



500 Years
Bayerisches Staatsorchester

Julia Frohwitter
Botschaferin des
Bayerischen Staatsorchesters

Patron HRH Duke Franz of Bavaria

Anniversary Year 2023

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GREETING

Bavaria is a land of art. Theatres, concert halls and opera houses – they all find a receptive audience. Music festivals in Bavaria are known all over the world. Superb Music has a long tradition.

For the Bayerisches Staatsorchester, this tradition goes back five-hundred years. One of its first conductors was Orlando di Lasso, a pioneer of classical European music. A promising start! Bavaria's rulers were lovers of art who successfully encouraged music over the centuries. Mozart came close to settling in Munich, Wagner's years in Bavaria were the pinnacle of his career. Max Reger and Carl Orff both were Bavarian and Richard Strauss delighted audiences at the head of the Bayerisches Staatsorchester.

The Bayerisches Staatsorchester is internationally renowned. Great operas are as much a part of its repertory as are the highlights of concert literature. Time and again the orchestra has confronted new challenges, whether these have been the rediscovery of Baroque operas or the music of contemporary composers.

In Bavaria world-class music has a future not least thanks to the work of the Bayerisches Staatsorchester. My warmest congratulations!

A handwritten signature in black ink, consisting of a stylized 'M' followed by a 'S' and a 'D', representing Markus Söder.

Markus Söder
Prime Minister of Bavaria

New York, Rio, Tokyo ... This song by the one-hit wonder Trio Rio may not reflect the repertoire, but it certainly applies to other aspects of the Bayerisches Staatsorchester's work. The list of cities not only reflects the international reputation of one of the world's most famous opera orchestras, it also speaks volumes for the countless guest appearances and concert tours that have taken the orchestra all over the world. Moreover, the song's title also alludes to the composition of this leading ensemble, which is made up of 144 members from twenty-four nations.

I am delighted that one of the oldest and most venerable orchestras in Germany is now five hundred years old and would like to offer my sincere congratulations on its jubilee. Especially gratifying is the fact that in the case of the present festivities it is the orchestra that is showering us with gifts, not the other way round – it is doing so with a varied, discriminating and breath-taking anniversary programme, in which, for example, significant chapters of the ensemble's history are illuminated in chamber concerts.

A particularly tantalizing idea is undoubtedly that of inviting former general music directors to conduct. With the orchestra's visits to European capitals of music, the anniversary will gain international resonance so that the song quoted at the beginning could perhaps be retitled "Vienna, Hamburg, London".

It is not only on tour, however, that audiences can enjoy the orchestra's unsurpassed achievements and its exceptionally high standards: they can also, and above all, do so in Munich's National Theatre. As its resident orchestra it can be heard at practically every opera performance, when it appears in the orchestra pit, while at symphony concerts and chamber recitals it performs onstage. From its earliest times, when it was still the Court Chapel, it has been conducted by the leading musicians of their day. Later music directors and Court Kapellmeisters have included such eminent figures as Hans von Bülow, Richard Strauss, Bruno Walter, Georg Solti, Wolfgang Sawallisch, Zubin Mehta, Kent Nagano and Kirill Petrenko.

Numerous awards have time and again confirmed the orchestra's high musical standards and attested to its wide-ranging repertory: most recently its video recording of Korngold's *Die tote Stadt* received an OPUS Klassik Award, Germany's most prestigious prize for classical music. The success of its recently founded own label, Bayerische Staatsoper Recordings, is further proof of the fact that everything that the Bayerisches Staatsorchester tackles turns out to be a success. It has won no fewer than four Gramophone Awards, a great achievement for the label that documents the excellence, variety and tradition of the Bayerisches Staatsorchester in this way, something that it will surely continue to do for the next five hundred years.



Markus Blume
Bavarian Minister of State for Science and Art

There are few orchestras that epitomise the history of European music over a span of five hundred years more impressively than the Bayerisches Staatsorchester in Munich, one of the world's oldest bodies of musicians. When he took over as court composer in 1523, Ludwig Senfl was already one of the most famous composers of his day, and it was his decision to engage only professional musicians that marked the birth of the Court Chapel. Under a royal decree dated 1811 the members of the orchestra were granted the right to organize and perform concerts for the private citizens of Munich as part of a "Musical Academy": This remains the oldest concert series in the city and it allowed the orchestra to perform symphonic music in the concert hall. In the course of its long history the orchestra has played a significant part in the success of many world premieres from Mozart, Wagner and Richard Strauss to Braunfels, Reimann and Rihm. In this way too Munich has consolidated its reputation as one of the leading centres of music theatre in Europe.

The high standards of the orchestra, its virtuosity and its wealth of tone colours are the direct result of its work with the finest conductors of their day. It is well-nigh impossible to single out individual names from the distinguished roster of music directors from Franz Lachner to Vladimir Jurowski since every age has produced its moment of magic: legendary performances with the most famous singers of their generation, recordings that are still regarded as benchmark interpretations decades after they were first released and guest appearances that have proved triumphant. As an ambassador of music, the Bayerisches Staatsorchester has cast its spell not only on Munich and Bavaria but also on centres of music the length and breadth of Europe and, further afield, in Asia and the United States as well.

For many decades, then, the Bayerisches Staatsorchester has been numbered among the finest opera and concert orchestras in the world. It has been named Orchestra of the Year on no fewer than ten occasions, most recently in 2022, while its many awards and honours have underscored its exceptional standing and demonstrated beyond doubt that its artistic substance has never been better than in the last few years. It continues to cultivate its unique tradition and to see itself as part of the European history of music, while working with musicians from twenty-four different nations. The artistic projects that it pursues independently of its opera and ballet programme are largely run by the orchestra itself. I should particularly like to mention not only its Academy concerts, its orchestral tours and its chamber recitals but also, and above all, its schemes to encourage a younger generation of musicians, its Hermann-Levi-Akademie, its ATTACCA Youth Orchestra and its programmes for introducing music to children and young people. I very much appreciate the fact that the Bayerisches Staatsorchester is aware of its social responsibility not only in terms of preserving the culture of music but also in helping that culture to evolve.

My warmest congratulations on this exceptional jubilee and every good wish to this community of wonderful musicians and to their world-class ensemble for their continuing artistic success and for a great future.



Claudia Roth, Member of the Bundestag
Minister of State for Culture and the Media

In 2023 the Bayerisches Staatsorchester will celebrate the five-hundredth anniversary of its formation. For half a millennium this orchestra has filled our hearts with its utterly distinctive sounds.

Starting in 1523, when Duke Wilhelm IV engaged seven musicians to perform at his court in Munich, the Munich Court Orchestra and, later, the Bayerisches Staatsorchester have left their mark on European music and culture. The world premieres of important operas and significant symphonic works are a ringing endorsement of the Bayerisches Staatsorchester's outstanding significance over the last five centuries.

Whether we think of the formation of the Music Academy in 1811, of the orchestra's own ATTACCA Youth Orchestra or of the establishment of the record label Bayerische Staatsoper Recordings only a few years ago, the orchestra has always been notable for its awareness of its own tradition and of its distinctive sound, an awareness that has led directly to its sense of responsibility for the here and now and to its belief in its own social relevance. Time and again the orchestra's strengths have been revealed in its wide range of activities from Baroque opera to contemporary music theatre, from solo recitals by orchestral principals to Mahler's Eighth Symphony and from the players' visits to schools to its extensive tours that have taken it to leading centre of music in Europe and the wider world. Each of these appearances has been marked by the excellence that we have every right to expect from an internationally acclaimed orchestra that takes part in performances of operas, concerts and ballets. This excellence is further demonstrated by the many prizes and awards that the orchestra has received.

My memories are filled with countless outstanding performances at the National Theatre over a period of many years. As patron of the celebrations marking the Bayerisches Staatsorchester's five-hundredth anniversary in 2023, I have no doubt that I can look forward to many more wonderful performances. I would therefore like to congratulate the Bayerisches Staatsorchester and warmly wish it all the best for the future and for another five hundred years of vital, world-class music-making.



HRH Duke Franz of Bavaria
Patron of 500 Years Bayerisches Staatsorchester

For the past three years, it has been a great pleasure for me to accompany the Bayerisches Staatsorchester as ambassadress. My husband and I are always enraptured by the verve and energy that this wonderful ensemble conveys in opera and concert performances. The enthusiasm that emanates from the musicians can almost be felt physically. The way this orchestra makes music is unique for us and we would like to help as many like-minded listeners as possible to enjoy its performances and be as inspired by them as we are. We enthusiastically support the Bayerisches Staatsorchester and its diverse activities: in concerts, (accompanying) events, cooperations and special projects.

We also accompany the orchestra on tours and guest performances at home and abroad. This is all the more true in this extraordinary anniversary year of 2023. In our eyes, it is a small miracle that an orchestra can look back on five hundred years of history and sound so young for half a millennium.

We look forward to many encounters in the spirit of this anniversary and wish everyone – in the orchestra as well as the audience – wonderful concerts and unforgettable performances.



Julia Frohwitter

Ambassadress of Bayerisches Staatsorchester

What an impressive journey the Bayerisches Staatsorchester has made from the Munich Hofkapelle, founded in 1523, to the 21st century. It is a path from Orlando di Lasso to Georg Friedrich Haas. Five centuries of music with many groundbreaking premieres, including – among many other key works in music history – *Idomeneo* and *Tristan and Isolde*, and with conductors who were often at the very beginning of their glorious careers and were appointed young to lead this orchestra: Richard Strauss at 30, Bruno Walter at 37, Hans Knappertsbusch at 34 and Georg Solti at 33. How could one not name Rudolf Kempe, Ferenc Fricsay, Joseph Keilberth, Wolfgang Sawallisch, Zubin Mehta, Kent Nagano, Kirill Petrenko and Vladimir Jurowski – a great, impressive lineage of general music directors. One must not forget the many guest conductors who make the sound of our orchestra unique, I am thinking (in relation to the last century) of Karl Böhm or Carlos Kleiber, to name but a few. Since my arrival in Munich, I have been fascinated by the collective discipline of the orchestra and the individual virtuosity of its instrumentalists. The Bayerisches Staatsorchester has an extraordinary sound, an enormous richness of colours and an incomparable musicality. For me it is like a huge keyboard played by a thousand fingers, which succeeds in merging the most diverse individualities into a whole. Unity in diversity: E pluribus unum. It is with great gratitude that I think of the tens of thousands of musicians, whether famous or anonymous, who have helped to shape and mould the Bayerisches Staatsorchester over the past centuries and have thus made a significant contribution to the richness of our city's musical life. We are fortunate to have lasting evidence of the history of the Bayerisches Staatsorchester, which is very well documented. It is a treasure trove of the most diverse works, under the direction of the greatest conductors, released on renowned labels – recently enriched by our own label, Bayerische Staatsoper Recordings. The success story continues, and we can look forward to the future with joy. In this spirit, we wish our orchestra another five centuries full of music and wish to all its musicians a fulfilled and happy life.

Ad multos annos!



Serge Dorny
General Manager Bayerische Staatsoper

500 – what a number! Five hundred years ago, the history of the ensemble began, which today, as the Bayerisches Staatsorchester, is one of the most respected opera and concert orchestras in the world and can be justifiably proud of this unique history. The orchestra's early days are associated with names such as Ludwig Senfl and Orlando di Lasso as artistic directors, and there has never been a lack of important personalities since then. Collaborations with the greatest composers of their time – such as Wolfgang Amadeus Mozart, Richard Wagner and Richard Strauss – as well as with the great conductors of the past and present (the list of names is too long to mention here) have decisively shaped the orchestra and made it one of the best in the world. Not only the result but also the reason for this quality is the diversity of its activities: in opera, in ballet, in symphonic repertoire, in the cosmos of chamber music, in its commitment to musical education and outreach. This last point is represented in particular by the commitment of the Hermann-Levi-Akademie, the talent factory for the future not only of the Bayerisches Staatsorchester but of orchestral music in general. The founding of the first concert series for the Munich bourgeoisie in 1811, the Musikalische Akademie, which is still alive today, speaks of the orchestra's deep connection with the city of Munich and its citizens, which has not dried up even after more than two hundred years. In the festival year 2023, we want to further deepen this connection with many proven and new formats. I congratulate the Bayerisches Staatsorchester, which I am honoured to preside over as chief conductor, and look forward to a musically rich 500th anniversary.

