

# LUCERNE FESTIVAL

GRAND  
WILD  
FESTIVAL

**12.08. - 14.09.**

**2025 Summer Festival  
Program**





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**LUCERNE  
FESTIVAL**



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# WELCOME!



**Michael Haefliger**  
Executive and Artistic Director  
Lucerne Festival

When I took up the directorship of our festival 26 years ago, in 1999, I would never have dreamt of staying in the role for over a quarter of a century. And yet time has flown by. This is in part because so much has happened: the founding of the Lucerne Festival Orchestra and the Lucerne Festival Academy, the world premiere of nearly 400 works, the discovery of many talents and top stars of today, and the development of such forward-looking formats as 40min. We were able to shake up the classical music industry with themes like “Prima Donna” and “Diversity.” Since then, it has become a matter of course for women conductors and People of Color to shape the Festival’s profile. And of course there have been so many fantastic concerts that I will never forget.

Naturally, I was lucky because I was able to build on what my predecessors Ulrich Meyer-Schoellkopf and Matthias Bamert had achieved. By the same token, I am now able to hand over a house in good standing to my successor Sebastian Nordmann. The beginning did not come out of nowhere, nor is the end a full stop – everything remains open and continues. After all, history is in a state of constant flux, and we are able to participate in it for a while, to help shape it.

“Open End” is therefore our theme for the summer of 2025. You can expect music that tends towards the open: works that remain unfinished or were continued by others, that are designed as cycles, or that allow for varying interpretations. They will be performed by the best of the best – just leaf through this booklet and you will be amazed by what awaits you! But in the end, we want to celebrate with you: both in the Lucerne Festival Ark Nova, which is making a ten-day stopover in Lido Park, and at the farewell party “Les Adieux.” And we will together share our joy in music, which touches the heart like no other art form.

Yours,

A handwritten signature in black ink, appearing to read 'Michael Haefliger', written in a cursive style.

## **02 ESSENTIALS**

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## **106 SERVICE**

# ESSEN- TIALS

# LUCERNE FESTIVAL ORCHESTRA

Riccardo Chailly, Music Director

This orchestra represents a pure celebration of music. The Lucerne Festival Orchestra comprises some 100 internationally renowned musicians who dedicate their vacation time to playing music with a passion and perfection scarcely possible in everyday concert life. With their Music Director Riccardo Chailly and three guest artists on the podium this year – including Sir Simon Rattle for the first time – they will focus on music by Mahler, Bruckner, Rachmaninoff, and Dvořák.

**Fri 15.08. | 18.30**

**Lucerne Festival Orchestra 1 – Opening**  
KKL Luzern, Concert Hall

**Lucerne Festival Orchestra | Riccardo Chailly** conductor | **Elīna Garanča** mezzo-soprano | **Jacques Zoon** flute

**Boulez** *Mémoriale (...explosante-fixe... Originel)* | **Mahler** *Rückert Lieder* | Symphony No. 10 in F-sharp major (performing version by Deryck Cooke)

**Sat 16.08. | 18.30**

**Lucerne Festival Orchestra 2**  
KKL Luzern, Concert Hall

**Lucerne Festival Orchestra | Andrés Orozco-Estrada** conductor | **Isabelle Faust** violin

**Dvořák** *The Noonday Witch*, Op. 108 | Violin Concerto in A minor, Op. 53 | **Mussorgsky/Ravel** *Pictures at an Exhibition*

**Tue 19.08. | 19.30**

**Lucerne Festival Orchestra 3**  
KKL Luzern, Concert Hall

**Lucerne Festival Orchestra | Riccardo Chailly** conductor | **Beatrice Rana** piano  
**Rachmaninoff** *The Rock*, Op. 7 | *Rhapsody on a Theme of Paganini*, Op. 43 | Symphony No. 1 in D minor, Op. 13

**Sat 23.08. | 18.30**

**Lucerne Festival Orchestra 4**  
KKL Luzern, Concert Hall

**Lucerne Festival Orchestra | Sir Simon Rattle** conductor | **Clay Hilley** tenor | **Magdalena Kožená** mezzo-soprano

**Shostakovich** Symphony No. 1 in F minor, Op. 10 | **Mahler** *Das Lied von der Erde*

**Sun 24.08. | 11.00**

**Lucerne Festival Orchestra 5**  
KKL Luzern, Concert Hall

**Soloists of the Lucerne Festival Orchestra | Tabea Zimmermann** viola

**Hildegard von Bingen** selected chants | **Gubaidulina** *Garden of Joy and Sorrow* | **Kurtág** selected solo pieces from *Signs, Games, and Messages* | **Berio** *Naturale*

**Tue 26.08 | 19.30**

**Lucerne Festival Orchestra 6**  
KKL Luzern, Concert Hall

**Lucerne Festival Orchestra | Yannick Nézet-Séguin** conductor | **Seong-Jin Cho** piano

**Beethoven** Piano Concerto No. 3 in C minor, Op. 37 | **Bruckner** Symphony No. 4 in E-flat major, WAB 104 *Romantic*

**Sun 14.09. | 15.00**

**Les Adieux**  
KKL Luzern, Concert Hall

**Lucerne Festival Orchestra | Riccardo Chailly** conductor

**Rossini** Overture to *Il signor Bruschino* ... and a farewell gift (not to be revealed yet)

We cordially thank our Main Sponsor Kühne-Stiftung for its generous support of the Lucerne Festival Orchestra.





# TABEA ZIMMERMANN

“ARTISTE ÉTOILE”

A warm viola sound, consummate technique, natural charisma, well-thought-out interpretations: Tabea Zimmermann has long since become a legend. And in a career spanning four decades, she has already achieved just about everything – including earning the Ernst von Siemens Music Prize, premiering works by Ligeti and Rihm, serving as artist-in-residence with the Berliner Philharmoniker... What could come next? Being named “artiste étoile” at Lucerne Festival! This summer, her dream will come true.

**Sun 24.08. | 11.00**

**Lucerne Festival Orchestra 5**  
KKL Luzern, Concert Hall

**Soloists of the Lucerne Festival Orchestra** | Tabea Zimmermann viola

**Hildegard von Bingen** selected chants | **Gubaidulina** *Garden of Joy and Sorrow* | **Kurtág** selected solo pieces from *Signs, Games, and Messages* | **Berio** *Naturale*

**Sat 30.08. | 14.30**

**Lucerne Festival Academy 3**  
KKL Luzern, Concert Hall

**Lucerne Festival Contemporary Orchestra (LFCO)** | **David Robertson** conductor | Tabea Zimmermann viola

**Ammann** Viola Concerto *No templates*

**Thu 04.09. | 19.30**

**Mahler Chamber Orchestra**  
KKL Luzern, Concert Hall

**Mahler Chamber Orchestra** | **Maxim Emelyanychev** conductor | Tabea Zimmermann viola

**Bartók** Viola Concerto, Sz 120









# LUCERNE FESTIVAL ACADEMY

## & LUCERNE FESTIVAL CONTEMPORARY ORCHESTRA (LFCO)

More than 100 talented young musicians from around the world will head to Lake Lucerne this summer to concentrate on contemporary music at the Lucerne Festival Academy. This year's agenda focuses on the 100th birthday of Academy founder Pierre Boulez and on composer-in-residence Marco Stroppa (see below). The program also includes new works by Dieter Ammann, Chaya Czernowin, Dai Fujikura, and Olga Neuwirth, among others.

**Wed 13.08. – Sat 16.08. | 10.00**

### **Composer Seminar**

Hochschule Luzern – Musik, Kriens  
with **Dieter Ammann** and **Unsup Chin**

**Fri 22.08. | 22.00**

### **Portrait Winnie Huang**

Moderne Bar & Karussell

**Winnie Huang** performance |  
**Soloists of the Lucerne Festival  
Contemporary Orchestra (LFCO)**

works by **van Eck**, **Barrett**, and **Marino/  
Basica** (world premiere)

**Sat 23.08. | 11.00**

### **Lucerne Festival Academy 1**

KKL Luzern, Lucerne Hall

**Ensemble and soloists of the  
Lucerne Festival Contemporary  
Orchestra (LFCO)** | **Jonathan Nott**  
conductor | **IRCAM Production Team**  
computer music and electronics

works by **Boulez** and **Fujikura**  
(world premiere)

We cordially thank our Main Sponsor Roche for its generous support of the Lucerne Festival Academy.



**Sat 23.08. | 21.00**

**Lucerne Festival Academy 2**  
KKL Luzern, Lucerne Hall

**Ensemble of the Lucerne Festival Contemporary Orchestra (LFCO) | Participants in the Contemporary-Conducting Program** conductors | **Anthony Millet** accordion | **IRCAM Production Team** computer music and electronics

**“Hommage à Pierre Boulez”**  
works by **Boulez** and world premieres by **Stroppa, Kwong, Lin, Louilarprasert,** and **Regent**

**Sun 24.08. | 15.00**

**Composer Seminar: Closing Concert**  
KKL Luzern, Lucerne Hall

**International Ensemble Modern Academy (IEMA Ensemble 2024/25) | Participants in the Contemporary-Conducting Program** conductors  
Composer Seminar Showcase (world premieres)

**Sat 30.08. | 14.30**

**Lucerne Festival Academy 3**  
KKL Luzern, Concert Hall

**Lucerne Festival Contemporary Orchestra (LFCO) | Michelle Di Russo, David Robertson** and **Sebastian Zinca** conductors | **Tabea Zimmermann** viola  
works by **Palomar** and **Raab** (world premieres) and by **Ammann**

**Sat 30.08. | 21.00**

**Lucerne Festival Academy 4**  
KKL Luzern, Lucerne Hall

**Lucerne Festival Contemporary Orchestra (LFCO) | David Robertson** conductor | **IRCAM Production Team** computer music and electronics  
works by **Stroppa** and **Boulez**

**Sun 31.08. | 16.00**

**Pierre Boulez Workshop**  
KKL Luzern, Lucerne Hall

**Lucerne Festival Contemporary Orchestra (LFCO) | David Robertson** and **TBA** conductors | **IRCAM Production Team** computer music and electronics  
**Boulez** *Poésie pour pouvoir*

**Sat 06.09. | 11.00**

**Lucerne Festival Academy 5**  
KKL Luzern, Lucerne Hall

**Lucerne Festival Contemporary Orchestra (LFCO) | Vimbayi Kaziboni** conductor | **Claire Chase** flute  
works by **Ustvolskaya** and **Czernowin**

**Sun 07.09. | 18.30**

**Lucerne Festival Academy 6**  
KKL Luzern, Concert Hall

**Lucerne Festival Contemporary Orchestra (LFCO) | Elena Schwarz** conductor | **Pierre-Laurent Aimard** piano  
works by **Neuwirth, Ravel,** and **Boulez**

**Sun 14.09. | 15.00**

**Les Adieux**  
KKL Luzern, Concert Hall

**Ensemble of the Lucerne Festival Contemporary Orchestra (LFCO)**  
works by **Boulez, Ammann,** and **Rihm**



# COSMOS BOULEZ

Born 100 years ago, Pierre Boulez became one of the most significant innovators in music post-1945. We celebrate this French composer, conductor, and musical thinker, who was closely associated with Lucerne as founder and long-standing director of the Lucerne Festival Academy, by presenting some of his most important works, from the early *Notations* to the *Livre pour quatuor* and the epochal *Répons*. And we rediscover *Poésie pour pouvoir*, Boulez's early vision of electronic-instrumental spatial music.

**Fri 15.08. | 18.30**

Lucerne Festival Orchestra 1 – Opening  
KKL Luzern, Concert Hall

Lucerne Festival Orchestra | Riccardo Chailly conductor | Jacques Zoon flute  
**Boulez** *Mémoriale (...explosante-fixe... Originel)* for flute and eight instruments

**Sun 17.08. | 16.00**

Portrait Boulez & Stroppa 1  
KKL Luzern, Lucerne Hall

Arditti Quartet

**Boulez** *Livre pour quatuor* (Swiss premiere of the completed version)

**Sat 23.08. | 11.00**

Lucerne Festival Academy 1  
KKL Luzern, Lucerne Hall

Ensemble and soloists of the Lucerne Festival Contemporary Orchestra (LFCO) | Jonathan Nott conductor | IRCAM Production Team computer music and electronics

**Boulez** *Répons* for six soloists, chamber ensemble, computer sounds, and live electronics

**Sat 23.08. | 21.00**

Lucerne Festival Academy 2  
KKL Luzern, Lucerne Hall

Ensemble of the Lucerne Festival Contemporary Orchestra (LFCO)

**Boulez** *Dérive 1* for six instruments

**Wed 27.08. | 19.30**

*räsonanz* – Donor Concert  
KKL Luzern, Concert Hall

Netherlands Radio Philharmonic Orchestra | Netherlands Radio Choir | Karina Canellakis conductor | Liv Redpath soprano

**Boulez** *Le Soleil des eaux* for soprano, mixed chorus, and orchestra | *Don* from *Pli selon pli* for soprano and orchestra

**Sat 30.08. | 21.00**

Lucerne Festival Academy 4  
KKL Luzern, Lucerne Hall

Lucerne Festival Contemporary Orchestra (LFCO) | David Robertson conductor

**Boulez** *Figures – Doubles – Prismes* for large orchestra

**Sun 31.08. | 16.00**

Pierre Boulez Workshop  
KKL Luzern, Lucerne Hall

Lucerne Festival Contemporary Orchestra (LFCO) | David Robertson and TBA conductors | IRCAM Production Team computer music and electronics

**Boulez** *Poésie pour pouvoir* for three orchestras and electronics

**Sat 06.09. | 16.00**

Portrait Boulez & Stroppa 2  
KKL Luzern, Lucerne Hall

Ensemble Helix/Studio for Contemporary Music at the Hochschule Luzern – Musik

**Boulez** *Messagesquise* for solo cello and six celli

**Sun 07.09. | 18.30**

Lucerne Festival Academy 6  
KKL Luzern, Concert Hall

Lucerne Festival Contemporary Orchestra (LFCO) | Elena Schwarz conductor | Pierre-Laurent Aimard piano

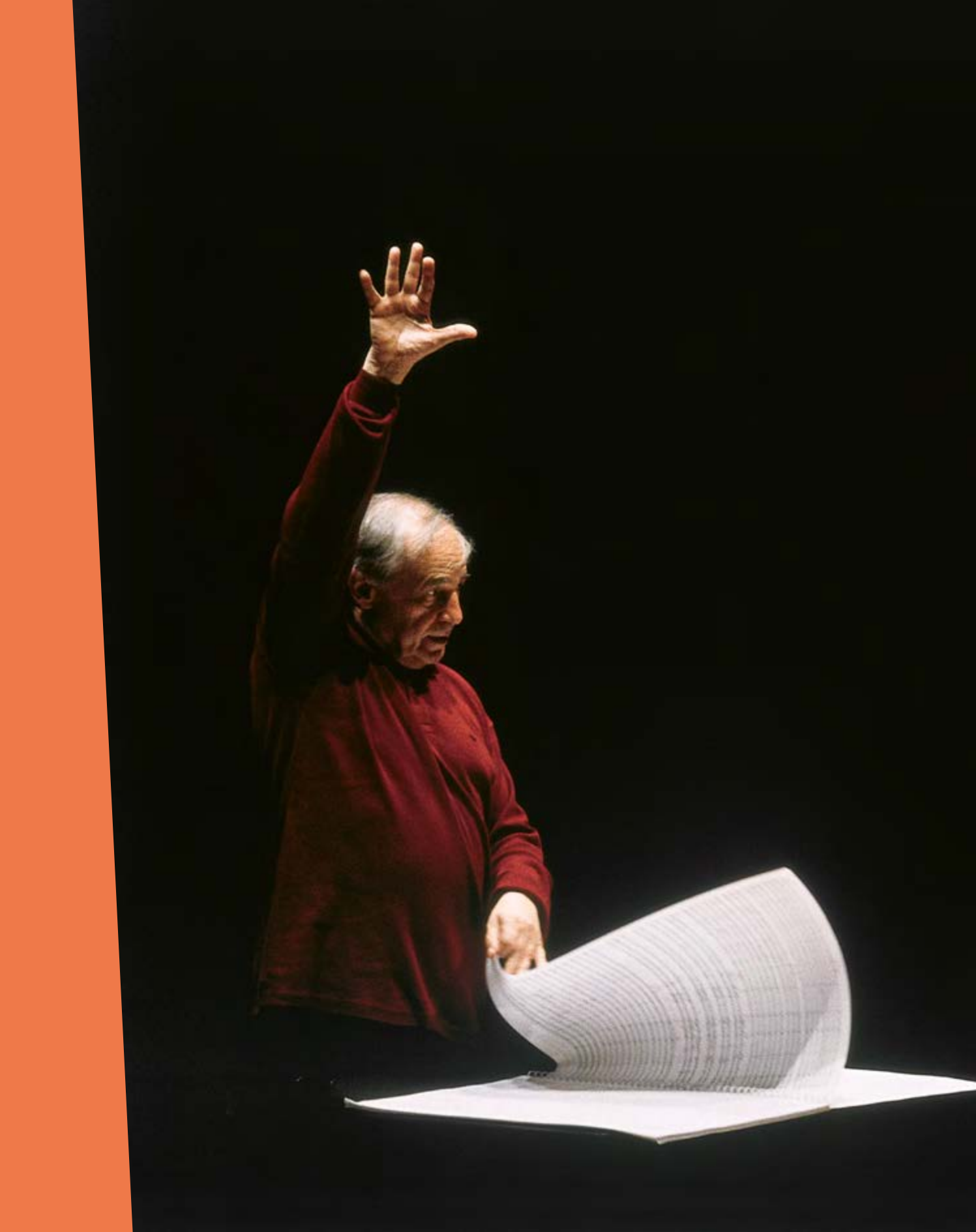
**Boulez** *Douze Notations* for piano | *Notations I-IV and VII* for orchestra

**Sun 14.09. | 15.00**

Les Adieux  
KKL Luzern, Concert Hall

Ensemble of the Lucerne Festival Contemporary Orchestra (LFCO)

**Boulez** *Initiale* for seven brass instruments





# MARCO STROPPA

## COMPOSER-IN-RESIDENCE

In his string quartet *Spirali*, sounds encircle the audience. *Come Play with Me* reimagines the concerto format by turning a tower of loudspeakers into a soloist. Marco Stroppa, who was born in Verona in 1959, works on the cusp between instrumental and electronic music. He develops complex sound architectures with the aid of computers, transforming them into a gripping spatial experience using electronics. In Lucerne, Stroppa will present not only a brand-new work but, together with Carlo Laurenzi, the electronics for the revival of Pierre Boulez's *Poésie pour pouvoir* as well.

**Sun 17.08. | 16.00**

**Portrait Boulez & Stroppa 1**  
KKL Luzern, Lucerne Hall

**Arditti Quartet** | Marco Stroppa sound design

**Stroppa** *La vita immobile* for string quartet (Swiss premiere) | *Spirali* for string quartet projected into the space (Swiss premiere)

**Sat 23.08. | 21.00**

**Lucerne Festival Academy 2**  
KKL Luzern, Lucerne Hall

**Ensemble of the Lucerne Festival Contemporary Orchestra (LFCO)** | Anthony Millet accordion | IRCAM Production Team computer music and electronics

**Stroppa** new work for accordion and electro-acoustic totem (world premiere)

**Sat 30.08. | 21.00**

**Lucerne Festival Academy 4**  
KKL Luzern, Lucerne Hall

**Lucerne Festival Contemporary Orchestra (LFCO)** | David Robertson conductor | IRCAM Production Team computer music and electronics

**Stroppa** *Come Play with Me* for solo electronics and orchestra (world premiere of the new version)

**Sun 31.08. | 16.00**

**Pierre Boulez Workshop**  
KKL Luzern, Lucerne Hall

**Lucerne Festival Contemporary Orchestra (LFCO)** | David Robertson and TBA conductors | IRCAM Production Team computer music and electronics

**Boulez** *Poésie pour pouvoir* for three orchestras and electronics

**Sat 06.09. | 16.00**

**Portrait Boulez & Stroppa 2**  
KKL Luzern, Lucerne Hall

**Ensemble Helix/Studio for Contemporary Music at the Hochschule Luzern – Musik**

**Stroppa** *Osja. Seven Strophes for a Literary Drone* for violin, cello, and piano



# WINNIE HUANG

“ARTISTE ÉTOILE”

A violinist, performer, and artistic researcher, Winnie Huang explores how musical expression and physical gestures can be combined. The Australian artist, a graduate of the Lucerne Festival Academy who has maintained a close association as a Contemporary Leader since 2021, covers a wide range of works, from Karlheinz Stockhausen’s *Inori* to contemporary pieces by Cathy van Eck and Richard Barrett. She will create short performances for individual audience members and develop a musical tour of the city together with students.

**Fri 15.08. | 18.30**

**Lucerne Festival Orchestra 1 – Opening**  
KKL Luzern, Concert Hall

**Winnie Huang** gestural performance

**Huang** *nexus of now* for gestural performer (excerpts)

**Fri 22.08. | 22.00**

**Portrait Winnie Huang**  
Moderne Bar & Karussell

**Winnie Huang** performance | **Soloists of the Lucerne Festival Contemporary Orchestra (LFCO)**

**van Eck** *In Paradisum* | **Barrett** *heard shadows & watched voices* | **Marino/ Basica** *To the Gates of Hell, Off course, Of course* for gestural performer, four violins, two percussionists, 270° video projections, and electronics (world premiere)

**Fri 29.08. – So 31.08.**

**One to One**  
KKL Luzern, Club Rooms

**Winnie Huang** gestural performance

**Sdraulig** *tend* for performer and audience

**Sat 13.09. & Sun 14.09.**

**Sound and the City**  
Meeting point: in front of the Luzerner Theater

“**Sound and the City: Musical Encounters with the City**”

**Sat 13.09. | 20.30**

**Inori**  
The venue will be announced at a later date

**Winnie Huang** dancer-mime

**Stockhausen** *Inori*. Adorations for a soloist and tape

**Sun 14.09. | 15.00**

**Les Adieux**  
KKL Luzern, Concert Hall

**Winnie Huang** gestural performance

**Huang** *nexus of now* for gestural performer and video (world premiere)







# CHILDREN & FAMILIES

**Whether science fiction opera or school concert: through special events for children and young people, families and schools, we show that classical music is not just for grown-ups. Detailed information plus additional digital offers can be found at [lucernefestival.ch/youngaudience](http://lucernefestival.ch/youngaudience).**

**Tue 12.08. | 19.30**

**Silk Road**

KKL Luzern, Lucerne Hall

**Worlds Beyond Orchestra** | Daniel Schnyder  
saxophone and musical direction |

**Yang Jing** pipa | **Moslem Rahal** ney and oud |  
**Ruven Ruppik** percussion

“Music of the Silk Road”

**Wed 13.08. | 19.30**

**Mozart y Mambo**

KKL Luzern, Concert Hall

**Havana Lyceum Orchestra** | José Antonio

**Méndez Padrón** conductor | **Sarah Willis** horn

“Mozart y Mambo”

**Sun 31.08. | 10.00/15.00**

**Family Concert: Music & Dance**

Neubad

**Eleonora Savini** | **Estelle Costanzo** |

**Téné Ouelgo**

“BarkaBach”

**Sun 07.09. | 10.00/16.00**

**Family Concert: Opera**

KKL Luzern, Lucerne Hall

**Taschenoper Lübeck**

“Klangmission: A Science Fiction Opera”





## SCHOOL CONCERTS

**Mon 01.09. | 9.00/10.30**

Neubad

**Eleonora Savini | Estelle Costanzo |  
Téné Ouelgo**  
“BarkaBach”

**Tue 02.09. | 10.00**

KKL Luzern, Concert Hall

**Musicians from the Berliner  
Philharmoniker | Sarah Willis** host

**Mon 08.09. | 9.00/10.30**

KKL Luzern, Lucerne Hall

**Taschenoper Lübeck**  
“Klangmission: A Science Fiction Opera”

**Thu 11.09. | 9.00/9.30/10.00**

Meeting point: in front of the  
Luzerner Theater

**“Sound and the City: Musical Encounters  
with the City”**

**Fri 12.09. | 9.00/10.30**

The venue will be announced  
at a later date

**Musicians from the Munich Philharmonic**

## DEBUTS IN THE SCHOOLS

Selected young soloists from the  
“Debut” concert series visit Lucerne  
schools, while students create an  
in-depth podcast about the perfor-  
mances under the guidance of  
Lucerne Festival.

