was marked by an unresolved artistic crisis. Prokofiev enjoyed the cheers of euphoric audiences while performing on tours in the Soviet Union and was becoming increasingly restless in his Parisian exile – particularly since the response to his work in the West was disappointing. He was flustered by a helpless feeling of homelessness and unsettled cultural identity.

Prokofiev went through a laborious process in his attempt to escape his creative disorientation. Indeed, his Fifth Piano Concerto, which was premiered in 1932 in Berlin (with Prokofiev as the soloist and Wilhelm Furtwängler conducting), is a composition that seems to confirm the necessity of a new beginning. With its intellectual perfectionism, relentless motoric drive, and harsh, cold sonic landscape, this G major Concerto tends to be more fascinating than moving for listeners – in contrast to the heatedly Romantic First Concerto and the melodically rich Third.

In 1936, full of hope, Prokofiev at last returned from his exile in the West to his lost homeland, where the former provocateur now even began writing pathetic cantatas and songs to the glorious Russian Revolution and the Socialist fatherland. But despite such public triumphs as his Fifth Symphony the system gave him poor thanks for his propagandistic services: Prokofiev was put on trial and accused of "Formalism." He was unable to find peace in Stalin's Soviet Union. The fact that he died on the same day as the dictator, on 5 March 1953, is a bitter twist in his life story. ■

1 September | 19.30
Symphony Concert 20
KKL Luzern, Concert Hall

Mariinsky Orchestra | Valery Gergiev conductor

Mussorgsky Prelude to the opera *Khovanshchina* | *A Night on Bald Mountain* | *Songs and Dances of Death* | **Mussorgsky/Ravel** *Pictures at an Exhibition*

2 September | 18.30
Symphony Concert 22
KKL Luzern, Concert Hall

Mariinsky Orchestra | Valery Gergiev conductor | **Daniil Trifonov and four other soloists** piano

Prokofiev Piano Concerto No. 1 in D-flat major, Op. 10 | Piano Concerto No. 2 in G minor, Op. 16 | Piano Concerto No. 3 in C major, Op. 26 | Piano Concerto No. 4 in B-flat major, Op. 53 | Piano Concerto No. 5 in G major, Op. 55

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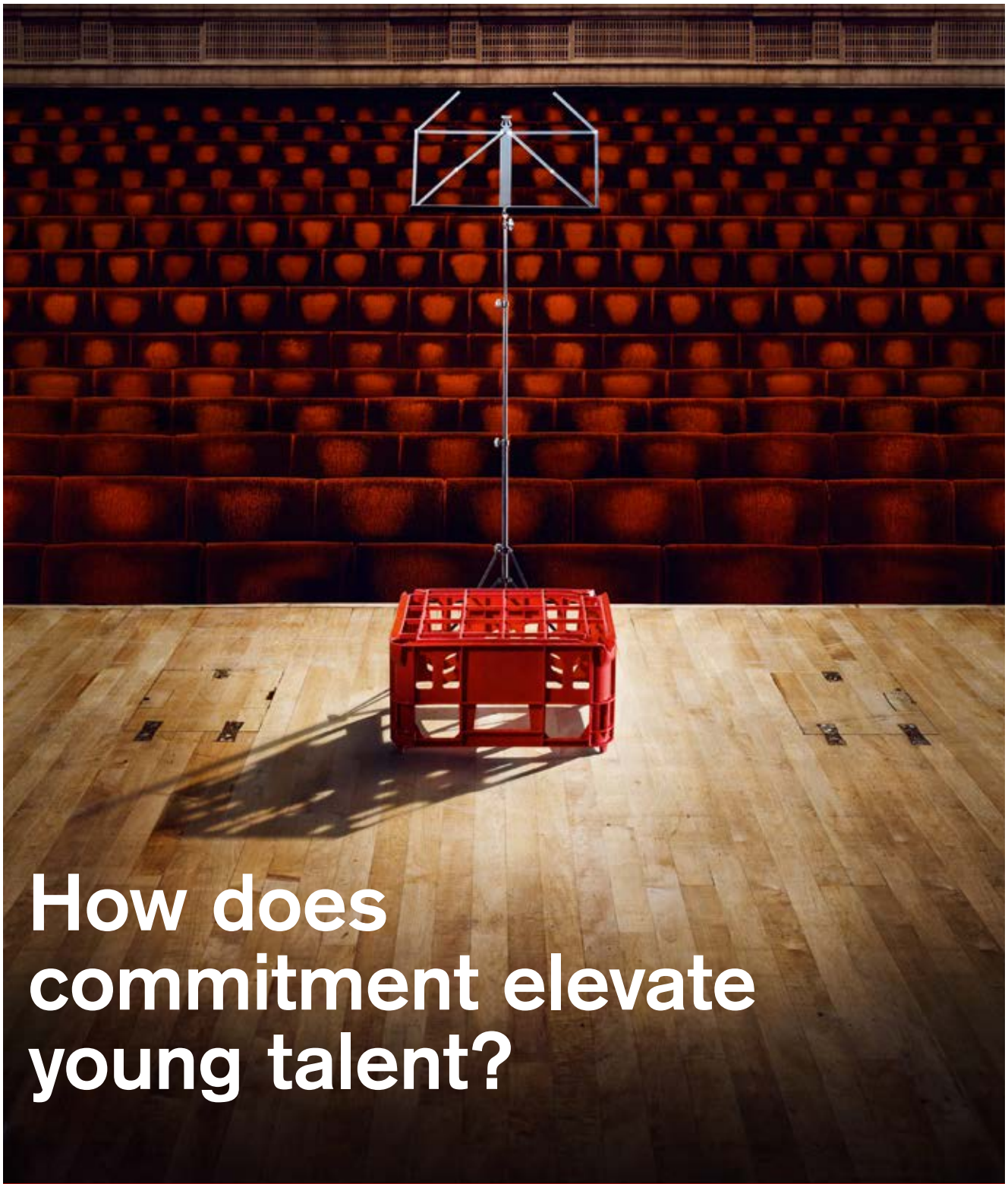

How does commitment elevate young talent?

Even major talents start small. That's why Credit Suisse highlights young classical musicians and their talent with the Credit Suisse Young Artist Award and Prix Credit Suisse Jeunes Solistes. Credit Suisse has been a main sponsor of the Lucerne Festival since 1993.

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The Vienna Philharmonic celebrates 60 years at LUCERNE FESTIVAL

Music with Human Merit

In 2017 the Vienna Philharmonic has a double anniversary to celebrate: the ensemble turns 175 years old, and it also marks its 60th year as a regular guest at LUCERNE FESTIVAL. TEXT: WOLFGANG STÄHR

Concerts by the Vienna Philharmonic have attracted audiences right up to today, thanks to the matchless performance culture of this orchestra as well as the acclaimed Viennese sound, which has even been studied and taught extensively at a university institute. But what lies behind this mystery – and what accounts for the special identity of the "Wiener"?

The inaugural concert of the Vienna Philharmonic took place more than a half century following Mozart's death, on 28 March 1842, but the history of this orchestra reaches further back to the era of Viennese classicism. And because these musicians never allowed the leitmotif of their tradition to be broken but carefully passed on the Philharmonic's secrets from teacher to student – and often even from father to son – they have preserved an endangered culture of playing, a forgotten ideal of beauty, through the ages.

The players from Vienna have never betrayed or abandoned the secret of their art. But they did once make their instruments available for an illuminating experiment, when the young Wilhelm Furtwängler asked them to make a precious loan: "I often attended the subscription concerts that took place at that time under Weingartner and especially noticed the curiously luminous, ethereal sound of the strings. [Connoisseurs] assured me that this was mainly attributable to the fine instruments that the Philharmonic played," Furtwängler recalled. For this reason he borrowed a "quintet of the Philharmonic's instruments" with the hope that "my orchestra [the Vienna Tonkünstler-Orchester] could now achieve as beautiful a sound as the famous Philharmonic. Alas, this speculation turned out to be a failure. The sound of my orchestra did not become 'philharmonic' in the least, but in the end only duller and more lackluster."

The choice of violins, oboes, or horns by itself does not account for the difference – and yet the inimitable "soundscape" of the Vienna Philharmonic would not be thinkable without this unique, traditional set of instruments. It is of course the musicians who supply the decisive factor, as does their early formation in the concert hall, while in school, at the university – and the legacy they have acquired from their fathers. Also essential is the practice of performing together in the orchestra, this way of playing in tempo that is imperceptibly flexible, an elegance and transparency

Then and now: the Vienna Philharmonic at their headquarters in the Grand Hall of the Musikvereinand at their Lucerne debut under Dimitri Mitropoulos in the summer of 1957 (right)

even when tackling a highly turbulent passage in a Mahler symphony, a noble espressivo, a singing sound, a taste for Viennese nonchalance, a propensity for tempestuous *Italianità*, a consciousness of classical rigor. These invaluable assets characterize the Vienna Philharmonic and are the widely acclaimed traits that the ensemble has acquired in the course of its history through unforgettable performances with Gustav Mahler and Richard Strauss, with Bruno Walter, Arturo Toscanini, Wilhelm Furtwängler, Herbert von Karajan, Leonard Bernstein, Claudio Abbado, and Nikolaus Harnoncourt.

AN ORCHESTRA WITH MEMORY

Encounters with great composers and conductors leave their mark on an orchestra and last for decades, especially when the musical knowledge and subtle insights thus gained (even if through conflict) improve the manner of playing and are passed down from one generation to the next. For art, like everything that is human, flourishes when it is shared and passed on. Even in music, the issues of where a musician comes from, who his or her predecessors and successors were, cannot be a matter of indifference. Of course the atmosphere of a place like Vienna or Berlin by itself does not guarantee musical talent. But they are the background for a sense of uniqueness that we contemporaries of the era of globalization are slowly learning to value again, especially when an all-encompassing culture is aggressively stamping out idiosyncrasies and peculiarities.

THE VIENNA PHILHARMONIC HAS NEVER ALLOWED THE LEITMOTIF OF THEIR TRADITION TO BE BROKEN AND THUS HAS PRESERVED AN ENDANGERED CULTURE OF PLAYING, A FORGOTTEN IDEAL OF BEAUTY, THROUGH THE AGES.

Old Vienna, the imperial city of the Habsburgs, stood out for its incomparable atmosphere, the émigré writer Stefan Zweig wistfully recalled while describing his lost homeland. Vienna, he said, took the edge off the national antagonisms of a multinational state: "Everything here was gentler, more engaging, more conciliatory, more amiable, more gracious – that is, more Austrian, more Viennese." And it is precisely these assets of local color for which the Vienna Philharmonic has been and remains acclaimed whenever the ensemble is completely in its element playing Mozart and Schubert or waltzes by the Strauss dynasty or the sumptuous farewell in *Der Rosenkavalier*.

Still, even the Vienna Philharmonic confronts the essential challenge of wanting to preserve a great tradition without becoming senile; of wanting to stay rejuvenated without abandoning its one-of-a-kind identity. No orchestra, even if it's the best in the world, can base its existence on its past reputation alone – but without the past it would be like a person who has lost their memory. A writer from Vienna, Hugo von Hofmannsthal, captured this enigma in words when he wrote: "Transformation is the life of life itself, the real mystery of nature as creative force. Permanence is numbness and death. Whoever wants to live must surpass himself, must transform himself; he needs to forget. And yet all human merit is linked with permanence, unforgetfulness, constancy. This is one of the most profound paradoxes at the foundation of existence, like the Temple of Delphi over its fathomless crevice." ■

The Vienna Philharmonic's Anniversary Concerts

9 September | 18.30
Symphony Concert 28
KKL Luzern, Concert Hall

Vienna Philharmonic | Michael Tilson Thomas conductor

Beethoven Symphony No. 7 in A major, Op. 92 | The remainder of the program will be announced at a later date.

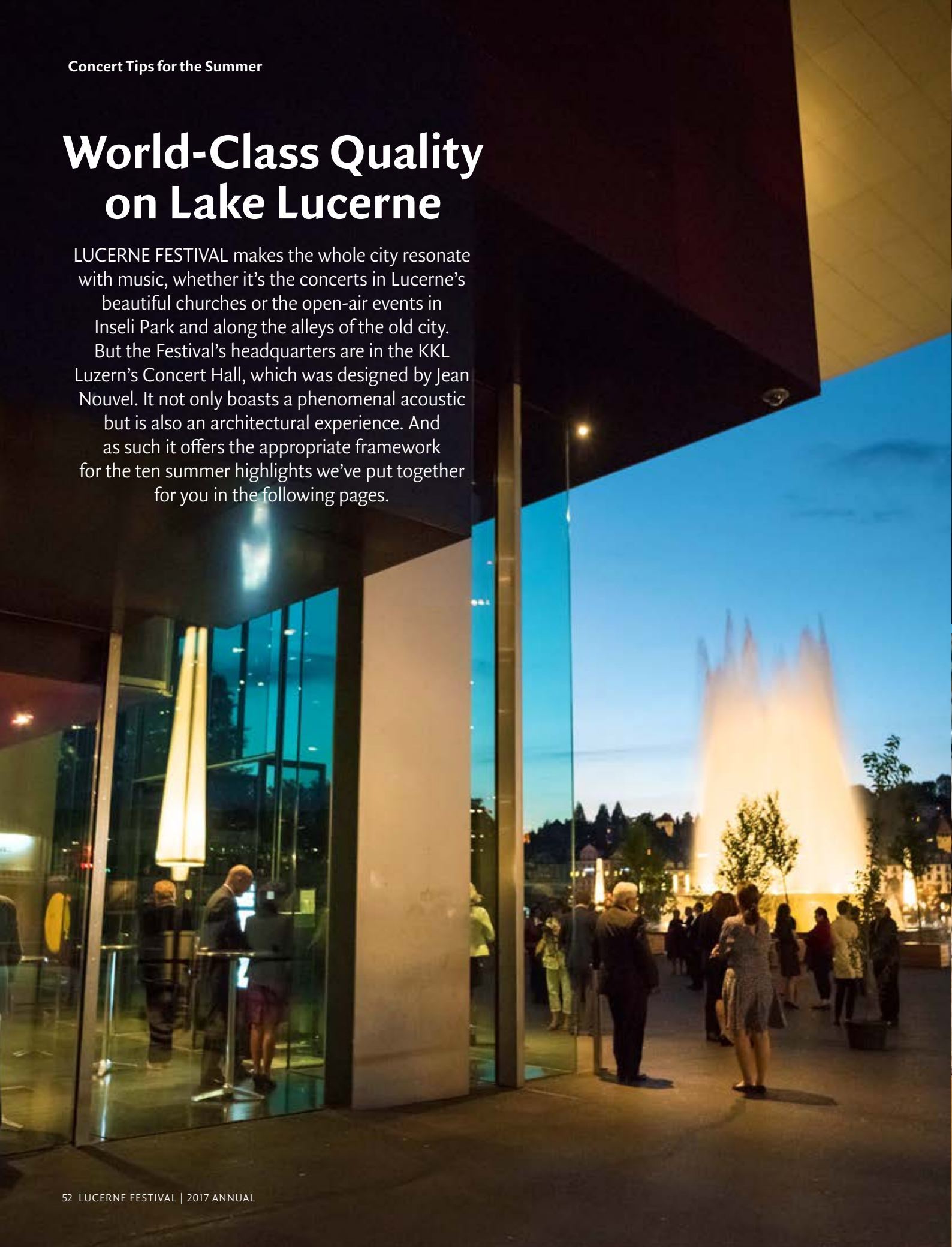
10 September | 17.00
Symphony Concert 29
KKL Luzern, Concert Hall

Vienna Philharmonic | Daniel Harding conductor

Debussy Suite from *Pelléas et Mélisande* (arranged by Erich Leinsdorf) | **Mahler** Symphony No. 6 in A minor

World-Class Quality on Lake Lucerne

LUCERNE FESTIVAL makes the whole city resonate with music, whether it's the concerts in Lucerne's beautiful churches or the open-air events in Inseli Park and along the alleys of the old city. But the Festival's headquarters are in the KKL Luzern's Concert Hall, which was designed by Jean Nouvel. It not only boasts a phenomenal acoustic but is also an architectural experience. And as such it offers the appropriate framework for the ten summer highlights we've put together for you in the following pages.