A handwritten signature in black ink, appearing to read 'Jurowski', enclosed within a large, horizontal, oval-shaped flourish.

Vladimir Jurowski
Bavarian General Music Director and
Chief Conductor of the Bayerisches Staatsorchester



Sym

BAYE
STAATSC

Symphonie Nr. 5
e-moll

BRISCHES
ORCHESTER



With most of the orchestras I conduct these days, I am half the age of these bodies. Fortunately, I can't say that about the Bayerisches Staatsorchester. So I wish my colleagues and all their predecessors nothing but the best on their 500th birthday! My eight years with this great ensemble have been a highlight of my career, and I can't tell you how many wonderful memories I have in both symphony and opera: our European tour with the Mahler Three; the Bruckner Eight; the trip to Kashmir and Mumbai; the *Don Carlo* production with Jürgen Rose; as well as the two *Ring* productions I was privileged to conduct, will remain forever in my heart.

Great musicians were and are gathered in the Bayerisches Staatsorchester. I would like to mention just a few names to whom I tip my hat in admiration: Concertmaster Markus Wolf and principal cellist Yves Savary (who brought a wonderful *Don Quixote* to life); the great woodwind players Simon Dent and Hans Schöneberger and the wonderful trumpeter Andreas Öttl, who represents the fabulous brass of this orchestra. I can only end these words of homage this way: Ladies and gentlemen of the Bayerisches Staatsorchester, I love and adore each and every one of you all and cannot wait to make music with you again.

In deep friendship and admiration
Zubin Mehta

Tradition, excellence and versatility echoed down the ages

Orchestra Board of Bayerisches Staatsorchester

The Orchestra Board of the Bayerisches Staatsorchester is made up of twelve representatives from within the ensemble with overall responsibility.

This body initiated and developed the anniversary programme from within the orchestra.

SPONSORS FROM THE OUTSET

Any attempt to identify the origins of an orchestra and establish the date when it was founded is hampered by the lack of a charter documenting that event. We do know, however, that 1523 was an important year for the Munich Hofkapelle. With the appointment of Ludwig Senfl to the court of Duke Wilhelm IV and Senfl's decision to employ only trained musicians in his ensemble, the foundations were laid for professional music-making in the service of Bavaria's dukes and kings and, more recently, in its history as a free state. If we are celebrating the five-hundredth anniversary of the foundation of the Bayerisches Staatsorchester in 2023, then it makes abundant sense to invite Duke Wilhelm IV's Wittelsbach successor, Franz Duke of Bavaria, to be the orchestra's patron during its jubilee year, an invitation all the more appropriate in that the duke has for many years been a loyal and knowledgeable member of our Nationaltheater audience.

FIVE HUNDRED YEARS UNPLUGGED

The Bayerisches Staatsorchester embodies a living tradition in the very best sense of that term. It has retained its characteristically dark, warm tone, and whenever we seek new players, it is not only the technical and musical abilities of the candidates that are a decisive criterion, it is also a question of whether the individual candidate's ideas about sound can be reconciled with those of the orchestra. Whenever important works are rehearsed, the music generally unfolds as if of its own accord since it is borne along by the knowledge and dedication of all the members of the orchestra. At the same time, however, every performance is different: each audience lends the evening a particular form of attention, just as the events taking place on the stage can never be repeated and the orchestral resources keep on changing. This effectively rules out the risk of routine: attentiveness and concentration are unavoidable because everything evolves and develops from one moment to the next. To tell one's own musical story with the sounds of the orchestra and then to direct attention to the stage by underscoring the action that is unfolding there is only apparently self-contradictory since it is both of these things together that constitute the enormous appeal

of an opera orchestra while also inspiring the players' music-making in the concert hall, where our orchestra has been at home for over two hundred years. Here the players are able to breathe life into works without the need for words, creating a narrative whose development is plain for all to hear. That this is successful only when the players can react to one another in a fraction of a second goes without saying. This mental agility is especially important at ballet performances, when the music must be a perfect match for the movements onstage, while none the less remaining agogically flexible. With us, a delight in taking risks goes hand in hand with an awareness of tradition. We go all out and are open and above board – unplugged for five hundred years.

FREEDOM THROUGH PERSONAL RESPONSIBILITY

In planning our jubilee year we felt that it was important to extend an invitation to the conductors who have been our general music directors in recent decades and who have all left a significant mark on our sound, on our repertory and on our artistic development. We are very much looking forward not only to many other highlights but also to the Academy Concerts under the direction of Zubin Mehta, Kent Nagano, Kirill Petrenko and Vladimir Jurowski. As a glance backwards into the past is conceivable only from the perspective of an active present, we have asked each of these conductors to commission a new work from composers with whom they are acquainted. The month of September sees us undertaking a major tour of European centres of music – in the course of our travels we shall, however, be stopping in Munich for the concert of *Opera For All*. Our year of celebrations will end in December with a concert in the Frauenkirche. The orchestra's Academy Concerts and tours have been planned by the musicians themselves ever since the Musical Academy was established in 1811 and it is they who have always assumed sole responsibility for them. The organizational commitment of many members of the orchestra is an important aspect of the way we see ourselves as a collective. According to this view of ourselves, freedom is possible only if we accept personal responsibility for all that we do.

EXCELLENCE AND VERSATILITY

It is a source of great pride that in the months leading up to our great jubilee, the Bayerisches Staatsorchester has received numerous honours and awards, which in turn have provided us with the motivation and incentive to continue our quest for the best sound, for the most successful ensemble playing, for the most inspiring new colleagues and for the most outstanding soloists and conductors for our concerts. We are very much looking forward to sharing with you our great breadth and flexibility in our jubilee year through the variety and sheer number of our performances, which range from children's concerts to the great classics of the opera and ballet repertory, and from distinguished solo recitals to the "Symphony of a Thousand".

ACKNOWLEDGEMENTS

Without the enthusiasm of our audiences, which continue to support and challenge us, our instrument cases would inevitably remain closed. Without your interest in our work, without your willingness to listen, digest, preserve and recall our performances, we would not need to play a single note. Without ears that are open to new ideas and without the financial generosity and help from many quarters we would not have been able to mark this jubilee year.

We are grateful to Dr. Markus Blume and the Bavarian Ministry of Science and Art, to the patron HRH Duke Franz of Bavaria, to the ambassadress of the Bayerisches Staatsorchester, Julia Frohwitter, to the Friends of the Nationaltheater and to MUKA – the Friends and Patrons of the Musical Academy of the Bayerisches Staatsorchester – and, last but not least, to all of our colleagues at the Bayerische Staatsoper for their generous support.

FOR THE FUTURE

As cultural ambassadors we feel that it is our responsibility to share our joy of music with the people of Munich, Bavaria and the wider world. This is a responsibility that we can shoulder even more successfully in the age of livestreams and with the foundation of our own record label, Bayerische Staatsoper Recordings, than was

possible only a few years ago. At the same time, however, we wish to preserve the tradition and outstanding excellence of our orchestra and ensure that we are ready to face the future. Thus we are making a commitment to allow people of every age and every social and cultural background to come into contact with our art in the future too, no matter what their experiences as listeners and no matter what their situation in life may be. Music has the ability to integrate and to fortify the soul. This is a conviction that we shall continue to uphold for the next five hundred years.



OPENING CEREMONY 500 YEARS BAYERISCHES STAATSORCHESTER

Richard Wagner	Prelude to <i>Die Meistersinger von Nürnberg</i>
Ludwig Senfl	<i>Mit Lust tret ich in diesen Tanz</i>
Orlando di Lasso	<i>Lagrima di San Pietro:</i> 1. Il magnanimo Pietro
Richard Strauss	Prelude (String Sextet) to <i>Capriccio</i>
Richard Strauss	<i>Eine Alpensinfonie</i> , Op. 64

Vladimir Jurowski, Conductor
Bayerisches Staatsorchester

Nationaltheater
Sun 08.01.23 11:00 am Prices G

Prices in Euro
G 70/63/53/40/29/17/10/7

3. ACADEMY CONCERT 2022–23 VLADIMIR JUROWSKI

Ludwig Senfl	<i>Mit Lust tret ich in diesen Tanz</i>
Orlando di Lasso	<i>Lagrima di San Pietro:</i> 1. Il magnanimo Pietro
Giovanni Gabrieli	<i>Canzon septimi et octavi toni a 12</i> for twelve brass players
Brett Dean	<i>Nocturnes and Night Rides</i> (World premiere of a commissioned composition for Bayerische Staatsoper)
Richard Strauss	<i>Eine Alpensinfonie</i> , Op. 64

Vladimir Jurowski, Conductor
Bayerisches Staatsorchester

Nationaltheater
Mon 09.01.23 8:00 pm Prices G Abo 40, <30
Tue 10.01.23 7:00 pm Prices G Abo 41, Anniversary Subscription, <30

Prices in Euro
G 70/63/53/40/29/17/10/7

4. ACADEMY CONCERT 2022–23

ZUBIN MEHTA

Minas Borboudakis

Apollon et Dionysos (World premiere of a commissioned composition for Bayerische Staatsoper)

Felix Mendelssohn Bartholdy

Violin Concerto in E minor, Op. 64

Anton Bruckner

Symphony No. 7 in E

Zubin Mehta, Conductor

Vilde Frang, Violin

Bayerisches Staatsorchester

Nationaltheater

Mon 06.02.23 8:00 pm Prices G Abo 40, €30

Tue 07.02.23 7:00 pm Prices G Abo 41, €30

Prices in Euro

G 70/63/53/40/29/17/10/7

BAYERISCHES STAATSORCHESTER AT ISARPHILHARMONIE

Alban Berg

Violin Concerto *To the Memory of an Angel*

Anton Bruckner

Symphony No. 4 in E flat *Romantic*

Vladimir Jurowski, Conductor

Renaud Capuçon, Violin

Bayerisches Staatsorchester

Isarphilharmonie

Sat 25.03.23 8:00 pm Anniversary Subscription, €30

Prices in Euro

68/57/51/41/34/20

Wolfgang Amadeus Mozart

Concerto for Flute and Harp in C,
K. 299
Sinfonia concertante in E flat, K. 297b
„Bella mia fiamma“ – „Resta, o cara“
Concert Aria, K. 528
Symphony No. 38 in D, K. 504
Prague

Robert Jindra, Conductor
Hanna-Elisabeth Müller, Soprano
Paolo Taballione, Flute
Giorgi Gvantseladze, Oboe
Andreas Schablas, Clarinet
Moritz Winker, Bassoon
Johannes Dengler, Horn
Gaël Gandino, Harp
Bayerisches Staatsorchester

Nationaltheater

Mon	17.04.23	8:00 pm	Prices E	Abo 40, <30
Tue	18.04.23	7:00 pm	Prices E	Abo 41, <30

Prices in Euro

E 53/46/40/30/22/15/8/5

Ralph Vaughan Williams

*Fantasia on a Theme by
Thomas Tallis*

Robert Schumann

Piano Concerto in A minor, Op. 54

Gustav Mahler

Symphony No. 4 in G

Vladimir Jurowski, Conductor

Louise Alder, Soprano

Gerhard Oppitz, Piano

Bayerisches Staatsorchester

Nationaltheater

Mon 22.05.23 8:00 pm Prices G Abo 40, <30

Tue 23.05.23 7:00 pm Prices G Abo 41, <30

Prices in Euro

G 70/63/53/40/29/17/10/7

Gustav Mahler

Symphony No. 8 in E flat
Symphony of a Thousand

Kirill Petrenko, Conductor
Rachel Willis-Sørensen, Soprano
Johanni van Oostrum, Soprano
Jasmin Delfs, Soprano
Jennifer Johnston, Mezzo-soprano
Okka von der Damerau, Mezzo-soprano
Benjamin Bruns, Tenor
Christoph Pohl, Baritone
Georg Zeppenfeld, Bass
Bayerisches Staatsorchester
Bayerischer Staatsopernchor
Children's Chor of Bayerische Staatsoper

Nationaltheater

Sun 08.10.23 6:00 pm Prices K

Mon 09.10.23 7:00 pm Prices K

Wed 11.10.23 7:00 pm Prices K

Prices in Euro

K 132/115/95/74/52/30/14/10

2. ACADEMY CONCERT 2023–24

KENT NAGANO

Anton Webern

Unsus Chin

Ludwig van Beethoven

Im Sommerwind

World premiere of a commissioned
composition for Bayerische Staatsoper
Symphony No. 6 in F, Op. 68
Pastorale

Kent Nagano, Conductor

Bayerisches Staatsorchester

Nationaltheater

Mon 06.11.23 8:00 pm Prices G

Tue 07.11.23 7:00 pm Prices G

Prices in Euro

G 70/63/53/40/29/17/10/7

ANNIVERSARY CHARITY CONCERT

The programme is still to be announced.