**Wed 03.09. David Nebel**

**Fri 05.09. Giorgi Gigashvili**

**Wed 10.09. Tamta Magradze**

**Fri 12.09. Erinsy Quartet**

## “IN THE STREETS” IN THE SCHOOLS

From 27 to 29 August, selected groups  
from the lineup for “In the Streets,”  
our week of world music, will perform  
in schools around Lucerne.

Would you like to register for one of  
our school programs? We look forward  
to hearing from you starting in May  
at [lucernefestival.ch/registration-schools](https://lucernefestival.ch/registration-schools)



## GO TO THE CONCERT TOGETHER

Adults who purchase a ticket to selected  
concerts will receive two free tickets  
of the same value for their young com-  
panions (children, grandchildren, godchil-  
dren, etc. up to age 18). Concert selec-  
tion and tickets at [lucernefestival.ch/  
look-listen-enjoy](https://lucernefestival.ch/look-listen-enjoy) or at the following  
QR-Code:



# 40min

## GET A TASTE OF THE FESTIVAL ATMOSPHERE!

**40min: Classical music in a compressed format, featuring free admission and a very casual atmosphere. Seven of these events use music and discussion to give you a chance to get to know artists and works from the Summer Festival early in the evening. There will also be an organ special in the large Concert Hall and the popular 40min Open-Air event comprising three performances.**

**Mon 18.08. | 18.20**

**“Chamber Music without End”**  
KKL Luzern, Lucerne Hall  
Soloists of the Lucerne Festival Orchestra

**Thu 21.08. | 17.20**

**“Into Infinity: Mahler’s *Das Lied von der Erde*”**  
KKL Luzern, Lucerne Hall  
Lucerne Festival Orchestra |  
Sir Simon Rattle conductor

**Sat 23.08. | starting at 14.00**

**40min Open Air**  
Europaplatz

14.00 | **“Brass Spectacular”**  
Rosamund Brass Quartet

15.00 | **“Symphonic Jukebox”**  
Lucerne Festival Contemporary Orchestra (LFCO) | Joseph Sieber  
concept and direction

16.00 | **“Without Limits”**  
Selected world music group

**Mon 25.08. | 18.20**

**“Completely Romantic! Bruckner’s Fourth Symphony”**  
KKL Luzern, Lucerne Hall  
Lucerne Festival Orchestra |  
Yannick Nézet-Séguin conductor

**Thu 28.08. | 18.20**

**“The Viola as Superstar: A New Concerto by Dieter Ammann”**  
KKL Luzern, Lucerne Hall  
Ensemble of the Lucerne Festival Contemporary Orchestra (LFCO) |  
David Robertson conductor |  
Tabea Zimmermann viola |  
Dieter Ammann composer

**Tue 02.09. | 18.20**

**“Let’s Play!”**  
KKL Luzern, Lucerne Hall  
Winnie Huang gestural performance

**Thu 04.09. | 18.20**

**“Only Wind Instruments (Almost): A New Work by Chaya Czernowin”**  
KKL Luzern, Lucerne Hall  
Ensemble of the Lucerne Festival Contemporary Orchestra (LFCO) |  
Vimbayi Kaziboni conductor | Claire Chase flute | Chaya Czernowin composer

**Mon 08.09. | 18.20**

**“Open End: From Mozart to Mahler”**  
KKL Luzern, Lucerne Hall  
Students from the Hochschule Luzern – Musik

**Wed 10.09. | 18.20**

**“The King of Instruments: 25 Years of the Goll Organ”**  
KKL Luzern, Concert Hall  
Wayne Marshall organ and others

**We cordially thank our Main Sponsor Zurich Insurance for its generous support of the 40min series.**

40min





# 20 YEARS OF “IN THE STREETS”

For 20 years, “In the Streets,” the world music festival within the Festival, has made it possible for you to enjoy strolling through the picturesque alleys and narrow streets of Lucerne’s Old Town and hear the whole world making music. Groups from around the globe convene in Lucerne for a whole week to perform a variety of open-air concerts, creating a colorful kaleidoscope of sounds and rhythms. This anniversary year brings a reunion with some old friends along with many new discoveries.

**Tue 26.08. | 17.30**

**Opening Concert featuring  
all of the groups**  
Europaplatz

and then performances by all of the  
groups in Lucerne’s Old Town until 22.00

**Wed 27.08. - Fri 29.08.**

**Performances by all of the groups**  
Lucerne’s Old Town  
always 18.00-22.00

**Sat 30.08. | 10.00/16.00**

**Performances by all of the groups**  
Lucerne’s Old Town

**Sun 31.08. | 16.00**

**Closing Concert featuring  
all of the groups**  
Europaplatz

also 12.00-15.00 performances  
by all of the groups on the Europaplatz

## THE GROUPS

**Ayom**  
(Italy/Brazil/Portugal)

**Claudia Masika & Band**  
(Kenya/Brazil/Senegal/Switzerland)

**Les Fils Canouche**  
(France)

**Madalitso Band**  
(Malawi)

and four more groups







# LUCERNE FESTIVAL ARK NOVA

One of the most spectacular projects during Michael Haefliger's tenure as Executive and Artistic Director has never been seen at Lucerne Festival. When a devastating earthquake and tsunami ravaged the Tohoku region of northern Japan around the Fukushima nuclear power plant in March 2011, Haefliger launched Lucerne Festival Ark Nova. This mobile, inflatable concert hall represented a "new ark" that gave the uprooted survivors of the disaster fresh hope through music. The Indian-British sculptor Sir Anish Kapoor and the Japanese architect Arata Isozaki created the spectacular design, which resembles an oversized snail shell, albeit aubergine-colored. The opening took place in Matsushima

in September 2013; in the years following, concert series in Sendai, Fukushima, and Tokyo were given, each combining Japanese musicians and international stars.

And now it is opening its doors for a fifth edition. When Michael Haefliger concludes his term of office this summer, Lucerne Festival Ark Nova will moor for the first time on Lake Lucerne from 4 to 14 September – more precisely, in Lido Park in front of the Verkehrshaus (Swiss Museum of Transport). The story of the lively cultural exchange between Japan and Switzerland is enriched by a new chapter.

**Thu 04.09. – Sun 14.09.**

**Lucerne Festival Ark Nova**  
Lido Park in front of the Swiss Museum  
of Transport

A detailed program will be published  
in the middle of May 2025.






**A collaborative project of Lucerne Festival with  
the Swiss Museum of Transport in Lucerne**



<b>02</b>	<b>ESSENTIALS</b>
<b>24</b>	<b>CALENDAR</b>
<b>32</b>	<b>CONCERTS</b>
<b>98</b>	<b>SUPPORTERS</b>
<b>106</b>	<b>SERVICE</b>

# CALLEN— DAR

# AUG







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<b>Wed 13.08.</b>	10.00   HL	Composer Seminar	with <b>Dieter Ammann</b> and <b>Unsus Chin</b> 36
	10.30   I	Mozart y Mambo: Warm-up 	<b>Havana Lyceum Orchestra   José Antonio Méndez Padrón   Sarah Willis</b> 37
	19.30   KS	Mozart y Mambo	<b>Havana Lyceum Orchestra   José Antonio Méndez Padrón   Sarah Willis</b> 37
<b>Thu 14.08.</b>	10.00   HL	Composer Seminar	with <b>Dieter Ammann</b> and <b>Unsus Chin</b> 36
<b>Fri 15.08.</b>	10.00   HL	Composer Seminar	with <b>Dieter Ammann</b> and <b>Unsus Chin</b> 36
	18.30   KS	Lucerne Festival Orchestra 1 – Opening	<b>Lucerne Festival Orchestra   Riccardo Chailly   Elina Garanča   Jacques Zoon</b> 39
	18.30   I	Lakeside Symphony 	<b>Live broadcast of the Opening Concert</b> 39
<b>Sat 16.08.</b>	10.00   HL	Composer Seminar	with <b>Dieter Ammann</b> and <b>Unsus Chin</b> 36
	17.30   A	Introduction	with <b>Susanne Stähr</b> (in German) 40
	18.30   KS	Lucerne Festival Orchestra 2	<b>Lucerne Festival Orchestra   Andrés Orozco-Estrada   Isabelle Faust</b> 40
<b>Sun 17.08.</b>	14.30   KS	Afternoon Concert 	<b>Festival Strings Lucerne   Daniel Dodds   Dominik Wollenweber</b> 41
	15.00   A	Introduction	with <b>Irvine Arditti, Marco Stroppa, and Mark Sattler</b> (in English and German) 42
	16.00   LS	Portrait Boulez & Stroppa 1	<b>Arditti Quartet   Marco Stroppa</b> 42
	18.30   A	Introduction	with <b>Susanne Stähr</b> (in German) 43
	19.30   KS	West-Eastern Divan Orchestra	<b>West-Eastern Divan Orchestra   Daniel Barenboim   Lang Lang</b> 43
<b>Mon 18.08.</b>	18.20   LS	40min 	<b>“Chamber Music without End”</b> 18
	19.30   KS	Ukrainian Freedom Orchestra	<b>Ukrainian Freedom Orchestra   Keri-Lynn Wilson   Rachel Willis-Sørensen</b> 44



<b>Tue 19.08.</b>	18.30   A	Introduction	with <b>Susanne Stähr</b>	45
	19.30   KS	Lucerne Festival Orchestra 3	<b>Lucerne Festival Orchestra   Riccardo Chailly   Beatrice Rana</b>	45
<b>Wed 20.08.</b>	18.30   A	Introduction	with <b>Susanne Stähr</b> (in German)	46
	19.30   KS	Recital Lang Lang	<b>Lang Lang</b>	46
<b>Thu 21.08.</b>	12.15   LK	Debut Prix UBS Jeunes Solistes	 <b>Vsevolod Zavidov</b>	47
	17.20   LS	40min	 <b>“Into Infinity: Mahler’s <i>Das Lied von der Erde</i>”</b>	18
	18.30   KS	Il barbiere di Siviglia	<b>Les Musiciens du Prince – Monaco   Gianluca Capuano   Soloists</b>	48
<b>Fri 22.08.</b>	19.30   KS	Lucerne Symphony Orchestra	<b>Lucerne Symphony Orchestra   Michael Sanderling   Daniel Lozakovich</b>	49
	22.00   MBK	Portrait Winnie Huang	 <b>Winnie Huang   Soloists of the Lucerne Festival Contemporary Orchestra (LFCO)</b>	50
<b>Sat 23.08.</b>	11.00   LS	Lucerne Festival Academy 1	 <b>Ensemble and Soloists of the Lucerne Festival Contemporary Orchestra (LFCO)   Jonathan Nott   IRCAM Production Team</b>	51
	14.00   E	40min Open Air	 <b>“Brass Spectacular”</b>	52
	15.00   E	40min Open Air	 <b>“Symphonic Jukebox”</b>	52
	16.00   E	40min Open Air	 <b>“Without Limits”</b>	52
	17.30   A	Introduction	with <b>Susanne Stähr</b> (in German)	53
	18.30   KS	Lucerne Festival Orchestra 4	<b>Lucerne Festival Orchestra   Sir Simon Rattle   Clay Hilley   Magdalena Kožená</b>	53
	20.00   LS	Introduction	with the composers and <b>Mark Sattler</b> (in English)	54
	21.00   LS	Lucerne Festival Academy 2	 <b>Ensemble of the Lucerne Festival Contemporary Orchestra (LFCO)   Participants in the Contemporary-Conducting Program   Anthony Millet   IRCAM Production Team</b>	54
<b>Sun 24.08.</b>	11.00   KS	Lucerne Festival Orchestra 5	<b>Soloists of the Lucerne Festival Orchestra   Tabea Zimmermann</b>	55
	15.00   LS	Composer Seminar: Closing Concert	<b>International Ensemble Modern Academy (IEMA Ensemble 2024–25)   Participants in the Contemporary-Conducting Program</b>	56
	17.00   JK	Church Service to Celebrate the Consecration	 <b>Soloists, vocal ensemble, and orchestra of the Collegium Musicum Luzern   Jakob Pilgram   Suzanne Z’Graggen</b>	55
	18.30   KS	Royal Philharmonic Orchestra	<b>Royal Philharmonic Orchestra   Vasily Petrenko   Anne-Sophie Mutter</b>	57

<b>Mon 25.08.</b>	18.20   LS	40min		<b>“Completely Romantic! Bruckner’s Fourth Symphony”</b>	18
	19.30   KS	Orchestre Philharmonique de Radio France		<b>Orchestre Philharmonique de Radio France   Mirga Gražinytė-Tyla   Julia Hagen</b>	58
<b>Tue 26.08.</b>	12.15   LK	Debut Jakob Manz		<b>Jakob Manz   Johanna Summer</b>	59
	17.30   E	In the Streets – Opening Concert		<b>Music groups from around the world</b>	22
	18.30   A	Introduction		with <b>Malte Lohmann</b> (in German)	60
	19.30   KS	Lucerne Festival Orchestra 6		<b>Lucerne Festival Orchestra   Yannick Nézet-Séguin   Seong-Jin Cho</b>	60
<b>Wed 27.08.</b>	18.00   AS	In the Streets		<b>Music groups from around the world</b>	22
	18.30   A	Introduction		with <b>Unsuik Chin, Robin de Raaff, and Mark Sattler</b> (in English)	61
	19.30   KS	<i>räsonanz</i> – Donor Concert		<b>Netherlands Radio Philharmonic Orchestra   Netherlands Radio Choir   Karina Canellakis   Liv Redpath   Bertrand Chamayou</b>	61
<b>Thu 28.08.</b>	12.15   LK	Debut Gabriel Pidoux		<b>Gabriel Pidoux   Jorge González Buajasán</b>	62
	18.00   AS	In the Streets		<b>Music groups from around the world</b>	22
	18.20   LS	40min		<b>“The Viola as Superstar: A New Concerto by Dieter Ammann”</b>	18
	19.30   KS	Orchestra di Santa Cecilia		<b>Orchestra dell’Accademia Nazionale di Santa Cecilia   Daniel Harding   Martha Argerich</b>	63
<b>Fri 29.08.</b>	starts at 16.00   CR	One to One		<b>Winnie Huang</b>	64
	18.00   AS	In the Streets		<b>Music groups from around the world</b>	22
	18.30   A	Introduction		with <b>Susanne Stähr</b> (in German)	65
	19.30   KS	Orchestre de Paris – Philharmonie 1		<b>Orchestre de Paris – Philharmonie   Esa-Pekka Salonen   Augustin Hadelich</b>	65
<b>Sat 30.08.</b>	starts at 10.00   CR	One to One		<b>Winnie Huang</b>	64
	10.00   AS	In the Streets		<b>Music groups from around the world</b>	22
	14.30   KS	Lucerne Festival Academy 3		<b>Lucerne Festival Contemporary Orchestra (LFCO)   Michelle Di Russo   David Robertson   Sebastian Zinca   Tabea Zimmermann</b>	66
	16.00   AS	In the Streets		<b>Music groups from around the world</b>	22
	17.30   A	Introduction		with <b>Susanne Stähr</b> (in German)	67
	18.30   KS	Orchestre de Paris – Philharmonie 2		<b>Orchestre de Paris – Philharmonie   Esa-Pekka Salonen   Stefan Dohr</b>	67
	21.00   LS	Lucerne Festival Academy 4		<b>Lucerne Festival Contemporary Orchestra (LFCO)   David Robertson   IRCAM Production Team</b>	68

## Sun 31.08.

10.00   N	Family Concert: Music & Dance		<b>“BarkaBach”</b>	69
starts at 10.00   CR	One to One		<b>Winnie Huang</b>	64
11.00   KS	Recital Andrés Schiff		<b>Sir Andrés Schiff</b>	70
12.00   E	In the Streets		<b>Music groups from around the world</b>	22
15.00   N	Family Concert: Music & Dance		<b>“BarkaBach”</b>	69
16.00   E	In the Streets – Closing Concert		<b>Music groups from around the world</b>	22
16.00   LS	Pierre Boulez Workshop		<b>Lucerne Festival Contemporary Orchestra (LFCO)   David Robertson   TBA   IRCAM Production Team</b>	71
18.30   A	Introduction		with <b>Susanne Stähr</b> (in German)	72
19.30   KS	Royal Concertgebouw Orchestra 1		<b>Royal Concertgebouw Orchestra   Klaus Mäkelä   Janine Jansen</b>	72

# SEPT


## Mon 01.09.

18.30   A	Introduction		with <b>Susanne Stähr</b> (in German)	73
19.30   KS	Royal Concertgebouw Orchestra 2		<b>Royal Concertgebouw Orchestra   Klaus Mäkelä</b>	73

## Tue 02.09.

12.15   LK	Debut David Nebel		<b>David Nebel   Julia Hamos</b>	74
18.20   LS	40min		<b>“Let’s Play!”</b>	18
19.30   KS	Berliner Philharmoniker 1		<b>Berliner Philharmoniker   Kirill Petrenko   Albrecht Mayer</b>	75


## Wed 03.09.

18.30   A	Introduction		with <b>Susanne Stähr</b> (in German)	76
19.30   KS	Berliner Philharmoniker 2		<b>Berliner Philharmoniker   Kirill Petrenko</b>	76

<b>Thu 04.09.</b>	12.15   LK	Debut Giorgi Gigashvili		<b>Giorgi Gigashvili</b>	77
	18.20   LS	40min		<b>“Only Wind Instruments (Almost): A New Work by Chaya Czernowin”</b>	18
	19.30   KS	Mahler Chamber Orchestra		<b>Mahler Chamber Orchestra   Maxim Emelyanychev   Tabea Zimmermann</b>	78
<b>Fri 05.09.</b>	18.30   A	Introduction		with <b>Susanne Stähr</b> (in German)	79
	19.30   KS	Vienna Philharmonic 1		<b>Vienna Philharmonic   Franz Welser-Möst</b>	79
<b>Sat 06.09.</b>	11.00   LS	Lucerne Festival Academy 5		<b>Lucerne Festival Contemporary Orchestra (LFCO)   Vimbayi Kaziboni   Claire Chase</b>	80
	16.00   LS	Portrait Boulez & Stroppa 2		<b>Ensemble Helix/Studio for Contemporary Music at the Hochschule Luzern – Musik</b>	81
	17.30   A	Introduction		with <b>Susanne Stähr</b> (in German)	82
	18.30   KS	Vienna Philharmonic 2		<b>Vienna Philharmonic   Franz Welser-Möst</b>	82
	19.00   LT	Peter Grimes		<b>Opera Ensemble and Opera Chorus of the Luzerner Theater   Lucerne Symphony Orchestra   Jonathan Bloxham</b>	83
<b>Sun 07.09.</b>	10.00   LS	Family Concert: Opera		<b>“Klangmission” (“Sound Mission”)</b>	84
	11.00   KS	Recital Mitsuko Uchida		<b>Mitsuko Uchida</b>	85
	16.00   LS	Family Concert: Opera		<b>“Klangmission” (“Sound Mission”)</b>	84
	18.30   KS	Lucerne Festival Academy 6		<b>Lucerne Festival Contemporary Orchestra (LFCO)   Elena Schwarz   Pierre-Laurent Aimard</b>	86
<b>Mon 08.09.</b>	18.20   LS	40min		<b>“Open End: From Mozart to Mahler”</b>	18
	18.30   A	Introduction		with <b>Susanne Stähr</b> (in German)	87
	19.30   KS	Les Arts Florissants		<b>Les Arts Florissants   William Christie   Soloists of the “Jardin des Voix” 2025</b>	87
<b>Tue 09.09.</b>	12.15   LK	Debut Tamta Magradze		<b>Tamta Magradze</b>	88
	18.30   A	Introduction		with <b>Susanne Stähr</b> (in German)	89
	19.30   KS	Recital Igor Levit		<b>Igor Levit</b>	89
<b>Wed 10.09.</b>	18.20   KS	40min		<b>“The King of Instruments: 25 Years of the Goll Organ”</b>	18
	19.30   KS	Organ Anniversary		<b>Wayne Marshall   Festival Strings Lucerne   Daniel Dodds</b>	90




**Thu 11.09.**

12.15   LK	Debut Erinys Quartet 	<b>Erinys Quartet</b>	91
18.30   A	Introduction	with <b>Susanne Stähr</b> (in German)	92
19.30   KS	Munich Philharmonic	<b>Munich Philharmonic   Lahav Shani   Lisa Batiashvili</b>	92


**Fri 12.09.**

16.00   A	Introduction	with <b>Susanne Stähr</b> (in German)	93
17.00   KS	Siegfried	<b>Dresden Festival Orchestra   Concerto Köln   Kent Nagano   Soloists</b>	93
19.30   LT	Peter Grimes	<b>Opera Ensemble and Opera Chorus of the Luzerner Theater   Lucerne Symphony Orchestra   Jonathan Bloxham</b>	83

**Sat 13.09.**

starts at 13.00   LT	Sound and the City	<b>“Sound and the City: Musical Encounters with the City”</b>	94
16.00   KS	Teatro alla Scala	<b>Chorus and Orchestra of the Teatro alla Scala   Riccardo Chailly</b>	95
20.00   TBA	Introduction	with <b>Winnie Huang</b> and <b>Mark Sattler</b> (in English)	96
20.30   TBA	Inori 	<b>Winnie Huang</b>	96

**Sun 14.09.**

10.00   TBA	Theme-related Liturgical Service 	<b>Ecumenical liturgical service on the Festival theme “Open End”</b>	97
starts at 11.30   LT	Sound and the City	<b>“Sound and the City: Musical Encounters with the City”</b>	94
15.00   LT	Peter Grimes	<b>Opera Ensemble and Opera Chorus of the Luzerner Theater   Lucerne Symphony Orchestra   Jonathan Bloxham</b>	83
15.00   KS	Les Adieux	<b>“A Farewell Party for Michael Haefliger”</b>	97



free admission



concert without intermission

**KKL Luzern**

- KS** Concert Hall
- LS** Lucerne Hall
- A** Auditorium
- CR** Club Rooms
- E** Europaplatz

**Additional venues**

- AS** Old City
- HL** Hochschule Luzern – Musik, Kriens
- I** Inseli Park
- JK** Jesuitenkirche
- LK** Lukaskirche
- LT** Luzerner Theater
- MBK** Moderne Bar & Karussell
- N** Neubad

<b>02</b>	<b>ESSENTIALS</b>
<b>24</b>	<b>CALENDAR</b>
<b>32</b>	<b>CONCERTS</b>
<b>98</b>	<b>SUPPORTERS</b>
<b>106</b>	<b>SERVICE</b>

# CON — CERTS



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Composer Liza Lim during Roche visit  
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# BRINGING MUSICAL WORLDS TOGETHER

For centuries, the Silk Road connected China and Europe. Daniel Schnyder, a multitalented musician who moves between jazz, classical, and non-European music traditions, undertakes a sonic journey along this important trade route. Accompanying him is the Worlds Beyond Orchestra, which brings together outstanding prizewinners from the Swiss Youth Music Competition and other European youth competitions and provides them with practical access to foreign musical worlds. They will encounter the pipa, the most important plucked string instrument in classical Chinese music, and the oud, the Arabic lute with a distinctive, rather dark sound. Non-Western percussion instruments will also be explored, as will the ney, the Arabic bamboo flute that uses quarter tones and glissandos, in combination with the sound of the classical string orchestra. This sonic journey will moreover be enhanced by a multimedia projection of miniatures and ornaments from various cultures of the East that move to the rhythm of music.