Beginning and End

In his last summer as Music Director of the Berlin Philharmonic, Sir Simon Rattle will evoke the world's primal state – with Haydn's *Creation*.

30 August | 19.30
Symphony Concert 18

Berlin Philharmonic |
Berlin Radio Choir |
Sir Simon Rattle conductor |
Genia Kühmeier soprano |
Mark Padmore tenor |
Florian Boesch bass-baritone

Haas new work | **Haydn** *The Creation*

Melody and Fire

It's an insider's secret among the great Romantic violin concertos: star violinist Anne-Sophie Mutter will play Antonín Dvořák's A minor Concerto, which teems with Bohemian melodies and dances.

6 September | 19.30
Symphony Concert 26

Pittsburgh Symphony Orchestra |
Manfred Honeck conductor |
Anne-Sophie Mutter violin

Dvořák Suite from the opera *Rusalka*, Op. 114 |
Violin Concerto in A minor, Op. 53 |
Tchaikovsky Symphony No. 6 in B minor, Op. 74 *Pathétique*

Quintessence of the Art of the Keyboard

Each of them is a masterpiece: Sir András Schiff explores the last sonatas by the masters of Viennese Classicism.

3 September | 11.00
Recital 2 – Piano

Sir András Schiff piano

"Last Sonatas"
Mozart Piano Sonata in D major, K. 576 |
Schubert Piano Sonata in B-flat major D 960 |
Haydn Piano Sonata in E-flat major Hob. XVI:52 |
Beethoven Piano Sonata in C minor, Op. 111

Bruckner's Unfinished

Everything has an end, except for Bruckner's last symphony: Daniele Gatti conducts Bruckner's Ninth, which is dedicated to "dear God."

4 September | 19.30
Symphony Concert 24

Royal Concertgebouw Orchestra Amsterdam | Daniele Gatti conductor

Rihm *In-Schrift* |
Bruckner Symphony No. 9 in D minor WAB 109

A Swiss in Paris

Musical states of intoxication: Philippe Jordan, the Swiss Music Director of the Paris Opera, ignites a veritable fireworks in sound.

29 August | 19.30
Symphony Concert 17

Orchestre de l'Opéra national de Paris | **Philippe Jordan** conductor | **Bertrand Chamayou** piano

Debussy *Prélude à l'après-midi d'un faune* |
Saint-Saëns Piano Concerto No. 5 in F major, Op. 103 *Egyptian* |
Berlioz *Symphonie fantastique*, Op. 14

Fiendishly Virtuoso Violinist

Spirit and technique – Maxim Vengerov has both. Which he will prove when he performs Tchaikovsky's devilishly difficult Violin Concerto.

20 August | 19.30
Symphony Concert 10

Shanghai Symphony Orchestra | **Yong Lu** conductor | **Maxim Vengerov** violin

Avshalomov *Hutongs of Peking* |
Tchaikovsky Violin Concerto in D major, Op. 35 |
Shostakovich Symphony No. 5 in D minor, Op. 47

First Lady

In Birmingham they've always had a good nose for talent: Sir Simon Rattle and Andris Nelsons both began their international careers there. Now Mirga Gražinytė-Tyla follows in their footsteps as the CBSO's first female Music Director.

3 September | 18.30
Symphony Concert 23

City of Birmingham Symphony Orchestra | **Mirga Gražinytė-Tyla** conductor | **Gautier Capuçon** cello

Elgar Cello Concerto in E minor, Op. 85 | **Rachmaninoff** Symphony No. 3 in A minor, Op. 44

Longing for the South

Riccardo Chailly will pay his first visit to Lucerne in the company of the Orchestra of La Scala in Milan. Among other things, his trunk will be packed with two magnificent tone poems by his com-patriot Ottorino Respighi.

24 August | 19.30
Symphony Concert 13

Filarmonica della Scala | **Riccardo Chailly** conductor | **Leonidas Kavakos** violin

Brahms Violin Concerto in D major, Op. 77 | **Respighi** *Fontane di Roma* | *Pini di Roma*

Dream Team

It's too easy to take for granted what is really a piece of good fortune: every summer Bernard Haitink and the Chamber Orchestra of Europe offer thrilling musical experiences – this time it will be with Mozart and Mahler.

15 August | 19.30
Symphony Concert 4

Chamber Orchestra of Europe |
Bernard Haitink conductor |
Christian Gerhaher baritone

Mozart Symphony in D major, K. 385 *Haffner* |
Mahler *Rückert Lieder* | **Mozart** Symphony in D major, K. 504 *Prague*

In Tones of Highest Praise

He's the epitome of bel canto: no one can sing more beautifully, more sensitively, and with more accomplishment than the tenor from Peru. Which is why acclaim for this singer has been, fittingly, in tones of highest praise.

8 September | 19.30
Recital 3 – Lied

Juan Diego Flórez tenor |
Vincenzo Scalera piano

Program details will be published a later date.

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Listen and Be Amazed

Johannes Fuchs, director of LUCERNE FESTIVAL YOUNG, on music for children and youngsters

AROUND THE WORLD IN ONE HOUR

How different the world once sounded – we can hardly even imagine it in today's global village! Together with Manfred Weiss (text) and Matthias Daenschel (animated film), the composer and trombonist Mike Svoboda has devised a musical and temporal journey around the world. He follows the (fictitious) explorer Professor Hoggins around the globe, taking us back into times thought to be lost – with exotic sounds, historical postcards, and old shellac records.

9. April | 11.00/15.00
Young Family Concert
Neubad

Ensemble of the LUCERNE FESTIVAL ALUMNI | Mike Svoboda
narrator and musical direction

Svoboda/Weiss *Once Around the World. A musical circumnavigation at 78 rpm*

Family concert for orchestra, narrator, turntable, and animated film (ages 7 and up) [in German]

Should music for children and teenagers sound different from music for grownups? Or should it simply be presented in different ways?
For young concertgoers the musicians and music are identical. They perceive what's happening as a single entity, which is to say they're "spectating listeners" and observers of people. For that reason the appearance of the artists, their personalities, and everything they do onstage are much more important for children than for musical connoisseurs who go to the concert hall expecting a purely auditory experience, who often even have a performance in mind that serves as their reference point: in other words, an idea of how the work in question should sound. So for our productions we focus very much on the presence of the musicians. They play by heart and show the children how the sounds are produced.

Specifically: how can classical music be presented in a way that is varied and age appropriate?
To start with, only a few works have actually been written for children. So we regularly commission new works: for 2017, for example, we commissioned the composer and trombonist Mike Svoboda to write *Once Around the World*, an exciting musical and temporal journey around the world, which we will present at the Easter Festival. But more important than the "what" is the "how": our Young formats playfully simulate, so to speak, how concert life develops. In the children's pillow concerts for our youngest listeners, for instance, the audience is really up close to the artists. The performance space remains bright and you feel – as with music-making at home – closely connected to what's happening musically. Or when there's a speaker with a story to tell. I am convinced that musical enjoyment does not rely on your level of knowledge and that each child has an aesthetic intuition that we should not harm through unsympathetic, routine performances or through pandering, through talking down to kids. When music is presented in a lively, attractive way, then there

27 August | 11.00
Special Event Day
KKL Luzern, Concert Hall

Kodály *The Imperial Adventures of Háry János*

A symphony concert for all with the **Basel Symphony Orchestra** (for ages 7 and up)

2 September | 11.00/15.00/17.00
Young Family Concert
Südpol

"Die Verblecherbande" ("The Gang of Naughty Brass Players")

A staged concert with the **Sonus Brass Ensemble** (for ages 7 and up)

9 September | 11.00/15.00
Young Pillow Concert
KKL Luzern, Terrace Hall

"Das kleine Irgendwas" ("The Little Something")

A pillow concert with **Patricia Kopatchinskaja** and **Anthony Ramaniuk** With music by **Biber, Cage, Holliger** et al. (for ages 4 and up)

10 September | 11.00/15.00
Young Performance
KKL Luzern, Lucerne Hall

Young Performance

Also valid for the fourth production: the eyes listen along! (for ages 9 and up)

Note: All stagings are performed in German.

is no need to reduce it to a minimum. It can be quite challenging and complex.

So more abstract works and contemporary music are also suitable for children and teenagers?

Absolutely! Many approaches to making music accessible seek out something "behind" the music, for example, a story or a certain feeling. These specific levels are then used in an attempt to produce a connection to these young listeners and their experience, say, by placing a speaker next to the musicians or by working with projected images and films. To me only a small portion of the musical repertoire actually seems suitable for such concretization. Often the stories or the images are simply added and "grafted" onto the music. But an essential feature of music is that it doesn't need to refer to anything concrete but instead builds a universe of its own. In this respect, incidentally, music was centuries ahead of painting, which began only relatively recently to use colors and forms abstractly without illustrating anything. So to listen to music means to train your capacity for abstraction. My experience is that young people find the idea of not having to think of something concrete to be an appealing one. Of course in this case you need to give them a corresponding task, say, as with Luigi Nono's invitation "to listen into" the sound.

With its Young Performance program, the Festival has its own production workshop for innovative concerts for children and youngsters. What's the idea behind this?

For me it's important that we introduce children to music in a very lively way. Ideally, the joy of making music and the enthusiasm shared by everyone are conveyed. But to develop child-friendly concert formats at the highest artistic level, you need a new type of musician. Here in Lucerne we are fortunate that in the LUCERNE FESTIVAL ALUMNI series – that is, former participants in the LUCERNE FESTIVAL ACADEMY – we can find many talented musicians who want to do just that and who have great fun in playing for a musically inexperienced audience. In our Young Performance productions we go as far as having selected alumni receive coaching by acclaimed choreographers and directors, thus integrating performative and communicative elements into their performance practice. By doing this we put the music at the center and at the same time bring it into an aesthetic, directly accessible context. ■

YOUNG PERFORMANCE ON TOUR

Before the new piece receives its premiere in March 2017, Young Performance will go on tour in the spring with *HEROÏCA* and *DIVAMANIA*, their hit productions of the last years – performing all over Switzerland as well as in Luxembourg, Hamburg, and Vienna.

HEROÏCA on Tour:

25 February | 11.00 and 14.00
Elbphilharmonie Hamburg

25 and 26 March | 11.00, 15.00, and 17.00
Vienna Konzerthaus

DIVAMANIA on Tour:

11 March 2017 | 17.00
Teatro Dimitri, Verscio

12 March | 11.00
Theater Casino Zug

18 March | 15.00 and 17.00
Philharmonie Luxembourg

19 March | 15.00
Theater Chur

24 March | 19.00
Le Théâtre Am Stram Gram, Genf

25 March | 17.00
Stadttheater Solothurn

26 March | 17.00
Theater Rigiblick, Zürich

Finitude and Eternity – with Bach and Rihm, Currentzis and Jansons

He likes it unconventional: Teodor Currentzis, the one-of-a-kind Greek conductor from Perm, Russia, is artist-in-residence.

Focus on sacred music: the Easter Festival also takes place in Lucerne's beautiful churches.

The 2017 Easter Festival

Before the church bells ring out in jubilation on Easter Sunday, there is a time of waiting that must be passed through. A sad period, to be sure, but not a desolate one. In the music of the Passion, the truth of suffering, doubt, and fear, which is usually censored out of everyday life, is given voice – and yet at the same time transcended. Which helps explain why so many people have for centuries wanted to sing and hear the works of Johann Sebastian Bach in the weeks before Easter – above all, his two extant Passions based on the gospels of Matthew and John. Naturally, then, one of these works is also on the program at LUCERNE FESTIVAL, which has been presenting Easter concerts in the churches of Lucerne and in the KKL for almost 30 years. In 2017 it will be the *St. John Passion*, with the Balthasar Neumann Choir and Ensemble led by its founder Thomas Hengelbrock.

Beethoven's *Sinfonia eroica* also deals with death, grief, and transfiguration, even if this work took its inspiration from the ancient myth of Prometheus, from the era "before Christ." Rest assured that an unorthodox, highly individual, and literally unprecedented performance of the *Eroica* is in store from the Greek conductor Teodor Currentzis. As artist-in-residence, he and music-Aeterna, his orchestra from Perm, Russia, will be a significant part of the Easter programming. In another concert they will juxtapose Giovanni Battista Pergolesi's moving *Stabat Mater* with the *Seven Last Words of Our Savior on the Cross*, a purely instrumental work of Passion music by Joseph Haydn.

How and even whether the unanswered questions of the end of life and eternity can be answered in the 21st century is at the heart of Wolfgang Rihm's *Requiem-Strophen*, the Swiss premiere of which will be presented by the Bavarian Radio Choir and Symphony Orchestra under its music director Mariss Jansons. And on Palm Sunday, the BR Orchestra will close out Lucerne's Easter Festival, where it traditionally performs in an annual residency.