Vladimir Jurowski, Conductor

Bayerisches Staatsorchester

Frauenkirche, Munich

Thu 21.12.23 7:00 pm

1523

Music was already a cultural flagship of the Wittelsbach Dukes before 1523, but this year Ludwig Senfl, a man of Europe-wide reputation, is coming to Munich. Church services in particular are becoming increasingly elaborate and ornate with modern polyphonic music – this requires many well-trained musicians, more and more of whom are therefore being employed on a permanent basis at the court.

1556/57

Duke Albrecht V hires Orlando di Lasso, probably the most important musician of his time. From 1562/63 he was court kapellmeister and took over the direction of table and chamber music as well as the musical arrangement of church services. The Duke enjoys close contact with his musicians and spends a lot of money on them. The best singers and instrumentalists are sought throughout Europe for the Bavarian court. At the wedding of the heir to the throne Wilhelm V. in 1568 visitors rave about the ornate interplay and varied repertoire of the court orchestra.

1653

Giovanni Battista Maccioni's *L'arpa festante*, the first opera in Munich, is premiered in the Hercules Hall of the Residenz. In 1657, *L'Oronte* by court conductor Johann Caspar Kerll was performed at the inauguration of the first free-standing theatre building north of the Alps: the opera house on Salvatorplatz. Here a string ensemble, together with the continuo group, forms a small orchestra, which was to grow steadily.

1778

With the death of the childless Bavarian Elector Max III Joseph, the power of the Wittelsbach dynasty passed to the Palatine line. The new ruler Karl Theodor brings numerous musicians from the famous Mannheim court orchestra to Munich. Together they form one of the largest orchestras in Europe. Wolfgang Amadeus Mozart is thrilled at the premiere of his opera *Idomeneo*; however, a permanent position at court does not materialise.

One for All and All for One

A brief look back at the rich history of the Bayerisches Staatsorchester reveals an orchestra that is more than the sum of its parts.

Holger Noltze

Prof. Dr. Holger Noltze is an author, journalist and television presenter in the field of classical music. Since 2005 he has been teaching as a professor for music and media/music journalism at the Technical University of Dortmund. He has published numerous books, including *Liebestod. Wagner, Verdi, wir* (Hamburg 2013) and *Die Leichtigkeitslüge. Über Musik, Medien und Komplexität* (Hamburg 2010). For the Bayerische Staatsoper he designs the audio features for all new productions.

The slogan “One for all and all for one” may initially remind us of football but it is in fact taken from Alexandre Dumas’ timeless novel *The Three Musketeers*, which was written before the invention of football as a sport. These words express the individual’s unconditional commitment to the collective and his (or her) willingness to subordinate the particular to the general. This beautiful idea can be applied with arguably even greater justification to music-making as part of an ensemble. In football it is ultimately only the goals that count, so everything depends on the player who scores those goals. Fencing, too, could be said to be first and foremost a solo discipline. But making music together involves a deeper truth: individual excellence must be acknowledged as part of a greater whole. Players must be able to listen and, where necessary, step back from the limelight. It is this ability that marks out the true artist within the collective. Indeed, it is this that decides the quality of a body of musicians – not that this precludes either the appeal or the principle of contrapuntal polyphony. This principle has always been a prominent feature of the long and glorious history of what is now the Bayerisches Staatsorchester, formerly known as the Munich Hofkapelle and, five hundred years ago, as the Munich Kantorei. The appointment of that brilliant master of polyphony, Ludwig Senfl, as musicus intonator in 1523 marks the beginning of one of the world’s longest orchestral histories. Although Duke Albrecht V may have had a reputation as a man who suffered from melancholia, it was his artistic understanding and farsightedness that inspired him to appoint the cosmopolitan Flemish composer Roland de Lassus – known in Italian as Orlando di Lasso – as tenor secundus at his court in 1556. By 1563 Lasso was the maestro della musica di camera and the Kantorei’s principal composer. As the master of a new vocal and instrumental style of composition, he opened up the prospect of a new symphonic approach to music that still lay far in the future. In short, there is a long line linking this period with Wagner’s ideal of the sort of sonorities that are found in his later music dramas. The Munich Hofkapelle has had the honour of premiering not only Mozart’s *Idomeneo* but also Wagner’s *Tristan und Isolde* – a work that changed the course of musical history – and his *Meistersinger von Nürnberg*.

But the orchestra was also instrumental in bringing about a shift in attitudes to middle-class culture. The Academy Concerts that were established to promote symphonic music date back to 1811. Over two centuries later, the orchestra is still organizing these concerts. After all, the players are able to perform not only operas. They began with a symphony in D major by an as yet relatively little-known composer by the name of Beethoven. The list of the conductors – some of them among the greatest practitioners of their art – who have headed this special and long-standing artists' collective, which since 1918 has been known as the Bayerisches Staatsorchester, is a lengthy one and extends from Franz Lachner, Hans von Bülow, Hermann Levi and Richard Strauss to Bruno Walter, Hans Knappertsbusch, Georg Solti, Rudolf Kempe, Joseph Keilberth, Wolfgang Sawallisch, Zubin Mehta, Kent Nagano, Kirill Petrenko and, most recently, Vladimir Jurowski: an almost intimidating roll of honour stretching back over five centuries and starting out with Orlando di Lasso.

A further long-standing aspect of the orchestra's activities has been its travels in the form of extended tours across Europe and to Asia. Its special interplay of venerable tradition and its desire to embrace the new may be heard in the world's great centres of music, including Carnegie Hall, the Elbphilharmonie and Lucerne's Culture and Congress Centre. For the eighth year in a row and the tenth time in all, the Bayerisches Staatsorchester has recently been named Orchestra of the Year in a poll conducted among fifty international music critics for *Opernwelt* magazine. It is no surprise, therefore, that the orchestra has sought to document its successful performances on its own label, Bayerische Staatsoper Recordings. Its very first releases were showered with prestigious prizes, including no fewer than four *Gramophone* Awards. Its work in preserving the past through the medium of recordings has met with an entirely positive response.

We should not forget that with music-making, too, the truth is to be found "on the field". The individuals who make up the team must learn to submit to a single figure. At least for as long as the music is still playing.



Music to amaze the world

Brass music of the Munich Court Orchestra by Claudio Monteverdi, Giovanni Gabrieli, Heinrich Schütz, Johann Hermann Schein and Orlando di Lasso, among others, played on modern instruments

OperaBrass – The Brass Players of Bayerisches Staatsorchester

Allerheiligen Hofkirche

Sun 15.01.23 11:00 am Prices AS Abo 47, <30

Prices in Euro

AS 24/21/19/16

4. CHAMBER CONCERT 2022–23

MUSIC AROUND RICHARD STRAUSS

Richard Strauss

Karl Amadeus Hartmann

Hans Pfitzner

Violin Sonata in E flat, Op. 18

Kleines Konzert for Sting Quartet and Percussion

Piano Quintet in C, Op. 23

Markus Wolf, So-Young Kim, Violin

Adrian Mustea, Viola

Emanuel Graf, Violoncello

Julian Riem, Piano

Carlos Vera Larrucea, Percussion

Allerheiligen Hofkirche

Sun 12.03.23 11:00 am Prices AS Abo 47, <30

Prices in Euro

AS 24/21/19/16

The habit of waiting – What do we hold on to in changing times?

Science and art come together in the Themenkonzerte co-hosted by the Max Planck Institut and the Bayerische Staatsoper. The evenings are dialogues between two expressions of the human urge to explore, in the form of lectures from basic research and music for chamber ensembles and similar instrumentations. The three programmes of the 2022/23 season refer to the season's theme as well as to the *Ja, Mai* festival, now in its second year, in which contemporary music theatre meets scenic music of the past. 2023 it is a chamber opera by the Japanese composer Toshio Hosokawa and Claudio Monteverdi's version of *The Odyssey*. In them, the theme of waiting and expecting is ever-present. Three scientists from the Max Planck Institutes from different disciplines approach these or other themes, and the music provides their sound commentary.

In cooperation with



1. THEMENKONZERT

THE FUTURE WILL NOT WAIT

The Future Will Not Wait? Temporality in Capitalism

Lecture: Dr. Lisa Suckert, Research Assistant at Max-Planck-Institut für Gesellschaftsforschung, Köln *

Toshio Hosokawa

Stunden-Blumen. Hommage à Olivier Messiaen (2008) for Clarinet, Violin, Violoncello and Piano

Olivier Messiaen

Quatuor pour la fin du temps for Clarinet, Violin, Violoncello and Piano

Andreas Schablas, Clarinet

David Schultheiß, Violin

Yves Savary, Violoncello

Jean-Pierre Collot, Piano

Sun 26.03.23 7:00 pm

Location and prices will be announced in December on www.staatsoper.de.

2. THEMENKONZERT

DIVERSITY AND JUSTICE

Diversity and Justice in a Society

Lecture: Prof. Dr. Marie-Claire Foblets, Director of Max-Planck-Institut für ethnologische Forschung, Halle (Saale) *

Toshio Hosokawa

The Raven. Monodram for Mezzo-soprano and 12 Players based on *The Raven* by Edgar Allan Poe

Salome Kammer, Soprano

Armando Merino, Conductor

Musicians of Bayerisches Staatsorchester

Thu 30.03.23 7:00 pm

Location and prices will be announced in December on www.staatsoper.de.

3. THEMENKONZERT

CHOOSING NOT TO KNOW

Deliberate Ignorance: Choosing Not to Know – Why do people choose not to want to know something, and when is this legitimate?

Lecture: Prof. Dr. Christoph Engel, Director of Max-Planck-Institut zur Erforschung von Gemeinschaftsgütern, Bonn *

Toshio Hosokawa

Vertical Time Study for Violin and Piano

Isang Yun

Grasa for Violin and Piano

Toshio Hosokawa

Memory. In Memory of Isang Yun for Piano Trio

Wolfgang Amadeus Mozart

Piano Trio No. 2 in B flat, K. 502

So-Young Kim, Violin

Yves Savary, Violoncello

So-Jin Kim, Piano

Fr 31.03.23 7:00 pm

Location and prices will be announced in December on www.staatsoper.de.

* The lectures will be given in German.