Tue 12.08.

MUSIC FOR FUTURE



## Silk Road

19.30

KKL Luzern, Lucerne Hall

## Worlds Beyond Orchestra

**Daniel Schnyder** saxophone and musical direction

**Yang Jing** pipa

**Moslem Rahal** ney and oud

**Ruven Ruppik** percussion

## “A Musical Silk Road”

A sound journey along the Silk Road with traditional Chinese, Arabic, and Persian music, arrangements and original compositions by **Daniel Schnyder**, as well as fantasies inspired by the Middle East by **Georges Bizet**, **Manuel de Falla**, **Wolfgang Amadé Mozart**, and others

75 min

This concert has no intermission.  
In partnership with the Swiss Youth Music Competition

CHF 30



Daniel Schnyder



**Wed 13.08. – Sat 16.08.**

CONTEMPORARY

### **Composer Seminar**

always at 10.00 - 13.30  
Hochschule Luzern – Musik,  
Kriens

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**Participants in the  
Composer Seminar:**  
**Zixuan Chen, Mikel Iturregi,  
Egemen Kurt, Joonghyun Lee,  
Maya Miro Johnson, Jaebong  
Rho, Agnes Vrânceanu, and Julia  
Constance Wiger-Nordás**

**Dieter Ammann and Unsuk Chin**  
instructors

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Presentation and discussion  
of the selected works

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for guests CHF 100/30 (entire course/day pass)

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### **Composer Seminar: Closing Concert**

Sun 24.08. | 15.00  
KKL Luzern, Lucerne Hall  
see p. 56

## **“LISTEN, DON’T TRY TO ANALYZE”**

### **Dieter Ammann**

It was nine years ago that Wolfgang Rihm launched the Lucerne Festival Academy’s Composer Seminar, which he co-directed with his Swiss composer friend Dieter Ammann. Since Rihm’s death, Ammann has continued the Seminar in tandem with the South Korean composer Unsuk Chin, who filled in for Rihm over the past two summers. Both remain loyal to the open-ended concept of this institution, which does not aim to prescribe any aesthetic dogmas. “When you select eight young composers from a myriad of applications, you don’t want to inculcate a particular school of thought,” explains Ammann. Instead, the goal is to juxtapose a wide variety of compositional approaches and developmental processes in a stimulating exchange, thereby promoting “articulation of one’s own voice” (as Rihm once put it). The participants will initially discuss their works and visions in one-on-one conversations as well as in plenary sessions open to the public. They will then study their scores with the accomplished musicians of the International Ensemble Modern Academy, receiving valuable feedback on performance practice.

# MOZART DANCES THE SALSA

Even though a Mozart monument has stood in Havana's old town since 2012, Wolfgang Amadé Mozart never set foot in Cuba. Yet for the past few years, Sarah Willis, a member of the Berliner Philharmoniker horn section, has been showing how wonderfully well his music harmonizes with Latin American sounds and rhythms. Using the "Mozart y Mambo" rubric, she has joined forces with Cuban conductor José Antonio Méndez Padrón and the young musicians of the Havana Lyceum Orchestra, combining the best of both worlds on three CDs to date. In Lucerne, she will also pair works from the Classical period – a feather-light Salzburg symphony and what was likely Mozart's final horn concerto, K. 412 – with such Cuban evergreens as *Veinte Años* and *Guantanamera*. Edgar Olivero will transform the bold final theme from another Mozart horn concerto (K. 495) into a rousing, groovy rumba, while Ernesto Oliva will incorporate traditional Cuban melodies into his orchestral suite with a captivating, dance-like swing. It's no wonder that Sarah Willis and José Antonio Méndez Padrón like to top off their performances with a salsa routine!



Havana Lyceum Orchestra | Sarah Willis

Wed 13.08.

MUSIC FOR FUTURE

## Mozart y Mambo

19.30

KKL Luzern, Concert Hall

## Havana Lyceum Orchestra

José Antonio Méndez Padrón

conductor

Sarah Willis horn

## "Mozart y Mambo"

### Richard Egües

*El Bodeguero*\* | 5 min

### Wolfgang Amadé Mozart

Horn Concerto in D major, K. 412

9 min

### Edgar Olivero

*Rondo alla Rumba* | 5 min

### Ernesto Oliva

Suite *Danzotas* | 15 min

### Wolfgang Amadé Mozart

Symphony in B-flat major, K. 319

22 min

### Francisco Repilado

*Chan Chan*\* | 6 min

### María Teresa Vera

*Veinte Años*\* | 5 min

### Joseíto Fernández

*Guantanamera*\* | 9 min

\*arranged by Jorge Aragón

CHF 50

## Mozart y Mambo: Warm-up

10.30 | Inseli



This concert is kindly supported  
by a music-loving couple from Lucerne



# LUCERNE FESTIVAL

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FREE  
ADMISSION

# LAKE SIDE SYMPHONY

## THE OPENING CONCERT FOR ALL

**Fri 15.08.**

18.30 | Inseli | free admission

Enjoy the Opening Concert with Riccardo Chailly and the Lucerne Festival Orchestra live on the big screen in Lucerne's Inseli Park – with a view of Lake Lucerne and the magnificent panorama of Mt. Rigi, Bürgenstock & Co. A Festival highlight for young and old.



Main Sponsor and Presenting  
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[lucernefestival.ch](http://lucernefestival.ch)



# “FAREWELL, MY LYRE! FAREWELL!”

## Gustav Mahler in the margins of his manuscript for the Tenth Symphony

In the summer of 1910, it seemed to Gustav Mahler as if the world were coming to an end. He had just returned from a tour in New York when he received a letter from the architect Walter Gropius – and discovered a declaration of love for his wife Alma inside. The affair hit Mahler hard. The comments he wrote in the margins of the manuscript for his Tenth Symphony, which he was in the process of composing, bear witness: “Oh God, why have you forsaken me?” Or: “Live for you! Die for you! Almschi!!!” The music itself reflects Mahler’s deep suffering: the Adagio includes an intensely dissonant chord clustered around the note A (as in Alma): a symbol of torment and struggle, in which Mahler exclaims his deep despair. He was unable to complete the Tenth. Only a few months later, he died from the serious heart condition that had been affecting him. But his death did not spell the end of the work. In the 1960s, the British musicologist Deryck Cooke made a complete performing version from his sketches, saving Mahler’s legacy for posterity. The Opening Concert will also feature the hauntingly beautiful *Rückert Lieder*, with the celebrated Latvian mezzo-soprano Eļina Garanča as the soloist. And, to kick off the Boulez anniversary, we will hear his *Mémoriale*, a musical commemoration.

Fri 15.08.

SYMPHONY

### Lucerne Festival Orchestra 1 – Opening

18.30

KKL Luzern, Concert Hall

#### Lucerne Festival Orchestra

**Riccardo Chailly** conductor

**Eļina Garanča** mezzo-soprano

**Jacques Zoon** flute

**Winnie Huang** gestural performer

Greeting

**Markus Hongler** Chairman of the Board

**Michael Haefliger** Executive and  
Artistic Director

#### Winnie Huang

*nexus of now* for gestural  
performer (excerpts)

Lucerne Festival commission  
4 min

Welcoming Speech

**Albert Röstli** Federal Councilor

#### Pierre Boulez

*Mémoriale (... explosante-fixe...  
Originel)* for flute and eight  
instruments

7 min

#### Gustav Mahler

*Rückert Lieder*

20 min

Symphony No. 10 in F-sharp major  
performing version by Deryck Cooke  
78 min

CHF 320/270/220/150/80/40

 KÜHNE  
STIFTUNG

Main Sponsor and Partner  
Lucerne Festival Orchestra



Lucerne Festival Orchestra | Riccardo Chailly


**Sat 16.08.**

SYMPHONY

**Lucerne Festival Orchestra 2**

18.30

KKL Luzern, Concert Hall

**Lucerne Festival Orchestra**
**Andrés Orozco-Estrada** conductor

**Isabelle Faust** violin

**Antonín Dvořák**
*The Noonday Witch*, Op. 108

14 min

Violin Concerto in A minor, Op. 53

32 min

**Modest Mussorgsky/  
Maurice Ravel**
*Pictures at an Exhibition*

33 min

**Introduction to the Concert**

17.30 | KKL Luzern, Auditorium

 with **Susanne Stähr** (in German)

CHF 320/270/220/150/80/40

## “MELODIES FROM THE HEART”

### Leoš Janáček on Antonín Dvořák

You'll need nerves of steel for this concert! The program put together by the animated Colombian maestro Andrés Orozco-Estrada for his third appearance with the Lucerne Festival Orchestra starts with Antonín Dvořák's sinister *The Noonday Witch*. The story is terrifying. An annoyed mother threatens her whining child with the tale of an evil woman who will come and take him away if he doesn't stop crying. Sure enough, at noon the dreaded witch actually appears. Dvořák's music for this horror story, however, is beguiling. The same applies to Modest Mussorgsky's *Pictures at an Exhibition*, at the end of which appears the Russian witch Baba Yaga. Mussorgsky's musical museum tour is a prime example of the "open end" principle: originally written for piano solo, it was later orchestrated in glorious color by Maurice Ravel. The phenomenal violinist Isabelle Faust will provide a stirring oasis to all this witchcraft with Dvořák's Violin Concerto. The second movement is almost painfully beautiful: like smiling through tears. With its spirited Bohemian rhythms, the finale seems to float high above the ground, as if the angels were dancing in heaven.

 LOOK  
LISTEN  
ENJOY  
see p. 110

# “I HAD TO BECOME ORIGINAL”

## Joseph Haydn

Want to enjoy an hour or so of Festival atmosphere after Sunday brunch? The Festival Strings Lucerne are at your service. Their customary afternoon concert of 45 minutes offers the finest classical delicacies in an approachable and accessible way. Daniel Dodds, concertmaster of the orchestra, skillfully moderates and guides the audience through the pieces. This year's program includes works from the Classical and late-Romantic periods. The buoyant overture from Mozart's opera *La finta giardiniera* will get us in the mood, like a light appetizer, before we dive into a dreamy mystical world with Sibelius's music about a mysterious swan swimming around Tuonela, the island of the dead. Then things become zesty again with a finale that Mozart composed as an extension to his overture to *La finta giardiniera* to make a complete symphony. This capstone to the work turns out to provide an ideal conclusion. But in keeping with the “Open End” Festival theme, the Festival Strings Lucerne go one better with Haydn's *Farewell Symphony*. Without risking a spoiler alert, let's just say it stages an unforgettable way of saying goodbye.

Sun 17.08.

SYMPHONY



## Afternoon Concert

14.30

KKL Luzern, Concert Hall

### Festival Strings Lucerne

**Daniel Dodds** violin and musical direction

**Dominik Wollenweber** English horn

### Wolfgang Amadé Mozart

Overture to *La finta giardiniera*,

K. 196

5 min

### Jean Sibelius

*The Swan of Tuonela*, Op. 22, No. 2

arranged for English horn, harp and string orchestra by David Walter

9 min

### Wolfgang Amadé Mozart

Finale in D major, K. 121 (207a)

7 min

### Joseph Haydn

Symphony in F-sharp minor,

Hob. I: 45 *Farewell Symphony*

26 min

This concert has no intermission.

Tickets are available for CHF 10 from 4 to 14 August 2025 (from 9.00 am to 11.00 am and from 2.00 pm to 4.00 pm) exclusively at the reception desk in the Stadthaus Luzern (Hirschengraben 17) and must be paid with cash.



Festival Strings Lucerne



## “MUSIC IS ORGANIZED EMOTIONALISM”

### Pierre Boulez

Could there be a composer who more aptly exemplifies the Festival’s “Open End” theme than Pierre Boulez? He saw his compositions as “work in progress,” often taking them up over and over to rework and enrich, and even continuing to add to what he had already done. Take his sole string quartet, which traverses nearly his entire career. Boulez had already completed a first version of the *Livre pour quatuor* when he was just 23 years old. But he introduced it over the following years only hesitantly, movement by movement, revising the work and even withdrawing it for a time. The fourth of the six movements remained a mere sketch until Boulez’s death. Irvine Arditti, the legendary first violin of the eponymous quartet, commissioned the French composer Philippe Manoury to complete it after Boulez’s death. In Lucerne, this “book” for string quartet will be juxtaposed with a major work by composer-in-residence Marco Stroppa, whose *Spirali* projects the sonority of the string quartet using several loudspeakers. The result is a “sound sphere” that envelops the audience, with the musical material unfolding in constant motion as it seems to form a spiral.

Sun 17.08.

CONTEMPORARY

### Portrait Boulez & Stroppa 1

16.00

KKL Luzern, Lucerne Hall

#### Arditti Quartet:

**Irvine Arditti** violin

**Ashot Sarkissjan** violin

**Ralf Ehlers** viola

**Lucas Fels** cello

**Marco Stroppa** sound design

#### Marco Stroppa

*La vita immobile* for string quartet

Swiss premiere

9 min

*Spirali* for string quartet projected into the space

Swiss premiere

20 min

#### Pierre Boulez

*Livre pour quatuor*

Fourth movement reconstructed by Philippe Manoury and Jean-Louis Leleu on behalf of the Daniel Barenboim Foundation and the Philharmonie de Paris

Swiss premiere of the completed version

60 min

#### Introduction to the Concert

15.00 | KKL Luzern, Auditorium

**Irvine Arditti** and **Marco Stroppa** in conversation with **Mark Sattler** (in English and German)

CHF 50 (open seating)



# “MUSIC IS MORE POWERFUL THAN WORDS”

**Daniel Barenboim**

Though the Middle East is in flames, Daniel Barenboim and the West-Eastern Divan Orchestra have not lost sight of their vision. “We have no choice but to dream of peace and make this dream come true,” says Barenboim. The orchestra’s members, who come in equal numbers from the Jewish and Arab worlds, give him encouragement: “They listen to each other. They make music together. And I see that it is possible to take a path different from the one of war and destruction.” Ludwig van Beethoven’s great Third Symphony, the *Sinfonia eroica*, is the perfect work for difficult times. With its moving Funeral March, it commemorates victims who lost their lives in battle; yet concluding the symphony is a finale that allows “the rays of divinity” to shine, sending a message that the world is not lost. The concert will feature a fellow ambassador of peace with the Chinese star pianist Lang Lang, who has chosen Felix Mendelssohn’s spirited First Piano Concerto for his appearance: a work of youthful vigor and lavish brilliance, coupled with emotion and poetry. If there is such a thing as “happy music,” this is where you’ll hear it!

Sun 17.08.

SYMPHONY

**West-Eastern Divan Orchestra**

19.30

KKL Luzern, Concert Hall

**West-Eastern Divan Orchestra**

**Daniel Barenboim** conductor

**Lang Lang** piano

**Felix Mendelssohn**

Piano Concerto No. 1 in G minor,

Op. 25

20 min

**Ludwig van Beethoven**

Symphony No. 3 in E-flat major,

Op. 55 *Sinfonia eroica*

55 min

**Introduction to the Concert**

18.30 | KKL Luzern, Auditorium

with **Susanne Stähr** (in German)

CHF 240/200/150/100/60/30



West-Eastern Divan Orchestra | Daniel Barenboim

 **ZURICH**

Main Sponsor



**Mon 18.08.**

SYMPHONY

**Ukrainian Freedom Orchestra**

19.30

KKL Luzern, Concert Hall

**Ukrainian Freedom Orchestra**

**Keri-Lynn Wilson** conductor

**Rachel Willis-Sørensen** soprano

**Maxim Kolomiets**

Suite from *The Mothers*

of *Kherson*

Swiss premiere

10 min

**Richard Strauss**

*Four Last Songs*

23 min

**Ludwig van Beethoven**

Symphony No. 5 in C minor, Op. 67

32 min

CHF 120/100/80/70/50/30

## “MY BATON IS MY WEAPON”

**Keri-Lynn Wilson**

What a response to war and violence! Immediately after Russia invaded Ukraine in February 2022, the Canadian-Ukrainian conductor Keri-Lynn Wilson founded the Ukrainian Freedom Orchestra, which consists of outstanding musicians from the oppressed country. “Putin wanted to silence Ukraine,” she says, “but we will not be silenced.” Every summer, the UFO, as the orchestra has come to be known, starts afresh, landing in major music capitals and thrilling audiences at celebrated festivals: like the 2023 Lucerne Summer Festival, during which it introduced itself by playing Beethoven’s Third Symphony. Wilson has already caused a sensation at the Metropolitan Opera in New York, London’s Covent Garden, and the Vienna Staatsoper. This year she has once again programmed music by Beethoven. She will lead the UFO in his Fifth Symphony, which swerves electrifyingly from C minor to C major, signaling the journey through night to new light. After all, the last word has not come close to being spoken: hope lives on. As does beauty, to which the American soprano Rachel Willis-Sørensen will pay homage by performing Richard Strauss’s exquisite *Four Last Songs*.

Go to the  
concert before  
the concert:  
**40min today!**  
see p. 18

# “I BELIEVE IN RACHMANINOFF’S MUSIC”

**Riccardo Chailly**

In 1897, the young Sergei Rachmaninoff experienced one of the darkest moments of his life. His First Symphony was premiered in St. Petersburg. Though Alexander Glazunov, his celebrated colleague, was the conductor, he had absolutely no control over the orchestra. Rachmaninoff was treated to a barrage of sounds that had little to do with the score. Naturally, the audience disliked the work, and the reviews were devastating. Rachmaninoff felt as if he had been struck by lightning: for three years he was unable to compose at all. When the Lucerne Festival Orchestra plays this remarkable symphony, it will be hard to comprehend what happened back then. Riccardo Chailly considers it a masterpiece. He pairs it with another early stroke of genius by the composer, the tone poem *The Rock*, which moved Pyotr Ilyich Tchaikovsky to tears shortly before his death in the fall of 1893. And then there is the magnificent *Paganini Rhapsody*, which Rachmaninoff composed in Hertenstein near Lucerne in 1934: a showpiece of bizarre demonic and dreamy melodiousness. Beatrice Rana, the exceptionally gifted Italian virtuoso, will perform this breathtakingly magical piece.

**Tue 19.08.**

SYMPHONY

**Lucerne Festival Orchestra 3**

19.30

KKL Luzern, Concert Hall

**Lucerne Festival Orchestra**

**Riccardo Chailly** conductor

**Beatrice Rana** piano

**Sergei Rachmaninoff**

*The Rock, Op. 7*

14 min

*Rhapsody on a Theme of Paganini,*

*Op. 43*

24 min

*Symphony No. 1 in D minor, Op. 13*

43 min

**Introduction to the Concert**

18.30 | KKL Luzern, Auditorium

with **Susanne Stähr** (in German)

CHF 320/270/220/150/80/40



Beatrice Rana

 **KÜHNE  
STIFTUNG**

Main Sponsor and Partner  
Lucerne Festival Orchestra



## “MUSIC IS A LITTLE VACATION”

### Lang Lang

For his recital, the Chinese keyboard magician Lang Lang travels to France, to Poland – and into the heart of German Romanticism. The program begins with a tribute to the fin-de-siècle salon culture of Paris, where Gabriel Fauré was the undisputed darling of high society. He charmed his listeners with pieces such as the enchanting Pavane, a marvel of melancholy beauty. Kapellmeister Kreisler, a character invented by the German poet E.T.A. Hoffmann, had more of a penchant for the grotesque. Robert Schumann portrayed this colorful literary figure in his *Kreisleriana* and in fact considered the eight fantasies comprising the cycle to be his finest work for piano. Schumann had great admiration for his contemporary Frédéric Chopin and marveled at the dances with which Chopin commemorated his Polish homeland during his Parisian exile. Schumann summed up the explosive political power hidden in these miniatures in a famous observation: “Chopin’s works are cannons buried under flowers.” With no fewer than twelve mazurkas and the heroic F-sharp minor Polonaise, Lang Lang evokes the history of the Polish resistance against the Russian occupiers.

Wed 20.08.