Meanwhile, the Festival's opening concert in the Hofkirche will showcase a vocal artistry that is almost otherworldly. Anyone who has forgotten the experience of awe will learn it anew from the young Russian soprano Julia Lezhneva. What a cause for rejoicing, even before Easter. ■

1 April | 19.30
Opening Concert
Hofkirche

La Voce Strumentale | Dmitry Sinkovsky violinist and conductor | **Julia Lezhneva** soprano

works by **Corelli, Handel, Porpora, Telemann,** and **Vivaldi**

2 April | 17.00
Choral Concert 1
Franziskanerkirche

Collegium Vocale zu Franziskanern Luzern | Capricornus Consort Basel | Ulrike Grosch conductor

works by **J. S. Bach, Poulenc,** and **Messiaen**

3 April | 20.00
Music Theater
Jesuitenkirche

Les Passions de l'Ame | Luzerner Theater Opera Ensemble | Luzerner Theater Dance | Olof Boman conductor | **Sebastian Matthias** staging and choreography | **Kostas Murkudis** set and costumes

Monteverdi *Vespers* (premiere)
coproduction with the Luzerner Theater

4 April | 19.30
Choral Concert 2
Church Hall MaiHof

Instrumentalists of the Hochschule Luzern – Musik | Luzerner Kantorei | Akademiechor Luzern | Pascal Mayer conductor | **Eörs Kisfaludy** speaker

Marking the 600th anniversary of Niklaus von Flüe
Honegger *Nicolas de Flue*

5 April | 19.30
Symphony Concert 1
KKL Luzern, Concert Hall

musicAeterna | Teodor Currentzis conductor | **Patricia Kopatchinskaja** violin

works by **Mozart** and **Beethoven**

Thursday, 6 April | 19.30
Choral Concert 3
KKL Luzern, Concert Hall

Balthasar Neumann Choir and **Ensemble | Thomas Hengelbrock** conductor | **Daniel Behle** Evangelist | **Markus Butter** Jesus

J. S. Bach *St. John Passion* BWV 245
(second version from 1725)

7 – 9 April | always at 10.00 and 15.00
Master Class in Conducting
KKL Luzern, Lucerne Hall

Festival Strings Lucerne | students from the master class | Bernard Haitink conductor

Symphony Concert 2
Friday, 7 April | 19.30
KKL Luzern, Concert Hall

musicAeterna | Teodor Currentzis conductor | **Nuria Rial** soprano | **Paula Murrihy** mezzo-soprano

works by **Pergolesi** and **Haydn**

Choral Concert 4
Saturday, 8 April | 18.30
KKL Luzern, Concert Hall

Bavarian Radio Symphony Orchestra and Choir | Mariss Jansons conductor | **Anna Prohaska** soprano | **Mojca Erdmann** soprano | **Hanno Müller-Brachmann** baritone

Rihm *Requiem-Strophen*
räsonanz – Donor concert 2017

Sunday, 9 April | 11.00/15.00
Neubad
Young Family Concert

Ensemble of the LUCERNE FESTIVAL ALUMNI | Mike Svoboda narrator and musical director

Svoboda/ Weiss *Once Around the World*

Symphony Concert 3
Sunday, 9 April | 17.00
KKL Luzern, Concert Hall

Bavarian Radio Symphony Orchestra | Mariss Jansons conductor | **Emanuel Ax** piano

works by **Prokofiev, Mozart,** and **Sibelius**

Evgeny Kissin

On 88 Keys

The 2017 Piano Festival

Who is the best pianist in the world? Who is the greatest, the fastest, the most accurate, the most eccentric? Perhaps the best, after all, is indeed a female pianist named Martha Argerich. In November, when late autumn sadness is giving way to the lights of the coming holiday season, she will open the Piano Festival that has been held in Lucerne each year since 1998 with Robert Schumann's Piano Concerto, one of her repertoire staples. Eight days later, the concluding concert, which also calls for orchestra, will feature her Polish colleague Piotr Anderszewski in concertos by Haydn and Mozart.

There's a whole week in which to compare, judge, and talk shop about who really is the best of the best. For if we are truly honest, there's no lack of a secret inclination in the higher cultural sphere as well to rank, shower superlatives, and admire victor's laurels. During Lucerne's month of the keyboard in November, two Russian superstars will be on hand: Evgeny Kissin and Daniil Trifonov. The Norwegian Leif Ove Andsnes has chosen an unconventional program combining works by Sibelius, Widmann, Schubert, Beethoven, and Chopin; the Venezuelan Gabriela Montero will shine with her own improvisations; and the Turkish twin sisters Güher and Süher Pekinel are coming to town with an all-Mozart program.

The first Sunday of the Festival, the Day of the Keyboard, will be dedicated entirely to the Frenchman Claude Debussy, the master of Impressionism (a term he hated): on the eve of the great Debussy year of 2018, which marks the centenary of the composer's death. During the week – on Wednesday, Thursday, and Friday – the Debut series will give a stage to emerging stars, presenting these three musicians at noon each day in the Lukaskirche: the German pianist Christopher Park, winner of the Leonard Bernstein Award; the Swiss Aglaia Graf, a master pupil of Ronald Brautigam and Sir András Schiff; and the Italian Beatrice Rana, who already as a youngster performed with such famous conductors as Riccardo Chailly, Zubin Mehta, and Antonio Pappano.

So who is the best, regardless of gender? The best is simply to be able to listen to all of these pianists right here. For an event like this, crowded with such quality pianists, happens only in Lucerne. ■

18 November | 18.30
Piano Concert 1
KKL Luzern, Concert Hall

The Deutsche Kammerphilharmonie Bremen | Vladimir Jurowski conductor | **Martha Argerich** piano

19 November | starting at 11.00
Day of the Keyboard
KKL Luzern

"Hommage à Claude Debussy"

20 November | 19.30
Recital 1
KKL Luzern, Concert Hall

Gabriela Montero piano

Martha Argerich

Piotr Anderszewski

Gabriela Montero

Leif Ove Andsnes

Güher and Süher Pekinel

Daniil Trifonov

21 November | 19.30
Opening Piano Off-Stage
KKL Luzern, Lucerne Hall

Opening Concert of Piano Off-Stage, the Jazz Festival within the Festival

22 November | 12.15
Debut 1
Lukaskirche

Christopher Park piano

22 November | 19.30
Piano Duo
KKL Luzern, Concert Hall

Güher and **Süher Pekinel**
Piano Duo

23 November | 12.15
Debut 2
Lukaskirche

Aglaia Graf piano

23 November | 19.30
Recital 2
KKL Luzern, Concert Hall

Evgeny Kissin piano

24 November | 12.15
Debut 3
Lukaskirche

Beatrice Rana piano

24 November | 19.30
Recital 3
KKL Luzern, Concert Hall

Daniil Trifonov piano

25 November | 18.30
Recital 4
KKL Luzern, Concert Hall

Leif Ove Andsnes piano

26 November | 17.00
Piano Concert 2
KKL Luzern, Concert Hall

Festival Strings Lucerne | Piotr Anderszewski pianist and conductor

Looking Ahead to a New Year of Music

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Our subscription series for the 2017 Summer Festival

LUCERNE FESTIVAL – it's all about unforgettable concert experiences in a unique festival atmosphere. Once again, for the 2017 Summer Festival, you can choose from among several attractive subscription series: Whether you are music-loving regular guests or first-time visitors who would like to get a taste of Lucerne, whether you're on a short vacation or are traveling from all over the world – we've put together something to match everyone's taste.

Your benefits as a subscriber: You can order during the pre-booking period until mid-February to make sure you have tickets to the events of your choice before public ticket sales officially begin. Other benefits include free program booklets for your concerts and a loyalty bonus.

You can find detailed information about our subscription series in the concert calendar on p. 14.

Your Choice of 3 or 5 Concerts

Summer Choice Subscription

World-famous orchestras and conductors, virtuoso soloists: make sure you have your tickets well in advance for the highlights of the 2017 Summer Festival – tailored just to your own tastes.

Detailed information in the concert calendar on p. 15.

Four Weekends Full of Music

Weekend Packages

Would you like to get a taste of the Festival atmosphere and plan a short trip to the Lake Lucerne region? Indulge yourself with an unforgettable weekend: we've put together a wonderfully varied package of concerts for you to enjoy.

Detailed information in the concert calendar on p. 16.

The Birth of Opera

The Monteverdi Subscription

450 years of Claudio Monteverdi: come experience the major Monteverdi cycle with Sir John Eliot Gardiner and enjoy three operas in five days – *L'Orfeo*, *Il ritorno d'Ulisse in patria*, and *L'incoronazione di Poppea*.

Detailed information in the concert calendar on p. 17.

Experience Seven Days of the Festival

Weeklong Series

For genuine fans: arrange your own, personally tailored weeklong series with a minimum of five concerts within seven consecutive days. All the music you can take!

Detailed information in the concert calendar on p. 17.

How To Get Your Tickets

Information on Ordering Tickets

Dates for Ticket Sales

Easter Festival | 1 – 9 April 2017

Online ticket sales begin on	7 November 2016, 12.00 noon
Mail and fax sales begin on	11 November 2016
Telephone sales begin on	19 November 2016, Mon – Fri from 10.00 am to 5.00 pm

Summer Festival | 11 August – 10 September 2017

Online ticket sales begin on	13 March 2017, 12.00 noon
Mail and fax sales begin on	17 March 2017
Telephone sales begin on	1 April 2017, Mon – Fri from 10.00 am to 5.00 pm

Piano Festival | 18 – 26 November 2017

Online ticket sales begin on	2 August 2017, 12.00 noon
Mail and fax sales begin on	4 August 2017
Telephone sales begin on	11 August 2017, Mon – Fri from 10.00 am to 5.00 pm

Ticket Sales Throughout the Year – Across Switzerland

With the beginning of online sales (always starting at 12.00 noon Swiss time) you can also obtain your concert tickets for the Festival in question in person from our off-site sales outlets.

Please find the addresses of our ticket outlets throughout Switzerland on the concert calendar on p. 22.

We're also available at each venue! During the Festival

Whenever the Festival is in progress (starting 5 April for the 2017 Easter Festival), you can purchase tickets for other events at that festival as well as the next upcoming festival, daily from 10.00 am until the concert begins by visiting the LUCERNE FESTIVAL ticket window at the main entrance to the KKL Luzern (on the lake side).

If you decide to attend a concert at the last minute, you can purchase tickets shortly before the concert begins directly at the venue where it takes place. There you can also pick up your tickets that were pre-ordered and already prepaid.

Tickets and Information
LUCERNE FESTIVAL
Ticketing & Visitor Information | P.O. Box | CH–6002 Luzern
t +41 (0)41 226 44 80 | f +41 (0)41 226 44 85
ticketbox@lucernefestival.ch | www.lucernefestival.ch

Discounted Tickets for Students and KulturLegi Holders

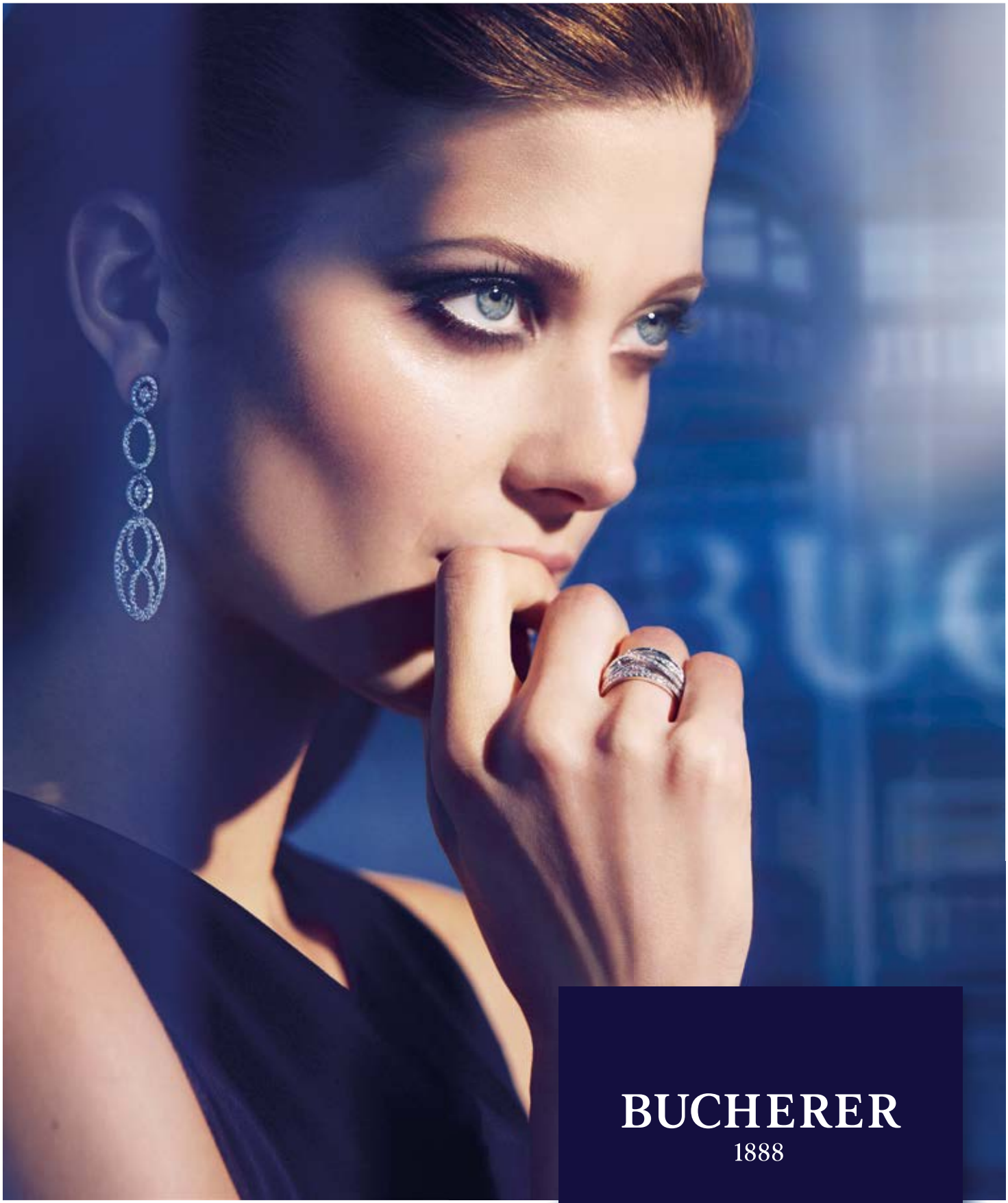
University students, students, vocational students, and JTC members up to the age of 30 as well as KulturLegi holders may purchase tickets for CHF 20 starting an hour before the beginning of the concert for events which are not sold out. Special student offers can be found at www.lucernefestival.ch.

We hope to get young people interested in classical music through our special "Bring Young Listeners to the Concert" offer: for selected concerts you can additionally bring a child or youth up to 17 years of age as your concert companion for free.

Wheelchair Spaces

The main concert hall of the KKL Lucerne has six wheelchair spaces available on special terms. Wheelchair spaces are also available at the other event locations. You can find further information in the concert calendar on p. 21.

Our staff members from Visiter Services are happy to advise when you are ordering tickets!



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How To Find Us

Information about Getting There

Arrival via Bus and Train: Your concert ticket is also valid as a travel ticket!

Free rides within the Passepartout System
When you visit the Festival you can travel in Lucerne for free: Your concert ticket may also be used on the day of the performance for a free ride to and from the venue within the Passepartout-Zone 10 (2nd class). Valid from 3 hours before the start and up to 3 hours after the end of the performance.

Arrival and Departure by Train: 50% Rebate in the Swiss Rail Network
As a concertgoer you can receive a discount of 50% for 1st or 2nd class at any Swiss Rail ticket window for a round trip to Lucerne. (The concert ticket must be presented to the inspector on the train.) With the half-fare card, the trip will cost only 25% of the full fare.

This special ticket must be purchased at a Swiss Rail ticket counter, by calling the Rail Service line at 0900 300 300 (CHF 1.19/minute in the Swiss telephone network), or online at the SBB ticket shop (www.sbb.ch/lucernefestival) before beginning your trip.

Arrival via Car

The KKL Luzern is located right next to Lucerne's main train station. Owing to the parking and traffic situation, we recommend using public transportation during the Festival season. Guests who travel by car are advised to observe the city's parking guidance system and to take the bus from the parking garages to the KKL Luzern.

The parking garages are indicated in the adjacent map; you can find additional information at www.parking-luzern.ch.