5. CHAMBER CONCERT 2022–23

THE MUNICH CLARINET
OLYMPUS

Giacomo Meyerbeer

Clarinet Quintet in E flat

Heinrich Joseph Baermann

Clarinet Quintet in E flat, Op. 23

Felix Mendelssohn Bartholdy

Concert Piece for Clarinet, Bass

Horn and Strings

String Quartet in E flat, Op. 12

Carl Maria von Weber

Clarinet Quintet in B flat, Op. 34

Andreas Schablas, Clarinet

Martina Beck-Stegemann, Bassethorn

Praetorius Quartett

David Schultheiß, Guido Gärtner, Violin

Adrian Mustea, Viola

Yves Savary, Violoncello

Florian Gmelin, Double Bass

Allerheiligen Hofkirche

Sun 23.04.23 11:00 am Prices AS Abo 47, €30

Prices in Euro

AS 24/21/19/16

Konstantia Gourzi

Voyager 2 (World premiere of a commissioned composition for Bayerische Staatsoper)

Wolfgang Amadeus Mozart

Ballet Music of *Idomeneo*, K. 367

Anton Reicha

Trio Op. 82 for 3 Natural Horns

Further works of Wolfgang Amadeus Mozart, Richard Strauss and Richard Wagner

MUNICH OPERA HORNS

Johannes Dengler, Franz Draxinger, Milena Viotti, Evá Lilla Fröschl, Wolfram Sirotek, Maximilian Hochwimmer, Christian Loferer, Stefan Böhning, Casey Rippon, Fabian Schröder

Allerheiligen Hofkirche

Sun 14.05.23 11:00 am Prices AS Abo 47, €30

Prices in Euro

AS 24/21/19/16

1. FESTIVAL CHAMBER CONCERT

RREVIEW – PROSPECTS

Claudio Estay

Logos

Walter Haupt

Reziprok II

Nicolas Martynciow

Après le Déluge

Oriol Cruixent

Suite Inicialica

Arvo Pärt

Fratres

Nicolas Martynciow

Sweet Swaff

OPERCussion – The Percussionists of Bayerisches Staatsorchester

Claudio Estay, Thomas März, Maxime Pidoux, Pieter Roijen,

Carlos Vera Larrucea

Cuvilliés-Theater

Wed 28.06.23 8:00 pm Prices CE

Prices in Euro

CE 44/40/32/22/14/7

FESTIVAL BAROQUE CONCERT

DALL'ABACO'S VOYAGES

Works of Evaristo Felice Dall'Abaco and Contemporaries

Clara Scholtes, Janis Olsson, Violin

David Ott, Viola

Anja Fabricius, Violoncello

Johannes Berger, Harpsichord

Alte Pinakothek

Mon 03.07.23 8:00 pm

Tickets 32€

2. FESTIVAL CHAMBER CONCERT CELLISSIMO

Works of Orlando di Lasso, Antonio Vivaldi, Gioachino Rossini, Anne Wilson, Pablo Casals, Richard Wagner, Antonín Dvořák, Franz Lachner and Heitor Villa-Lobos for 5-8 Violoncelli

The Cellists of Bayerisches Staatsorchester

Cuvillies-Theater

Thu 13.07.23 8:00 pm Prices CE

Prices in Euro

CE 44/40/32/22/14/7

3. FESTIVAL CHAMBER CONCERT MOZART AND THE MUNICH
HOFKAPELLE

Johann Christian Cannabich

Wolfgang Amadeus Mozart

Quintet for two Flutes, Violin, Viola and Violoncello No. 3 in E minor, Op. 7
„Ma, che vi fece“. Concert Aria, K. 368
Oboe Quartet in F, K. 370
„Misera dove son – Ah, no son io che parlo“. Concert Aria, K. 369
String Quartet in G, K. 387

Jessica Niles, Soprano

Elmira Karakhanova, Soprano

Musicians of Bayerisches Staatsorchester

Cuvillies-Theater

Wed 19.07.23 8:00 pm Prices CE

Prices in Euro

CE 44/40/32/22/14/7

FESTIVAL RENAISSANCE CONCERT RENAISSANCE AND EARLY BAROQUE
AT THE MUNICH HOFKAPELLE

Works of Ludwig Senfl, Orlando di Lasso a. o.

Monteverdi Continuo Ensemble
Barbara Burgdorf, Corinna Desch, Violin
Christiane Arnold, Viola
Friederike Heumann, Viola da Gamba

Alte Pinakothek
Mon 24.07.23 8:00 pm

Tickets 32 €

4. FESTIVAL CHAMBER CONCERT RECITAL PASCAL DEUBER

York Bowen
Richard Strauss

Wolfgang Amadeus Mozart

Daniel Schnyder

Pascal Deuber, Horn
Matjaž Bogataj, Felix Key Weber, Violin
Adrian Mustea, Viola
Emanuel Graf, Violoncello
Blai Gumí Roca, Double Bass
Claudio Estay, Percussion

Cuvillies-Theater
Thu 27.07.23 8:00 pm Prices CE

Prices in Euro
CE 44/40/32/22/14/7

1. CHAMBER CONCERT 2023–24**HARMONY MUSIC**

Ludwig van Beethoven

Fidelio – Harmoniemusik
(Arrangement by Wenzel Sedlak)

Eugène Bozza

Octanphonie

Arvo Pärt

Fratres for Wind Octet and
Percussion

Gideon Klein

Über die Kultur (Text)
Divertimento

Giorgi Gvantseladze, Simone Preuin, Oboe
Markus Schön, Martin Fuchs, Clarinet
Johannes Dengler, Casey Rippon, Horn
Holger Schinköthe, Susanne von Hayn, Bassoon
Thomas März, Percussion
Blai Gumí Roca, Double Bass

Allerheiligen Hofkirche

Sun 15.10.23 11:00 am Prices AS, Abo 47, <30

Prices in Euro

AS 24/21/19/16

2. CHAMBER CONCERT 2023–24**GREAT STRING SEXTETS**

Erich Wolfgang Korngold

String Sextet in D flat, Op. 10

Johannes Brahms

String Sextet No. 1 in B flat, Op. 18

Matjaž Bogataj, Hanna Asieieva, Violin
Adrian Mustea, Clemens Gordon, Viola
Yves Savary, Benedikt Don Strohmeier, Violoncello

Allerheiligen Hofkirche

Sun 19.11.23 11:00 am Prices AS, Abo 47, <30

Prices in Euro

AS 24/21/19/16

What distinguishes the Bayerisches Staatsorchester especially in my opinion? For me, it is the mixture of dark, warm sound, transparent texture, individual timbre and a distinct common identity that has been continuously built up and developed over five centuries, strongly influenced by the great composers and artists associated with this house. This combination of klang and personality, which has been constantly renewed, though the flexibility, technical capacity and energy of each new generation is unique, and in the best sense a counter phenomenon to certain trends emerging from our information age.

In its 500-year history, this great ensemble has shared the priceless gift of humanism with the world, and thus it will continue to be relevant in the future. Thank you, Bayerisches Staatsorchester, and happy birthday!

Kent Nagano

Musical Publics

Armin Nassehi

Prof. Dr. Armin Nassehi has held the chair at the Institute of Sociology at the Ludwig Maximilian University of Munich since 1998, specialising in the sociology of culture, political sociology, sociology of religion, sociology of knowledge and sociology of science. His latest book publications: *Das große Nein. Eigendynamik und Tragik des gesellschaftlichen Protests* (Hamburg 2020) and *Unbehagen. Theorie der überforderten Gesellschaft* (München 2021). A passionate musician himself, he has often written essays for the Bayerische Staatsoper and participated in many events.

Anyone wanting to gain a comprehensive overview of an orchestra's working methods will do so exclusively by glancing up at the stage or down into the pit. Only when we look closely will it become clear very quickly that as institutions orchestras are based on the principle of the division of labour and made up of many specialists, male and female, each of whose fields of competence and praxis must be expressed symphonically. As such, an orchestra is a preeminent symbol of the way in which a group of specialized individuals, all of whom are simultaneously doing something different in real time and whose activities need to be coordinated, can produce something unified. In turn, however, this unity can be achieved only through the carefully preordained coordination of its members' individual actions. The result is something that can hardly be attributed to a single individual any longer. The powerful figure of the conductor – in the twentieth century, above all, an almost heroic figure and generally a man – ensures that the musicians' individual activities and abilities are subsumed within a greater, universal whole, with the result that it is the conductor, above all, who is credited with the orchestra's capacity for working as a collective in the symphonic repertory. In his sociological study of music Adorno wrote mockingly about the conductor who, craving recognition, has to conceal the fact that he (or she) is not working at all but merely cultivating a cult that is centred around his (or her) own person. Closer to the truth is no doubt the view that an orchestra is such an intricate entity that it requires a third party to weld together its complex individual sections and create a single whole.

This glance up at the stage and down into the pit reveals the institution of the orchestra, with all of its structural complexities and historical development, to be the performative reflection of complex musical forms that would not exist without a body of players based on the principle of the division of labour. This principle is taken to extreme lengths here and, as such, it is a radically modern invention. Long before this principle was introduced into industrial production, into the structures of state administration and into organizational logistics, it was above all the orchestra that had to subsume within itself the concepts of specialization and coordination, functioning

as a single pillar and as the totality of society and reconciling individuality and collectivity, differentiation and integration. Anyone who is surprised that such an orchestral form, which is already five hundred years old, has survived for so long may care to bear in mind that this form of social organization was already in advance of its time, the harbinger of a society whose inner differences and complex variety may not be symphonically integrated but which is all the more conscious in consequence of the problem of coordinating its actions. One could even go further and describe the symphony orchestra, with its particular, timeless form, as a parable of a social model that is capable of reconciling individual abilities, specialisms and characteristics with the need for those actions to be coordinated.

We can also redirect our gaze from the stage or pit to the concert hall or to the opera house. In research into the emergence of “publics” that has been conducted in the fields of both history and the social sciences, concerts, opera performances and chamber recitals are regarded as early settings in which such “publics” have evolved – the same is true of salons and the theatre. In music especially it can be shown that the change from the sort of performance practices associated with the court and with the Church to the practices bound up with the middle classes not only altered the way in which music as an art form saw itself but also led to its increasing independence and, more especially, to the reason for giving concerts in the first place. Courtly praxis had been geared to providing an introduction to the refinements and distinctive lifestyle of the aristocracy, but the middle-class types of performance that opened up in towns and cities brought with them a completely new kind of public. Music migrated from its courtly setting to concert halls and opera houses, whose sole function was to mount performances and where Baroque and Classical elements survived only as decorative adjuncts.

Only once this last-named type of praxis was established did the audience acquire a decisive significance. Unlike performances at court and in church, those that took place in public concert halls brought together strangers who may have remained strangers in terms of most of the aspects of their personality but who were held

together by a common focus that allowed them to engage in conversation about the success or otherwise of the performance, about the character of the music, about the more notable features of the conductor, about the critical reviews and about the latest political and economic news and all that was happening in society at large. As a result the middle-class concert hall also represents a way of preparing for public life. In the past, middle-class audiences were also a reading public that could create the sense of a public in these encounters precisely because their reading matter was similar and the store of their knowledge was calculable. This knowledge could be communicated in a way that was impartial but committed, it could be disinterested or interested, and it could be controversial while allowing the participants to agree to disagree. It is also possible that the journey to the concert hall, the breaks between the pieces and the gossip about absent members of the audience first lent the concert experience the character of a social whole. Concerts were an opportunity for middle-class society to discover itself, even if this was true of only a small carrier group. Here it was no classless society that discovered itself but a class with distinctive features. The result may not have been a democratic agora but there was still the ability to face up to controversies and to encounter other people. There was no attempt to reach a consensus but these conditions still provided a chance to acquire the ability to deal with differences of opinion.