### Recital Lang Lang

19.30

KKL Luzern, Concert Hall

### Lang Lang piano

#### Gabriel Fauré

Pavane in F-sharp minor, Op. 50  
6 min

#### Robert Schumann

*Kreisleriana*, Op. 16  
33 min

#### Frédéric Chopin

Mazurka in F minor, Op. 7, no. 3  
Mazurka in B-flat major, Op. 17,  
no. 1

Mazurka in E minor, Op. 17, no. 2  
Mazurka in A minor, Op. 17, no. 4  
Mazurka in C major, Op. 24, no. 2  
Mazurka in B minor, Op. 24, no. 4  
Mazurka in D-flat major, Op. 30,  
no. 3

Mazurka in C-sharp minor, Op. 30,  
no. 4

Mazurka in D major, Op. 33, no. 2

Mazurka in C major, Op. 33, no. 3

Mazurka in B minor, Op. 33, no. 4

Mazurka in F-sharp minor, Op. 59,  
no. 3

total: 35 min

Polonaise in F-sharp minor, Op. 44  
11 min

### Introduction to the Concert

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

CHF 200/170/130/90/60/30

### Emil Frey AG

Concert Sponsor and Car Partner



# “THE DISCOVERY OF THE YEAR”

## Le Soir on Vsevolod Zavidov

This prize, which is awarded every two years to the best students attending a Swiss music academy, has launched international careers: take cellist Sol Gabetta and saxophonist Valentine Michaud, for example. This year, the Russian pianist Vsevolod Zavidov, who was born in 2005, will receive the Prix UBS Jeunes Solistes, with a value of 25,000 Swiss francs and a chance to make his Lucerne Festival debut. Zavidov, who is currently studying with Nelson Goerner at the Haute école de musique in Geneva, began his career as a child prodigy. He started playing the piano at the age of four, and when he was ten he gave his first recital at Carnegie Hall in New York. He won the Gina Bachauer International Junior Piano Competition in Salt Lake City and the Concertino Praga in 2020. Since then, Zavidov has toured the world, performing in Japan and causing a sensation at the La Roque d’Anthéron Piano Festival. *International Piano* praised the “sensitivity and delicacy” of his playing in particular. Which will be on display – along with his perfect technique – at his Festival debut. Zavidov will perform Liszt’s *12 Transcendental Etudes*, arguably the most technically challenging cycle in the entire repertoire.

Thu 21.08.

MUSIC FOR FUTURE

Debut Prix UBS Jeunes

Solistes

12.15

Lukaskirche



**Vsevolod Zavidov** piano

Winner of the Prix UBS Jeunes Solistes 2025

**Franz Liszt**

*Études d’exécution*

*transcendante, S 139*

65 min

This concert has no intermission.

CHF 30

**Music & Lunch**

Enjoy a tasty meal after the concert.

more at [lucernefestival.ch/lunchtime-concerts](https://lucernefestival.ch/lunchtime-concerts)



Vsevolod Zavidov



Main Sponsor





scene from *Il barbiere di Siviglia*

**Thu 21.08.**

SYMPHONY

**Il barbiere di Siviglia**

18.30

KKL Luzern, Concert Hall

**Les Musiciens du Prince – Monaco**

**Gianluca Capuano** conductor

**Edgardo Rocha** Il Conte d'Almaviva

**Peter Kálmán** Bartolo

**Cecilia Bartoli** Rosina

**Nicola Alaimo** Figaro

**Ildebrando d'Arcangelo** Basilio

**Caterina Di Tonno** Berta

and **additional soloists**

**Gioachino Rossini**

*Il barbiere di Siviglia*

concert performance with German and English surtitles

The concert will end around 22.00 (incl. intermission)

CHF 240/200/150/100/60/30

**“ROSSINI IS BALM FOR THE VOICE”**

**Cecilia Bartoli**

It was exactly forty years ago, in 1985, that the then nineteen-year-old Cecilia Bartoli made her operatic debut in Rome as Rosina in Rossini's *Il barbiere di Siviglia*. For her anniversary, she returns to the stage in this role – and to Lucerne's Summer Festival. Time seems to have stood still, because “La Bartoli” captivates as ever with her guileless charm, exuberant stage presence, and consummate vocal artistry. Singing Rossini is something she simply enjoys: “He is one of my most loyal friends and a kind of fatherly mentor,” she says. “His music is virtuosic. You can fill it with ever new meaning and different colors.” Especially when, as in her guest appearance in Lucerne, she performs with friends: with her own orchestra Les Musiciens du Prince – Monaco and Gianluca Capuano on the podium, as well as with a fantastic ensemble revolving around the Uruguayan tenor Edgardo Rocha and the Italian baritones Nicola Alaimo and Ildebrando d'Arcangelo – all of them great comedians. And since Rossini's most famous stage work has a truly witty plot and teems with musical brio, this evening guarantees genuine operatic pleasure!

Go to the concert before the concert: **40min today!** see p. 18

# “THE VIOLIN MIRRORS THE SOUND OF THE SOUL”

## Daniel Lozakovich

“This Beethoven interpretation will not be forgotten in a hurry,” was the verdict of the *Neue Zürcher Zeitung* on Daniel Lozakovich’s debut with the Lucerne Festival Orchestra in March 2024, attesting to his “spotlessly clean and enraptured” playing. The orchestra went on tour with the young virtuoso to Paris and Hamburg the following fall with the Sibelius Violin Concerto on the program. And it is this work that the violinist will now also perform with the Lucerne Symphony Orchestra when he returns to the Festival. It is Lozakovich’s favorite piece: “Sibelius knew how to do more with the violin than any other composer,” he says, adding a personal reference: “I was born in Stockholm. For me, the concerto’s Nordic atmosphere is very moving.” Tchaikovsky’s Fourth Symphony, which Chief Conductor Michael Sanderling will present in the second half of the evening, also goes straight to the heart with its unsparing soul-searching. It makes bare the composer’s inner conflict between the yearning for happiness and the merciless power of Fate, “which hangs over our heads like the sword of Damocles.”

Fri 22.08.

SYMPHONY

Lucerne Symphony Orchestra  
19.30  
KKL Luzern, Concert Hall

Lucerne Symphony Orchestra  
Michael Sanderling conductor  
Daniel Lozakovich violin

### Jean Sibelius

Violin Concerto in D minor, Op. 47  
33 min

### Pyotr Ilyich Tchaikovsky

Symphony No. 4 in F minor, Op. 36  
45 min

CHF 150/130/100/80/60/30



Daniel Lozakovich

Artemis Group / Franke Group  
Concert Sponsor



Winnie Huang

## “EVEN EATING AN APPLE CAN BE MUSIC”

### Winnie Huang

Oh, how gloriously it cracks and pops when you bite into a fresh apple! At the same time, this fruit is so culturally charged that it can evoke a wide range of associations, from the biblical Fall of Man to William Tell’s arrow shot at the apple atop his son’s head. Composer and sound artist Cathy van Eck combines both of these: in *In Paradisum*, a miniature piece of musical theater is developed from an everyday scene. Richard Barrett, on the other hand, works with disconcerting shifts between the sonic and the visual: a violin is played, but initially without an instrument — the sound comes from a tape. Which is why it sometimes seems to be out of sync with the performer’s arm movements or can suddenly transform into the buzzing of an insect. To mark the opening of her residency as “artiste étoile,” Winnie Huang shows the widely varying ways in which musical expression and physical gestures can be combined. And she will launch a collaborative work that was created especially for her by Jessie Marino and Constantin Basica: a “long journey from the core of an apple to the Gates of Hell” and “a multidimensional phantasmagoria in sight, sound, and staging.”

Fri 22.08.

CONTEMPORARY



### Portrait Winnie Huang

22.00

Moderne Bar & Karussell

Winnie Huang performance

**Soloists of the Lucerne Festival  
Contemporary Orchestra (LFCO)**

### Cathy van Eck

*In Paradisum* for apple, performer, and live electronics

8 min

### Richard Barrett

*heard shadows & watched voices* for solo performer (violin and gestures), narrator, and electronics

15 min

### Jessie Marino/Constantin Basica

*To the Gates of Hell, Off course, Of course* for gestural performer, four violins, two percussionists, 270° video projection, and electronics

world premiere

Lucerne Festival commission with support from the Fondation Pierre Boulez

25 min

This concert has no intermission.

CHF 50 (open seating)

# “YOU HAVE TO KNOW HOW TO WORK WITH MACHINES”

**Pierre Boulez**

Pierre Boulez found purely electronic music and the use of pre-recorded tape in the studio equally unimpressive. What interested him was the live interaction between sounds actually produced in real time and electronically processed sounds. But he needed to create the right technical conditions. So in 1977 he founded the research institute IRCAM in Paris – and in the early 1980s he presented a trailblazing masterpiece that he continued to refine until his death: *Répons*. Seated in the center of the space, the ensemble responds to six soloists who are positioned on platforms around the audience. Their sounds are processed in real time by a computer and projected into the space via loudspeakers. In this way, a multidimensional “dialogue” is created – drawing on the tradition of Gregorian chant – between soloists and ensemble, instrumental sound and electronically processed sonorities. An overwhelming auditory experience! The Lucerne Festival Contemporary Orchestra (LFCO) will juxtapose this key work of contemporary music with a world premiere by the Japanese composer Dai Fujikura, whom Boulez championed at the Lucerne Festival Academy.



Jonathan Nott

Sat 23.08.

CONTEMPORARY

Lucerne Festival Academy 1



11.00

KKL Luzern, Lucerne Hall

**Ensemble of the Lucerne Festival Contemporary Orchestra (LFCO)**

**Soloists of the Lucerne Festival Contemporary Orchestra (LFCO)**

**Jonathan Nott** conductor

**Augustin Muller/IRCAM** electronics

**Sylvain Cadars/IRCAM** sound diffusion

**Pierre Boulez**

*Répons* for six soloists, chamber ensemble, computer sounds, and live electronics

45 min

**Dai Fujikura**

*Ritual* for electronics

and ensemble

world premiere

commissioned by Lucerne Festival and IRCAM-Centre Pompidou with support from the Fondation Pierre Boulez, the Hong Kong Sinfonietta, and the Pacific Philharmonia Tokyo  
20 min

Introduction to the Concert:

**Dai Fujikura** and **Jonathan Nott** in conversation with **Mark Sattler** (in English)

This concert has no intermission.

CHF 50 (open seating)





40min Open Air 2024

## LUCERNE FESTIVAL FOR EVERYONE

What do you want to listen to? You can use the jukebox to decide whether to have the young musicians of the Lucerne Festival Contemporary Orchestra (LFCO) play Mozart's *Eine kleine Nachtmusik*, Tchaikovsky's *The Nutcracker*, or another classical hit. But it doesn't have to be just classical. This Saturday afternoon you will also have an opportunity to experience sounds from completely different cultures, as well as a young, award-winning brass quartet from Manchester that spans styles from Grieg to Dixieland. The 40min series offers a colorful set of options intended to open ears, broaden horizons, and spark curiosity about music through varied programs – all open to the public for free. That's why we're offering our third annual edition of the expanded 40min Open Air aimed at everyone: not only Festival fans but also people who happen to walk by and want to check it out. Three shows will be performed on the stage in front of the KKL Luzern – ideally lit up by bright sunshine. The concerts will be complemented by talks with the musicians, giving you a chance to learn more about what you hear and the people who play it. You can find an overview of all 40min concerts on p. 18.

Sat 23.08.

MUSIC FOR FUTURE



### 40min Open Air

14.00, 15.00, and 16.00

Europaplatz in front of the  
KKL Luzern

13.50

### Greeting

14.00

### “Brass Spectacular in Memory of Philip Jones”

with the **Rosamund Brass Quartet**

15.00

### “Symphonic Jukebox”

with the **Lucerne Festival  
Contemporary Orchestra (LFCO)**  
and **Joseph Sieber**

16.00

### “Without Limits”

with a **selected world music group**

**Sara Taubman-Hildebrand**

moderator

Free admission



Main Sponsor and Partner 40min



# “FOREVER... FOREVER...”

## final words from *Das Lied von der Erde*

An exciting debut: Sir Simon Rattle, the charismatic British conductor, will lead the Lucerne Festival Orchestra for the very first time! For his inaugural appearance with the ensemble, he has chosen a work that could hardly be more attuned to the Festival's "Open End" theme. Gustav Mahler's moving *Das Lied von der Erde* ("The Song of the Earth"), which marks the beginning of his late work, is a farewell to the beauty of this world and at the same time offers consolation with its pantheistic vision of the unity of humanity, nature, and the cosmos. Everything continues, even after death. "The dear Earth, everywhere it blossoms in spring and greens anew!" proclaims the mezzo-soprano at the end. "Everywhere and forever, the light of the distance is blue." Mahler has the voice merge entirely with the orchestra, couched in the ethereal timbres of celesta, harp, and mandolin. The First Symphony by Dmitri Shostakovich, a Mahler admirer, in contrast sounds more earthy and burlesque, an early stroke of genius by a 19-year-old composer. With exuberant delight in his own imagination, Shostakovich combines wit and pathos, echoes of Wagner and Russian folk songs, a funeral march and a waltz: he was always a brilliant ironist.

Sat 23.08.

SYMPHONY

### Lucerne Festival Orchestra 4

18.30

KKL Luzern, Concert Hall

### Lucerne Festival Orchestra

**Sir Simon Rattle** conductor

**Clay Hilley** tenor

**Magdalena Kožená** mezzo-soprano

### Dmitri Shostakovich

Symphony No. 1 in F minor, Op. 10

33 min

### Gustav Mahler

*Das Lied von der Erde*

65 min

### Introduction to the Concert

17.30 | KKL Luzern, Auditorium

with **Susanne Stähr** (in German)

CHF 320/270/220/150/80/40



Sir Simon Rattle

**Jörg G. Bucherer-Foundation**

Concert Sponsor



Pierre Boulez

## “IT’S IMPORTANT TO SURPRISE YOURSELF”

### Pierre Boulez

Instead of works, Pierre Boulez composed networks. “For me, a musical idea is like a seed: you plant it in a certain soil and suddenly it multiplies like a weed,” he once remarked. When Boulez weaves a delicate fabric of gentle trills, quivering tremolos, and sparkling arpeggios in *Dérive 1*, he draws on the same six-note sequence that underlies two other scores: *Messagesquisse* (see p. 81) and *Répons* (see p. 51). To mark the occasion of Boulez’s 100<sup>th</sup> birthday, we will continue weaving these threads into the present: four composers have been asked to write new ensemble works paying tribute to the celebrated artist. The fifth world premiere presented in this concert will be by our composer-in-residence Marco Stroppa, who worked closely with Boulez at IRCAM in Paris. Stroppa juxtaposes the accordion with an “electro-acoustic totem”: a tower of loudspeakers that endows the otherwise intangible electronic sound with an almost human presence.

Sat 23.08.

CONTEMPORARY

Lucerne Festival Academy 2



21.00

KKL Luzern, Lucerne Hall

**Ensemble of the Lucerne Festival Contemporary Orchestra (LFCO)**  
**Participants in the Contemporary-Conducting Program** conductors

**Anthony Millet** accordion

**Carlo Laurenzi/IRCAM** electronics

**Luca Bagnoli/IRCAM** sound diffusion

### “Hommage à Pierre Boulez”

#### Marco Stroppa

new work for accordion and electro-acoustic totem

world premiere

commissioned by Lucerne Festival with support from the Fondation Pierre Boulez

12 min

#### Pierre Boulez

*Dérive 1* for six instruments

6 min

#### Charles Kwong, Wei-Chieh Lin, Piyawat Louilarpprasert, and Alyssa Regent

new works for ensemble

world premieres

commissioned by Lucerne Festival with support from the Fondation Pierre Boulez

8 min each

This concert has no intermission.

CHF 50 (open seating)

### Introduction to the Concert

20.00 | KKL Luzern, Lucerne Hall

The composers in conversation with **Mark Sattler** (in English)

# “THE VIOLA IS A PHILOSOPHICAL INSTRUMENT”

**Tabea Zimmermann**

In this exquisite program spotlighting “artiste étoile” Tabea Zimmermann as soloist, she will trace a wide span across nearly 900 years of music history, performing with soloists from the Lucerne Festival Orchestra. It all begins with Gregorian chants by the medieval abbess Hildegard von Bingen: praise of God in pure, bright intonation. Faith likewise characterizes the work of Sofia Gubaidulina, who refers to Asian spirituality in her *Garden of Joy and Sorrow*. “When is it really over? What is the true end?” is a quote from a poem by Francisco Tancer that is recited in the piece. Through modified playing techniques, the ensemble produces sonorities that recall Far Eastern instruments. For his part, the Hungarian György Kurtág combines encrypted messages, snapshots, and miniature dramas in his series of works known as *Signs, Games, and Messages*. Meanwhile Luciano Berio, who was born exactly 100 years ago, provides for a brilliant finale with *Naturale*, subtitled “dancing action,” in which he combines the viola with tam-tam, bells, rototoms, marimba – and the raw natural voice of a taped Sicilian singer rendering folk tunes.

Sun 24.08.

**Lucerne Festival Orchestra 5**

11.00

KKL Luzern, Concert Hall

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**Soloists of the Lucerne Festival Orchestra**

**Tabea Zimmermann** viola

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**Hildegard von Bingen**

selected chants

6 min

**Sofia Gubaidulina**

*Garden of Joy and Sorrow*

for flute, viola, and harp

23 min

**György Kurtág**

selected solo pieces from

*Signs, Games, and Messages*

11 min

**Luciano Berio**

*Naturale* for viola, percussion, and tape (Sicilian folksinger)

23 min

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CHF 90/60/30

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**Church Service to Celebrate the Consecration**

17.00 | Jesuitenkirche

**Soloists, vocal ensemble, and orchestra of the Collegium**

**Musicum Luzern | Jakob Pilgram**

conductor | **Suzanne Z’Graggen** organ

**Haydn** Great Mass in E-flat major, Hob. XXII:4, featuring obligato organ | Finale from the Symphony in F-sharp minor, Hob. I: 45  
*Farewell Symphony*

This concert is kindly supported by Dr. Dolf and Maria Stockhausen



Tabea Zimmermann



## “LISTEN TO THE ELEMENTAL COMPONENTS”

**Dieter Ammann**

How should we approach contemporary music? As Dieter Ammann suggests, we can listen to it “as if we were watching a thunderstorm.” At the outset, we don’t question the underlying physical processes, but “see what happens,” he says. “Contemporary music is often complex in structure, and that is precisely why it can be heard in a very ‘elemental’ way: sound events emerge, are replaced, dissipate, build up, and resolve.” Unsuik Chin, who co-directs the Lucerne Festival Academy’s Composer Seminar with Ammann, additionally observes: “I don’t have to understand this music right off the bat. But I must care about it, it has to stir something in me.” At this afternoon event, you can get to know eight young composers from seven countries who are at the very beginning of their careers. How things will continue is still open: an open end. And because Ammann and Chin seek out a diversity of voices when selecting participants in their Composer Seminar, you will encounter widely varying compositional styles: a panorama of what classical music can be today.

**Sun 24.08.**

CONTEMPORARY

**Composer Seminar:**

**Closing Concert**

15.00

KKL Luzern, Lucerne Hall

**International Ensemble**

**Modern Academy**

**(IEMA Ensemble 2024–25)**

**Participants in the Contemporary-Conducting Program**

conductors

**Dieter Ammann** and **Unsuik Chin**

moderators

**Composer Seminar Showcase:**

ensemble works by **Zixuan Chen,**

**Mikel Iturregi, Egemen Kurt,**

**Joonghyun Lee, Maya Miro**

**Johnson, Jaebong Rho, Agnes**

**Vrânceanu, and Julia Constance**

**Wiger-Nordás**

world premieres

**Dieter Ammann** and **Unsuik Chin**

will introduce the composers and their works during the concert.

CHF 50 (open seating)

**Composer Seminar**

**Wed 13.08. to Sat 16.08.**

see p. 36



# “THE LAST GREAT ONE WE’VE STILL GOT”

## Anne-Sophie Mutter on John Williams

Anna-Sophie Mutter has always loved the movies. And she loves the film music of John Williams even more, which she first heard in 1978 in a small movie theater in the Black Forest, where *Star Wars* was playing. That she was able to work with the composer himself forty years later is something she describes as the fulfillment of a lifelong dream. Williams even wrote a new Violin Concerto for her, which Anne-Sophie Mutter presented with the Boston Symphony Orchestra during the Summer Festival in 2023. Williams now follows up with some of his most beautiful film melodies, which he has arranged specifically for the star violinist. This time, her musical partners are the Royal Philharmonic Orchestra from London and its Principal Conductor Vasily Petrenko, who kick off the evening in Hollywood with three movements from Korngold’s film score to *The Sea Hawk*. In this adventure film, Errol Flynn plays a fearless pirate fighting against Spanish world domination, but Korngold’s opulent score is more of a declaration of love to old Europe and its “chivalry.” Rimsky-Korsakov’s *Scheherazade* similarly unfolds a tapestry of colorful, magical sounds – but with a woman as the intrepid heroine.

Sun 24.08.

SYMPHONY

**Royal Philharmonic Orchestra**  
18.30  
KKL Luzern, Concert Hall

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**Royal Philharmonic Orchestra**  
**Vasily Petrenko** conductor  
**Anne-Sophie Mutter** violin

---

**Erich Wolfgang Korngold**  
*Main Title, Reunion, and Finale*  
from the film *The Sea Hawk*  
10 min

**John Williams**  
*Scherzo for Motorcycle and Violin*  
from the film *Indiana Jones and the Last Crusade*

*Helena’s Theme* from the film  
*Indiana Jones and the Dial of Destiny*

*Hedwig’s Theme* from the film  
*Harry Potter and the Sorcerer’s Stone*

*Nice to Be Around* from the film  
*Cinderella Liberty*

*The Duel* from the film  
*The Adventures of Tintin*  
all arranged for violin and orchestra  
by John Williams  
total 30 min

**Nikolai Rimsky-Korsakov**  
*Scheherazade*. Symphonic Suite  
after *A Thousand and One Nights*,  
Op. 35  
48 min

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CHF 290/240/190/130/70/40



Anne-Sophie Mutter



Mirga Gražinytė-Tyla

Mon 25.08.

SYMPHONY

**Orchestre Philharmonique  
de Radio France**

19.30

KKL Luzern, Concert Hall

**Orchestre Philharmonique  
de Radio France**

**Mirga Gražinytė-Tyla** conductor

**Julia Hagen** cello

**Edward Elgar**

Cello Concerto in E minor, Op. 85  
30 min

**Claude Debussy**

*La Mer*

24 min

**Maurice Ravel**

*Boléro*

16 min

CHF 240/200/150/100/60/30

## “IT REALLY GETS UNDER YOUR SKIN”

### Julia Hagen on Elgar’s Cello Concerto

Since her debut at Lucerne Festival in 2016, during the “Prima Donna” summer, the Lithuanian maestra Mirga Gražinytė-Tyla has enjoyed a fairy-tale career. She has conducted such major orchestras as the New York Philharmonic, the Sächsische Staatskapelle Dresden, and the Royal Concertgebouw Orchestra; will make her debut with the Vienna Philharmonic in May 2025; and conducted the premiere of Weinberg’s *The Passenger* at the 2024 Salzburg Festival. A true power woman! Now she returns to Lucerne with the Orchestre Philharmonique de Radio France to present two French masterpieces. Debussy’s *La Mer* traces the fleeting play of the waves, evoking the spray of the sea and the powerful rush of the waves. Ravel’s *Boléro*, for its part, repeats a single melody over a steady percussive rhythm, building it persistently as more and more instruments are added and the volume increases – sheer sonic sorcery. But the mood will be ravishingly beautiful at the start of the concert when the fabulous Julia Hagen, winner of the UBS Young Artist Award in 2024, plays Elgar’s nostalgic Cello Concerto: a wistful farewell to the world of yesterday.