Park & Ride
Several train stations outside the City of Lucerne offer Park & Ride for rail travel to Lucerne. The following stations are especially convenient and provide ample parking: Sursee, Rotkreuz, Zug, Wolhusen, Arth-Goldau, and Sarnen.

Would you like to learn more about Lucerne and its surrounding area? Are you in need of accommodation?

Tourist Information
Tourist Information Luzern: Zentralstrasse 5 | CH–6002 Luzern | t +41 (0)41 227 17 17

Accommodation
Lucerne's Tourist Office can help you find accommodation.
Central reservations no.: t +41 41 227 17 27 | luzern@luzern.com

Venues

KKL | KKL Luzern, Europaplatz 1, Luzern
C | Casineum, Haldenstrasse 6, Luzern
I | Inseli
KM | Kunstmuseum, Europaplatz, Luzern
LK | Lukaskirche, Morgartenstrasse 16, Luzern
LT | Luzerner Theater, Theaterstrasse 2, Luzern
MH | Kirchensaal MaiHof, Weggismattstrasse 9, Luzern
MK | Matthäuskirche, Hertensteinstrasse 30, Luzern
N | Neubad, Bireggstrasse 36, Luzern
S | Südpol, Arsenalstrasse 28, Kriens
(Bus no. 14 from the main train station and Bus no. 31 from the Kasernenplatz or Pilatusplatz)
T | Pavillon Tribschenhorn, Richard-Wagner-Weg 17, Luzern (Bus nos. 6/7/8)

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Main Sponsors

Developing associated, content-rich projects in collaboration with leading partners from the business world is a special goal of LUCERNE FESTIVAL. As Main Sponsors, these companies enter into a long-term partnership with the Festival in order to promote the development and implementation of individual artistic concepts.

Nestlé S.A. is committed to the ambitious idea of a unique Festival orchestra and makes the annual residency of the LUCERNE FESTIVAL ORCHESTRA possible through its contributions.

Credit Suisse makes the annual orchestral residency of the Vienna Philharmonic possible. In addition, the Credit Suisse Foundation is dedicated to supporting emerging artists through two awards devoted to the next generation of artists, which are granted annually on an alternating basis: the Prix Credit Suisse Jeunes Solistes and the Credit Suisse Young Artist Award.

Roche is a committed partner of the LUCERNE FESTIVAL ACADEMY and grants composition commissions in alternating years as part of the *Roche Commissions* and the *Roche Young Commissions*. The resulting new works are given their premieres as part of the Summer Festival.

Young Performance, an award-winning concert format, is made possible through the Zurich Insurance Group Ltd (Zurich). In addition Zurich allows music lovers to enjoy concerts for free through the 40min series. Zurich has shown its commitment to the Easter and Summer Festivals as a longterm Main Sponsor.

Through its contribution the Bank Julius Baer & Co. Ltd. supports the Piano Festival.

Theme Sponsor

In the summer LUCERNE FESTIVAL traditionally develops its programming to reflect an overall key theme. For 2017 we have chosen the central theme of "Identity" – an important theme addressing the hot topics of globalization and migration. What makes a person, a community, a culture unique? In what way are these defined? The concert programs will explore these issues and moreover demonstrate how musicians in the globally interconnected world of music manage to develop or preserve their artistic individuality. Vontobel supports LUCERNE FESTIVAL as the Theme Sponsor.

The Partners of LUCERNE FESTIVAL

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Contact
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Head of Sponsorship

Hirschmattstrasse 13
P.O. Box | CH–6002 Luzern
t +41 (0)41 226 44 57
m.loetscher@lucernefestival.ch

Ambassadors for the Festival

The Foundation Friends of LUCERNE FESTIVAL

What should we call them? An exclusive club? Or perhaps better: an international network? Or simply the ambassadors for LUCERNE FESTIVAL? All of these descriptions are perfectly apt for the Friends of LUCERNE FESTIVAL, which currently comprises about 500 members. Since its founding in 1966, the Foundation has made supporting the work of one of the world's most renowned classical music festivals its goal – both mortal and financial support.

And this support is of incalculable value for LUCERNE FESTIVAL. The contributions made by the Friends amount to approximately 8% of the total budget, thereby contributing significantly to the Festival's financial security and sustainability. Through their efforts, the Friends are not only concerned with promoting the Festival today, they also hope to create a sustainable basis for artistic creativity in the future by supporting such innovative and pioneering projects as the LUCERNE FESTIVAL ACADEMY and LUCERNE FESTIVAL YOUNG. Thus the Friends have developed into the biggest sponsors of the Festival and into an indispensable partner.

It's nothing but an advantage to be involved in the Friends, for membership offers numerous benefits as well. As a member you belong to the Festival's "inner circle," which gives you an opportunity to see what goes on behind the scenes and to deepen your musical experience through such exclusive events as artist interviews and visits to rehearsals. You additionally have a chance to socialize with an interesting and international array of like-minded people. And on top of this you get access to advance ticket sales for all events as well as to the Festival lounge, and you are cordially invited to take part in the music trips led by the Friends.

ACKNOWLEDGMENTS

LUCERNE FESTIVAL is grateful to all of its Friends for their long-standing and loyal support. We would especially like to thank our following patrons:

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YOU, TOO, CAN BECOME A FESTIVAL AMBASSADOR!

We would be very happy to tell you more about the opportunities and benefits of the Friends of LUCERNE FESTIVAL.

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Executive Director Foundation
Friends of LUCERNE FESTIVAL
International Private Fundraising

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v.rota@lucernefestival.ch

SHARING THE CONCERT EXPERIENCE

The Young Friends of LUCERNE FESTIVAL

Do you want to immerse yourself more thoroughly in the world of classical music and share your impressions with other people? The Young Friends are a network of young adults up to age 39 who are interested in music and culture. We organize shared trips to the concert hall at reduced ticket prices, which are supplemented with a varied program of related events. You can obtain more information by writing jungefreunde@lucernefestival.ch.

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450 Years of Monteverdi

Sir John Eliot Gardiner conducts the three Monteverdi operas

22 August 2017 *L'Orfeo*
25 August 2017 *Il ritorno d'Ulisse in patria*
26 August 2017 *L'incoronazione di Poppea*

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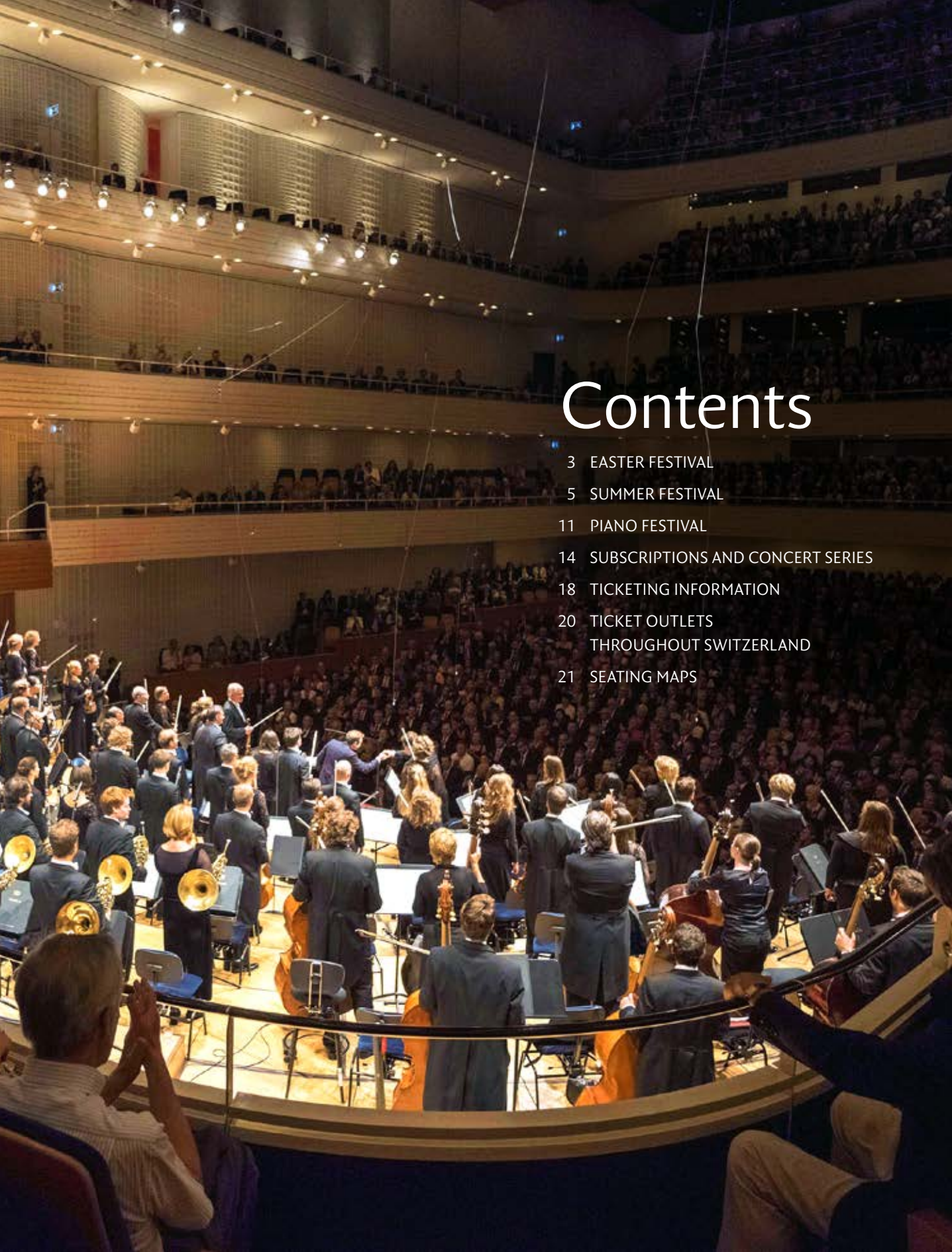
LUCERNE FESTIVAL

Concert Calendar 2017



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1 – 9 April 2017
Easter Festival

Main Sponsor

ZURICH

Sat 1 April
Opening Concert
19.30 | Hofkirche

La Voce Strumentale | **Dmitry Sinkovsky** violinist and conductor | **Julia Lezhneva** soprano

Telemann *Concerto grosso per il Sigr. Pisendel* in B-flat major TWV 51 | **Porpora** Motet *In caelo stelle clare fulgescant* | **Vivaldi** Concerto in D major RV 93 | Concerto in D minor RV 242 | Aria *Zefiretti, che sussurrate* from *Ercole sul Termodonte* RV 710 | **Handel** *Salve Regina* HWV 241 | two arias from *Il Trionfo del Tempo e del Disinganno* HWV 71 | **Corelli** Concerto grosso in B-flat major, Op. 6, no. 11

Ticket prices CHF 60/30
Event no. 17101

Sun 2 April
Choral Concert 1
17.00 | Franziskanerkirche

Collegium Vocale zu Franziskanern Luzern | **Capricornus Consort Basel** | **Ulrike Grosch** conductor

J. S. Bach excerpts from selected cantatas and motets | **Poulenc** *Quatre motets pour un temps de pénitence* ("Four Motets for a Time of Penitence") | **Messiaen** *Cinq rechants*

Ticket prices CHF 60/30
Event no. 17102

Mon 3 April
Music Theater
20.00 | Jesuitenkirche

Les Passions de l'Ame | **Luzerner Theater Opera Ensemble** | **Luzerner Theater Dance** | **Olof Boman** conductor | **Sebastian Matthias** staging and choreography | **Kostas Murkudis** set and costumes

Monteverdi *Vespers* (premiere)

additional performances on 5, 6, 8, 20, 21, 22, 27, and 28 April at 20.00 and on 9 April at 21.00

coproduction with the Luzerner Theater

Tickets available only from the Luzerner Theater

Tue 4 April
Choral Concert 2
19.30 | Church Hall MaiHof

Instrumentalists of the Hochschule Luzern – Musik | **Luzerner Kantorei** | **Akademiechor Luzern** | **Pascal Mayer** conductor | **Eörs Kisfaludy** speaker

Marking the 600th anniversary of Niklaus von Flüe

Honegger *Nicolas de Flue*. Dramatic legend after a text by Denis de Rougemont

Ticket price CHF 50
Event no. 17105

Wed 5 April
Symphony Concert 1
19.30 | KKL Luzern, Concert Hall

musicAeterna | **Teodor Currentzis** conductor | **Patricia Kopatchinskaja** violin

Mozart Symphony in G minor, K. 183 (173d) | Violin Concerto in D major, K. 218 | **Beethoven** Symphony No. 3 in E-flat major, Op. 55 *Sinfonia eroica*

Ticket prices CHF 120/100/80/70/50/30
Seating map 5, p. 22
Event no. 17106

This concert is presented under the auspices of the Friends of LUCERNE FESTIVAL

Thu 6 April
Choral Concert 3
19.30 | KKL Luzern, Concert Hall

Balthasar Neumann Choir and Ensemble | **Thomas Hengelbrock** conductor | **Daniel Behle** Evangelist | **Markus Butter** Jesus

J. S. Bach St. *John Passion* BWV 245 (second version from 1725)

Ticket prices CHF 170/150/110/90/60/30
Seating map 3, p. 22
Event no. 17107

Zurich Insurance Company Ltd – Main Sponsor

Fri 7 April

Master Class in Conducting with Bernard Haitink 1
10.00/15.00 | KKL Luzern, Lucerne Hall

Festival Strings Lucerne | students from the master class | Bernard Haitink conductor

Mozart Symphony in D major, K. 504 *Prague* | **Beethoven** Symphony No. 2 in D major, Op. 36 | **Schumann** Symphony No. 3 in E-flat major, Op. 97 *Rhenish* | **Debussy** *La mer*

Price for auditors: CHF 30
Event no. 17114

Symphony Concert 2
19.30 | KKL Luzern, Concert Hall

musicAeterna | Teodor Currentzis conductor | **Nuria Rial** soprano | **Paula Murrihy** mezzo-soprano

Pergolesi *Stabat Mater* in F minor | **Haydn** *The Seven Last Words of Our Savior on the Cross* Hob. XX/1A. Version for orchestra

Ticket prices CHF 120/100/80/70/50/30
Seating map 5, p. 22
Event no. 17108

Zurich Insurance Company Ltd – Main Sponsor

Sat 8 April

Master Class in Conducting with Bernard Haitink 2
10.00/15.00 | KKL Luzern, Lucerne Hall

Festival Strings Lucerne | students from the master class | Bernard Haitink conductor

See program listing for 7 April.

Price for auditors: CHF 30
Event no. 17115

Choral Concert 4
18.30 | KKL Luzern, Concert Hall

Bavarian Radio Symphony Orchestra and Choir | Mariss Jansons conductor | **Anna Prohaska** and **Mojca Erdmann** sopranos | **Hanno Müller-Brachmann** baritone

Rihm *Requiem-Strophen* for soloists, mixed choir, and orchestra (Swiss premiere)

räsonanz – Donor concert

An initiative of the Ernst von Siemens Music Foundation, in cooperation with LUCERNE FESTIVAL and musica viva of Bayerischer Rundfunk

Ticket prices CHF 170/150/110/90/ 60/30
Seating map 5, p. 22
Event no. 17109

Teodor Currentzis & musicAeterna | 5. & 7.4.