The practices associated with these middle-class performances may be said, therefore, to constitute an exercise in public life inasmuch as the forms of social distance that were cultivated here in ways found in few other places could be practised despite all of the points in common – and this is true even of those periods when expressions of public life involved a high degree of political conformism. There is some disagreement as to whether we should regard the concert, the middle-class salon or the theatre as a blueprint for political forms of public life under later (nation-)states, but what is undisputed is that symphonic practices presuppose a public that submits itself to public observation and cultivates corresponding forms of coordinating actions among strangers.

Full-time orchestras – or at least the ones in Germany that are supported or even run by central or local government – continue to be seen as a regular part of our cultural lives. This, too, represents a reminiscence of this model of public life as part of a public spectacle. Here the complexity of the orchestra is merely the corresponding equivalent of a significant and persistent praxis – and in a pluralistic, democratized, egalitarian and, last but not least, globalized culture, it is no longer the exclusive place on whose reflection it continues to feed. Yet it is very much this circumstance that makes it all the more significant and remarkable that it has retained such a stable form, a form which, despite its chronic structure, does not appear to be becoming anachronistic. Perhaps the reason for this state of affairs lies in the fact that both were ahead of their times when they came into existence: the orchestra as an untypically complex example of the principle of the distribution of labour and its audience as a community of strangers engaged in conversation. Ad multos annos!





OPERCUSSION – The Percussionists of Bayerisches Staatsorchester
Claudio Estay, Thomas März, Maxime Pidoux, Pieter Roijen,
Carlos Vera Larrucea

Juliana Zara, Soprano
Alvaro Zambrano, Tenor
Julia Pfister, Violin
Tomàs Toral, Percussion

Muffathalle

Fri 20.01.23 8:00 pm

Karten 20€/reduced 10€

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UN:ERHÖRT I

1. CHAMBER CONCERT OF
HERMANN-LEVI-AKADEMIE

Members of the Hermann-Levi-Akademie of the Bayerisches Staatsorchester
present themselves

Frank Bloedhorn, Presentation

Alte Pinakothek

Mon 20.03.23 7:00 pm

Tickets 10€/reduced 5€

Principal Sponsor of Hermann-Levi-Akademie
of Bayerisches Staatsorchester

SIEMENS

PASSIONSKONZERT

Concert of the Bayerische Staatsoper's Opera Studio and the
Hermann-Levi-Akademie of Bayerisches Staatsorchester

Allerheiligen Hofkirche

Sa 01.04.23 6:00 pm Prices AT

Prices in Euro

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SIEMENS

UN:ERHÖRT II

2. CHAMBER CONCERT OF
HERMANN-LEVI-AKADEMIE

Members of the Hermann-Levi-Akademie of the Bayerisches Staatsorchester
present themselves

Frank Bloedhorn, Presentation

Alte Pinakothek

Mon 12.06.23 7:00 pm

Tickets 10€/reduced 5€

Principal Sponsor of Hermann-Levi-Akademie
of Bayerisches Staatsorchester

SIEMENS

FESTIVAL MASS

Singers of Bayerische Staatsoper and Bayerischer Staatsopernchor
Bayerisches Staatsorchester

In Cooperation with the Archdiocese of Munich and Freising

St. Michael

Sun 25.06.23 10:00 am

Free entrance

FESTIVAL CONCERT ATTACCA

Robert Schumann

Concert Piece for four Horns and
Orchester, Op. 86

Oriol Cruixent

World premiere of a commissioned
composition for Bayerische Staatsoper
Symphony No. 1 in D minor

Richard Strauss

Allan Bergius, Conductor

ATTACCA – Youth Orchestra of Bayerisches Staatsorchester

Johannes Dengler, Franz Draxinger, Rainer Schmitz, Maximilian Hochwimmer, Horn
OPERcussion – The Percussionists of Bayerisches Staatsorchester

Prinzregententheater

Sun 02.07.23 7:30 pm Prices PH <30

Prices in Euro

PH 25/17/12/9/7

1. ANNIVERSARY CONCERT**RICHARD STRAUSS**

Richard Strauss

Metamorphosen for 23 Solo Strings
Sonatina No. 1 in F for 16 Wind
Instruments
Aus der Werkstatt eines Invaliden
Mädchenblumen, Op. 22
(Four songs transcribed for high
soprano and chamber ensemble by
Eberhard Kloke)

Vladimir Jurowski, Conductor
Marlis Petersen, Soprano
Mitglieder des Bayerischen Staatsorchesters

Nationaltheater

Sat 08.07.23 8:00 pm Prices F Anniversary Subscription

Prices in Euro

F 60/53/45/35/25/16/9/6

FESTIVAL NIGHT CONCERT**SURPRISE VARIATIONS**

Brass players are always good for a surprise. Mostly unexpected. Sometimes delicate, often exquisite, always fine and tactful.

OperaBrass therefore with one sound – but many variations: Brass variations from original compositions and arrangements for ten brass players. Unheard. Creative. Original.

OperaBrass – The Brass Players of Bayerisches Staatsorchester

Prinzregententheater

Mon 17.07.23 8:00 pm Prices PG <30

Prices in Euro

PG 33/25/17/11/9

2. ANNIVERSARY CONCERT

WOODWIND SERENADES

Wolfgang Amadeus Mozart
Antonín Dvořák

Serenade in C minor, K. 388
Serenade for Woodwinds in D minor,
Op. 44

Musicians of Bayerisches Staatsorchester

Prinzregententheater

Sun 23.07.23 11:00 am Prices PF Anniversary Subscription

Prices in Euro

PF 40/33/25/16/12

OPERA FOR ALL

OPEN AIR CONCERT

Robert Schumann
Richard Strauss

Piano Concerto in A minor, Op. 54
Eine Alpensinfonie, Op. 64

Vladimir Jurowski, Conductor
Yefim Bronfman, Piano
Bayerisches Staatsorchester

Munich

Sat 16.09.23 7:00 pm Free entrance

Oper für alle

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GALA CONCERT

20 YEARS
HERMANN-LEVI-AKADEMIE

The programme is still to be announced.

Members and alumni of the Hermann-Levi-Akademie of the
Bayerisches Staatsorchester
Vladimir Jurowski, Conductor

Muffathalle
Wed 29.11.23 8:00 pm

Tickets 20€/reduced 10€

ATTACCA-CONCERT

Engelbert Humperdinck

Hänsel und Gretel
(semiconcertante performance)

Allan Bergius, Conductor
ATTACCA – Youth Orchestra of Bayerisches Staatsorchester
Members of Bayerische Staatsoper's Opera Studio
Children's Choir of Bayerische Staatsoper

Prinzregententheater
Mon 11.12.23 7:00 pm Prices PH

Prices in Euro
PH 25/17/12/9/7

1811

This year, eleven musicians of the court orchestra of King Max I. Joseph were granted permission to give concerts: The Musikalische Akademie, which exists to this day, is born. Its concerts are not, as in the 18th century, but can be attended by all citizens. In 1828, Munich's first concert hall, the Odeon, opens its doors.

1836

Franz Lachner's appointment as Hofkapellmeister marks the beginning of the venerable series of Bavarian General Music Directors. Now it is no longer the concertmaster who calls the shots, but a conductor with a baton leads an ever-growing ensemble. The orchestra includes outstanding virtuosos such as the clarinetist Heinrich Baermann, the hornist Franz Strauss and members of the Moralt family, who thrill the whole of Europe on their travels as a string quartet. New instruments enter the orchestra, valves expand the range of horns and trumpets, and the Munich solo flutist Theobald Böhm develops a new key system for woodwind instruments that is still in use today.

1865

The new Bavarian King Ludwig II brings Richard Wagner to Munich. Together with the conductor Hans von Bülow, Wagner really shakes up musical Munich. After exhausting endless rehearsals under Bülow's direction, *Tristan und Isolde* is premiered in the same year. Despite some discrepancies, the world premieres of *Die Meistersinger von Nürnberg*, *Das Rheingold*, *Die Walküre* and, as a guest performance under General Music Director Hermann Levi, *Parsifal* at the second Bayreuth Festival in 1882 followed. The Royal Bavarian School of Music (today: Hochschule für Musik und Theater München), founded in 1867, also goes back to a plan by Wagner.

Talking about Passion

Transformational work with orchestras

Heiko Roehl

Prof. Dr. Heiko Roehl studied psychology, business administration and sociology in Berlin, Bologna and Bielefeld and holds a doctorate in sociology. The focus of his work is accompanying organisations undergoing profound changes. In addition to publishing many books and essays on the subject, he has successfully developed and implemented change strategies for a wide range of industries and companies; since 2018 he has also been advising the Bayerisches Staatsorchester.

ORCHESTRAS AS SPECIAL ORGANISATIONS

Organisations are always finding new ways to deal with challenges from society, politics and business. They adapt, change and sometimes even reinvent themselves. But as a part of the culture industry, they are organizations for which the basic social conditions are particularly important, above all because the role and status of opera and concerts are constantly changing in society, quite apart from which the basic conditions for performances and tours dramatically changed during the coronavirus pandemic. Meanwhile cultural activity continues to be subjected to increasingly stringent economic rules, with the result that in many places cost awareness is now the guiding principle in the culture industry. Last but not least, changes in society's values are reflected in different types of motivation and expectation among a younger generation of artists and in their growing awareness of the importance of achieving a satisfactory balance between life and work.

Within the orchestra as an organization, all of these changes are now having an impact in manifold ways. One such effect is that the demand for good working conditions, for positive cooperation and for a say in the way in which the orchestra is run is also increasing.

COOPERATION PUT TO THE TEST

Crises invariably test an orchestra's social structure. During the coronavirus pandemic, for example, it was difficult for many houses to reach an agreement on the measures that needed to be taken, giving rise to a number of conflictual situations. In other words, the interaction between administration, management, committees and artists is now more challenging and there is a more urgent need to engage in an overarching dialogue that makes it possible to deal jointly and appropriately with these problems.

As an organization, the orchestra is a special case. After all, orchestras are not necessarily used to holding critical conversations about their basic working conditions or discussing their own concerns and expectations with a view to dealing with questions involving conflict. In the past, it was generally left to the administration or management or to various committees to resolve these questions.

But in order to deal with crises in the future, it will be necessary to ensure that the orchestra is much more involved in such decisions. The critical point here is that creating the opportunity for dialogue becomes the most important factor in ensuring that the transformational work with an orchestra can succeed: if we are to improve cooperation and culture within the orchestra we shall not be able to avoid having genuine conversations.

ART AS COMMUNICATION

Establishing common goals and setting out the rules for fruitful cooperation, as well as finding solutions to conflicts and ensuring clear feedback among participants is possible only if they talk to one another. Even more: there are many aspects of transformational leadership that depend on how successful the parties are in communicating with each other on the subject of communication. An orchestra, on the other hand, communicates in non-verbal ways. Its musical artistry rests on a delicate web of non-verbal interaction between its members. Entries are signalled by movements, feedback among those members generally occurs without any exchange of words. The quality of their artistic expression has little to do with any explicit verbalization. Quite the opposite: "Many of us became musicians because we really don't like talking," one female violinist told me during an event designed to serve as a forum for dialogue.

THE ORCHESTRA AS AN ORGANIZATION THAT IS ALL ABOUT PASSION

To be an orchestral musician is far more of a calling than a profession. Artistic creativity demands expression, which is why being a musician is not a job but an expression of the individual who sees him- or herself as a creative artist whose identity is inextricably linked to that self-understanding. As a result, every interpretation of a work reveals a part of the artist's identity. Good orchestras succeed in creating a collective that is the epitome of passion. This means that transformational work with an orchestra needs to be particularly well prepared. On the one hand, we must work together to improve the conditions that allow this collective artistic

passion to thrive: this affects the physical space (working hours, temperature, light, noise prevention and so on) as well as personal space (relationships, conflicts, social stress and so on) and psychological issues (roles, attitudes, sensitivities and so on). To the extent that most of the ideas for change must come from the orchestra, the work involved in enacting these changes must always be dependent on the players' aforementioned – and unusual – ability to verbalize their expectations.