Go to the  
concert before  
the concert:  
**40min today!**  
see p. 18

# “I’LL PLAY IT FIRST AND TELL YOU WHAT IT IS LATER”

**Miles Davis**

You have to at least tap your toes along to saxophonist Jakob Manz, who knows how to inspire an audience. Namely, by “holding a high note for a long time, and then you signal its end, but it goes on quietly” as the jazz musician joked on *ZDF heute journal*. Born in Baden-Württemberg in 2001, Manz first learned to play the drums and a little later the recorder. He received his first saxophone lessons in 2012. And even before he started his jazz studies at the Cologne University of Music, he had already founded his internationally successful band, *The Jakob Manz Project*. Manz is not only a member of a quartet, however: he is also a soloist. Since 2019, he has received numerous distinctions and was recently nominated for the German Jazz Award. He has also worked with such greats as multiple-Grammy winner Randy Brecker and singer Sarah Connor, as well as with Johanna Summer, the outstanding jazz pianist who has thrilled Lucerne audiences in every edition to date of Igor Levit’s Piano Fest. Manz has recorded a duo album with her and will present a jazz program to die for full of musical “delicacies,” surprises, and improvisations.

**Tue 26.08.**

MUSIC FOR FUTURE

**Debut Jakob Manz**

12.15

Lukaskirche



**Jakob Manz** saxophone

**Johanna Summer** piano

A jazz program to be announced from the stage

70 min

This concert has no intermission.

CHF 30

**Music & Lunch**

Enjoy a tasty meal after the concert.

more at [lucernefestival.ch/lunchtime-concerts](http://lucernefestival.ch/lunchtime-concerts)



Jakob Manz | Johanna Summer



# Tue 26.08.

SYMPHONY

## Lucerne Festival Orchestra 6

19.30

KKL Luzern, Concert Hall

## Lucerne Festival Orchestra

**Yannick Nézet-Séguin** conductor

**Seong-Jin Cho** piano

## Ludwig van Beethoven

Piano Concerto No. 3 in C minor,

Op. 37

37 min

## Anton Bruckner

Symphony No. 4 in E-flat major,

WAB 104 *Romantic*

1878/80 version

68 min

## Introduction to the Concert

18.30 | KKL Luzern, Auditorium

with **Malte Lohmann** (in German)

CHF 320/270/220/150/80/40

## In the Streets

17.30 | Europaplatz

Opening Concert presenting

all of the groups

## “A CROWN JEWEL”

### Yannick Nézet-Séguin on the Lucerne Festival Orchestra

It was a revelation. At last summer’s festival, Seong-Jin Cho stepped in at short notice to replace Sir Andrés Schiff, who was ill, and performed Beethoven’s Fourth Piano Concerto. The young South Korean pianist, who has long been revered like a pop star in his homeland, drew completely unexpected sounds and counterpoints from the much-played work. And yet it never seemed forced but sounded organic and natural. He was promptly invited back. And so we now move on to Beethoven’s Third. On the podium will be Yannick Nézet-Séguin, who continues his Bruckner explorations with the Lucerne Festival Orchestra with the popular *Romantic*. They have previously performed the Eighth and Seventh together, creating moments of musical magic. Nézet-Séguin has the right timing for this composer: He lets the music flow and unfold freely, making you forget the daily grind and the passage of time. The chemistry between him and the orchestra works on a human level, too: the musicians love this unorthodox maestro with his vivid analogies and enjoyable rehearsals, where a strong sense of community emerges. It’s something you can hear.



# “VITALITY, RHYTHMIC ACTIVITY, AND VIRTUOSITY”

## Unsus Chin on her Piano Concerto

The beginning and the end belong to the birthday boy: for the 100<sup>th</sup> birthday of Pierre Boulez, two of his works for voice and orchestra will be performed, sung by the brilliant young soprano Liv Redpath. The early *Le Soleil des eaux*, one of Boulez's most lyrical and expressive scores, is juxtaposed with his masterpiece *Pli selon pli*, which he worked on from 1957 until the late 1980s. Translated as “Fold upon Fold,” this is a piece in which Boulez portrays the Symbolist poet Stéphane Mallarmé and reflects on the relationship between language and music in ever-changing constellations. In the introductory *Don*, for example, Mallarmé's poetry appears only in fragments, yet it determines the character of the music. The Dutch composer Robin de Raaff has also set a text by Mallarmé in his new cantata *L'Azur*, which he dedicates to the memory of Boulez. The Piano Concerto by the Korean composer Unsus Chin escorts us into completely different sound worlds: delicately colored dream images meet virtuoso percussive passages in which the extensive percussion blends wonderfully with the rhythmic drive of the solo part. Just the right thing for French star pianist Bertrand Chamayou!



Bertrand Chamayou

Wed 27.08.

SYMPHONY

### räsonanz – Donor Concert

19.30

KKL Luzern, Concert Hall

#### Netherlands Radio Philharmonic Orchestra

#### Netherlands Radio Choir

**Karina Canellakis** conductor

**Liv Redpath** soprano

**Bertrand Chamayou** piano

#### Pierre Boulez

*Le Soleil des eaux* for soprano, mixed chorus, and orchestra  
8 min

#### Unsus Chin

Piano Concerto  
23 min

#### Robin de Raaff

*L'Azur*. Cantata for chorus and orchestra on a poem by Stéphane Mallarmé

world premiere | commissioned by Lucerne Festival and NTR/ZaterdagMatinee with support from the Fondation Pierre Boulez  
18 min

#### Pierre Boulez

*Don* from *Pli selon pli* for soprano and orchestra  
15 min

#### Introduction to the Concert

18.30 | KKL Luzern, Auditorium

#### Unsus Chin and Robin de Raaff

in conversation with **Mark Sattler** (in English)

CHF 120/90/60/30

#### Ernst von Siemens Music Foundation

Partner räsonanz – Donor Concert



Gabriel Pidoux

## “THE IDEAL PICTURE OF A BEAUTIFUL VOICE”

### Heinz Holliger on the oboe

The Pidoux are actually a cello family: father Raphaël plays in the Trio Wanderer, grandfather Roland holds the principal position in the Orchestre National de France and is part of the Trio Pasquier, and mother Pascale also played chamber music and taught. But Gabriel, born in 1996, broke with this tradition and “fled” to the oboe at the age of seven. It was worth it. After studying at the Paris Conservatory and with François Leleux, his successes at various competitions caused a sensation and he was named “Discovery of the Year” at the Victoires de la Musique Classique in 2020. He has performed as a soloist with the Salzburg Mozarteum Orchestra, the Orchestre National de Lille, and the Hong Kong Sinfonietta. Gabriel Pidoux hopes to show off the oboe’s versatility in his Festival debut. Along with two of the repertoire’s greatest hits – Robert Schumann’s poetic *Romances* and Francis Poulenc’s late Oboe Sonata – he will introduce music by the largely forgotten Russian oboist Marina Dranishnikova and present a work by Heinz Holliger. And since the oboe has some of the most beautiful solos in the orchestral repertoire, he will additionally play two examples thereof.

**Thu 28.08.**

MUSIC FOR FUTURE



**Debut Gabriel Pidoux**

12.15

Lukaskirche

**Gabriel Pidoux** oboe

**Jorge González Buajasán** piano

**Francis Poulenc**

Sonata for oboe and piano, FP 185  
15 min

**Pyotr Ilyich Tchaikovsky**

finale from the first act of  
*Swan Lake*

arranged for oboe and piano  
2 min

**Marina Dranishnikova**

*Poem* for oboe and piano  
9 min

**Heinz Holliger**

*Studie über Mehrklänge* for oboe  
7 min

**Johannes Brahms**

beginning of the second  
movement from the Violin  
Concerto in D major, Op. 77  
arranged for oboe and piano  
3 min

**Robert Schumann**

*Three Romances* for oboe and  
piano, Op. 94  
13 min

This concert has no intermission.

CHF 30

**Music & Lunch**

Enjoy a tasty meal after  
the concert.

more at [lucernefestival.ch/lunchtime-concerts](http://lucernefestival.ch/lunchtime-concerts)

# “I DON'T ENJOY BEING A PIANIST”

## Martha Argerich

The work has been part of her long life as a pianist from the outset: Martha Argerich was just seven years old when she gave her first public concert at the Teatro San Martín in Buenos Aires in early 1949, where she played Beethoven's First Piano Concerto. You can listen to an audio recording of it on YouTube and never cease to be amazed by the child prodigy. But it is no less astonishing that 76 years later, at the age of 84, she still triumphs with this music by early Beethoven – and better than ever. Argerich's virtuosity is untarnished, the runs sparkle, everything is perfectly in place, and her interpretation is enriched by so much knowledge and experience. To be able to hear her in Beethoven's First is a guarantee of something good. This is an evening you won't forget! And the second half of the concert will continue on a heavenly level. Daniel Harding, who is visiting Lucerne with his new orchestra from Rome for the first time, will conduct the Second Symphony, the most carefree of all of the Brahms symphonies. Even the composer's close friends were amazed by how a composer known for his melancholy bent was inspired here to set blue sky and sunshine to music.

Thu 28.08.

SYMPHONY

### Orchestra di Santa Cecilia

19.30

KKL Luzern, Concert Hall

### Orchestra dell'Accademia Nazionale di Santa Cecilia

Daniel Harding conductor

Martha Argerich piano

### Ludwig van Beethoven

Piano Concerto No. 1 in C major,

Op. 15

34 min

### Johannes Brahms

Symphony No. 2 in D major, Op. 73

43 min

CHF 240/200/150/100/60/30

Go to the concert before the concert: **40min today!** see p. 18



Martha Argerich



Main Sponsor



Winnie Huang

## FACE TO FACE

Now this is a marathon! Over three days, “artiste étoile” Winnie Huang will perform more than 70 times – but only for a single guest each time. The Australian composer Charlie Sdraulig developed the short performance *tend* especially for her. “I entered her box, which is curtained with black cloths. A spotlight focused on her hands, her fingers slowly began to move. I followed her delicate movements, her wandering gaze, perceiving every detail with a heightened clarity,” Sibylle Ehrismann wrote, describing the intense one-on-one encounter in the *Swiss Music Magazine*. And the *NZZ am Sonntag* was amazed: “Rarely has a performance been more intimate.” Winnie Huang’s movements respond to the gaze, facial expressions, and body language of her counterpart, but she also picks up on what they both perceive together: noises coming from outside. Gradually, individual gestures seem to repeat themselves. Or do they only seem familiar because they reflect our own attitude as listeners back to us? In this way, a playful exchange develops through nothing but sounds and gestures – a profound reflection on listening.

Fri 29.08. – Sun 31.08.

CONTEMPORARY

### One to One



List of all performances at [lucernefestival.ch/en/one-to-one](http://lucernefestival.ch/en/one-to-one)  
KKL Luzern, Club Rooms

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**Winnie Huang** gestural performance

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### Charlie Sdraulig

*tend* for performer and audience  
15 min

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CHF 10 | Tickets for the time slot of your choice are available at [lucernefestival.ch/en/one-to-one](http://lucernefestival.ch/en/one-to-one)

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### All dates:

Fri 29.08. | 16.00 – 21.00

Sat 30.08. | 10.00 – 13.00 and  
14.00 – 18.00

Sun 31.08. | 10.00 – 13.00 and  
14.00 – 18.00



# “I BECAME A VIOLINIST BECAUSE OF THIS PIECE”

## Augustin Hadelich on Brahms’s Violin Concerto

Augustin Hadelich feels at home on stage. “It’s a great feeling of happiness,” he says, acknowledging that if a week goes by without him giving a concert, he immediately starts sensing a nervous tingling. “With the violin, I can express things for which I would otherwise find no words – I can communicate with other people.” Born in Italy in 1984, the German-American virtuoso has reached the pinnacle of his artistry. Few can match his flawless technique and heartfelt tone; his playing is honest and earnest, free of any showmanship. This was how he thrilled the Lucerne Festival audience with his Dvořák in 2022. And now that he is performing one of his absolute favorite concertos – namely, the one by Brahms – great expectations are in order. Esa-Pekka Salonen and the Orchestre de Paris will then present the ten most beautiful pieces from Prokofiev’s ballet score *Romeo and Juliet*, with captivating dance rhythms and a full orchestral sound. Salonen has chosen the excerpts so that we experience the story of the world’s most famous lovers from its beginning to its tragic end.

Fri 29.08.

SYMPHONY

### Orchestre de Paris – Philharmonie 1

19.30

KKL Luzern, Concert Hall

### Orchestre de Paris – Philharmonie Esa-Pekka Salonen conductor

Augustin Hadelich violin

### Johannes Brahms

Violin Concerto in D major, Op. 77  
42 min

### Sergei Prokofiev

excerpts from the ballet  
*Romeo and Juliet*, Op. 64  
43 min

### Introduction to the Concert

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

CHF 290/240/190/130/70/40



Augustin Hadelich

KPMG AG

Concert Sponsor



Tabea Zimmermann

# “EVERYTHING THAT IS CORRECT IS ALSO CORRECTLY BORING”

**Dieter Ammann**

“Open End”: The Festival’s theme describes Dieter Ammann’s creative process with astonishing accuracy. In his works, Ammann doesn’t simply “fill out” a pre-fixed formal plan but feels his way forward bar by bar, listening to the sounds and trusting his “inner ear.” So *No templates* is the name he’s chosen for his new viola concerto, which will be performed only for the second time after its world premiere in January — by “artiste étoile” Tabea Zimmermann. The title signals a curious openness in dealing with the traditional genre of the solo concerto, but also with regard to stylistic means: “The tonal aspect is given more weight,” explains Ammann. The Festival theme also applies to the two world premieres: within the framework of the “Roche Young Commissions” series, the Spaniard Guillem Palomar and the German Jakob Raab have been creating their new orchestral pieces for over two years, receiving valuable feedback from Wolfgang Rihm and Dieter Ammann. However, they won’t complete their respective works until the spring: so exactly what awaits us is still excitingly open.

**Sat 30.08.**

CONTEMPORARY



**Lucerne Festival Academy 3**

14.30

KKL Luzern, Concert Hall

**Lucerne Festival Contemporary Orchestra (LFCO)**

**Michelle Di Russo** conductor (Palomar)

**David Robertson** conductor (Ammann)

**Sebastian Zinca** conductor (Raab)

**Tabea Zimmermann** viola

**Guillem Palomar**

*Tessera* for orchestra\*

world premiere

15 min

**Jakob Raab**

new work for orchestra\*

world premiere

15 min

\* Commissioned by Roche as part of the “Roche Young Commissions” for Lucerne Festival

**Dieter Ammann**

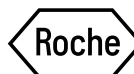
*Viola Concerto No templates*

Commissioned by the Basel Symphony Orchestra with support from the Ernst von Siemens Musikstiftung, Lucerne Festival with support from the Fondation Pierre Boulez, the Munich Chamber Orchestra, the Tongyeong International Music Festival, and the Esprit Orchestra Toronto

34 min

This concert has no intermission.

CHF 120/90/60/30

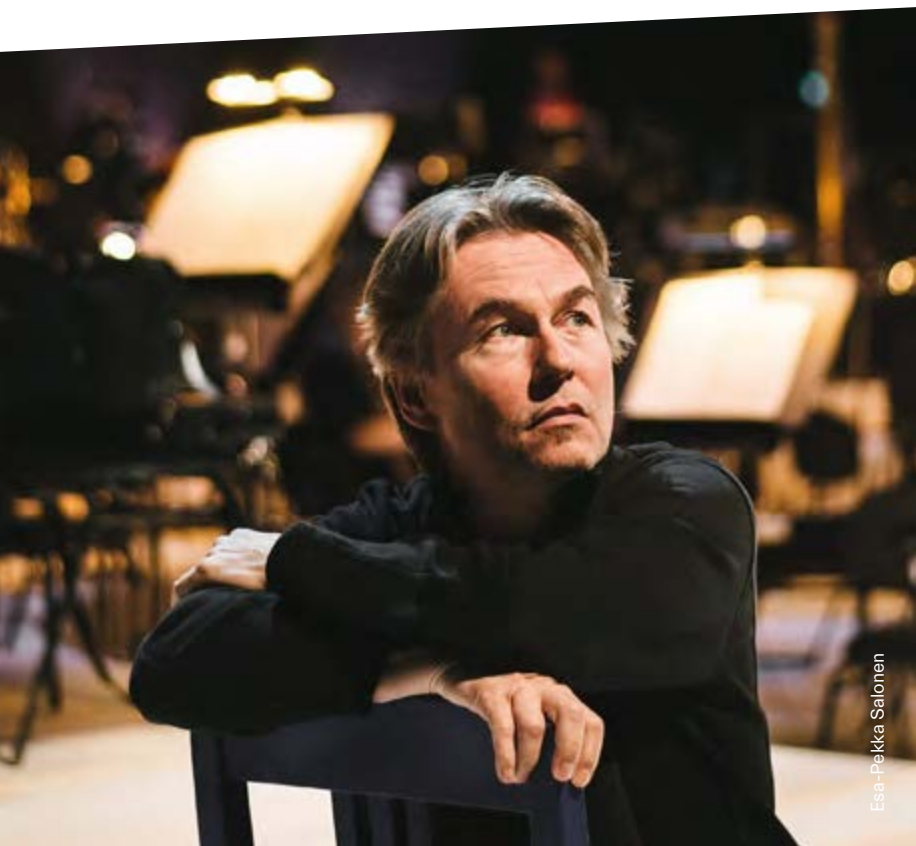


Main Sponsor and Partner  
Lucerne Festival Academy

# “BORN TO CONDUCT SIBELIUS”

## The *New York Times* on Esa-Pekka Salonen

Stefan Dohr, the excellent principal horn player of the Berliner Philharmoniker, has inspired many composers to create new works: Toshio Hosokawa, Wolfgang Rihm, Hans Abrahamsen, and Jörg Widmann, to name a few. Now Esa-Pekka Salonen has written a new orchestral work featuring the solo horn for him, which will have its world premiere this evening. Salonen is one of those truly multi-talented individuals. He is among the world's most sought-after conductors and has also created a large oeuvre of compositions. It seems obvious that as a Finn, he has a particular fondness for the father figure of Finnish music, Jean Sibelius. But it was a long road to get there for Salonen: during his studies in Helsinki, he “just wanted to get away from Sibelius.” So he went to Italy, and that's where it happened: “In an antiquarian bookshop near La Scala, I came across Sibelius's Fifth for 500 lire, and immediately I saw: this music was something completely different, far from the mainstream.” Since then, Salonen has been a huge Sibelius fan. And anyone who hears the magnificent final theme of the Fifth, for which Sibelius was inspired by the flight of swans, will immediately understand his enthusiasm.



Esa-Pekka Salonen

Sat 30.08.

SYMPHONY

### Orchestre de Paris – Philharmonie 2

18.30

KKL Luzern, Concert Hall

### Orchestre de Paris – Philharmonie Esa-Pekka Salonen conductor

Stefan Dohr horn

### Richard Strauss

*Don Juan*, Op. 20

17 min

### Esa-Pekka Salonen

new work for horn and orchestra  
world premiere

commissioned by Lucerne Festival, Hamburg-Musik gGmbH/Elbphilharmonie, the Boston Symphony Orchestra, the Berliner Festspiele, the Teatro alla Scala, and the Hong Kong Philharmonic Orchestra

25 min

### Jean Sibelius

Symphony No. 5 in E-flat major,

Op. 82

34 min

### Introduction to the Concert

17.30 | KKL Luzern, Auditorium

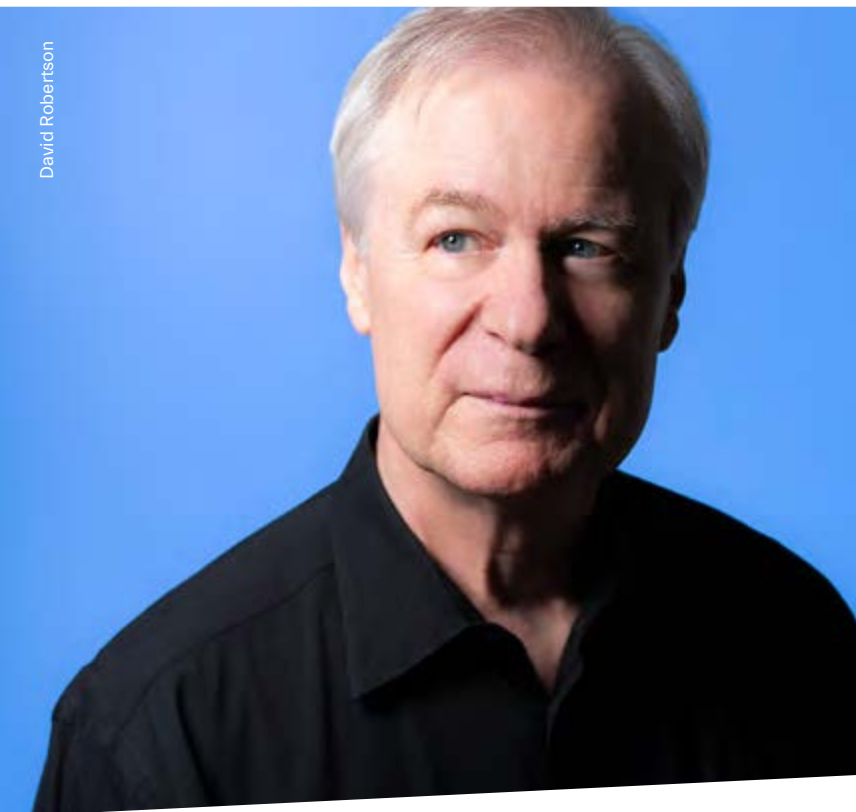
with **Susanne Stähr** (in German)

CHF 290/240/190/130/70/40

LOOK  
LISTEN  
ENJOY  
see p. 110

### Family Schwöbel

Patrons



## “LUSH, BRIGHT, AND COLORFUL”

*The Neue Zürcher Zeitung* on  
**Marco Stroppa's *Come Play with Me***

The orchestra here, the solo instrument there. They play with or against each other. They flirt or they just toss notes around. Because the instrumental concerto opens up countless possibilities for how it can be shaped, it remains a successful model today. In *Come Play with Me*, composer-in-residence Marco Stroppa juxtaposes an electronic virtuoso in lieu of a flesh-and-blood one with the orchestra. The computer-generated sounds do not float invisibly in the room but take on a suggestive visual presence thanks to a tall column of seven speakers suspended in a spiral. It is “not an instrument,” explains Stroppa, “but a polymorphic being and represents the archetype of all soloists.” Pierre Boulez similarly broke new ground when he began working on his first major orchestral piece at the end of the 1950s. *Figures – Doubles – Prismes* abandons the usual seating arrangement of the musicians in favor of many small ensembles distributed across the stage. This enabled Boulez to make sounds travel through the orchestra, to subtly fan them out and to achieve smooth transitions from solo to ensemble passages.