Mariss Jansons | 8. & 9.4.

Sun 9 April

Master Class in Conducting with Bernard Haitink 3
10.00/15.00 | KKL Luzern, Lucerne Hall

Festival Strings Lucerne | students from the master class | Bernard Haitink conductor

See program listing for 7 April.

Price for auditors: CHF 30
Event no. 17116

Young Family Concert
11.00/15.00 | Neubad

Ensemble of the LUCERNE FESTIVAL ALUMNI | Mike Svoboda narrator and musical director

Svoboda/ Weiss *Once Around the World. A musical circumnavigation at 78 rpm* (ages 7 and up)

Ticket prices CHF 10/20 (children/adults)
Events nos. 17111/17112

Symphony Concert 3
17.00 | KKL Luzern, Concert Hall

Bavarian Radio Symphony Orchestra | Mariss Jansons conductor | **Emanuel Ax** piano

Prokofiev Symphony No. 1 in D major, Op. 25 *Symphonie classique* | **Mozart** Piano Concerto in E-flat major, K. 482 | **Sibelius** Symphony No. 2 in D major, Op. 43

Ticket prices CHF 240/200/150/100/60/30
Seating map 2, p. 21
Event no. 17110

Zurich Insurance Company Ltd – Main Sponsor

11 August – 10 September 2017

Summer Festival

Main Sponsors

Fri 11 August

Opening Concert
18.30 | KKL Luzern, Concert Hall

LUCERNE FESTIVAL ORCHESTRA | Riccardo Chailly conductor

Strauss *Thus Spoke Zarathustra*, Op. 30 | *Death and Transfiguration*, Op. 24 | *Till Eulenspiegel's Merry Pranks*, Op. 28

Ticket prices CHF 350/300/240/170/100/50
Seating map 1, p. 21
Event no. 17301

Nestlé S.A. – Main Sponsor

Sat 12 August

Symphony Concert 1
18.30 | KKL Luzern, Concert Hall

LUCERNE FESTIVAL ORCHESTRA | Riccardo Chailly conductor

Strauss *Thus Spoke Zarathustra*, Op. 30 | *Death and Transfiguration*, Op. 24 | *Till Eulenspiegel's Merry Pranks* Op. 28

Ticket prices CHF 320/270/220/150/80/40
Seating map 1, p. 21
Event no. 17302

Nestlé S.A. – Main Sponsor

Music Theater 1
21.00 | KKL Luzern, Lucerne Hall

Miah Persson soprano | **Michel van der Aa** director

van der Aa *Blank Out*. Chamber opera for soprano and 3D film (Swiss premiere)

Ticket price CHF 50
Event no. 17303

Sun 13 August

Music Theater 2
11.00 | Luzerner Theater

LUCERNE FESTIVAL ALUMNI

van der Aa *The Book of Disquiet*. Music theater for actors, ensemble, and film based on Fernando Pessoa (Swiss premiere)

Ticket price CHF 50
Event no. 17304

Swiss Re – Partner LUCERNE FESTIVAL ALUMNI

Symphony Concert 2
18.30 | KKL Luzern, Concert Hall

Chamber Orchestra of Europe | Bernard Haitink conductor | **Anna Lucia Richter** soprano | **Christian Gerhaher** baritone

Mozart Symphony in C major, K. 425 *Linz* | **Mahler** selected lieder from *Des Knaben Wunderhorn*

Ticket prices CHF 240/200/150/100/60/30
Seating map 2, p. 21
Event no. 17305

Mon 14 August

Symphony Concert 3
19.30 | KKL Luzern, Concert Hall

Festival Strings Lucerne | Daniel Dodds violinist and conductor| **Sir James Galway** flute

Mozart Symphony in D major, K. 111/120 (111^{a}) | Flute Concerto in D major, K. 314 ($172^{k}/185^{d}$) | **Lekeu** Adagio pour quatuor d'orchestre *Les fleurs pâles du souvenir* LV 13 | **Saint-Saëns** Symphony in A major, Op. 1

Ticket prices CHF 170/150/110/90/60/30
Seating map 5, p. 22
Event no. 17306

Tue 15 August

Symphony Concert 4
19.30 | KKL Luzern, Concert Hall

Chamber Orchestra of Europe | Bernard Haitink conductor | **Christian Gerhaher** baritone

Mozart Symphony in D major, K. 385 *Haffner* | **Mahler** *Rückert Lieder* | **Mozart** Symphony in D major, K. 504 *Prague*

Ticket prices CHF 240/200/150/100/60/30
Seating map 2, p. 21
Event no. 17307

Vontobel – Theme Sponsor

Wed 16 August

Symphony Concert 5
19.30 | KKL Luzern, Concert Hall

West-Eastern Divan Orchestra | Daniel Barenboim conductor | **Martha Argerich** piano | **Bassam Mussad** trumpet

Ravel *Ma mère l'oye* | **Shostakovich** Concerto for Piano, Trumpet, and String Orchestra in C minor, Op. 35 | **Tchaikovsky** Symphony No. 5 in E minor, Op. 64

Ticket prices CHF 170/150/110/90/60/30
Seating map 2, p. 21
Event no. 17310

Thu 17 August

Debut 1
12.15 | Lukaskirche

Concert featuring the winner of the Prix Credit Suisse Jeunes Solistes Competition

The prize winner will be determined in December 2016, after which the program will be announced.

Ticket price CHF 30
Event no. 17309

Daniel Barenboim | 16. & 17.8.

Bernard Haitink | 13. & 15.8.

Symphony Concert 6
19.30 | KKL Luzern, Concert Hall

West-Eastern Divan Orchestra | Daniel Barenboim conductor | **Kian Soltani** cello | **Yulia Deyneka** viola

Strauss *Don Quixote*, Op. 35 | **Ravel** *Le tombeau de Couperin* | **Mahler** Adagio from the Symphony No. 10

Ticket prices CHF 170/150/110/90/60/30
Seating map 2, p. 21
Event no. 17308

Zurich Insurance Company Ltd – Main Sponsor

Fri 18 August

Symphony Concert 7
19.30 | KKL Luzern, Concert Hall

LUCERNE FESTIVAL ORCHESTRA | Riccardo Chailly conductor

Mendelssohn Overture and excerpts from the stage music to Shakespeare's *A Midsummer Night's Dream*, Opp. 21 and 61 | **Tchaikovsky** *Manfred Symphony* in B minor, Op. 58

Ticket prices CHF 320/270/220/150/80/40
Seating map 1, p. 21
Event no. 17311

Nestlé S.A. – Main Sponsor

Sat 19 August

Identities 1
11.00 | Lukaskirche

sCHpillit | Elmar Schmid direction

Winkelman new work (world premiere of a commission by LUCERNE FESTIVAL and the Festival Alpentöne) | **Holliger** *Fünf Kinderlieder* ["Five Children's Songs"] | *Alb-Cher* | *Gränze – Grenzen*

Ticket price CHF 50
Event no. 17312

Symphony Concert 8
18.30 | KKL Luzern, Concert Hall

LUCERNE FESTIVAL ORCHESTRA | Riccardo Chailly conductor

Beethoven Overture to Goethe's tragedy *Egmont*, Op. 84 | Symphony No. 8 in F major, Op. 93 | **Stravinsky** *Le sacre du printemps*

Ticket prices CHF 320/270/220/150/80/40
Seating map 1, p. 21
Event no. 17313

Nestlé S.A. – Main Sponsor

Identities 2
22.00 | Luzerner Theater

ascolta | Simon Steen-Andersen director

Steen-Andersen *Inszenierte Nacht* ["Staged Night"]. Reading based on the initials of the classical composers [in German]

Ticket price CHF 50
Event no. 17314

Sun 20 August

Symphony Concert 9
10.30 | KKL Luzern, Concert Hall

Orchestra of the LUCERNE FESTIVAL ACADEMY | Heinz Holliger conductor | **Patricia Kopatchinskaja** violin

Debussy *Khamma* | **Koechlin** *Les Bandar-log (Scherzo de signes)*, Op. 176 | **Holliger** Violin Concerto *Hommage à Louis Soutter*

Ticket prices CHF 120/100/80/70/50/30
Seating map 5, p. 22
Event no. 17315

Afternoon Concert
14.30 | KKL Luzern, Concert Hall

Festival Strings Lucerne | Daniel Dodds violinist and conductor | **Jonas Iten** and **Alexander Kionke** cello

Mendelssohn Sinfonia No. 6 in E-flat major for String Orchestra MWV N 6 | **Schneider** Concerto for Two Cellos and String Orchestra *Dr. Jekyll & Mr. Hyde* | **Sibelius** Impromptu for String Orchestra | **Nielsen** Suite for String Orchestra, Op. 1

Tickets may be purchased only from the City of Lucerne

Identities 3
16.30 | Church Hall MaiHof

Camerata Zürich | Thomas Demenga cello and conductor

Suk *Meditation on the Old Czech Chorale "St. Wenceslas,"* Op. 35a | **Dvořák** *Silent Woods*, Op. 68, no. 5 | Rondo in G minor for Cello and Orchestra, Op. 94 | *Slavonic Dance* in G minor, Op. 46, no. 8 (arranged for cello and orchestra) | **Janáček** *On an Overgrown Path* (arranged for string orchestra by Daniel Rumler and with texts by Maïa Brami)

Ticket price CHF 50
Event no. 17316

Symphony Concert 10
19.30 | KKL Luzern, Concert Hall

Shanghai Symphony Orchestra | Yong Lu conductor | **Maxim Vengerov** violin

Avshalomov *Hutongs of Peking* | **Tchaikovsky** Violin Concerto in D major, Op. 35 | **Shostakovich** Symphony No. 5 in D minor, Op. 47

Ticket prices CHF 170/150/110/90/60/30
Seating map 3, p. 22
Event no. 17317

Mon 21 August

Recital 1 – Piano
19.30 | KKL Luzern, Concert Hall

Maurizio Pollini piano

Program details will be published a later date.

Ticket prices CHF 170/150/110/90/60/30
Seating map 5, p. 22
Event no. 17318

Tue 22 August

Debut 2
12.15 | Lukaskirche

Spiegel Trio

Tchaikovsky Piano Trio in A minor, Op. 50 *A la mémoire d'un grand artiste* | **Shostakovich** Piano Trio No. 2 in E minor, Op. 67

Ticket price CHF 30
Event no. 17319

Symphony Concert 11 – Monteverdi
19.30 | KKL Luzern, Concert Hall

English Baroque Soloists | Monteverdi Choir | Sir John Eliot Gardiner conductor | **soloists**

Monteverdi *L'Orfeo*

Ticket prices CHF 220/190/150/110/70/30
Seating map 3, p. 22
Event no. 17321

Wed 23 August

Symphony Concert 12
19.30 | KKL Luzern, Concert Hall

Mahler Chamber Orchestra | François-Xavier Roth conductor | **Patricia Kopatchinskaja** violin

Haydn Symphony in E-flat major Hob. I:22 *The Philosopher* | **Bartók** Violin Concerto No. 2 Sz 112 | *Dance Suite* Sz 73 | **Haydn** Symphony in D major Hob. I:96 *The Miracle*

Ticket prices CHF 170/150/110/90/60/30
Seating map 3, p. 22
Event no. 17323

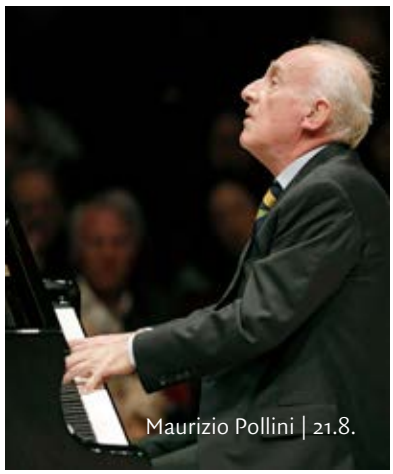
Thu 24 August

Debut 3
12.15 | Lukaskirche

Elisa Netzer harp

Program details will be published a later date.

Ticket price CHF 30
Event no. 17322


Maurizio Pollini | 21.8.

Symphony Concert 13
19.30 | KKL Luzern, Concert Hall

Filarmonica della Scala | Riccardo Chailly conductor | **Leonidas Kavakos** violin

Brahms Violin Concerto in D major, Op. 77 | **Respighi** *Fontane di Roma* | *Pini di Roma*

Ticket prices CHF 290/240/190/130/70/40
Seating map 2, p. 21
Event no. 17320

Fri 25 August

Symphony Concert 14 – Monteverdi
18.30 | KKL Luzern, Concert Hall

English Baroque Soloists | Monteverdi Choir | Sir John Eliot Gardiner conductor | **soloists**

Monteverdi *Il ritorno d'Ulisse in patria*

Ticket prices CHF 220/190/150/110/70/30
Seating map 3, p. 22
Event no. 17324

Sat 26 August

Identities 4
11.00 | KKL Luzern, Lucerne Hall

Ensemble of the LUCERNE FESTIVAL ACADEMY | Heinz Holliger conductor | **Natalia Zagorinskaya** soprano | **Ivan Ludlow** baritone

B. A. Zimmermann *Kontraste*. Music for an imaginary ballet for orchestra | **Kurtág** *Messages of the Late R. V. Troussova*, for soprano and chamber ensemble, Op. 17 | **Holliger** *Lunea*. 23 sentences by Nikolaus Lenau for baritone and ensemble

Ticket price CHF 50
Event no. 17325

Identities 5
15.00 | KKL Luzern, Lucerne Hall

Ensemble of the LUCERNE FESTIVAL ALUMNI

Composer Seminar: finale concert featuring works by the participants

Ticket price CHF 50
Event no. 17326

Chamber Music
16.00 | Lukaskirche

Elena Bashkirova piano | **Michael Barenboim** violin | **Julian Steckel** cello

Brahms Piano Trio No. 3 in C minor, Op. 101 | Piano Trio No. 2 in C major, Op. 87 | Piano Trio No. 1 in B major, Op. 8

Ticket price CHF 50
Event no. 17327

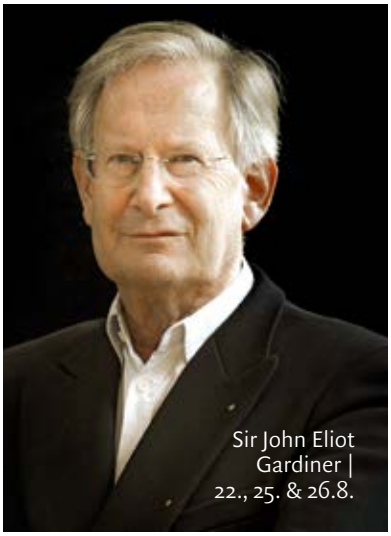
Symphony Concert 15 – Monteverdi
18.30 | KKL Luzern, Concert Hall

English Baroque Soloists | Monteverdi Choir | Sir John Eliot Gardiner conductor | **soloists**

Monteverdi *L'incoronazione di Poppea*

Ticket prices CHF 220/190/150/110/70/30
Seating map 3, p. 22
Event no. 17328

Clariant – Concert Sponsor



Sir John Eliot Gardiner | 22., 25. & 26.8.