CREATING ROOM FOR DIALOGUE

Transformational work with orchestras begins with the orchestra itself. A safe space needs to be created where the orchestra's own expectations with regard to cooperation, communication and culture can be verbalized. In this way it is possible to prevent artistic sensibilities (as an aspect of the way in which artists see themselves) being turned into sensitivity (as the result of the artist's being placed at a disadvantage) or important factual feedback is interpreted as a critique of the person and of his or her personality.

Beyond these specific details, many of the good practices bound up with the task of implementing change remain equally valid in terms of the transformational work that is undertaken with an orchestra. This process begins with the joint development of a vision for the future and extends to the involvement of all the parties concerned and, finally, to the inclusion of cultural models in the task of ensuring change. These guiding principles should also provide orchestras with sufficient guidance on their journey to a self-determined future in which they can shape their own destinies.



In addition to the Academy Concerts in its home city of Munich, the Bayerisches Staatsorchester also plans and programmes its own concert tours as part of its Musical Academy. For the orchestra, the trips are a welcome opportunity to sharpen its profile at home and abroad as a musical ambassador for the Free State of Bavaria and to develop further as an artistic collective. Accordingly, the orchestra will not only celebrate its anniversary year in Munich, but will also embark on a major tour – together with its principal conductor Vladimir Jurowski, the soprano Louise Alder, the violinist Vilde Frang and the pianist Yefim Bronfman – in European music capitals. The musicians will perform three programmes with a very varied repertoire that reflects the tradition and wide stylistic range of the Bayerisches Staatsorchester: With the prelude to Wagner's *Tristan und Isolde* – first performed in Munich in 1865 – and the *Alpensinfonie* by Richard Strauss, two works by the house gods of the Bayerische Staatsoper will be heard, among others. At the same time, alongside works by Mahler and Schumann, the programme includes *Écran*, a work by a rarely performed 20th century composer, Anatol Vieru.

With friendly support by



Freunde des
Nationaltheaters
in München e.V.

PROGRAMME I

Richard Wagner *Prelude to Tristan und Isolde*
Robert Schumann *Piano Concerto in A minor, Op. 54*
Anton Bruckner *Symphony No. 4 in E flat Romantic*

Thu 07.09.23 Südtirol Festival Merano, Kursaal Meran

Fri 08.09.23 Lucerne Festival, KKL Luzern

PROGRAMME II

Anatol Vieru *Écran*
Alban Berg *Violin Concerto To the Memory of an Angel*
Richard Strauss *Eine Alpensinfonie, Op. 64*

Sun 10.09.23 Hamburg, Elbphilharmonie

Mon 11.09.23 Musikfest Berlin, Philharmonie Berlin

Thu 14.09.23 George Enescu Festival, Bucharest, Sala Palatului

Mon 18.09.23 London, Barbican Centre

PROGRAMME III

Richard Wagner *Prelude to Tristan und Isolde*
Robert Schumann *Piano Concerto in A minor, Op. 54*
Gustav Mahler *Symphony No. 4 in G*

Wed 13.09.23 George Enescu Festival, Bucharest, Sala Palatului

Tue 19.09.23 London, Barbican Centre

Thu 21.09.23 Paris, Théâtre des Champs-Élysées

Fri 22.09.23 Brucknerfest Linz, Brucknerhaus Linz

Sat 23.09.23 Vienna, Wiener Konzerthaus

Vladimir Jurowski, Conductor

Louise Alder, Soprano

Vilde Frang, Violin

Yefim Bronfman, Piano

Bayerisches Staatsorchester

The seven years I was privileged to spend with the Bayerisches Staatsorchester as its principal conductor are but a breath in the light of its long history. But for me, these seven years as Bavarian Music Director have been an unspeakably happy time. I hope that together we have been able to leave some traces that will outlast our own work. As the Bayerisches Staatsorchester has undertaken so many new things in the five hundredth year of its existence, this event becomes less a retrospective of a glorious past than an outlook on a far-reaching and radiant future. I wish this wonderful orchestra that with all my heart – and I am very happy that we will meet again in its anniversary year.

Kirill Petrenko

The Value of Variety

The Bayerisches Staatsorchester is remarkable for its fascinatingly varied repertory, its multifarious forms of artistic expression and its multiple activities.

Ruth Renée Reif

Dr. Ruth Renée Reif studied theatre studies and art history in Vienna and has worked as a freelance journalist and publicist since receiving her doctorate in Munich in 1987. Her publications include a biography of the singer Karan Armstrong, a historical portrait of the Stuttgart Philharmonic Orchestra and numerous conversations with musicians, writers and philosophers – as repeatedly in publications of the Bayerische Staatsoper such as Max Joseph or Engelsloge.

“Fear! ... a deep-seated sense of fear and, time and again, the question as to how the various orchestral departments will survive and what effect it will have on their nerves when the timpani launch an assault on the violas and double basses?” This was Gerd Albrecht’s anxious question when conducting Aribert Reimann’s *Lear*. But then came the surprising answer: the Bayerisches Staatsorchester accepted this music in a characteristic spirit of professionalism and impassioned commitment. It knows how to deal with the problem that arises when the flutes are asked to negotiate keenly strident intervals while accompanying a shimmering pianissimo in the violins and violas and a tintinnabulation of jingles, cymbals and a triangle and trumpets add their fanfares not only in the orchestra pit but also in the auditorium. Always willing to confront the unfamiliar and the new, the orchestra casts its spell on its audiences with its mystical sounds and ecstatic highs, while also captivating them with its subtle delicacy and lyric enchantment. It revels in Romantic melodies but retains the ability to explore a world of rhythmic brutality and austerity, indulging in beautiful sounds, paying tribute to the spirit of virtuosity and to a universe of noise and inviting audiences to immerse themselves in worlds of sound that allow it to function as a psychological sounding board.

The operatic repertory of the Bayerisches Staatsorchester is characterized by its variety. Every evening there is a different work from a different period on its schedule. And the orchestra has the ability to bring every composition to life and to transform music that was written only yesterday – or several centuries ago – into joy, sadness and tragedy. It is with openness and inquisitiveness that it rises to the challenge of exchanging its modern instruments for their Baroque equivalent and following the conductor not on his or her podium but seated at a harpsichord. Its players study old scores and are happy to try out novel performance techniques. It is with sheer bravura that it returns to a period that it helped to shape centuries ago, when the singers onstage fought sea monsters or the entire stage, including its performers and dancers, was relocated to a raft on the River Isar so that a spectacular sea battle could be enacted there.

Past experiences live on, leaving their mark on the players and

overwriting their history in the manner of a palimpsest, while leaving traces of earlier layers. Nothing is ever completely forgotten. Just as something is invariably left over from every good relationship, so each experience leaves behind a residue that continues to exist in unseen ways, emerging only when it is required to do so. Their exploration of so many different musical landscapes creates a variety that pushes back the horizon even further. Just as the orchestra's engagement with Classical and Romantic works makes it easier for its players to understand individual styles on the cusp of tonality and beyond, so their work on contemporary scores allows them to take a fresh look at the classics.

The variety of the Bayerisches Staatsorchester is also reflected in the range and depth of its programmes as well as in the manifold forms that its activities take, activities that it invariably pursues with passion. When Octavian presents a silver rose to Sophie, this scene is accompanied not only by radiant harmonies on a celesta, two harps and a glockenspiel, turning this moment into an event of the highest order, the score's complex rhythms and kinetic textures extend beyond the performers' voices and envelop the rose in an aura of elaborate intervals and ingenious turns of phrase. Dance theatre also represents a significant field of activity for the orchestra, and just as its operatic repertory extends from the Baroque to the great Romantic works and the present day, so it accompanies the entire range of choreographic works for the theatre, opening up a vast panorama that extends from dance episodes from the Baroque to the classical ballets of the nineteenth century, the works that were created in the twentieth century and projects involving the contemporary avant-garde.

The prospect of being able to work on projects that no other house can attempt draws international choreographers to Munich's Nationaltheater. "Here we can play music that demands a great and outstanding orchestra," says choreographer Jörg Mannes in the context of his adaptation of Shakespeare's *The Tempest*. And so Ariel can chase the stranded seafarers over the stage as dogs, jackals and tigers, while jagged intervals rise up out of the crowded orchestra pit. The fact that the orchestra is an equal partner in

ballet performances is underscored by the work of choreographers in which the dancers visualize the music. While the orchestra performs works from the eighteenth, nineteenth and twentieth centuries, the dancers respond by adopting the appropriate dance idioms. And so the enchantment associated with mystery is cast over the stage when the dancers respond to a musical explosion in the pit with expressive concentration.

Finally, whenever the Bayerisches Staatsorchester invites audiences to its Academy Concerts, the Nationaltheater is transformed into what Wolfgang Sawallisch is once called “Munich’s most beautiful concert hall”. On these occasions the orchestra is literally centre-stage. These concerts, which are now a local institution, can be traced back to a time when a major concert was held every Wednesday at Nymphenburg. The symphonic repertory that has been performed throughout these years is correspondingly vast and varied. And new works are added each year, in many cases commissions by the Bayerische Staatsoper that are receiving their first performances.

But it is the chamber concerts that cover the greatest historical range, a circumstance due in part to the fact that the Bayerisches Staatsorchester was originally a chamber ensemble and in part because its members explore the whole spectrum of music at their chamber concerts, taking a particular interest in the period from the early twentieth century to the present day but also going back in time to the Baroque and the Renaissance. They also engage with remote corners of the repertory and enjoy experimentation. In this way they have sought to establish connections with other arts, including literature, and with other cultures, including Far Eastern sounds and African polyrhythms. Every department of the orchestra takes part in these activities, exploring traditional chamber formations such as the string quartet and the piano trio but also investigating other resources, including flute, oboe, english horn, clarinet and bassoon or flute and percussion or oboe, bass clarinet and piano. Nor do they shy away from novel performance techniques, holding their string instruments as they would hold a guitar, for example. This range culminates each year in the Munich Opera Festival, when

the Bayerisches Staatsorchester is challenged in the whole range of its activities from an opera and ballet orchestra to concerts that are a part of its Academy Concert series, specially mounted Festival concerts and chamber recitals.

Yet the most valuable tool in this varied arsenal is the people who over the centuries have breathed life into this ensemble and who have allowed it to grow artistically. Evening after evening the individual members of the orchestra contribute to its profile and to its brilliant success with their own cultural background, their individual life stories, their abilities and their experience. The creativity, commitment and talents of the musicians in the pit and on the podium have resulted in the strength that has kept this wonderful orchestra alive through wars, political upheavals, fires and the repeated loss of its instruments. It is this strength that also guarantees the orchestra's future.



MADE
IN
CHINA

FESTE FEIERN, WIE SIE FALLEN!

Celebrations for all on the occasion of the anniversary of the Bayerisches Staatsorchester

We conquer the city, make music and celebrate – together with all Munich residents. Exciting formations and ensembles of the Bayerisches Staatsorchester set out into the city and play in public spaces, in shelters, neighbourhood centres and at Bellevue di Monaco. Cultural participation of all, regardless of their social and cultural background, is at the centre. Participatory on-site workshops on singing, voice, movement and perception will take place beforehand. Dance, sing and perk up your ears – we celebrate the festivals as they fall.

In Cooperation with Bellevue di Monaco

TUBA-TRIO – A TUBA RARELY COMES ALONE

Three tuba players of the Bayerisches Staatsorchester plus special guest
Discover unprecedented sound worlds and sound forces – Tuba total!