**Sat 30.08.**

CONTEMPORARY

**Lucerne Festival Academy 4**

21.00

KKL Luzern, Lucerne Hall



**Lucerne Festival Contemporary Orchestra (LFCO)**

**David Robertson** conductor

**Carlo Laurenzi/IRCAM** electronics

**Luca Bagnoli/IRCAM** sound diffusion

**Marco Stroppa**

*Come Play with Me* for solo-electronics and orchestra  
world premiere of the new version  
30 min

**Pierre Boulez**

*Figures – Doubles – Prismes*  
for large orchestra  
20 min

Introduction to the concert:

**Marco Stroppa** in conversation  
with **Mark Sattler** (in English)

This concert has no intermission.

CHF 50 (open seating)



# “TRI MARTOLOD YAOUANK...LA LA LA”

## Breton Folk Song

Three unusual sailors take to the stage: a musician and dancer from a distant land, a mysterious harpist who sews magnificent costumes, and a violinist who can work magic with her bow. The three of them are searching for their place in the world, embarking on a journey full of surprises and experiencing a story that captivates the young audience from beginning to end. It is not only about the meeting of three very different artists, but also about an encounter between cultures: classical pieces of music are combined with African rhythms and harmonies, while traditional songs from Burkina Faso and Senegal are played on the harp and violin. The leitmotif is water, as the title *BarkaBach* suggests: “barka” means “thank you” in Mooré, one of the more than 60 national languages of Burkina Faso, but it also echoes the Italian word “barca” (“boat”). Harpist Estelle Costanzo, violinist Eleonora Savini, and director Dan Tanson are regular guests at the Festival and have previously thrilled audiences with productions such as *Heroïca*, *Goldmädchen*, and *Senegalliarde*.



Sun 31.08.

MUSIC FOR FUTURE

NO  
PAUSE

**Family Concert:**  
**Music & Dance**  
10.00 and 15.00  
Neubad

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**Estelle Costanzo** concept, harp,  
and movement

**Eleonora Savini** violin and movement

**Téné Ouelgo** percussion and dance

**Dan Tanson** stage direction

**Klaudia Wolfsteiner** lighting

**Emilie Cottam** costumes

---

### “BarkaBach”

A staged concert without texts featuring music from Burkina Faso, Senegal, and Italy and by **Johann Sebastian Bach, Pearl Chertok, Claude Debussy, Toshio Hosokawa, Camille Saint-Saëns, and Alan Stivell**

50 min

For ages five and up

This concert has no intermission.

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CHF 20/10 (adults/children)

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### Additional performances for school students

Mon 01.09. | 9.00 and 10.30

Neubad

Register starting in May at: [lucernefestival.ch/registration-schools](http://lucernefestival.ch/registration-schools)

This concert is kindly supported by  
the Arthur Waser Foundation



Sir András Schiff

## “EVERY SOUND INHERENTLY CONTINUES”

### Sir András Schiff

A sonata follows fixed rules; it stands for order and system. A fantasia, on the other hand, is the epitome of freedom; the music develops from the bold flight of thoughts. Beethoven wanted to transcend these boundaries. He called his E-flat major Sonata, Op. 27, no. 1, *Sonata quasi una fantasia*. This hybrid form inspired a passionate response from the following generation. Mendelssohn and Schumann initially referred to the two works that András Schiff has selected for his enigmatic program as sonatas, before deciding on the title fantasia. Why? The two Romantic composers and friends were interested in the gestures of improvisation, with its sweeping harmonies and radical subjectivity – just as Mozart had done in his three-movement C minor Fantasy. Or Bach, who combined his bold *Chromatic Fantasy* with the strictest of all compositional principles, a fugue. Haydn, on the other hand, brought whimsical humor into play: his C major Fantasy rushes ahead until it suddenly breaks off, as if the thread has been lost. András Schiff, a philosopher at the piano and a nuanced interpreter, dares to bridge the gap between anarchy and adherence to rules.

Sun 31.08.

### Recital András Schiff

11.00

KKL Luzern, Concert Hall

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### Sir András Schiff piano

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#### “Sonata quasi una fantasia, fantasia quasi una sonata”

##### Johann Sebastian Bach

*Chromatic Fantasy and Fugue*

in D minor, BWV 903

11 min

##### Wolfgang Amadé Mozart

Fantasy in C minor, K. 475

12 min

##### Joseph Haydn

Fantasy in C major, Hob. XVII: 4

7 min

##### Ludwig van Beethoven

Piano Sonata in E-flat major,

Op. 27 No. 1 *Sonata quasi una*

*fantasia*

16 min

##### Felix Mendelssohn

Fantasy in F-sharp minor, Op. 28

15 min

##### Robert Schumann

Fantasy in C major, Op. 17

32 min

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CHF 170/150/110/90/60/30

This concert is kindly supported  
by Monique and Dr. Thomas  
Stahelin-Bonnard

# BACK TO THE MUSIC OF THE FUTURE

The audience at the Donaueschingen Music Festival in October 1958 was treated to a spectacular piece of music. In *Poésie pour pouvoir*, Pierre Boulez combined instrumental and electronic sounds for the first time and allowed them to rotate in space – with three orchestral groups placed on platforms and 70 loudspeakers distributed around the auditorium. A short time later, however, Boulez withdrew the work. He considered the orchestral parts to be complete and valid, but the technical possibilities of the time and thus the tape part did not meet his standards. It was only with the founding of the Institut de recherche et coordination acoustique/musique (IRCAM) in Paris and his masterpiece *Répons*, which is also on the program this summer (see p. 51), that he was able to realize his vision of electronic-instrumental spatial music. On the occasion of the 100<sup>th</sup> anniversary of Pierre Boulez's birth, the Lucerne Festival Contemporary Orchestra (LFCO) offers us a re-encounter with *Poésie pour pouvoir*: in addition to the live performance with a new tape reconstruction by composer-in-residence Marco Stroppa, the workshop concert also features a recording of the piece's Donaueschingen premiere.

Sun 31.08.

CONTEMPORARY



## Pierre Boulez Workshop

16.00

KKL Luzern, Lucerne Hall

## Lucerne Festival Contemporary Orchestra (LFCO)

David Robertson conductor

TBA conductor

Carlo Laurenzi/IRCAM electronics

Luca Bagnoli/IRCAM sound diffusion

## Pierre Boulez

*Poésie pour pouvoir*. Piece for three orchestras and electronics (after Henri Michaux's poem *Je rame*)

commission to reconstruct the electronics by Lucerne Festival in coproduction with IRCAM-Centre Pompidou and with support from the Ernst von Siemens Music Foundation Reconstruction and interpretation in the studios of IRCAM-Centre Pompidou by Marco Stroppa and Carlo Laurenzi Recorded voice: Yann Boudaud

Introduction with musical examples, recording of the world premiere, and live performance with new tape

60 min

This concert has no intermission.

CHF 30



Pierre Boulez



Janine Jansen

## “EVERY NOTE GLOWS”

### *Norddeutscher Rundfunk on Janine Jansen*

The Finnish star Klaus Mäkelä has been heard in action with three different orchestras in Lucerne over the last two summers: the Oslo Philharmonic, the Orchestre de Paris, and the Lucerne Festival Orchestra. He has taken the hearts of the audience by storm. Now a fourth orchestra comes into play: the Royal Concertgebouw Orchestra, which Mäkelä will helm as Principal Conductor starting in 2027. He will give these musicians a spotlight by presenting Bartók’s Concerto for Orchestra, a work in which nearly all of the orchestra’s members get to show off their solo skills and shine with virtuosity and wit. Mozart’s *Paris Symphony* poses challenges of its own, with a few surprise twists in store, including lightning-fast scales known as “Mannheim Rockets.” The Dutch violinist Janine Jansen will be the soloist for Prokofiev’s popular First Violin Concerto. Given the dreamy and mysterious sound world this concerto weaves, it defies belief to realize that the piece was written amid the turmoil of Russia’s October Revolution in 1917 and its aftermath. Mäkelä and Jansen have received the highest critical praise for their recent recording of the work.

Sun 31.08.

SYMPHONY

**Royal Concertgebouw Orchestra 1**  
19.30  
KKL Luzern, Concert Hall

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**Royal Concertgebouw Orchestra**  
**Klaus Mäkelä** conductor  
**Janine Jansen** violin

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**Wolfgang Amadé Mozart**  
Symphony in D major, K. 297 *Paris*  
22 min

**Sergei Prokofiev**  
Violin Concerto No. 1 in D major,  
Op. 19  
23 min

**Béla Bartók**  
Concerto for Orchestra, Sz 116  
38 min

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**Introduction to the Concert**  
18.30 | KKL Luzern, Auditorium  
with **Susanne Stähr** (in German)

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CHF 320/270/220/150/80/40



# “MUSIC SHOWS WHO WE REALLY ARE”

**Klaus Mäkelä**

Franz Schubert's legacy includes some 200 works that he had left unfinished — an almost unimaginable number! But that fact is in keeping with his life, which ended far too early, at just 31 years of age: what musical miracles would he have revealed to us had he lived longer? Shortly before his death, Schubert was working on a Symphony in D major (D 936 A), for which extensive sketches have been preserved. In 1989, the Italian composer Luciano Berio used them as the basis for his orchestral work *Rendering*: a creative encounter between two musical languages and epochs. And an example of the “open end” principle. Incidentally, Berio sensed the spirit of Gustav Mahler already shining through in Schubert's fragment. Mahler, in turn, is represented by his Fifth Symphony. Its most famous movement is the Adagietto, which Luchino Visconti used in his 1971 film *Death in Venice*, helping to trigger the Mahler renaissance. This spellbinding music represents Mahler's declaration of love to Alma Schindler. In a private score, he underlined the main melody with the words: “How much I love you, you my sun, I cannot tell you that with words. I can only lament to you my longing and love.”

**Mon 01.09.**

SYMPHONY

**Royal Concertgebouw Orchestra 2**  
19.30  
KKL Luzern, Concert Hall

**Royal Concertgebouw Orchestra**  
**Klaus Mäkelä** conductor

**Franz Schubert/Luciano Berio**  
*Rendering* for orchestra  
35 min

**Gustav Mahler**  
Symphony No. 5 in C-sharp minor  
72 min

**Introduction to the Concert**  
18.30 | KKL Luzern, Auditorium  
with **Susanne Stähr** (in German)

CHF 320/270/220/150/80/40





**Tue 02.09.**

MUSIC FOR FUTURE



**Debut David Nebel**

12.15

Lukaskirche

**David Nebel** violin

**Julia Hamos** piano

**Wolfgang Amadé Mozart**

Violin Sonata in A major, K. 402

12 min

**Maurice Ravel**

Violin Sonata No. 1 in A minor  
(posthumous sonata)

15 min

**Dmitri Shostakovich**

unfinished Violin Sonata (1945)

5 min

**César Franck**

Violin Sonata in A major

30 min

This concert has no intermission.

CHF 30

**Music & Lunch**

Enjoy a tasty meal after  
the concert.

More at [lucernefestival.ch/lunchtime-concerts](http://lucernefestival.ch/lunchtime-concerts)

## “A NAME TO REMEMBER”

### Fono Forum on David Nebel

What a clever program for the Festival’s “Open End” theme! For his debut, the young Zurich-born violinist David Nebel presents three works that did not attain completion. Mozart put his Violin Sonata in A major, K. 402, aside after two movements, Dmitri Shostakovich did not get beyond a “Moderato con moto” in his attempt at a sonata in 1945 – and yet both provided revealing insights into their work. Maurice Ravel also left off with a single movement in 1897 when he composed his First Violin Sonata; it was not premiered until 1975, the year of his 100<sup>th</sup> birthday. César Franck’s contribution to the genre, on the other hand, embodies the principle of eternal return with a network of related motifs. David Nebel, who was born in 1996, caused a sensation when he recorded violin concertos by Glass and Stravinsky under Kristjan Järvi in 2020. “This is a CD like an addictive drug,” enthused the reviewer from Bayerischer Rundfunk. Nebel currently holds the position of concertmaster at the Rundfunk-Sinfonieorchester Berlin. But alongside this role, his solo career is flourishing in performances with renowned orchestras and at major festivals – such as the one he will give in Lucerne.

# “I SHALL NEVER COMPOSE A SYMPHONY!”

**Johannes Brahms**

Even as a schoolboy, Robert Schumann spent many a sleepless night reading Lord Byron’s dramatic poem *Manfred*, whose extravagant title hero fascinated him. Twenty years later, he created a musical monument to the character through his incidental music. The turbulent overture, one of Schumann’s finest works, is designed as a portrait of *Manfred*. Meanwhile, Bernd Alois Zimmermann’s Oboe Concerto was inspired by a musical role model. He composed it in 1952 as a tribute to Igor Stravinsky, who was considered persona non grata by the post-war avant-garde. Albrecht Mayer, the “king of the oboe” who was the “artiste étoile” at the 2008 Lucerne Festival, will perform this modern masterpiece. Johannes Brahms, for his part, took 14 years to complete his First Symphony, struggling with the “giant” shadow of Beethoven, whom he constantly heard marching behind him. But Brahms eventually found an original solution: in the finale he uses a melody he had heard on the Rigi played by an alphorn. And when the Berliner Philharmoniker, a first-class Brahms orchestra, perform this work with their Chief Conductor Kirill Petrenko, perfect musical bliss is assured.

Tue 02.09.

SYMPHONY

**Berliner Philharmoniker 1**  
19.30  
KKL Luzern, Concert Hall

**Berliner Philharmoniker**  
**Kirill Petrenko** conductor  
**Albrecht Mayer** oboe

**Robert Schumann**  
*Manfred* Overture, Op. 115  
12 min

**Bernd Alois Zimmermann**  
Concerto for Oboe and Small  
Orchestra  
15 min

**Johannes Brahms**  
Symphony No. 1 in C minor,  
Op. 68  
48 min

CHF 320/270/220/150/80/40

**School Concert**  
10.00 | KKL Luzern, Concert Hall  
Extra concert for Lucerne school  
students with **musicians from the  
Berliner Philharmoniker**, hosted  
by **Sarah Willis**  
Register starting in May at [lucernefestival.ch/  
registration-schools](http://lucernefestival.ch/registration-schools)

Go to the  
concert before  
the concert:  
**40min today!**  
see p. 18



Albrecht Mayer

**Zuger Kantonalbank**  
Concert Sponsor



Kirill Petrenko

Wed 03.09.

SYMPHONY

**Berliner Philharmoniker 2**

19.30

KKL Luzern, Concert Hall



**Berliner Philharmoniker**

**Kirill Petrenko** conductor

**Gustav Mahler**

Symphony No. 9

80 min

This concert has no intermission.

**Introduction to the Concert**

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

CHF 320/270/220/150/80/40

## “PRESENTIMENT OF HEAVENLY LIGHT”

### Bruno Walter on Mahler’s Ninth Symphony

Gustav Mahler remained silent about the idea behind his Ninth Symphony, but even his close circle of friends was certain that this work had special significance. Conductor Willem Mengelberg believed it to be a heartfelt farewell and assigned to the four movements the following images: “pain of separation and melancholy,” “dance of death,” “gallows humor,” and “memento mori.” His colleague Bruno Walter, Mahler’s former assistant, compared the enraptured finale with the “dissolution of a cloud into the blue of the heavens.” And the composer Alban Berg considered the Ninth to be “the most magnificent thing that Mahler ever wrote” — precisely because of its sense of impending doom. Musically, too, much of it seems to come from another world: the musical language is far ahead of its time. Mahler himself did not live to experience the world premiere, which Bruno Walter conducted in Vienna in June 1912, a year after the composer’s death. Since Mahler was unable to test the score in practice, we don’t know whether he would have made any changes — a particular challenge in the interpretation of this musical testament, according to Kirill Petrenko.



# “A NEW STAR IN CLASSICAL MUSIC”

## Lisa Batiashvili on Giorgi Gigashvili

Giorgi Gigashvili had not even considered becoming a pianist. As a child, he much preferred singing and arranging Georgian folk songs. He even participated in the television show *The Voice* and won. But the desire to play the piano turned out to be stronger after all. Gigashvili studied with Nelson Goerner and Kirill Gerstein and won the 2019 Vigo Piano Competition with his idol Martha Argerich chairing the jury. He also emerged at the top of the Olympic piano competition in Bad Kissingen and won several prizes at the Rubinstein Competition in Tel Aviv in addition to second place. The BBC chose him as a New Generation Artist and the European Concert Hall Organisation as a Rising Star for the 2025–26 season. And when Gigashvili applied for the Music Prize of the German Economy in the fall of 2024, he upstaged his prominent competition, earning his appearance in the Debut series at Lucerne Festival. Yet Gigashvili previously thrilled audiences here last summer at Lisa Batiashvili’s special scholarship concert. For his Debut series program, he has chosen two of the impressive series of sonatas Prokofiev wrote during the Second World War, as well as Chopin’s breathtaking Ballade No. 4.

Thu 04.09.

MUSIC FOR FUTURE



### Debut Giorgi Gigashvili

12.15

Lukaskirche

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### Giorgi Gigashvili piano

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#### Sergei Prokofiev

Piano Sonata No. 6 in A major,

Op. 82

26 min

#### Frédéric Chopin

Ballade No. 4 in F minor, Op. 52

12 min

#### Sergei Prokofiev

Piano Sonata No. 8 in B-flat major,

Op. 84

30 min

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CHF 30

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### Music & Lunch

Enjoy a tasty meal after the concert.

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Giorgi Gigashvili



Maxim Emelyanychev

Thu 04.09.

SYMPHONY

**Mahler Chamber Orchestra**

19.30

KKL Luzern, Concert Hall

**Mahler Chamber Orchestra**

**Maxim Emelyanychev** conductor

**Tabea Zimmermann** viola

**Wolfgang Amadé Mozart**

Symphony in D major, K. 133

20 min

**Béla Bartók**

Viola Concerto, Sz 120

23 min

**Pyotr Ilyich Tchaikovsky**

Symphony No. 5 in E minor, Op. 64

50 min

CHF 200/170/130/90/60/30

## “I’M A TRANSLATOR”

### Tabea Zimmermann on her role as a performer

When Béla Bartók tackled his Viola Concerto, he was already seriously ill with leukemia. Although he continued to work on it almost to the very end of his life, he was unable to complete it: at his death in September 1945, the ending remained open. However, the performance version that a colleague created afterwards came in for increasing criticism. “Artiste étoile” Tabea Zimmermann therefore took the original sketches and set up her own version to convey the beauty and diversity of Bartók’s “Swan Song”. The result is enchanting, as this concert with the splendid Mahler Chamber Orchestra will show. The man on the podium, Maxim Emelyanychev, born in 1988, is more than an insider tip. He is not only a conductor, but also a pianist, harpsichordist and cornet player, is equally at home in Early Music and Romanticism, and inspires with his fiery interpretations. This will benefit the D major Symphony by the 16-year-old Mozart as well as Tchaikovsky’s fateful Fifth. Although it ends with a jubilant finale, Tchaikovsky had not yet spoken his last word with it...

LOOK  
LISTEN  
ENJOY  
see p. 110

Go to the  
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the concert:  
40min today!  
see p. 18

**Lucerne Festival Friends**

Patrons’ Concert

# “BRUCKNER’S MESSAGE IS LOVE”

## Franz Welser-Möst on the Ninth Symphony

The chaste and deeply religious composer Anton Bruckner dedicated his Ninth Symphony to God. Alban Berg, on the other hand, created an apparently “amoral” opera about the femme fatale Lulu, even glorifying his heroine as an “angel” after her death — in what would seem to be a rather blasphemous interpretation of the Catholic veneration of saints! Musically, too, these two masters are worlds apart: one composed in a late-Romantic style, the other according to the rules of twelve-tone theory. So there seems to be little to connect the works that Franz Welser-Möst has selected for this concert with the Vienna Philharmonic. Yet there are surprising overlaps in what is perhaps the most daring and revealing program pairing of the summer. Neither Bruckner nor Berg was able to complete their scores. But what Bruckner’s Ninth and Berg’s *Lulu* share above all is an Expressionist approach to musical language. In both, expression is taken to the extreme. Melodic lines are stretched to the breaking point, building on huge leaps between notes. At the end, we are left to wonder: who in fact is the Modernist here and who is the Romantic?

Fri 05.09.

SYMPHONY

### Vienna Philharmonic 1

19.30

KKL Luzern, Concert Hall

### Vienna Philharmonic

Franz Welser-Möst conductor

### Alban Berg

Symphonic pieces from the opera *Lulu*

32 min

### Anton Bruckner

Symphony No. 9 in D minor, WAB 109

60 min

### Introduction to the Concert

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

CHF 320/270/220/150/80/40



Main Sponsor



Vimbayi Kaziboni

## “COURAGE AND DIRECTNESS”

### Chaya Czernowin on Galina Ustvol'skaya

“Not religious, but definitely spiritual”: this is how Galina Ustvol'skaya once characterized her music. “I write when I enter a state of grace.” However, we should not expect meditative sounds from Ustvol'skaya à la Arvo Pärt: the music of this one-of-a-kind Russian, who allowed only 25 works to be published, sounds edgy, austere, and concentrated — at times almost brutal. Ustvol'skaya's Second Symphony features massive chords, expressively charged gestures, and extreme contrasts in volume. And an unusual instrumentation: six flutes, oboes, and trumpets are joined by trombone and tuba and, in the final section, by a speaker who recites a prayer. “The Second Symphony, a work which must be experienced live, is especially important,” says Chaya Czernowin. Which is why she has composed a piece for the same ensemble, including a solo contrabass flute, in which Czernowin addresses her pain over the political developments in her homeland of Israel. The Lucerne Festival Contemporary Orchestra (LFCO) will be conducted for the first time by the much sought-after Zimbabwean-American conductor Vimbayi Kaziboni.

Sat 06.09.

CONTEMPORARY

Lucerne Festival Academy 5

11.00

KKL Luzern, Lucerne Hall

NO PAUSE

Lucerne Festival Contemporary Orchestra (LFCO)

Vimbayi Kaziboni conductor

Claire Chase flute

TBA speaker

Galina Ustvol'skaya

Symphony No. 2 *True and Eternal*

*Bliss!* for orchestra and solo voice  
20 min

Chaya Czernowin

*The Divine Thawing of the Core*

for flute and orchestra

Swiss premiere

Commissioned by the Darmstadt Summer Courses and Lucerne Festival with support from the Fondation Pierre Boulez and the Earle Brown Music Foundation Charitable Trust  
50 min

Introduction to the Concert:

Chaya Czernowin in conversation with Mark Sattler (in English)

This concert has no intermission.