Late Night
22.00 | KKL Luzern, Lucerne Hall

Ensemble of the LUCERNE FESTIVAL ACADEMY | Matthias Pintscher conductor | **David Kadouch** piano | **Patricia Kopatchinskaja** violin

Ligeti Piano Concerto | **van der Aa** *Hysteresis* for clarinet, ensemble, and tape | **Ligeti** Violin Concerto

Ticket price CHF 50
Event no. 17329

Sun 27 August

Special Event Day
11.00 | KKL Luzern, Concert Hall

Hespèrion XXI | La Capella Reial de Catalunya | Jordi Savall conductor | **soloists**

"The Routes of Slavery."
Music from six centuries

Ticket prices CHF 50/10 (reduced)
Event no. 17332

Special Event Day
15.00 | KKL Luzern, Concert Hall

Symphony Orchestra Basel

Kodály *The Imperial Adventures of Háry János*. Concert with narrator for families [in German]

Ticket prices CHF 50/10 (reduced)
Event no. 17330

Special Event Day
18.30 | KKL Luzern, Concert Hall

Asian Youth Orchestra | Matthias Bamert conductor

Mahler Symphony No. 1 in D major

Ticket prices CHF 50/10 (reduced)
Event no. 17334

Special Event Day
KKL Luzern

Patricia Kopatchinskaja violin | **Jay Campbell** cello | **Polina Leschenko** piano

Enescu Sonata No. 3 for Violin and Piano in A minor, Op. 25 *Dans le caractère populaire roumain* | **Kodály** Duo for Violin and Cello, Op. 7 | **Ravel** *Tzigane*. Concert Rhapsody for Violin and Piano

The time and exact venue will be announced at a later date.

Ticket prices CHF 50/10 (reduced)
Event no. 17333

Additional Special Event Day performances will be announced at a later date.

The Special Event Day package: take advantage of a 20% discount off regular ticket prices for the Special Event Day. You can find detailed information on our Special Event Day Package starting in March 2017 in our Festival program or online at www.lucernefestival.ch.

Mon 28 August

Symphony Concert 16
19.30 | KKL Luzern, Concert Hall

Orchestra of the LUCERNE FESTIVAL ACADEMY | Matthias Pintscher conductor

Cerha *Spiegel I–VII*

Ticket prices CHF 120/100/80/70/50/30
Seating map 5, p. 22
Event no. 17336

Tue 29 August

Debut 4
12.15 | Casineum

Chiara Enderle cello | **Hiroko Sakagami** piano

Schubert Sonata for Arpeggione and Piano in A minor, D 821 | **Penderecki** *Capriccio per Siegfried Palm* | **Brahms** Cello Sonata No. 2 in F major, Op. 99

Ticket price CHF 30
Event no. 17337

Symphony Concert 17
19.30 | KKL Luzern, Concert Hall

Orchestre de l'Opéra national de Paris | Philippe Jordan conductor | **Bertrand Chamayou** piano

Debussy *Prelude à l'après-midi d'un faune* | **Saint-Saëns** Piano Concerto No. 5 in F major, Op. 103 *Egyptian* | **Berlioz** *Symphonie fantastique*, Op. 14

Ticket prices CHF 220/190/150/110/70/30
Seating map 2, p. 21
Event no. 17338

Wed 30 August

Symphony Concert 18
19.30 | KKL Luzern, Concert Hall

Berlin Philharmonic | Berlin Radio Choir | Sir Simon Rattle conductor | **Genia Kühmeier** soprano | **Mark Padmore** tenor | **Florian Boesch** bass-baritone

Haas new work (Swiss premiere) | **Haydn** *The Creation.* Oratorio in three parts Hob. XXI:2

Ticket prices CHF 320/270/220/150/80/40
Seating map 1, p. 21
Event no. 17339

Zurich Insurance Company Ltd – Main Sponsor

Thu 31 August

Debut 5
12.15 | Lukaskirche

Valeriy Sokolov violin | **Evgeny Izotov** piano

Program details will be published a later date.

Ticket price CHF 30
Event no. 17340

Symphony Concert 19
19.30 | KKL Luzern, Concert Hall

Berlin Philharmonic | Sir Simon Rattle conductor

Shostakovich Symphony No. 1 in F minor, Op. 10 | Symphony No. 15 in A major, Op. 141

Ticket prices CHF 320/270/220/150/80/40
Seating map 1, p. 21
Event no. 17341

Bucherer AG – Concert Sponsor

Sir Simon Rattle | 30. & 31.8.

Valery Gergiev | 1. & 2.9.

Fri 1 September

Symphony Concert 20
19.30 | KKL Luzern, Concert Hall

Mariinsky Orchestra | Valery Gergiev conductor

Mussorgsky Prelude to the opera *Khovanshchina* | *A Night on Bald Mountain* | *Songs and Dances of Death* | **Mussorgsky/ Ravel** *Pictures at an Exhibition*

Ticket prices CHF 290/240/190/130/70/40
Seating map 1, p. 21
Event no. 17342

Franke – Concert Sponsor

Sat 2 September

Young Family Concert
11.00/15.00/17.00 | Südpol

Sonus Brass Ensemble | Annechien Koerselman idea, concept, and staging | **Nina Ball** scenery

"Die Verblecherbande" ["The Gang of Naughty Brass Players"]
Staged concert (Swiss premiere) [in German], ages 7 and up

Ticket price CHF 20/10
Event nos. 17345–17347

Symphony Concert 21
14.30 | KKL Luzern, Concert Hall

Orchestra of the LUCERNE FESTIVAL ACADEMY | Matthias Pintscher, Gregor Mayrhofer, and **Jeffrey Means** conductors | **Jay Campbell** cello

Streich and **Kaner** new works for orchestra (*Roche Young Commissions* world premieres) | **Francesconi** new work for cello and orchestra (world premiere of a commission by LUCERNE FESTIVAL) | **Bartók** *The Wooden Prince* Sz 60

Ticket prices CHF 120/100/80/70/50/30
Seating map 5, p. 22
Event no. 17350

Roche – Main Sponsor

Symphony Concert 22
18.30 | KKL Luzern, Concert Hall

Mariinsky Orchestra | Valery Gergiev conductor | **Daniil Trifonov and four other soloists** piano

Prokofiev Piano Concerto No. 1 in D-flat major, Op. 10 | Piano Concerto No. 2 in G minor, Op. 16 | Piano Concerto No. 3 in C major, Op. 26 | Piano Concerto No. 4 in B-flat major, Op. 53 | Piano Concerto No. 5 in G major, Op. 55

Ticket prices CHF 290/240/190/130/70/40
Seating map 1, p. 21
Event no. 17348

Identities 6
22.00 | KKL Luzern, Lucerne Hall

Patricia Kopatchinskaja violin, concept, and artistic direction | **JACK Quartet | Ensemble of the LUCERNE FESTIVAL ALUMNI | Lani Tran-Duc** staging

"Dies irae"
A staged concert with music by **Biber, Scelsi, Ustvolskaya** et al.

Ticket price CHF 50
Event no. 17344

Sun 3 September

Recital 2 – Piano
11.00 | KKL Luzern, Concert Hall

Sir András Schiff piano

"Last Sonatas"
Mozart Piano Sonata in D major, K. 576 | **Schubert** Piano Sonata in B-flat major D 960 | **Haydn** Piano Sonata in E-flat major Hob. XVI:52 | **Beethoven** Piano Sonata in C minor, Op. 111

Ticket prices CHF 170/150/110/90/60/30
Seating map 5, p. 22
Event no. 17349

Symphony Concert 23
18.30 | KKL Luzern, Concert Hall

City of Birmingham Symphony Orchestra | Mirga Gražinytė-Tyla conductor | **Gautier Capuçon** cello

Elgar Cello Concerto in E minor, Op. 85 | **Rachmaninoff** Symphony No. 3 in A minor, Op. 44

Ticket prices CHF 240/200/150/100/60/30
Seating map 2, p. 21
Event no. 17351

Mon 4 September

Symphony Concert 24
19.30 | KKL Luzern, Concert Hall

Royal Concertgebouw Orchestra Amsterdam | Daniele Gatti conductor

Rihm *In-Schrift* | **Bruckner** Symphony No. 9 in D minor WAB 109

Ticket prices CHF 320/270/220/150/80/40
Seating map 2, p. 21
Event no. 17352

Tue 5 September

Debut 6
12.15 | Casineum

Michael Buchanan trombone | **Kasia Wieczorek** piano

Program details will be published a later date.

Ticket price CHF 30
Event no. 17353

Symphony Concert 25
19.30 | KKL Luzern, Concert Hall

Royal Concertgebouw Orchestra Amsterdam | Daniele Gatti conductor | **Chen Reiss** soprano

Haydn Symphony in C major Hob. I:82 *The Bear* | **Mahler** Symphony No. 4 in G major

Ticket prices CHF 320/270/220/150/80/40
Seating map 2, p. 21
Event no. 17354

Vontobel – Theme Sponsor

Wed 6 September

Symphony Concert 26
19.30 | KKL Luzern, Concert Hall

Pittsburgh Symphony Orchestra | Manfred Honeck conductor | **Anne-Sophie Mutter** violin

Dvořák Suite from the opera *Rusalka*, Op. 114 | Violin Concerto in A minor, Op. 53 | **Tchaikovsky** Symphony No. 6 in B minor, Op. 74 *Pathétique*

Ticket prices CHF 320/270/220/150/80/40
Seating map 1, p. 21
Event no. 17355

Credit Suisse – Main Sponsor

Thu 7 September

Debut 7
12.15 | Lukaskirche

Schumann Quartet

Haydn String Quartet in C major Hob. III:39 *The Bird* | **Winkelman** *Papa Haydn's Parrot*. Hommage à Joseph Haydn for string quartet | **Schumann** String Quartet in F major, Op. 41, no. 2

Ticket price CHF 30
Event no. 17356

Recital 3 – Lied
19.30 | KKL Luzern, Concert Hall

Juan Diego Flórez tenor | **Vincenzo Scalera** piano

Program details will be published a later date.

Ticket prices CHF 220/190/150/110/70/30
Seating map 4, p. 22
Event no. 17357

Fri 8 September

Symphony Concert 27
19.30 | KKL Luzern, Concert Hall

Royal Philharmonic Orchestra | Charles Dutoit conductor | **Martha Argerich** piano

Enescu *Romanian Rhapsody* in A major, Op. 11, no. 1 | **Schumann** Piano Concerto in A minor, Op. 54 | **Debussy** *La mer* | **Ravel** *Boléro*

Ticket prices CHF 320/270/220/150/80/40
Seating map 1, p. 21
Event no. 17358

KPMG AG – Concert Sponsor

Sat 9 September

Young Children's Concert
11.00/15.00 | KKL Luzern, Terrace Hall

Patricia Kopatchinskaja violin | **Anthony Ramaniuk** harpsichord

"**Das kleine Irgendwas" ("The Little Something")** [in German] with music by **Biber, Cage, Holliger,** and others

Ticket prices CHF 20/10
Event nos. 17390/17391

Symphony Concert 28
18.30 | KKL Luzern, Concert Hall

Vienna Philharmonic | Michael Tilson Thomas conductor

60th anniversary of the Vienna Philharmonic's Lucerne debut

Beethoven Symphony No. 7 in A major, Op. 92 | The rest of the program will be announced at a later date.

Ticket prices CHF 320/270/220/150/80/40
Seating map 1, p. 21
Event no. 17359

Credit Suisse – Main Sponsor

Opera
21.00 | Luzerner Theater

Ensemble of the Luzerner Theater | Herbert Fritsch director

Ligeti *Le Grand Macabre.*
Opera in 4 scenes
Premiere

Tickets can be purchased exclusively from the Luzerner Theater.

Sun 10 September

Young Performance
11.00/15.00 | KKL Luzern, Lucerne Hall

Young Performance

Program details will be published a later date.

Ticket price CHF 20/10
Event nos. 17392/17393

Symphony Concert 29
KKL Luzern, Concert Hall

Vienna Philharmonic | Daniel Harding conductor

60th anniversary of the Vienna Philharmonic's Lucerne debut

Debussy Suite from *Pelléas et Mélisande* (arranged by Erich Leinsdorf) | **Mahler** Symphony No. 6 in A minor

Ticket prices CHF 320/270/220/150/80/40
Seating map 1, p. 21
Event no. 173561

Credit Suisse – Main Sponsor

18 November – 26 November 2017

Piano Festival

Main Sponsor

Julius Bär

Sat 18 November

Piano Concert 1
18.30 | KKL Luzern, Concert Hall

The Deutsche Kammerphilharmonie Bremen | Vladimir Jurowski conductor | **Martha Argerich** piano

Mozart Symphony in G major, K. 318 | **Schumann** Piano Concerto in A minor, Op. 54 | **Mendelssohn** Symphony No. 3 in A minor, Op. 56 *Scottish*

Ticket prices CHF 220/190/150/110/70/30
Seating map 2, p. 21
Event no. 17501

Bank Julius Baer & Co. Ltd. – Main Sponsor

Gabriela Montero | 20.11.

Sun 19 November

Day of the Keyboard
starting at 11.00 | KKL Luzern

"Hommage à Claude Debussy"

Performers, program, and ticket prices will be announced at a later date.

Mon 20 November

Recital 1
19.30 | KKL Luzern, Concert Hall

Gabriela Montero piano

The program will be announced at a later date.

Ticket prices CH 150/120/80/50/30
Seating map 6, p. 23
Event no. 17503

Tue 21 November

Opening Piano Off-Stage
19.30 | KKL Luzern, Lucerne Hall

Opening Concert of the Jazz Festival within the Festival

Free admission

Güher and Süher Pekinel | 22.11.

Wed 22 November

Debut 1
12.15 | Lukaskirche

Christopher Park piano

The program will be announced at a later date.

Ticket price CHF 30
Event no. 17504

Piano Duo
19.30 | KKL Luzern, Concert Hall

Güher and **Süher Pekinel** Piano Duo

Mozart *An Organ Piece for a Watch* in F minor, K. 608 | Sonata for Piano Four Hands in C major, K. 521 | Fugue in G minor, K. 401 (375[e]) | Fugue in C minor, K. 426 | Sonata for Two Pianos in D major, K. 448 (375[a])

Ticket prices CHF 120/100/80/50/30
Seating map 6, p. 23
Event no. 17505

Evgeny Kissin | 23.11.

Thu 23 November

Debut 2
12.15 | Lukaskirche

Aglaia Graf piano

The program will be announced at a later date.

Ticket price CHF 30
Event no. 17506

Piotr Anderszewski | 26.11.

Recital 2
19.30 | KKL Luzern, Concert Hall

Evgeny Kissin piano

The program will be announced at a later date.

Ticket prices CHF 170/130/90/60/30
Seating map 7, p. 23
Event no. 17507

Bank Julius Baer & Co. Ltd. – Main Sponsor

Fri 24 November

Debut 3
12.15 | Lukaskirche

Beatrice Rana piano

The program will be announced at a later date.

Ticket price CHF 30
Event no. 17508

Recital 3
19.30 | KKL Luzern, Concert Hall

Daniil Trifonov piano

The program will be announced at a later date.