Sat 29.04.23 Perlach

SAMBA FOR ALL

OPERCussion – The Percussionists of Bayerisches Staatsorchester

Music, fun, swing and samba are not neglected in the interactive drumming workshop. A programme for all ages.

Sat 13.05.23 Kulturzentrum Backstage

AROUND THE WORLD – MUSIC AND DANCES FROM ALL OVER THE WORLD

OperaBrass – The Brass Players of Bayerisches Staatsorchester

The quintet formation of OperaBrass (two trumpets, one horn, one trombone, one tuba) takes its audience on a musical journey around the world.

Sat 27.05.23 Freiham

TANGO NIGHT

Ensemble Sentimentale – With Musicians of Bayerisches Staatsorchester

Passion and melancholy, devotion and distance, fascination and eroticism – this and much more connects us with the tango. With music by Astor Piazzolla and Luis Bacalov.

Sat 10.06.23 Sendling-Westpark

ALL COMES TOGETHER

Excerpts from all concerts and festival at Bellevue di Monaco

Sun 25.06.23 Bellevue di Monaco



MEETINGS: WHO WE ARE

Come and talk to the members of the Bayerisches Staatsorchester when they devote themselves entirely to your questions after selected performances and a short musical contribution in the RHEINGOLD bar-bistro.

EUGEN ONEGIN

Sat 14.01.23

DIDO AND AENEAS/ERWARTUNG

Sat 04.02.23

MANON LESCAUT

Sat 25.02.23

DIE TEUFEL VON LOUDUN

Sat 11.03.23

EIN SOMMERNACHTSTRAUM

Sat 01.04.23

DER FREISCHÜTZ

Sat 22.04.23

COPPÉLIA

Sat 13.05.23

DAS SCHLAUE FÜCHSLEIN

Sat 10.06.23

Further dates in the season 2023–24:

Sat 07.10.23

Sat 28.10.23

Sat 18.11.23

Sat 09.12.23

EXHIBITION ON THE ANNIVERSARY OF THE BAYERISCHES STAATSORCHESTER

The history of the Bayerisches Staatsorchester is to be relived through an exhibition in the North Entrance Hall and the Freunde-Foyer of the Nationaltheater from 9 January. Special thanks go to the Freunde des Nationaltheaters e. V. for making this presentation possible. One focus of the exhibition – besides the history of the orchestra – is on the tools of its members' trade: the musical instruments. Many of them, acquired first by the Bavarian royal family and later by the Free State of Bavaria, have been in the possession of the Bayerisches Staatsorchester for decades, and their unmistakable ensemble sound is closely associated with them. There are almost 80 string instruments among them, some of which are several hundred years old, and each one has its own character or – as musicians feel – even its own soul. Musical instruments also change over time, are further developed or superseded by new inventions, occasionally even custom-made for a particular piece according to a composer's sound ideas. In the anniversary year, members of the Bayerisches Staatsorchester will present some extraordinary instruments that will be used in performances in 2023 in connection with the respective opera performances and concerts and explain their history and special features to the interested audience in the Freunde-Foyer.

With friendly support by



Freunde des
Nationaltheaters
in München e.V.

INTRODUCTIONS: MUSIC INSTRUMENTS OF THE ORCHESTRA

An exhibition in the Freunde-Foyer of the Nationaltheater brings the history of the Bayerisches Staatsorchester to life. At selected performances there is an introduction to unusual musical instruments 45 minutes before the performance begins.

FRANZ STRAUSS'S-HORN

3. Academy Concert

Mon 09.01.23

Tue 10.01.23

HOLZTROMPETE

(WOODEN TRUMPET),

BASS CLARINET IN A

Tristan und Isolde

Thu 06.04.23

Mon 10.04.23

Sat 15.04.23

STROHFIEDEL,

PORTH TIMPANI

Salome

Wed 01.03.23

Sat 04.03.23

Wed 08.03.23

“AIDA” TRUMPET

(FANFARES)

Aida

Thu 18.05.23

Sun 21.05.23

Wed 24.05.23

Further dates in the season 2023–24:

VIOLA NO. 1,

GUARNERI DOUBLE BASS

Sun 05.11.23

Thu 09.11.23

Sun 12.11.23

KEYBOARD GLOCKENSPIEL,

“PAPAGENO” FLUTE

Sun 17.12.23

Tue 19.12.23

Thu 21.12.23

1918

With the November Revolution and the fall of the monarchy, the orchestra loses its employer. Bruno Walter, General Music Director in Munich from 1911 to 1922, negotiates salaries and pensions with the new ministers and sees to its conversion into a state orchestra. Musically, too, he sets the tone with his commitment to Gustav Mahler and Mozart. The premiere of Hans Pfitzner's *Palestrina* is a spectacular success.

1935

Hans Knappertsbusch is removed as General Music Director and temporarily banned from performing. He was succeeded in 1937 by Clemens Krauss, who was favoured by Adolf Hitler and was to lead the Bayerische Staatsoper to become the leading cultural institution. After the war, numerous members of the state orchestra had to undergo denazification procedures.

1968

When Carlos Kleiber takes over a repertoire performance of *Der Rosenkavalier* in 1968, the press was already talking about him as the new General Music Director. However, Wolfgang Sawallisch, who shaped the orchestra for over twenty years with his large repertoire and his precise way of making music, is given this position a short time later. Kleiber, on the other hand, was the most spectacular guest conductor for years, conducting not only operas but also many concerts. His charisma and musicality always inspire the orchestra and singers to peak performances and inspire the audience to storms of enthusiasm.

1974

For four weeks, the entire Bayerische Staatsoper is in Japan for a guest performance, the first of countless others to date. The programme includes Mozart's *Le nozze di Figaro* with Ferdinand Leitner, *Don Giovanni*, *Die Walküre* with Wolfgang Sawallisch and *Der Rosenkavalier* with Carlos Kleiber. Further tours take the orchestra under the General Music Directors Zubin Mehta, Kent Nagano and Kirill Petrenko, all over Europe, as far as Russia and the United States.

A Sentimental Education for Young and Old

The Bayerisches Staatsorchester has for decades
been a world leader in the field of education.

Christian Geltinger

Dr Christian Geltinger received his doctorate with a thesis on German opera libretto around 1800. After a traineeship at the Bayerische Staatsoper in Munich, he was dramaturge for music theatre at the St. Gallen Theatre from 2004 to 2008, then dramaturge and from 2011 to 2021 chief dramaturge at the Leipzig Opera. Publications on Bach's cantatas, Schubert's lieder and the theory of music theatre, among others; lectureships at the universities of St. Gallen, Halle and Leipzig.

The story of the Bayerisches Staatsorchester is one long process of continuous evolution. This is how the orchestra sees its own development, and it is a view that reflects the spirit of the Renaissance, when the Munich Court Kantorei – the precursor of the Bayerisches Staatsorchester – was founded five hundred years ago. The orchestras that broke free at that time from the authority of the Church underwent a significant professionalization process and became advertisements for the various courts that were the country's intellectual and cultural centres. In Munich it is no accident that this structural change took place at a time when the town which until then had been relatively insignificant on the map of Bavaria was gaining in political weight. Music was increasingly becoming a vehicle for social or at least courtly ostentation, a medium, in short, in which society could see itself reflected. And society was evolving as part of a communal process involving celebrations and concerts: not just the performance of music but also the act of listening to it. The importance of art and music becomes ever more crucial for people's coexistence when society is undermined by crises and wars and subjected to the laws of pragmatism and self-interest. This development emerges with particular clarity in the field of education in the arts, a field which in recent decades has come to occupy an increasingly important place at the heart of the activities of many opera houses and concert halls. And in this regard the Bayerische Staatsoper and the Bayerisches Staatsorchester have every reason to be seen as trailblazers, their commitment in this area having grown considerably over the last two decades. Even here, in the field of music education, they can draw on a historical model, namely, the series of Musical Academies that the Bayerisches Staatsorchester arranges on its own initiative. The background to this development is provided, not least, by what might be termed a reciprocal pedagogical effect. Opera was formerly an art form associated exclusively with the court, prompting the members of the court orchestra to propose concerts as an alternative form of entertainment that would allow the orchestra to move centre-stage. The resultant expansion of the repertory went hand in hand with the opening up of the orchestra's range of activities, allowing it to bring in new

audiences. The concerts given by the Musical Academy were ultimately also the orchestra's first educational events. In this way the Bayerisches Staatsorchester continues to enjoy the reputation of a first-class opera and concert orchestra.

ATTACCA is the name of the Youth Orchestra of the Bayerisches Staatsorchester. Founded in 2007, it can appeal quite logically to the Musical Academy as its forerunner. Of course, its character as an educational establishment has changed considerably since the nineteenth century, when teaching methods were distinctly authoritarian. However, no matter how much it aspires to the highest professional standards, music is ultimately meant to give pleasure, with the result that the players treat their young charges as their equals, operating as coaches to a younger generation of musicians. Equipped with tips and tricks passed on by their elders, the members of ATTACCA are involved in full rehearsals and performances, while also appearing as an independent orchestra; these appearances are well worth seeing. The orchestra has played regularly at the *Opera For All* open-air performances, at the Bayerische Staatsoper's Discovery Concerts and at events held by the Heinz Bosl Foundation. It has also performed its own programmes at the Prinzregententheater and has been invited to the Richard Strauss Festival in Garmisch-Partenkirchen. The Bayerisches Staatsorchester's education work received an ECHO KLASSIK Award in 2011 for its ATTACCA project.

Many of the members of ATTACCA are still at the stage where they are discovering themselves – all are between the ages of twelve and eighteen – but for the students at the Hermann-Levi-Akademie their path in life is already predetermined. These players are on the threshold of a fulltime professional career and are able to gain experience of a professional orchestra within the framework of the Academy's programme, while also expanding their knowledge of the repertory. The extensive training programme to which members of the Academy are exposed includes aspects that are of fundamental importance to the career of a professional musician but which have long been undervalued. One such aspect is the players' mental preparation for this profession. The Academy was founded in 2002

but did not receive its present name until 2021, a change intended to honour a conductor who left a decisive mark on the Bavarian Hofkapelle between 1872 and his retirement in 1896.

ATTACCA and the Hermann-Levi-Akademie are synonymous with the goal of encouraging a new and elite generation of musicians, and yet the education programme of the Bayerisches Staatsorchester also takes the orchestra into completely different areas. Education in the arts should above all be pure from an aspirational standpoint. Anyone who thinks that performing all of Mozart's symphonies will produce a series of child prodigies or at the very least lead to better maths grades is labouring under a delusion. The same is true of those people who are currently working in the theatre and who delude themselves into thinking that the programmes for children and adolescents will lead overnight to the creation of an audience for tomorrow. There is no doubt that positive experiences leave a crucial mark and help to establish an initial connection, but economic considerations should be the last thing on people's minds.

In a society that is growing increasingly diverse, it is important to create points of access over the widest possible area. Musical talent does not lie dormant only in families whose parents have for decades performed in amateur orchestras made up of doctors or who are professional musicians themselves. Thus it is increasingly important to go into schools and, ideally, to travel to the provinces, where it is possible to reach children and young people from every social stratum, and this is something that the Bayerisches Staatsorchester does, with the musicians regularly leaving their ivory tower without a moment's hesitation. Through their personal contact with instrumentalists, children and young people can experience the players' enthusiasm at first hand and discover what it means to pursue this calling professionally. For many, this is their first opportunity to be put in touch – quite literally – with an instrument and to feel the infectious magic of musical sounds. The awareness revealed by totally unprepared children and young adults at these encounters is never less than fascinating.