CHF 50 (open seating)



# “ELECTRONIC MUSIC WITHOUT ELECTRONIC SOUNDS”

**Francesca Verunelli on *wo.man sitting at the piano***

Three unusual chamber music configurations are featured on this program. In Pierre Boulez’s *Messagesquisse*, written for the great Russian cellist Mstislav Rostropovich, the solo cello casts multiple shadows. Six other cellos fan out its melodic lines, reinforcing individual gestures or allowing them to echo, thus setting them in relief. Composer-in-residence Marco Stroppa also achieves an effect of staggered sound in his piano trio *Osja*, an homage to the Russian poet Joseph Brodsky. The musicians take a different place on stage in each of the seven movements, and their positions in the room determine the musical events. Finally, with Francesca Verunelli, human meets machine, since the piano is controlled by a computer. We listen in amazement as we experience a succession of breakneck runs, intricate rhythms, and dense clusters of notes that exceed the capabilities of human interpreters but subside, like fine harmonic particles, in the solo flute’s microtonal chords.

Sat 06.09.

CONTEMPORARY

**Portrait Boulez & Stroppa 2**

16.00

KKL Luzern, Lucerne Hall



**Ensemble Helix/Studio for Contemporary Music at the Hochschule Luzern – Musik**

**Pierre Boulez**

*Messagesquisse* for solo cello and six celli

9 min

**Francesca Verunelli**

*wo.man sitting at the piano I* for flute and player piano

18 min

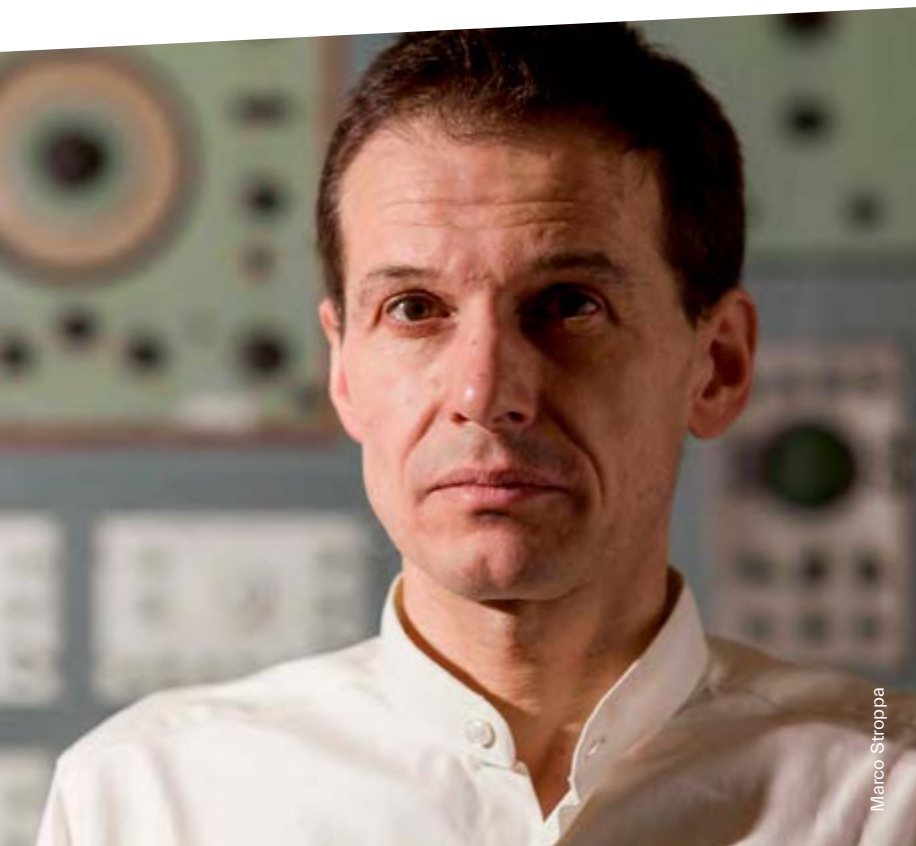
**Marco Stroppa**

*Osja. Seven Strophes for a Literary Drone* for violin, cello, and piano

25 min

This concert has no intermission.

CHF 50 (open seating)



Marco Stroppa



Franz Welser-Möst

Sat 06.09.

SYMPHONY

**Vienna Philharmonic 2**  
18.30  
KKL Luzern, Concert Hall

**Vienna Philharmonic**  
**Franz Welser-Möst** conductor

**Wolfgang Amadé Mozart**  
Symphony in D major, K. 504  
*Prague*  
28 min

**Pyotr Ilyich Tchaikovsky**  
Symphony No. 6 in B minor, Op. 74  
*Pathétique*  
46 min

**Introduction to the Concert**  
17.30 | KKL Luzern, Auditorium  
with **Susanne Stähr** (in German)

CHF 320/270/220/150/80/40

## “IT SHOULD REMAIN AN ENIGMA FOR EVERYONE”

### Tchaikovsky on the program of the *Pathétique*

Tchaikovsky's Sixth Symphony, his last work, is shrouded in myth. At the end of October 1893, the composer himself conducted the world premiere, but nine days later he was dead, a victim of the cholera which was rampant in St. Petersburg at the time. He had been infected by drinking unboiled water, and the question quickly arose as to whether he had perhaps drunk it intentionally – whether it might not have been a case of a veiled suicide. In any case, the ebbing finale of the *Pathétique* seems to anticipate Tchaikovsky's end. Many therefore believed that he had written his own requiem with this symphony. What is beyond doubt is that the music is moving. It is relentlessly honest and direct and never fails to make an impact on the audience. Franz Welser-Möst combines this poignant farewell with music by Tchaikovsky's great idol, Wolfgang Amadé Mozart – a completely different sound world. The *Prague Symphony* breathes the air of the stage, drawing on Mozart's *The Marriage of Figaro* and anticipating *Don Giovanni*. The peppery final movement ignites musical fireworks that, simply put, will leave you in a good mood.



Main Sponsor

# “WHERE’S MY HOME? DEEP IN CALM WATER”

## Peter Grimes

Benjamin Britten’s first great opera, *Peter Grimes*, made him world-famous overnight in 1945. As a tribute to his East Anglian homeland, Britten tells the story of the introverted and irascible fisherman Peter Grimes in a profound psychological drama. After the tragic death of his apprentice, the villagers’ accusations force Grimes to take his own life on the open sea. As an unpredictable, shadowy, and at the same time beautiful force of nature, the sea in Britten’s music becomes an inexhaustible synonym for interpersonal entanglements. The opera’s symphonic scene change music – the intensely atmospheric *Sea Interludes* – has also achieved international fame as a reflection of suppressed longings and unleashed emotions. Britten’s music drama, which is considered one of the most significant of the 20<sup>th</sup> century, explores the tension between the individual and society, posing the issue of each and every person’s guilt and responsibility.



Sat 06.09.

## Peter Grimes

19.00

Luzerner Theater

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**Luzerner Theater Opera Ensemble**

**Luzerner Theater Opera Chorus**

**Lucerne Symphony Orchestra**

**Jonathan Bloxham** conductor

**Wolfgang Nägele** director

**Valentin Köhler** sets

**Marie-Luise Otto** costumes

**Pia-Rabea Vornholt** dramaturgy

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## Benjamin Britten

*Peter Grimes*, Op. 33

Opera in three acts and a prologue

Libretto by Montagu Slater after a narrative

poem by George Crabbe

in English with German surtitles

180 min (incl. intermission)

For ages 14 and up

A cooperation of the Luzerner Theater  
with Lucerne Festival

Tickets are available starting 11 August 2025

directly from the Luzerner Theater:

t +41 (0)41 228 14 14 | kasse@luzernertheater.ch

Tickets can be purchased online at  
luzernertheater.ch.

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## Additional performances

Fri 12.09 | 19.30

Sun 14.09. | 15.00

Info at [luzernertheater.ch](http://luzernertheater.ch)

This production is kindly supported  
by the Arthur Waser Foundation



Sun 07.09.

MUSIC FOR FUTURE

**Family Concert: Opera**  
10.00 and 16.00  
KKL Luzern, Lucerne Hall

**Taschenoper Lübeck:**

**Margrit Dürr** soprano and theremini

**Tobias Hagge** bass, theremini, and piano

**Carl Augustin** conductor

**Sascha Jakob Mink** director

**Katia Diegmann** sets and lighting

**Katharina Spuida-Jabbouti** videos, lighting, and directing assistance

**Cosima Metzger** audio

**“Klangmission” (“Sound Mission”)**

A science fiction opera with music by Ludwig van Beethoven and with a libretto by Margrit Dürr  
musical arrangement by Julian Metzger  
50 min

For ages 6 and up

A production of Taschenoper Lübeck

CHF 20/10 (adults/children)

**Additional performances for school students:**

Mon 08.09. | 9.00 and 10.30

KKL Luzern, Lucerne Hall

Registration starting in May at [lucernefestival.ch/registration-schools](http://lucernefestival.ch/registration-schools)

## VISITORS FROM OUTER SPACE

There are big problems on the planet BEET 1770: its population is divided into M-beings and T-beings, who unfortunately do not get along at all. The M-beings need a lot of closeness, which the T-beings can't stand. Civil war is looming! The only antidote: additive sound communication (i.e., melodies and sounds), of which there is far too little on BEET 1770. That's why T-Erxis and M-Axta are setting out across the universe to find new sounds and melodies. When they land on Earth, they quickly realize that something is wrong. Is it the humans? Is it themselves? Or maybe the thereminis have something to do with it. So, will T-Erxis and M-Axta succeed in fulfilling their sound mission? Especially since the two extraterrestrials, as T- and M-beings, frequently have to pull themselves together to avoid going at each other's throats. Ludwig van Beethoven's famous song cycle *To the Distant Beloved* forms the musical basis for a mysterious communication breakdown between performers and audience.

This concert is kindly supported by the Arthur Waser Foundation



# “THIS IS A REAL THRILL”

## Mitsuko Uchida on Beethoven’s last sonatas

“I have no fear for my music. It can meet no evil fate,” Ludwig van Beethoven believed. “Those who understand it must become free from all the miseries that the others drag with them.” More than anything else, this self-assessment applies to Beethoven’s last three piano sonatas: music of farewell and at the same time of new beginnings. The E major Sonata beguiles with a precious, otherworldly sarabande – a gift to posterity. The Sonata in A-flat major recalls a psychological drama that soars from the depths of despair to the joy of resurrection: the image of Music itself as consolation. And following the grim, tormented first movement, the C minor Sonata culminates in the closing Arietta, an ecstatic song in C major that is far removed from all earthly heaviness. The great pianist Mitsuko Uchida, who was born in Japan, grew up in Vienna, and was elevated to the peerage in her adopted country of the United Kingdom, has immersed herself in Beethoven’s sound cosmos all her life. Now, after performing internationally for a half-century, she returns to these last sonatas – to this “magnificent vision of the universe,” as she describes Beethoven’s pianistic legacy.

Sun 07.09.

### Recital Mitsuko Uchida

11.00

KKL Luzern, Concert Hall

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**Mitsuko Uchida** piano

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### Ludwig van Beethoven

Piano Sonata in E major, Op. 109

18 min

Piano Sonata in A-flat major,  
Op. 110

21 min

Piano Sonata in C minor, Op. 111

28 min

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CHF 150/120/80/50/30

LOOK  
LISTEN  
ENJOY  
see p. 110



Mitsuko Uchida



Pierre-Laurent Aimard

## “ONE MAKES YOU FORGET THE OTHER”

### Pierre Boulez on Ravel’s orchestral arrangements of his own piano works

The same thing twice? Not at all! When an orchestral magician like Maurice Ravel orchestrates his own piano pieces, it’s as if we’re suddenly hearing completely new and different works. This is demonstrated by two pieces from his cycle *Miroirs*. In *Une barque sur l’océan*, Ravel transforms sparkling piano arpeggios into mightily surging orchestral waves. And in *Alborada del gracioso*, he conjures up his beloved Spain in garish colors through artful imitations of the guitar, clattering castanets, and a languishing serenade by the solo bassoon. “Ravel’s ability to transcribe is amazing,” said Pierre Boulez, who went even further. When Boulez arranged five of his own early *Notations* for full orchestra a good thirty years later, he discovered the untapped sonic potential they contained and allowed the piano miniatures to proliferate and flourish — luxuriantly and to highly expressive effect. Pierre-Laurent Aimard and the Lucerne Festival Contemporary Orchestra (LFCO) invite you to compare the two directly. The program opens, however, with brand new music: a tribute to Boulez by Olga Neuwirth.

Sun 07.09.

CONTEMPORARY

### Lucerne Festival Academy 6

18.30

KKL Luzern, Concert Hall

### Lucerne Festival Contemporary Orchestra (LFCO)

Elena Schwarz conductor

Pierre-Laurent Aimard piano

### Olga Neuwirth

*Tombeau I* for orchestra  
and sample

Swiss premiere

commissioned by Radio France, WDR Köln, IRCAM-Centre Pompidou, and Lucerne Festival with the support of the Fondation Pierre Boulez

10 min

### Maurice Ravel

*Miroirs* for piano

28 min

*Une barque sur l’océan*

for orchestra

8 min

*Alborada del gracioso*

for orchestra

8 min

### Pierre Boulez

*Douze Notations* for piano

11 min

*Notations I-IV and VII* for orchestra

16 min

CHF 120/90/60/30

### Family Schwöbel

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# “J’AIME LE PLAISIR”

## William Christie

The performances William Christie and his vocal academy “Le Jardin des Voix” have brought to Lucerne Festival are among the finest in musical theater. In 2023, for example, he presented Purcell’s *The Fairy Queen* in a staging by a choreographer from the breakdance scene that was so brilliant it swept the audience off its feet. “Modern choreography to Baroque music fascinates me,” explains Christie, who just celebrated his 80<sup>th</sup> birthday at the end of 2024. And that is why he is once again working on his latest project with an unorthodox theater director: Martin Chaix, who was a solo dancer with Martin Schlöpfer in Düsseldorf for many years but now works as a choreographer at such theaters as the Opéra national du Rhin in Strasbourg, Leipzig Opera, and Vienna Staatsoper. The two will devote themselves to two one-act operas by Marc-Antoine Charpentier. In *La Descente d’Orphée aux Enfers*, they travel to the underworld, while the idyll *Les Arts florissants* presents the work that inspired Christie’s name for the fantastic Baroque ensemble he founded in 1979. And, of course, great young voices will be celebrated yet again. Because Christie is not only a “gardener” but, above all, a discoverer.

Go to the concert before the concert: **40min today!** see p. 18



William Christie

Mon 08.09.

SYMPHONY

### Les Arts Florissants

19.30

KKL Luzern, Concert Hall

### Les Arts Florissants

**William Christie** conductor

**Marie Lambert-Le Bihan** and

**Stéphane Facco** stage directors

**Martin Chaix** choreographer

**Soloists of the**

**“Jardin des Voix” 2025:**

**Josipa Bilić, Camille Chopin,**

**Sarah Fleiss, and Tanaquil Ollivier**

sopranos

**Sydney Frodsham** contralto

**Richard Pittsinger, Bastien**

**Rimondi, and Attila Varga-Tóth** tenors

**Olivier Bergeron** baritone

**Kevin Arboleda-Oquendo** bass

### Marc-Antoine Charpentier

*Les Arts florissants*, H. 487

semi-staged performance (with German and English surtitles)

42 min

*La Descente d’Orphée aux Enfers*, H. 488

semi-staged performance (with German and English surtitles)

56 min

### Introduction to the Concert

18.30 | KKL Luzern, Auditorium

with **Susanne Stähr** (in German)

CHF 220/180/130/90/60/30



Tamta Magradze

## FROM LISZT TO LISZT

Hard, harder, hardest: that's easy for her. The pianist Tamta Magradze, who was born in 1995 in Tbilisi, Georgia, and who is the winner of more than ten international music competitions, performs her demanding repertoire with fascinating ease and expressiveness. "When you're just thinking about the music and not about the technical difficulties, then it's really fun," says the graduate of the Franz Liszt School of Music in Weimar. She has a particularly close connection to the music of its namesake – as she will demonstrate at her Lucerne debut. In keeping with this year's "Open End" Festival theme, Magradze begins her Romantic concert program with Liszt's powerfully swelling variations on themes from Handel's opera *Almira*, finally culminating in the rarely performed *Grosses Konzertsolo* by the Austro-Hungarian composer. A brilliant revision of the earlier *Grand solo de concert* and at the same time the basis for Liszt's later *Concerto pathétique* for two pianos, this transitional work, with its multiple versions, represents a truly open ending for a truly virtuoso Debut recital.

Tue 09.09.

MUSIC FOR FUTURE



### Debut Tamta Magradze

12.15

Lukaskirche

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### Tamta Magradze piano

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#### Franz Liszt

Sarabande and Chaconne from  
Handel's Singspiel *Almira*, S 181  
12 min

#### César Franck

*Prélude, fugue et variation*,  
Op. 18 for piano  
arranged by Harold Bauer  
12 min

#### Maurice Ravel

*La Valse*  
version for solo piano  
11 min

#### Franz Schubert/Franz Liszt

Litanei, S 562, no. 1  
3 min

*Mädchens Klage*, S 563, no. 2  
4 min

#### Franz Liszt

*Grosses Konzertsolo*, S 176  
19 min

This concert has no intermission.

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CHF 30

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### Music & Lunch

Enjoy a tasty meal after  
the concert.

more at [lucernefestival.ch/lunchtime-concerts](http://lucernefestival.ch/lunchtime-concerts)



# “THE PLACE WHERE I FEEL SAFEST”

## Igor Levit on the piano

We know him and marvel at his interpretations of Bach, Beethoven, Brahms, and Liszt. But when has Igor Levit played Chopin? At Lucerne Festival, he will dare to tackle this giant of the piano repertoire by playing the Third Piano Sonata, Chopin's last, which is classical in form but encompasses a wide emotional spectrum from dreamy tenderness to rebellious protest. Schubert's Sonata in B-flat major also represents a final statement in the genre, for it was written just a few weeks before his early death at the age of only 31. The otherworldly character of the work, which features a transfigured melody in the slow movement, seems to anticipate eternity. "Time, with its countless beauties, may not bring forth another Schubert anytime soon," Robert Schumann remarked. Schumann himself was no stranger to spiritual border crossings. When he composed his *Nachtstücke* ("Night Pieces") in 1839, he envisioned people bowed down by grief. Shortly afterwards, he learned that his brother Eduard had died at the same time. The four pieces were originally to be called "Leichenphantasie" ("Funeral Fantasy"). They are influenced by the world of E.T.A. Hoffmann and lead into the heart of Romanticism.

Tue 09.09.

### Recital Igor Levit

19.30

KKL Luzern, Concert Hall

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#### Igor Levit piano

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#### Franz Schubert

Piano Sonata

in B-flat major, D 960

45 min

#### Robert Schumann

*Nachtstücke*, Op. 23

19 min

#### Frédéric Chopin

Piano Sonata No. 3 in B minor,  
Op. 58

31 min

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#### Introduction to the Concert

18.30 | KKL Luzern, Auditorium

with **Susanne Stähr** (in German)

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CHF 170/150/110/90/60/30



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Main Sponsor



Wayne Marshall

## “DIVERSITY HARMMS NO ONE”

### Wayne Marshall

When the Concert Hall in the KKL Luzern was opened in 1998, it lacked an organ. Not for another two years did an instrument arrive, crafted by the Goll organ-building company and considered a masterpiece. Just think of what it allows you to hear! This “regal” instrument has over 66 registers spread across four manuals and the pedal. An incredible 4,387 pipes provide a variety of sounds that hardly any orchestra can match. We are celebrating the 25<sup>th</sup> birthday of the phenomenal Goll organ with an anniversary event. You can apply to participate in an organ tour or experience the instrument’s full potential during a 40min session, which will take place in the Concert Hall. Afterwards, the Festival Strings Lucerne invite you to a concert. The legendary Wayne Marshall will perform two organ concertos: first, the one by Francis Poulenc, written in 1938 as a tribute to Johann Sebastian Bach, and then the peppy Fifth Concerto by Naji Hakim, who was the titular organist and successor to Olivier Messiaen at the Église de la Sainte-Trinité in Paris for many years. The Strings will provide a festive finale to the evening with Mozart’s *Jupiter Symphony*.

Wed 10.09.

SYMPHONY

### Organ Anniversary

19.30

KKL Luzern, Concert Hall

**Wayne Marshall** organ

**Festival Strings Lucerne**

**Daniel Dodds** violin and musical direction

“25<sup>th</sup> anniversary of the Goll Organ in the KKL Luzern Concert Hall”

### Francis Poulenc

Organ Concerto in G minor, FP 93  
23 min

### Naji Hakim

Organ Concerto No. 5  
25 min

### Wolfgang Amadé Mozart

Symphony in C major,  
K. 551 *Jupiter*  
32 min

CHF 130/110/90/70/50/30

### Organ Tour

Would you like to know more about the organ? We are offering two exclusive organ tours to mark the anniversary of the Goll Organ.

Details and registration starting in June at [lucernefestival.ch](http://lucernefestival.ch)

Go to the concert before the concert: **40min today!** see p. 18

This concert is kindly supported by Dr. Otto and Michaela Happel

# “PERFORMING IS SIMPLY FUN”

## Stergios Theodoridis from the Erinyes Quartet

Admittedly, naming a string quartet after the Furies, the three Greek goddesses of revenge, is a touch weird. When four students at the Sibelius Academy in Helsinki joined together under this name in 2018, it was more of a joke, as cellist Stergios Theodoridis explains: “The lineup at the time consisted of three women and me, and we found the idea of the three taking revenge on me simply amusing.” Even though there is now gender parity in the ensemble, the name has remained and their fame has grown. The Erinyes Quartet, which is the resident quartet at the Curtis Institute of Music in Philadelphia, has just been awarded a prize from the Esterházy Foundation. This includes a debut at Lucerne Festival. The four musicians have come up with a program that is musically aligned with the “Open End” theme. In Debussy’s sole string quartet, melodies and rhythms proliferate without being constrained by bars, periods, or movement endings. Webern’s pieces create a cosmos of infinity in the smallest of spaces. And in *Terra Memoria*, the Finnish composer Kaija Saariaho brings the dead back to life in our memories.

Thu 11.09.

MUSIC FOR FUTURE

NO PAUSE

### Debut Erinyes Quartet

12.15

Lukaskirche

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#### Erinyes Quartet:

**Elizabeth Stewart** violin

**Joosep Reimaa** violin

**Marija Räsänen** viola

**Stergios Theodoridis** cello

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#### Anton Webern

Five Movements

for String Quartet, Op. 5

12 min

#### Kaija Saariaho

*Terra Memoria*

20 min

#### Claude Debussy

String Quartet in G minor

27 min

This concert has no intermission.

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CHF 30

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#### Music & Lunch

Enjoy a tasty meal after the concert.

more at [lucernefestival.ch/lunchtime-concerts](https://lucernefestival.ch/lunchtime-concerts)





Lisa Batiashvili

LOOK  
LISTEN  
ENJOY  
see p.110

Thu 11.09.