Ticket prices CHF 150/120/80/50/30
Seating map 6, p. 23
Event no. 17509

Bank Julius Baer & Co. Ltd. – Main Sponsor

Sat 25 November

Recital 4
18.30 | KKL Luzern, Concert Hall

Leif Ove Andsnes piano

Sibelius selected piano works | **Widmann** *Idyll und Abgrund* [*Idyll and Abyss*]. Six Schubert Reminiscences | **Schubert** Three Piano Pieces D 946 | **Beethoven** Piano Sonata in D minor, Op. 31 No. 2 *The Tempest* | **Chopin** Nocturne in C minor, Op. 48 No. 1 | Ballade No. 1 in G minor, Op. 23

Ticket prices CHF 170/130/90/60/30
Seating map 6, p. 23
Event no. 17511

Leif Ove Andsnes | 25.11.

Sun 26 November

Piano Concert 2
17.00 | KKL Luzern, Concert Hall

Festival Strings Lucerne | **Piotr Anderszewski** pianist and conductor

Salieri Sinfonia in D major *La Veneziana* | **Haydn** Piano Concerto in D major Hob. XVIII:11 | **Mozart** Piano Concerto in G major, K. 453 | **Schubert** Symphony No. 5 in B-flat major, D 485

Ticket prices CHF 220/190/150/110/70/30
Seating map 3, p. 22
Event no. 17513

Subscriptions & Useful Information

Your Summer with LUCERNE FESTIVAL

Would you like to make sure you can enjoy the best of the best? You should try the attractive subscription specials we've put together. Immerse yourself in the colorful world of the Festival and experience a series of highlight concerts!

SUMMER CHOICE SUBSCRIPTIONS
Three or five concerts of your choice | p. 15

Make a date with the world stars of classical music: according to your personal taste, select either 3 or 5 of the first-class concerts and be ahead of the game in making sure you have tickets for what are certain to be highlights of the summer!

- **The 3-concert series:** Choose 1 concert each from the categories *Premium*, *Star*, and *Top*
- **The 5-concert series:** Choose 1 concert each from the categories *Premium*, *Star*, and *Top* as well as 2 concerts from the category *Elite*

WEEKEND PACKAGES
Four weekends packed with music | p. 16

Would you like to get a taste of the Festival atmosphere and plan a short trip to the Lake Lucerne region? You can begin making your travel plans now. We have put together the best weekend programs for you.

THE MONTEVERDI SUBSCRIPTION
The Birth of Opera | p. 17

Three operas in five days: experience the great Monteverdi cycle with Sir John Eliot Gardiner.

WEEKLONG SERIES
Seven days of the Festival experience | p. 17

For anyone who prefers flexibility: arrange your own, personally tailored weeklong series with a minimum of five concerts within seven consecutive days.

YOUR BENEFITS

- **Book your tickets before official public sales start:** With our subscriptions and concert series, you ensure that you have tickets to the most sought-after events of the Summer Festival before single tickets go on sale to the general public.
- **Longterm planning:** You can arrange your trip to Lucerne well ahead of time and also find the hotel you prefer.
- **Choose what you want:** The Summer Choice Subscription and the Weeklong Series allow you to personally tailor your very own program of summer events.
- **Gratis program booklets:** The program booklets are included for free with all subscriptions and concert series.
- **Loyalty bonus:** for each full CHF 100 in the total value of your subscription order, you will receive a LUCERNE FESTIVAL voucher in the value of CHF 10 which can be used for an additional single ticket or to purchase CDs, DVDs, and other items in our web shop.

Information on Ordering: The Summer Subscriptions are exclusively available in the price categories I–IV and can be ordered using written order forms starting now until 10 February 2017 at the latest. You can find order forms at the center of the concert calendar or online at www.lucernefestival.ch. Beginning in early December 2016, orders will be processed in the order in which they are received by mail. Paid credit card orders which we receive by 10 December can be processed in time for delivery before Christmas. Categories are subject to availability. These concert packages are available only for individual customers.

Summer Choice Subscription

Make a date with the international stars of classical music

Category | Prices (CHF)

	No.	Date | Time	Event		I	II	III	IV	3 c.	5 c.
Premium	17310	Wed, 16.08. | 19.30	**Symphony Concert 5** **West-Eastern Divan Orchestra | Daniel Barenboim | Martha Argerich | Bassam Mussad**	**Ravel** *Ma mère l'oye* | **Shostakovich** Concerto for Piano, Trumpet, and String Orchestra in C minor, Op. 35 | **Tchaikovsky** Symphony No. 5 in E minor, Op. 64	170	150	110	90	1x	1x
	17317	Sun, 20.08. | 19.30	**Symphony Concert 10** **Shanghai Symphony Orchestra | Yong Lu | Maxim Vengerov**	**Avshalomov** *Hutongs of Peking* | **Tchaikovsky** Violin Concerto in D major, Op. 35 | **Shostakovich** Symphony No. 5 in D minor, Op. 47						
	17318	Mon, 21.08. | 19.30	**Recital 1 – Piano** **Maurizio Pollini**	Program details will be announced a later date.						
Star	17321	Tue, 22.08. | 19.30	**Symphony Concert 11 – Monteverdi** **English Baroque Soloists | Monteverdi Choir | Sir John Eliot Gardiner | soloists**	**Monteverdi** *L'Orfeo*	220	190	150	110	1x	1x
	17338	Tue, 29.08. | 19.30	**Symphony Concert 17** **Orchestre de l'Opéra national de Paris | Philippe Jordan | Bertrand Chamayou**	**Debussy** *Prelude à l'après-midi d'un faune* | **Saint-Saëns** Piano Concerto No. 5 in F major, Op. 103 *Egyptian* | **Berlioz** *Symphonie fantastique*, Op. 14						
	17357	Thu, 07.09. | 19.30	**Recital 3 – Lied** **Juan Diego Flórez | Vincenzo Scalera**	Program details will be announced a later date.						
Top	17320	Thu, 24.08. | 19.30	**Symphony Concert 13** **Filarmonica della Scala | Riccardo Chailly | Leonidas Kavakos**	**Brahms** Violin Concerto in D major, Op. 77 | **Respighi** *Fontane di Roma* | *Pini di Roma*	290	240	190	130	1x	1x
	17342	Fri, 01.09. | 19.30	**Symphony Concert 20** **Mariinsky Orchestra | Valery Gergiev**	**Mussorgsky** Prelude to *Khovanshchina* | *A Night on Bald Mountain* | *Songs and Dances of Death* | **Mussorgsky/Ravel** *Pictures at an Exhibition*						
	17348	Sat, 02.09. | 18.30	**Symphony Concert 22** **Mariinsky Orchestra | Valery Gergiev | soloists**	**Prokofiev** Piano Concertos Nos. 1–5						
	Total price for your 3-concert series				**680**	**580**	**450**	**330**		
Elite	17311	Fri, 18.08. | 19.30	**Symphony Concert 7** **LUCERNE FESTIVAL ORCHESTRA | Riccardo Chailly**	**Mendelssohn** Overture and excerpts from the stage music to Shakespeare's *A Midsummer Night's Dream*, Opp. 21 and 61 | **Tchaikovsky** *Manfred Symphony* in B minor, Op. 58	320	270	220	150		2x
	17341	Thu, 31.08. | 19.30	**Symphony Concert 19** **Berlin Philharmonic | Sir Simon Rattle**	**Shostakovich** Symphony No. 1 in F minor, Op. 10 | Symphony No. 15 in A major, Op. 141						
	17352	Mon, 04.09. | 19.30	**Symphony Concert 24** **Royal Concertgebouw Orchestra Amsterdam | Daniele Gatti**	**Rihm** *In-Schrift* | **Bruckner** Symphony No. 9 in D minor WAB 109						
	17354	Tue, 05.09. | 19.30	**Symphony Concert 25** **Royal Concertgebouw Orchestra Amsterdam | Daniele Gatti | Chen Reiss**	**Haydn** Symphony in C major Hob. I:82 *The Bear* | **Mahler** Symphony No. 4 in G major						
	17359	Sat, 09.09. | 18.30	**Symphony Concert 28** **Vienna Philharmonic | Michael Tilson Thomas**	**Beethoven** Symphony No. 7 in A major, Op. 92 The rest of the program will be announced at a later date.						
	Total price for your 5-concert series				**1.320**	**1.120**	**890**	**630**		

Weekend Packages

Five weekends packed with music

1st Weekend Package (250 CHF and up): Start the Festival with Glamour

No.	Date | Time	Event		Category | Price (CHF) I	II	III	IV
17302	Sat, 12.08. | 18.30	**Symphony Concert 1** **LUCERNE FESTIVAL ORCHESTRA** | **Riccardo Chailly**	**Strauss** *Thus Spoke Zarathustra*, Op. 30 | *Death and Transfiguration*, Op. 24 | *Till Eulenspiegel's Merry Pranks*, Op. 28	560	470	370	250
17305	Sun, 13.08. | 18.30	**Symphony Concert 2** **Chamber Orchestra of Europe** | **Bernard Haitink** | **Anna Lucia Richter** | **Christian Gerhaher**	**Mozart** Symphony in C major, K. 425 *Linz* | **Mahler** selected lieder from *Des Knaben Wunderhorn*				

2nd Weekend Package (CH 240 and up): From Russia to Shanghai

No.	Date | Time	Event		I	II	III	IV
17313	Sat, 19.08. | 18.30	**Symphony Concert 8** **LUCERNE FESTIVAL ORCHESTRA** | **Riccardo Chailly**	**Beethoven** Overture to Goethe's tragedy *Egmont*, Op. 84 | Symphony No. 8 in F major, Op. 93 | **Stravinsky** *Le sacre du printemps*	490	420	330	240
17317	Sun, 20.08. | 19.30	**Symphony Concert 10** **Shanghai Symphony Orchestra** | **Yong Lu** | **Maxim Vengerov**	**Avshalomov** *Hutongs of Peking* | **Tchaikovsky** Violin Concerto in D major, Op. 35 | **Shostakovich** Symphony No. 5 in D minor, Op. 47				

3rd Weekend Package (CH 230 and up): Group Portrait with Maestra

No.	Date | Time	Event		I	II	III	IV
17348	Sat, 02.09. | 18.30	**Symphony Concert 22** **Mariinsky Orchestra** | **Valery Gergiev** | **soloists**	**Prokofiev** Piano Concertos Nos. 1–5	530	440	340	230
17351	So, 03.09. | 18.30	**Symphony Concert 23** **City of Birmingham Symphony Orchestra** | **Mirga Gražinytė-Tyla** | **Gautier Capuçon**	**Elgar** Cello Concerto in E minor, Op. 85 | **Rachmaninoff** Symphony No. 3 in A minor, Op. 44				

4th Weekend Package (CH 300 and up): 60 Years of the Vienna Philharmonic at LUCERNE FESTIVAL

No.	Date | Time	Event		I	II	III	IV
17359	Sat, 09.09. | 18.30	**Symphony Concert 28** **Vienna Philharmonic** | **Michael Tilson Thomas**	**Beethoven** Symphony No. 7 in A major, Op. 92 The rest of the program will be announced at a later date.	640	540	440	300
17361	Sun, 10.09. | 17.00	**Symphony Concert 29** **Vienna Philharmonic** | **Daniel Harding**	**Debussy** Suite from *Pélleas et Mélisande* (arranged by Erich Leinsdorf) | **Mahler** Symphony No. 6 in A minor				

The Monteverdi Subscription

The Birth of Opera

To honor the 450th anniversary of the birth of Claudio Monteverdi, Sir John Eliot Gardiner will conduct the Italian composer's three surviving operas, with which the history of the genre began. Festival Dramaturge Susanne Stähr will give a 30-minute introduction to each work (in German) before the performances.

You can find the order form for the Monteverdi Subscription at the center of the concert calendar.

Category | Price (CHF)

No.	Date | Time	Event		I	II	III	IV
17321	Tue, 22.08. | 19.30	**Symphony Concert 11 – Monteverdi** **English Baroque Soloists | Monteverdi Choir | Sir John Eliot Gardiner | soloists**	**Monteverdi** *L'Orfeo*	660	570	450	330
17324	Fri, 25.08. | 18.30	**Symphony Concert 14 – Monteverdi** **English Baroque Soloists | Monteverdi Choir | Sir John Eliot Gardiner | soloists**	**Monteverdi** *Il ritorno d'Ulisse in patria*				
17328	Sat, 26.08. | 18.30	**Symphony Concert 15 – Monteverdi** **English Baroque Soloists | Monteverdi Choir | Sir John Eliot Gardiner | soloists**	**Monteverdi** *L'incoronazione di Poppea*				

Weeklong Series

Experience a seven-day stretch of the Festival

Are you crazy about festivals? With our Weeklong Series you become your own festival director and devise a program uniquely tailored to your desires while discovering the full variety of LUCERNE FESTIVAL – from emerging stars to the legendary masters, from the Baroque to music of today, from early mornings till late in the night.

You can find the order form for the Weeklong Series at the center of the concert calendar.

HERE'S HOW IT WORKS:

- Decide on your own start date for your Festival week.
- Choose a minimum of 5 concerts within a period of 7 days.
- Give us a list of at least two additional alternative concerts in case particular events are no longer available. We'll contact you if your desired concerts are unavailable.

Ticketing Information

DATES FOR TICKET SALES

EASTER FESTIVAL **1 – 9 April 2017**

Online ticket sales begin on	7 November 2016, 12.00 noon
Mail and fax sales begin on	11 November 2016
Telephone sales begin on	19 November 2016, Mon – Fri from 10.00 am to 5.00 pm (Saturdays and Sundays as well when the Festival is underway)

SUMMER FESTIVAL **11 August – 10 September 2017**

Online ticket sales begin on	13 March 2017, 12.00 noon
Mail and fax sales begin on	17 March 2017
Telephone sales begin on	1 April 2017, Mon – Fri from 10.00 am to 5.00 pm (Saturdays and Sundays as well when the Festival is underway)

PIANO FESTIVAL **18 – 26 November 2017**

Online ticket sales begin on	2 August 2017, 12.00 noon
Mail and fax sales begin on	4 August 2017
Telephone sales begin on	11 August 2017, Mon – Fri from 10.00 am to 5.00 pm (Saturdays and Sundays as well when the Festival is underway)

TICKET SALES AT THE BOX OFFICE

Ticket Sales Throughout the Year – Across Switzerland

With the beginning of online sales (always starting at 12.00 noon Swiss time) you can also obtain your concert tickets for the Festival in question in person from our off-site sales outlets.
Please find the addresses of our ticket outlets throughout Switzerland on the concert calendar on p. 20.

During the Festival

Whenever the Festival is in progress (starting 5 April for the 2017 Easter Festival), you can purchase tickets for other events at that Festival as well as for the upcoming Festival, daily from 10.00 am until the concert begins, by visiting the LUCERNE FESTIVAL ticket window at the main entrance to the KKL Luzern (on the lake side).

Ticket Purchases Directly at the Concert

If you decide to attend a concert at the last minute, you can purchase tickets starting one hour before the concert begins directly at the venue where it takes place.

Picking Up Tickets That Have Been Ordered

Tickets that have been ordered in advance may be picked up starting one hour before the performance begins at the relevant venue.