In this setting, the youngest concertgoers are able to sit on cushions and romp around while the musicians abandon the stage in favour

of the foyer and exchange their dress shirts for more comfortable T-shirts. Children need this safe space where they can make contact with music and the theatre in a playful way, while also exploring their own emotions. This is no less true of adults. Concerts such as *Opera For All* show how important it is for people to rub shoulders with one another. Art requires us to interact, no matter what age we may be. We may all be listening to the same music but our emotions will be different. This results in an exchange. And with this we return to the origins of the Bayerisches Staatsorchester. The professional cultivation and transmission of musical practices dating back five centuries, which is the case with the Bayerisches Staatsorchester, not only helps to create a sense of identify within a specific culture area, it is nowadays more vital than ever in providing us with what might be termed a sentimental education.





ART

Così fan tutte

Musical score for violin and piano, featuring multiple staves of notes and rests.

YOUR EXCLUSIVE ANNIVERSARY SUBSCRIPTION

A subscription that takes you on a journey across the diverse repertoire of the Bayerisches Staatsorchester: The subscription starts with the opening concert of the anniversary. The programme includes works by composers who have left their mark on the orchestra: With Orlando di Lasso we go back to the beginnings of the State Orchestra and with Richard Strauss' *Alpensinfonie* the opening of the jubilee is duly celebrated. Afterwards, we leave the Nationaltheater and fill the Isarphilharmonie for the first time with the orchestra's unique sound. An evening of *Tchaikovsky Overtures* by the Bayerisches Staatsballett awaits you at Easter, demonstrating the excellence of the musicians in the ballet field as well. *Tristan und Isolde*, a work premiered by this orchestra, is the opera highlight of the subscription, before you can experience a grandiose subscription finale with the two major anniversary concerts during the Munich Opera Festival.

The number of subscriptions is limited.

The subscriptions are available for booking from Sat, 10.12.22

by phone T +49.(0).089.21 85 1920 or online via www.staatsoper.de/abo.

Dates

Tue	10.01.23	Concert	3. Academy Concert
Sat	25.03.23	Concert	Bayerisches Staatsorchester at Isarphilharmonie
Sat	08.04.23	Ballet	Tschaikowsky Overtures
Mon	10.04.23	Opera	Tristan und Isolde
Sat	08.07.23	Concert	1. Anniversary Concert
Sun	23.07.23	Concert	2. Anniversary Concert

Prices in Euro

401/349/291/223/163

Alle Prices plus 6€ processing fee

500 years of the Bayerisches Staatsorchester means not only 500 years of musical excellence, but also 500 years of history and stories about the orchestra and its members. That's exactly what we show in #500, the digital project of the Bayerisches Staatsorchester. In unique views of the orchestra, we look at details from the orchestra pit and the rehearsal room that usually remain hidden from the public:

What notes does a conductor actually make in his score? How does the choice of instrument affect the sound of an opera? And how many pipes does an oboist need in the course of a season? Who are all these people, and what drives them? Questions like these are answered by #500, together with members of the orchestra, in photos, videos and texts – for everyone who not only likes to listen to the Bayerisches Staatsorchester, but wants to experience it up close.

It will be launched on 500.staatsorchester.de in time for the ceremony on 8 January 2023. It's worth following, because #500 will be updated throughout the anniversary year and there is always something new to discover.

BAYERISCHE STAATSOPER RECORDINGS
THE LABEL OF BAYERISCHE STAATSOPER

The Bayerische Staatsoper and the Bayerisches Staatsorchester stand for excellence, versatility and tradition. In order to document these lived values, to make their artistic content accessible beyond the borders of Munich, and to increase their international visibility, the house and orchestra jointly founded the Bayerische Staatsoper Recordings label in 2021. The label got off to an extremely successful start with its first three releases: at the Gramophone Classical Music Awards 2022, the recording of Gustav Mahler's Symphony No. 7 with the Bayerisches Staatsorchester conducted by Kirill Petrenko, as well as the audiovisual opera productions *Die tote Stadt* by Erich Wolfgang Korngold, and *The Snow Queen* by Hans Abrahamsen won in their respective categories. *Die tote Stadt* also received "Recording of the Year", the most coveted award of the evening.

In its anniversary year, the label focuses on the versatility of the Bayerisches Staatsorchester. In addition to the first archive release and a planned major audiovisual opera production, chamber music is also in the spotlight for the first time: outstanding ensembles from the ranks of the orchestra present varied programmes with works that are particularly close to their hearts.

All publications and further information can be found at
www.staatsoper.de/recordings.

The Bayerisches Staatsorchester is one of the oldest and at the same time leading orchestras in the world. In the course of its history, the ensemble has experienced many glorious moments, but also tremendous historical upheavals. As early as the 15th century, music was a cultural flagship of the Munich court. Ludwig Senfl was responsible for the first systematic expansion of court music. His appointment as court composer by Duke Wilhelm IV in 1523 is certainly one of the first turning points in the history of the orchestra.

This year, the Bayerisches Staatsorchester is celebrating its 500th anniversary and looking back on its eventful history. The anniversary book, edited by Florian Amort, traces the development of the orchestra from a ducal court orchestra to a large, versatile opera and symphony orchestra and contains in-depth articles, current reports and little-known visual material on selected aspects of the orchestra's history, which is closely linked to important personalities in European music history. Whether Orlando di Lasso, Wolfgang Amadeus Mozart, Richard Wagner, Richard Strauss or the general music directors of more recent times: they have all shaped the self-image of the orchestra and its sound culture to this day.

500 Jahre gelebte Tradition: Das Bayerische Staatsorchester

Published by Florian Amort in cooperation with the
Musikalische Akademie des Bayerischen Staatsorchesters e. V.
Bärenreiter-Verlag

Release Date: Summer 2023

39,95€

Pre-orders possible at www.staatsoper.de

With friendly support by MUKA – Freunde und Förderer der Musikalischen Akademie
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Trombone Julian Rabus

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Harp Sophia Litzinger

ANNIVERSARY PROGRAMME

JANUARY

Sun	08.01.23	Concert	Opening Ceremony 500 Years Bayerisches Staatsorchester
Mon	09.01.23	Concert	3. Academy Concert: Vladimir Jurowski
Tue	10.01.23	Concert	3. Academy Concert: Vladimir Jurowski
Sun	15.01.23	Concert	3. Chamber Concert: Brass Music From the Old Days
Fri	20.01.23	Concert	OPERCussion: Original Grooves
Sun	29.01.23	Opera	Dido and Aeneas/ Erwartung <i>Premiere*</i>
Mon	30.01.23	Opera	Lear* (World Premiere at Bayerische Staatsoper 1978)

FEBRUARY

Mon	06.02.23	Concert	4. Academy Concert: Zubin Mehta
Tue	07.02.23	Concert	4. Academy Concert: Zubin Mehta

MARCH

Sun	05.03.23	Opera	Krieg und Frieden <i>Premiere*</i>
Sun	12.03.23	Concert	4. Chamber Concert: Music around Richard Strauss
Mon	20.03.23	Concert	UN:ERHÖRT I – 1. Chamber Concert of Hermann-Levi-Akademie
Sat	25.03.23	Concert	Bayerisches Staatsorchester at Isarphilharmonie
Sun	26.03.23	Concert	1. Themenkonzert: The Future Will Not Wait
Thu	30.03.23	Concert	2. Themenkonzert: Diversity and Justice
Fri	31.03.23	Concert	3. Themenkonzert: Choosing Not to Know

APRIL

Sat	01.04.23	Concert	Passionskonzert
Thu	06.04.23	Opera	Tristan und Isolde* (World Premiere at Bayerische Staatsoper 1865)
Mon	17.04.23	Concert	5. Academy Concert: Robert Jindra
Tue	18.04.23	Concert	5. Academy Concert: Robert Jindra
Sun	23.04.23	Concert	5. Chamber Concert: The Munich Clarinet Olympus
Sat	29.04.23	Offstage	Feste feiern, wie sie fallen!

* You can find further performance dates at www.staatsoper.de

ANNIVERSARY PROGRAMME

MAY

Sun	07.05.23	Opera	Il ritorno/Das Jahr des magischen Denkens <i>Premiere*</i>
Sat	13.05.23	Offstage	Feste feiern, wie sie fallen!
Sun	14.05.23	Concert	6. Chamber Concert: A Horn Festival
Mon	15.05.23	Opera	<i>Aida Premiere*</i>
Mon	22.05.23	Concert	6. Academy Concert: Vladimir Jurowski
Tue	23.05.23	Concert	6. Academy Concert: Vladimir Jurowski
Sat	27.05.23	Offstage	Feste feiern, wie sie fallen!

JUNE

Sat	10.06.23	Offstage	Feste feiern, wie sie fallen!
Mon	12.06.23	Concert	UN:ERHÖRT II – 2. Chamber Concert of Hermann-Levi-Akademie
Sun	25.06.23	Concert	Festival Mass
Sun	25.06.23	Offstage	Feste feiern, wie sie fallen!
Mon	26.06.23	Opera	Hamlet <i>Premiere*</i>
Wed	28.06.23	Concert	1. Festival Chamber Concert: Review – Prospects

JULY

Sun	02.07.23	Concert	Festival Concert ATTACCA
Mon	03.07.23	Concert	Festival Baroque Concert: Dall'Abaco's Voyages
Sat	08.07.23	Concert	1. Anniversary Concert: Richard Strauss
Thu	13.07.23	Concert	2. Festival Chamber Concert: Cellissimo
Sat	15.07.23	Opera	<i>Semele Premiere*</i>
Mon	17.07.23	Concert	Festival Night Concert: Surprise Variations
Wed	19.07.23	Concert	3. Festival Chamber Concert: Mozart and the Munich Hofkapelle
Sun	23.07.23	Concert	2. Anniversary Concert: Woodwind Serenades
Mon	24.07.23	Concert	Festival Renaissance Concert: Renaissance and Early Baroque at Munich Hofkapelle
Thu	27.07.23	Concert	4. Festival Chamber Concert: Recital Pascal Deuber

ANNIVERSARY PROGRAMME

SEPTEMBER

Sat 16.09.23 Concert Opera for all

EUROPEAN TOUR: 500TH ANNIVERSARY TOUR

Thu 07.09.23 Concert Südtirol Festival Merano, Kursaal Meran
Fri 08.09.23 Concert Lucerne Festival, KKL Luzern
Sun 10.09.23 Concert Hamburg, Elbphilharmonie
Mon 11.09.23 Concert Musikfest Berlin, Philharmonie Berlin
Wed 13.09.23 Concert George Enescu Festival, Bucharest, Sala Palatului
Thu 14.09.23 Concert George Enescu Festival, Bucharest, Sala Palatului
Mon 18.09.23 Concert London, Barbican Centre
Tue 19.09.23 Concert London, Barbican Centre
Thu 21.09.23 Concert Paris, Théâtre des Champs-Élysées
Fri 22.09.23 Concert Brucknerfest Linz, Brucknerhaus Linz
Sat 23.09.23 Concert Vienna, Wiener Konzerthaus

OCTOBER

Sun 08.10.23 Concert 1. Academy Concert: Kirill Petrenko
Mon 09.10.23 Concert 1. Academy Concert: Kirill Petrenko
Wed 11.10.23 Concert 1. Academy Concert: Kirill Petrenko
Sun 15.10.23 Concert 1. Chamber Concert: Harmony Music

NOVEMBER

Mon 06.11.23 Concert 2. Academy Concert: Kent Nagano
Tue 07.11.23 Concert 2. Academy Concert: Kent Nagano
Sun 19.11.23 Concert 2. Chamber Concert: Great String Sextets
Wed 29.11.23 Concert Gala Concert: 20 Years Hermann-Levi-Akademie

DECEMBER

Mon 11.12.23 Concert ATTACCA: *Hänsel und Gretel* (semiconcertante)
Wed 21.12.23 Concert Anniversary Charity Concert

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