Duplicates in Case of Ticket Loss

When possible, we will provide duplicates for lost concert tickets. Such duplicates are available exclusively at the evening box office for a fee of CHF 10 per order. It is not possible to print duplicates of tickets purchased at the LUCERNE FESTIVAL ticket window or at our sales outlets without customer data.

Returning Tickets for Resale
For events that are sold out, tickets can be resold on commission. The commission fee is 30% of the purchase price. The costs of the transfer transaction are payable by the recipient. The organizer accepts no liability for the resale of returned tickets. Print@Home-Tickets as well as tickets for which no customer data were stored at the LUCERNE FESTIVAL box office or that were bought at ticket outlets may not be resold.

DISCOUNTS & SPECIAL OFFERS

Discounted Tickets for Students and KulturLegi Holders
University students, high school students, vocational students, and JTC members up to the age of 30 as well as KulturLegi holders may purchase tickets for CHF 20 starting one hour before the beginning of the performance for events which are not sold out. They must present valid identification. No additional price reductions are possible. Valid identification must also be shown at the entrances to the respective venues. Special student offers can be found at www.lucernefestival.ch.

Bring Your Youngster to a Concert for Free
What could be lovelier than introducing young listeners to the enchanting world of classical music? When you a buy a ticket to selected Festival events, you can also receive one free ticket for the same value for your little one. Information and list of eligible concerts available at www.lucernefestival.ch.

THINGS TO KNOW FOR YOUR CONCERT VISIT

Entrance to the Concert Hall
The house opens 30 minutes before the beginning of the concert. For events in the KKL's Lucerne Hall or at one of the venues outside the KKL, if applicable, access will start shortly before the beginning of the event. For the sake of the musicians and the audience, latecomers will not be admitted until intermission or at the discretion of the Concert Hall staff. In certain instances concerts will have no intermission and allow no latecomers. If the concert is missed on account of tardy arrival, tickets will not be refunded.

Audio and Video Recording
For all LUCERNE FESTIVAL events, customers are strictly prohibited from making visual or audio recordings, including even for private use. Devices used to record, to film, to photograph, and to video record are not permitted. Failure to comply will result in expulsion from the event venue. LUCERNE FESTIVAL makes audio and/or video recordings of certain performances. With the purchase of a concert ticket, the customer understands that LUCERNE FESTIVAL also uses recordings in which it is possible that he or she may appear.

Information on Wheelchairs
The main concert hall of the KKL Luzern has six wheelchair spaces with a good view of the stage, which are available on special terms. The Festival cannot ensure that accompanying persons will receive a seat in the same price range or in the general vicinity. You can access the KKL Luzern through ground-level doors directly into the foyer, from which elevators give you access to all levels of the building. Wheelchair-accessible restrooms are located near the cloakrooms on the downstairs level. Wheelchair spaces are also available at the other event locations. Should you require help at any event venue, please do not hesitate to contact us. Our local staff is always available to help with questions and problems.

General Terms & Conditions
The General Terms & Conditions may be found at www.lucernefestival.ch.

Tickets & Information
LUCERNE FESTIVAL
Ticketing & Visitor Information
P.O. Box | CH–6002 Luzern
t +41 (0)41 226 44 80 | f +41 (0)41 226 44 85
ticketbox@lucernefestival.ch
www.lucernefestival.ch

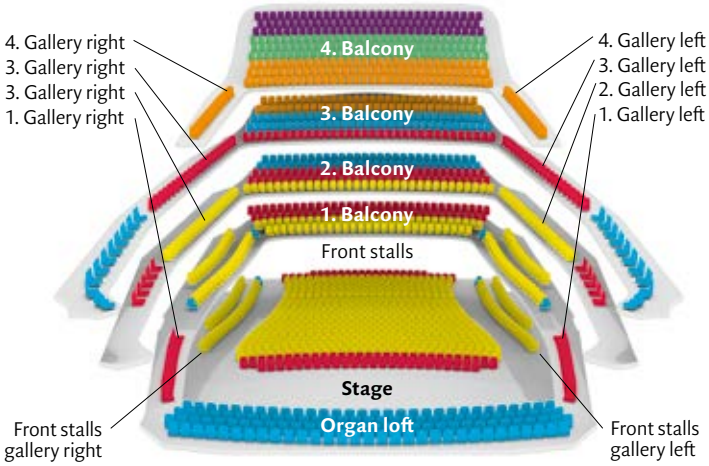
Ticket Outlets Throughout Switzerland

BASEL	**Musik Hug Basel**	Freie Strasse 70 | CH–4001 Basel Mon – Fri, 10.00 am to 6.30 pm | Thu, 10.00 am to 7.00 pm | Sat, 10.00 am to 6.00 pm
	Kulturhaus Bider & Tanner Vorverkaufsstelle	Aeschenvorstadt 2 | CH–4010 Basel Mon – Wed and Fri, 9.00 am to 6.30 pm | Thu, 9.00 am to 8.00 pm | Sat, 9.00 am to 6.00 pm
LUCERNE	**KKL Kartenverkauf (train station entrance)**	Europaplatz 1 | CH–6002 Luzern Mon – Fri, 9.00 am to 6.30 pm | Sat, 10.00 am to 4.00 pm
	Musik Hug Luzern	Luzernerstrasse 45 | CH–6030 Ebikon Tue – Fri, 10.00 am to 6.30 pm | Sat, 9.00 am to 4.00 pm
SOLOTHURN	**Central ticket outlet Buchhandlung Säli**	Ritterquai 4 | CH–4500 Solothurn Mon, 2.00 pm to 6.30 pm | Tue – Fri, 9.00 am to 12.00 noon and 2.00 pm to 6.30 pm | Sat, 9.00 am to 5.00 pm
SURSEE	**von Matt AG Buchhandlung**	Rathausplatz 2 | CH–6210 Sursee Mon, 1.30 pm to 6.30 pm | Tue – Fri, 7.45 am to 12.00 noon and 1.15 pm to 6.30 pm (Thu to 8.00 pm) | Sat, 8.30 am to 4.00 pm
ST. GALLEN	**Musik Hug St. Gallen**	Fürstenlandstrasse 96 | CH–9014 St. Gallen Tue – Fri, 10.00 am to 7.00 pm | Sat, 10.00 am to 5.00 pm
ZURICH	**Musik Hug Zürich**	Limmatquai 28–30 | CH–8022 Zürich Mon – Fri, 10.00 am to 6.30 pm | Sat, 10.00 am to 5.00 pm
	Musikhaus Jecklin	Rämistrasse 30 | CH–8024 Zürich Mon – Fri, 10.00 am to 6.30 pm | Sat, 10.00 am to 5.00 pm

With regard to all ticket sales from our sales partners, it is not possible to redeem LUCERNE FESTIVAL vouchers, to print duplicate tickets, or to return tickets for resale.

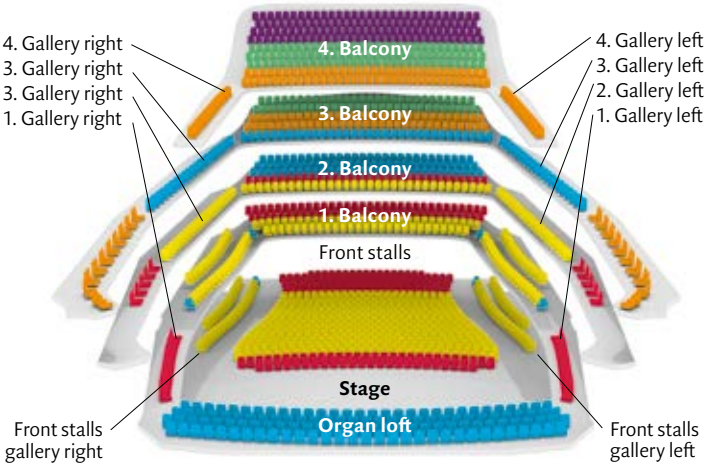
Seating Maps

Seating map 1



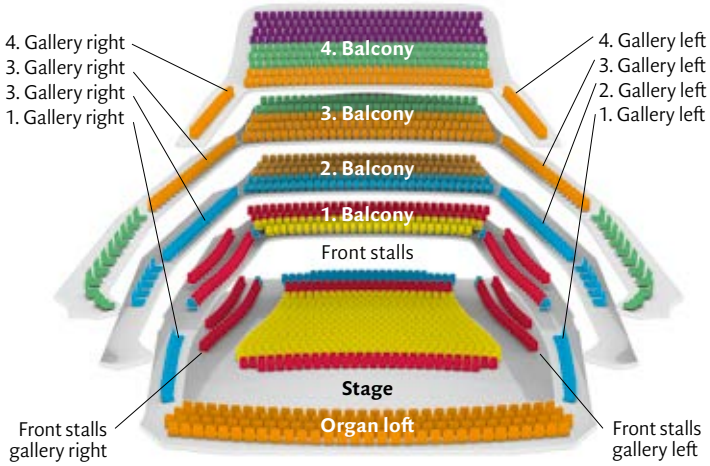
		Event Nos.		
Summer Festival		**17301**	**17302, 17311, 17313, 17339, 17341, 17355, 17358, 17359, 17361**	**17342, 17348**
Price per Category (in CHF)	I	350	320	290
	II	300	270	240
	III	240	220	190
	IV	170	150	130
	V	100	80	70
	VI	50	40	40

Seating map 2



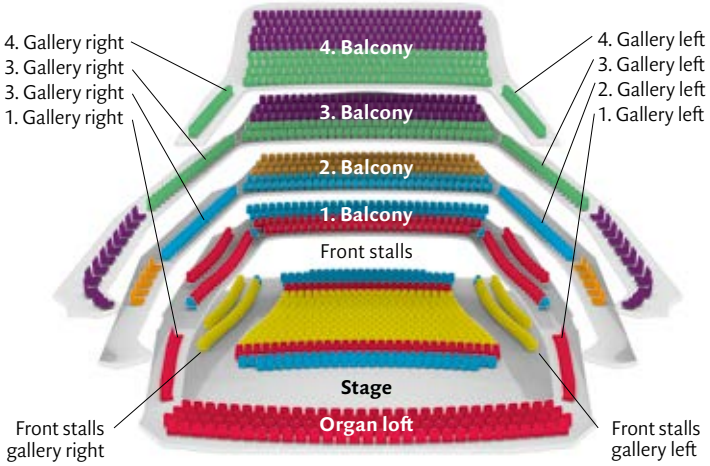
		Event Nos.				
Summer Festival		**17352, 17354**	**17320**	**17305, 17307, 17351**	**17338**	**17308, 17310,**
Easter Festival				**17110**		
Piano Festival					**17501**	
Price per Category (in CHF)	I	320	290	240	220	170
	II	270	240	200	190	150
	III	220	190	150	150	110
	IV	150	130	100	110	90
	V	80	70	60	70	60
	VI	40	40	30	30	30

Seating map 3



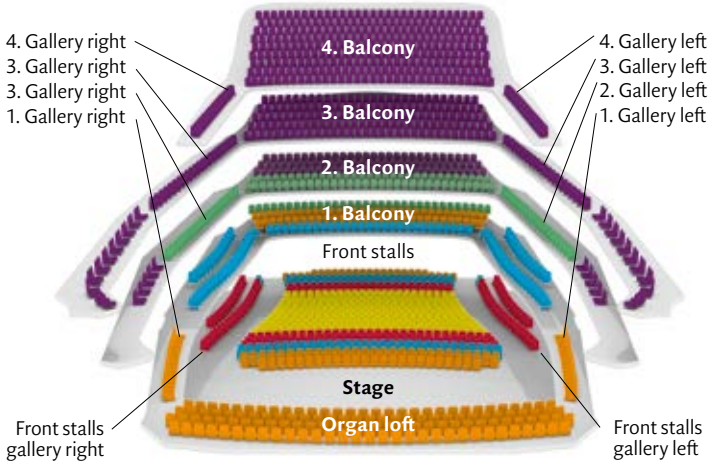
		Event Nos.	
Summer Festival		17321, 17324, 17328	17317, 17323
Easter Festival			17107
Piano Festival		17513	
Price per Category (in CHF)	I	220	170
	II	190	150
	III	150	110
	IV	110	90
	V	70	60
	VI	30	30

Seating map 4



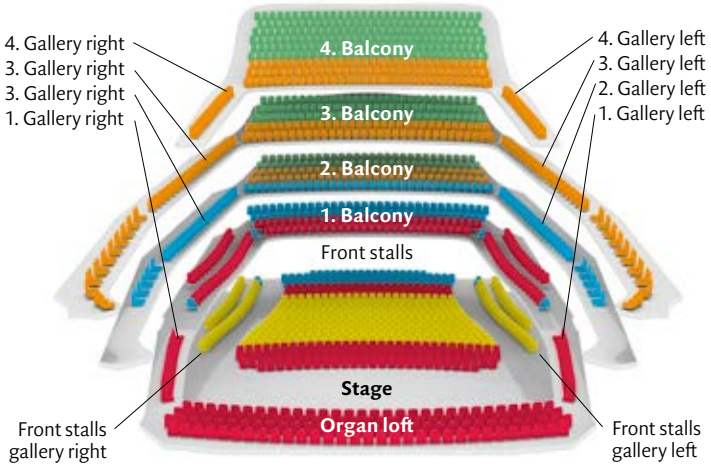
		Event No.
Summer Festival		17357
Price per Category (in CHF)	I	220
	II	190
	III	140
	IV	100
	V	60
	VI	30

Seating map 5



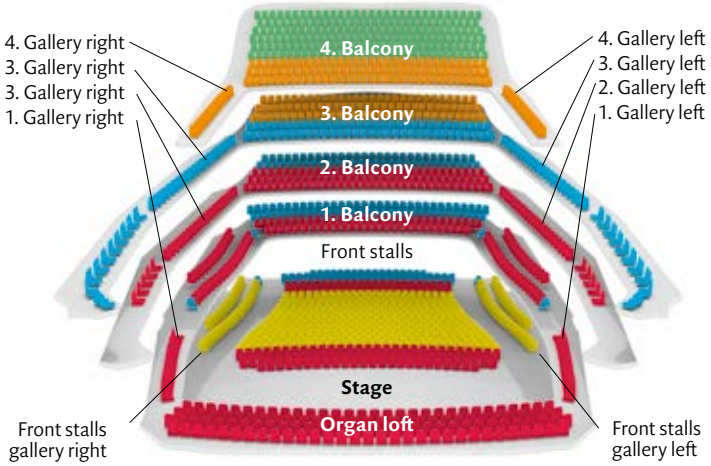
		Event Nos.	
Summer Festival		17306, 17318, 17349	17315, 17336, 17350
Easter Festival		17109	17106, 17108
Price per Category (in CHF)	I	170	120
	II	150	100
	III	110	80
	IV	90	70
	V	60	50
	VI	30	30

Seating map 6



		Event Nos.		
Piano Festival		17511	17505	17503, 17509
Price per Category (in CHF)	I	170	120	150
	II	130	100	120
	III	90	80	80
	IV	60	50	50
	V	30	30	30

Seating map 7



		Event No.
Piano Festival		17507
Price per Category (in CHF)	I	170
	II	130
	III	90
	IV	60
	V	30

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Printed prices are subject to correction.

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