SYMPHONY

**Munich Philharmonic**

19.30

KKL Luzern, Concert Hall

**Munich Philharmonic**

**Lahav Shani** conductor

**Lisa Batiashvili** violin

**Ludwig van Beethoven**

Violin Concerto in D major, Op. 61

45 min

**Franz Schubert**

Symphony No. 7 in B minor, D 759

*Unfinished*

28 min

**Richard Wagner**

Prelude and *Liebestod*

from *Tristan und Isolde*

19 min

**Introduction to the Concert**

18.30 | KKL Luzern, Auditorium

with **Susanne Stähr** (in German)

CHF 290/240/190/130/70/40

**School Concerts**

Fri 12.09. | 9.00 and 10.30

The venue will be announced

at a later date

Extra concerts for Lucerne school

students featuring **musicians**

**from the Munich Philharmonic**

Register starting in May at [lucernefestival.ch/registration-schools](http://lucernefestival.ch/registration-schools)

**Nestlé S.A.**

Concert Sponsor

## “SWING, MELANCHOLY, ELEGANCE”

### The *Süddeutsche Zeitung* on Lahav Shani

A real declaration of love! “Beethoven’s Violin Concerto is very poetic, an incredibly delicate, profound, and loving piece that is also joyful in the finale,” raves Lisa Batiashvili. “For violinists, it is an unimaginable challenge, very delicate in terms of intonation. I feel like I’m dancing and caressing the orchestra.” Experiencing Batiashvili in this work is truly fulfilling: she plays it delicately and spiritedly, unaffectedly and yet at the same time so artfully. In the young Israeli maestro Lahav Shani, who will conduct the Munich Philharmonic, she has found a kindred spirit. He will take over as Chief Conductor of this long-established Munich orchestra in the 2026–27 season – something to which we can look forward! After the Beethoven to start, comes the most famous symphony with an open end – in keeping with the summer’s theme – Schubert’s *Unfinished*, in which he did not proceed past two movements. But what music! And Wagner’s *Tristan* Prelude combined with the *Liebestod* (“Love-Death”) of *Isolde* likewise strives towards the open, the infinite – towards eternity, where the souls of lovers may finally be united.



# “A NEW CHAPTER IN WAGNER PERFORMANCE”

**The *Neue Zürcher Zeitung* on  
Nagano’s Ring Project**

You’ve never heard Wagner like this before! Kent Nagano, the Dresden Festival Orchestra, and Concerto Köln have been presenting the complete *Ring Cycle* at Lucerne Festival since 2023, one opera at a time, summer after summer, in historically informed performances. They have been advised by a renowned team of scholars so that the tetralogy will sound like Wagner himself may once have heard it. The string instruments play on gut strings, while the wind instruments were rebuilt according to the historical models. The orchestra’s tuning is lower than usual, and the tempi are faster. But above all, the sound is wonderfully transparent and clear, and the singers do not have to bark out in a constant fortissimo. Instead, they also resort to declamation, i.e., they sing using a recitative-like speech song. Christian Wildhagen spoke of a “deep cleansing” in the *Neue Zürcher Zeitung* and called the performance of *Die Walküre* a “milestone that even makes up for the lack of a production.” Now it’s on to *Siegfried*, the “comedy” among the four *Ring* operas. And on to a new, gripping listening adventure.



Kent Nagano

**Fri 12.09.**

SYMPHONY

**Siegfried**

17.00

KKL Luzern, Concert Hall

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**Dresden Festival Orchestra**

**Concerto Köln**

**Kent Nagano** conductor

**Thomas Blondelle** Siegfried

**Thomas Ebenstein** Mime

**Derek Welton** The Wanderer

**Nicholas Mogg** Alberich

**Hanno Müller-Brachmann** Fafner

**Gerhild Romberger** Erda

**Åsa Jäger** Brünnhilde

**TBA** The Wood Bird

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**Richard Wagner**

*Siegfried*

Second day of the stage festival

play *Der Ring des Nibelungen*

concert performance with German

and English surtitles

ends at ca. 22.00 (incl. two intermissions)

*The Wagner Cycles* in collaboration

with the Dresdner Musikfestspiele

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**Introduction to the Concert**

16.00 | KKL Luzern, Auditorium

with **Susanne Stähr** (in German)

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CHF 240/200/150/100/60/30

This concert is made possible  
by Regula Gerber



## A DIFFERENT WAY OF SEEING AND HEARING LUCERNE

So you know Lucerne like the back of your hand? You've already explored every corner of the city and visited every hotspot? We'll show you more! We'd like to take you to places in a way you've never experienced them before. Students from the Hochschule Luzern – Musik will combine unusual locations with music, creating new realities. In groups of no more than 25, the audience is led through Lucerne to rediscover life in the city and get to know realities that are intimately connected to it. "Creating utopias is a legitimate means of searching for the future": Inspired by this quote from the Swiss sociologist Lucius Burckhardt, who explored entire cities and landscapes with his "promenadology," we place well-known Lucerne locations in a new context, develop utopias based on the question of how we would like to live, and also meet Lucerne residents and hear their stories. The locations are linked to music of different styles: from Gregorian chant to Minimalism, anything is possible!

Sat 13.09. & Sun 14.09.

### Sound and the City

Meeting point: in front of the Luzerner Theater

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#### "Sound and the City: Musical Encounters with the City"

A project of Christine Cyris and Erik Borgir with students from the Hochschule Luzern – Musik, participants, and Winnie Huang  
120 min

A project of the Hochschule Luzern – Musik in partnership with the Luzerner Theater and Lucerne Festival

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CHF 20 | Tickets for your desired time slot are available at [lucernefestival.ch/en/sound-and-the-city](https://lucernefestival.ch/en/sound-and-the-city)

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#### Complete dates:

Sat 13.09. | 13.00, 13.30, 14.00, and 14.30  
Sun 14.09. | 11.30, 12.00, 12.30, and 13.00

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#### Additional performances for school students (starting in grade 7)

Thu 11.09. | 9.00, 9.30, and 10.00  
Register starting in May at [lucernefestival.ch/registration-schools](https://lucernefestival.ch/registration-schools)

# VIVA ITALIA!

As the summer of endless possibilities draws to a close, let our thoughts fly free – with the most beautiful opera choruses by Giuseppe Verdi and Gioachino Rossini. Riccardo Chailly and the ensembles of La Scala, Milan, are unsurpassed in their ability to ignite the spark of Italianità and let brio flare up. Alongside well-known overtures and choruses from *La traviata* and *Otello*, for example, we can also look forward to excerpts from such rarely performed works as *I due Foscari* and *La battaglia di Legnano*, an eminently political piece. It was written in 1848–49, in the context of the Risorgimento, the Italian unification movement: “Viva Italia!” sings a chorus in this opera. And a few years later, Verdi’s dream of a unified country was to become a reality with the proclamation of the Kingdom of Italy. Switzerland’s glorious history is not overlooked either. Two numbers from Rossini’s *Guglielmo Tell* – including, of course, the rousing Overture – will conclude this afternoon of grand emotions. That is, at least, the official program. Because if we clap hard enough, perhaps there will be more catchy tunes from the motherland of music that will stick in our heads as earworms.



Chorus and Orchestra of the Teatro alla Scala | Riccardo Chailly

Sat 13.09.

SYMPHONY

## Teatro alla Scala

16.00

KKL Luzern, Concert Hall

## Chorus and Orchestra of the Teatro alla Scala

Alberto Malazzi chorusmaster

Riccardo Chailly conductor

### Giuseppe Verdi

Overture, *Viva Italia! Sacro un patto*, and *Plaude all'arrivo Milan dei forti* from *La battaglia di Legnano*

Overture and *Silenzio, mistero* from *I due Foscari*

Overture, *Si ridesta in ciel l'aurora*, *Noi siamo zingarelle*, and *Di Madride noi siam mattadori* from *La traviata*

*Ballabili*, *Fuoco di gioia!*, and *Dove guardi splendono* from *Otello*  
total 45 min

### Gioachino Rossini

Overture and *Tremate, o popoli* from *La gazza ladra*

Overture and *Ergi omai la fronte altera* from *Semiramide*

Overture and *Passo a tre e Coro tirolese* from *Guglielmo Tell*  
total 52 min

CHF 290/240/190/130/70/40

## Viking

Concert Sponsor





Winnie Huang in *Inori*, Lucerne 2018

Sat 13.09.

CONTEMPORARY



**Inori**

20.30

The venue will be announced at a later date

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**Winnie Huang** dance-mime

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**Karlheinz Stockhausen**

*Inori*. Adorations for soloist and tape

70 min

This concert has no intermission.

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Tickets available starting in mid-May

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**Introduction to the Concert**

20.00

**Winnie Huang** in conversation with **Mark Sattler** (in English)

## “MY MOST INTENSE SOLOISTIC EXPERIENCE”

### Winnie Huang on *Inori*

High above the orchestra, one or two “dance-mimes” are enthroned. They sit on a specially constructed scaffold and perform soft, flowing gestures. Karlheinz Stockhausen borrowed the idea for this from various world religions and developed a notation system for the dance-mimes. The ritual-like choreography in *Inori* is precisely composed and – this was the groundbreaking innovation – structurally interwoven with the music. When Stockhausen’s “Adorations” (which is what the Japanese title means) were presented in the summer of 2018 – the only performance at Lucerne Festival to date – a young violinist took on one of the solo parts: Winnie Huang. For her, *Inori* was a turning point. The long, intensive engagement with Stockhausen’s work allowed her to “find out what I really wanted to pursue on my artistic path,” as she explains looking back. She turned increasingly to the connection between gesture and sound, commissioned new pieces, and even did her doctorate on this topic. As “artiste étoile,” Winnie Huang brings us another encounter with *Inori*, presenting the version for a single soloist and tape.



# THANK YOU, DEAR MICHAEL!

After 26 years as Executive and Artistic Director, Michael Haefliger bids farewell to Lucerne Festival. His tenure has been a true era: is there anything he hasn't achieved! He founded the Lucerne Festival Orchestra with Claudio Abbado and the Lucerne Festival Academy with Pierre Boulez. He discovered such current international stars as Sol Gabetta and Patricia Kopatchinskaja, entrusted Igor Levit with a piano festival of his own, and gave the West-Eastern Divan Orchestra an important role that also made a political statement. All of these soloists and ensembles will be present at his farewell party to thank him musically. For Michael Haefliger, new forms of presentation and world premieres have also been an integral part of the programming – and so these have to be part of his farewell. Stefan Dohr will perform the world premiere of Jüri Reinvere's new work for solo horn, and "artiste étoile" Winnie Huang will present a new performance with video. Speeches and messages of greeting will round off this three-hour concert marathon. But after that comes a big party to which everyone is cordially invited, performers and audience alike. And of course it will be open-ended!

You can find details of the program at [lucernefestival.ch/en/les-adeieux](http://lucernefestival.ch/en/les-adeieux)



Michael Haefliger | Andrea Löttscher

Sun 14.09.

## Les Adieux

15.00–18.00

KKL Luzern, Concert Hall

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**Lucerne Festival Orchestra** and  
**Riccardo Chailly**  
**Ensemble of the Lucerne Festival**  
**Contemporary Orchestra (LFCO)**  
and **Johanna Malangré**  
**West-Eastern Divan Ensemble** and  
**Michael Barenboim**  
**Stefan Dohr** horn  
**Sol Gabetta** and **Maximilian**  
**Hornung** cello  
**Winnie Huang** gestural performance  
**Patricia Kopatchinskaja** violin  
**Igor Levit** piano

---

## “A Farewell Party for Michael Haefliger”

works by **Gioachino Rossini**,  
**Fanny Mendelssohn**, **Jüri Reinvere**,  
**Pierre Boulez**, **Dieter Ammann**,  
**Wolfgang Rihm**, **Ludwig van Bee-**  
**thoven**, and additional composers

Afterwards a party for everyone

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CHF 100/50/30

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## Theme-related Liturgical Service

10.00 | The venue will be  
announced at a later date  
Ecumenical liturgical service  
with **Aline Kellenberger** and  
**Meinrad Furrer** on the Festival  
theme “Open End”  
(guest: Michael Haefliger)

**02 ESSENTIALS**

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Everyone is invited to join in the celebrations at Lucerne Festival — more than 50 events are even free! Particular favorites include the live broadcast of the Opening Concert right on the lakeshore and the moderated 40min concerts that introduce key artists and works.

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**What a lavish offering! The program of the 2025 Summer Festival includes around 120 events: from large-scale symphony concerts to street music, from opera to music theater for kids, from a composer seminar to a post-concert talk. None of this would be possible without the generous support of our Sponsors, Partners, and Patrons and the Lucerne Festival Friends. Art and audiences alike benefit from this commitment.**



Lucerne Festival is a hotspot for top musical talents from around the world. Every summer, 100 gifted musicians join together at the Lucerne Festival Academy to study and perform contemporary works. New music has never sounded so fresh and young!

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Hotspot for  
**TOP  
TALENTS**



Orchestra with  
**CULT  
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If you'd like to hear this fabulous orchestra, you have to come to Lucerne: the Lucerne Festival Orchestra is a deluxe ensemble that only joins together during the Festival season. Its concerts have a cult status and are standard-setting.

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At Lucerne Festival, the world's finest orchestras as well as the stars of the classical music scene perform back-to-back, including such legends as Martha Argerich and Tabea Zimmermann and the Berlin and Vienna Philharmonics. Nowhere else can you find such a high concentration of musical celebrities.

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**A FESTIVAL  
OF STARS**

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# SERVICE

# TICKETING INFORMATION

## **Online ticket sales**

begin on 18 March 2025 at 12.00 pm (Swiss time)

You can order concert tickets online at [lucernefestival.ch](http://lucernefestival.ch) and print them out directly (Print@Home) or download them to your smartphone (with a readable QR Code).

## **Mail sales**

begin on 19 March 2025

## **Telephone sales**

begin on 19 March 2025

## **Telephone hours**

Mon – Fri from 10.00 am to 12.00 pm; throughout each festival (including the week when each festival begins) telephone hours extend to between 2.00 and 4.00 pm. We are also available by telephone on weekends (Saturday and Sunday) while the festival is under way.

## **Tickets & Information**

Lucerne Festival

Sales & Visitor Services | P.O. Box | CH-6002 Luzern

t +41 (0)41 226 44 00 | [ticketbox@lucernefestival.ch](mailto:ticketbox@lucernefestival.ch) | [lucernefestival.ch](http://lucernefestival.ch)



### **During the Summer Festival**

At the Lucerne Festival ticket box near the main entrance of the KKL Luzern (lakeside), you can purchase tickets daily from 12 August to 14 September 2025, from 2.00 pm until the evening concert starts.

For morning, midday, and late-night events at the KKL Luzern, as well as for events at other venues, you can buy your tickets (subject to availability) on site starting one hour before the concert begins.

### **Ticket Refunds**

Purchased tickets cannot be returned or exchanged. There is no entitlement to return purchased tickets as a result of changes in programming or performers.

### **Seating Maps**

For up-to-date seating availability, please visit [lucernefestival.ch](http://lucernefestival.ch) starting on 18 March 2025 at 12.00 pm (Swiss time). Lucerne Festival reserves the right to change the seating plan.

### **Redeeming Vouchers**

Please send your Lucerne Festival voucher along with your written order to the Sales & Visitor Services for processing. Please note: We are no longer redeeming KKL vouchers.

You can now also buy tickets with the City-Card at the Lucerne Festival ticket counter at the main entrance to the KKL Luzern (lakeside) during the festival.

### **General Terms & Conditions**

The General Terms & Conditions may be found at [lucernefestival.ch/en/gtc](http://lucernefestival.ch/en/gtc).

### **Discounts for Students and KulturLegi Holders**

Special offers for events that are not sold out will be available at the 2025 Summer Festival for grade school, university, and vocational students up to the age of 29 as well as for KulturLegi holders.



Detailed information on offers for students and young adults will be available as soon as the Festival begins at [lucernefestival.ch/young-adults](http://lucernefestival.ch/young-adults).



### **Special Offer: “Look | Listen | Enjoy – Together at the Concert”**

When purchasing a ticket for selected events, adults will receive two free tickets of the same value to bring their young companions (children, grandchildren, godchildren, etc. up until their 18<sup>th</sup> birthday) to the concert for free. This special offer is valid for price groups 1 to 4 and is available online. The selected events for which this offer is available are highlighted in the program section by a pink circle.



We will be publishing a list of more concerts beginning with the launch of the Festival, which you can find at [lucernefestival.ch/look-listen-enjoy](https://lucernefestival.ch/look-listen-enjoy).

### **Newsletter and WhatsApp News for Young Audiences**

For which concerts are discounted tickets available? What’s on for our young audiences at the Festival? When is the next Young & Classic event taking place? Use our Young newsletter and WhatsApp News to keep informed.



How does it work? You can sign up for the Young newsletter at [lucernefestival.ch/en/newsletter-young](https://lucernefestival.ch/en/newsletter-young).

You will receive WhatsApp News if you send the message “Start” to the phone number +41 (0)79 385 36 53 via WhatsApp.

# ATTENDING THE CONCERT

## Information on Wheelchairs

The main concert hall of the KKL Luzern has six wheelchair spaces with a good view of the stage, which are available on special terms. Wheelchair spaces are also available at the other event locations. The Festival cannot ensure that accompanying persons will receive a seat in the same price category or near the wheelchair space. Wheelchair spaces cannot be purchased online. Our staff members from Visitor Services are happy to advise when you are ordering tickets.

Should you require help at any event venue, please do not hesitate to contact us. Our local staff is always available to help with questions and problems.



You can find additional information for people with disabilities at [lucernefestival.ch/accessibility](https://lucernefestival.ch/accessibility).

## Entrance to the Concert Hall

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

## Audio and Video Recording

For all Lucerne Festival events, customers are strictly prohibited from making visual or audio recordings, including even for private use. Failure to comply will result in expulsion from the event venue. Lucerne Festival makes audio and/or video recordings of certain performances. With the purchase of a concert ticket, the customer understands that Lucerne Festival also uses recordings in which it is possible that he or she may appear.

## Concert Programs

Concert programs are not only sold on site at each performance but may be purchased seven days before the event in pdf format. You will find a link to download the digital program on each concert's detail page on our website.

## Cloakroom

The use of the cloakroom in the KKL Luzern is free of charge. Handbags up to a size of 42 × 29.7 cm (A3) may be taken into the hall. All larger bags and luggage as well as other bulky items must be left at the cloakroom for a charge of CHF 5 per item. For security reasons, coats and jackets are also not permitted to be taken into the hall and can be left free of charge at the cloakroom.

# GETTING THERE

## **Arrival by Public Transportation — at a 40% discount**

Your concert tickets entitle you to a discount of 40% (1st or 2nd class) for a round trip to Lucerne. (Concert tickets must be presented upon inspection.) This special ticket must be purchased before beginning your trip: either at a Swiss Rail ticket counter, or by calling the SBB Contact Center at 0848 44 66 88 (CHF 0.08/minute in the Swiss telephone network), or online at [sbb.ch/lucernefestival](http://sbb.ch/lucernefestival).

## **Arrival by Car**

The KKL Luzern is located right next to Lucerne's main train station. Owing to the parking and traffic situation, we recommend using public transportation during the Festival season. Guests who travel by car are advised to observe the city's parking guidance system and to take the bus from the parking garages to the KKL Luzern. The parking garages are indicated on the adjacent map; you can find additional information at [parking-luzern.ch](http://parking-luzern.ch).

## **Park & Ride**

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

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

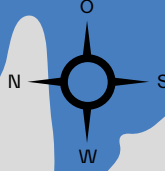
## **General Information**

Tourist Information Luzern  
Zentralstrasse 5 | CH-6002 Luzern  
t +41 (0)41 227 17 17  
[luzern@luzern.com](mailto:luzern@luzern.com) | [luzern.com](http://luzern.com)

## **Accommodation**

Lucerne's Tourist Office can help you find accommodation.  
Central reservations no.:  
t +41 (0)41 227 17 27 | [luzern@luzern.com](mailto:luzern@luzern.com)





### Veranstaltungsorte

- KKL** KKL Luzern, Europaplatz 1, Luzern
- AN** Lucerne Festival Ark Nova, Lido Park in front of the Swiss Museum of Transport
- E** Europaplatz
- HL** Hochschule Luzern – Musik, Arsenalstrasse 28, Kriens (bus no. 14 from the main train station)
- I** Inseli, Inseliquai, Luzern
- JK** Jesuitenkirche (Jesuit Church), Bahnhofstrasse 11a, Luzern
- LK** Lukaskirche (Church of St. Luke), Morgartenstrasse 16, Luzern
- LT** Luzerner Theater, Theaterstrasse 2, Luzern
- MBK** Moderne Bar & Karussell, Pilatusstrasse 21, Luzern
- N** Neubad, Bireggstrasse 36, Luzern (bus No. 4 from the main train station)



# HOTELS

## Official Hotel Partner: Mandarin Oriental Palace

### Hotels rated by HotellerieSuisse (H)/GastroSuisse (G)

#### ★★★★★ (Superior)

Mandarin Oriental Palace	H	041 588 18 88	molzn-reservations@mohg.com
Renaissance Lucerne Hotel	G	041 226 87 87	info@renaissancelucerne.com
The Hotel Lucerne, Autograph Collection	G	041 226 86 86	info@the-hotel.ch
Bürgenstock Hotels, Bürgenstock	H	041 612 60 00	information@burgenstockresort.com
Park Hotel, Vitznau	H	041 399 60 60	info@parkhotel-vitznau.ch
The Chedi Andermatt, Andermatt	H	041 888 74 88	info@chediandermatt.com
Villa Honegg, Bürgenstock	H	041 618 32 00	info@villa-honegg.ch

#### ★★★★★

Grand Hotel National	H	041 419 09 09	info@grandhotel-national.com
Schweizerhof	H	041 410 04 10	info@schweizerhof-luzern.ch

#### ★★★★ (Superior)

Art Deco Hotel Montana	H	041 419 00 00	info@hotel-montana.ch
Château Gütsch	H	041 289 14 14	info@chateau-guetsch.ch
Hotel Astoria	G	041 226 88 88	info@astoria-luzern.ch
Hermitage	H	041 375 81 81	welcome@hermitage.ch
Luzernerhof	H	041 418 47 47	hotel@luzernerhof.ch
Sonnmat Luzern	H	041 375 32 32	info@sonnmatt.ch
Radisson Blu Hotel Luzern	H	041 369 90 00	info.lucerne@radissonblu.com

#### ★★★★

Ameron Hotel Flora	H	041 227 66 66	flora@ameronhotels.com
Cascada Boutique Hotel	H	041 226 80 88	info@cascada.ch
Continental Park	H	041 228 90 50	hotel@continental.ch
Des Balances	H	041 418 28 28	info@balances.ch
Grand Hotel Europe	H	041 370 00 11	info@europe-luzern.ch
Hofgarten	H	041 410 88 88	hotel@hofgarten.ch
Monopol	H	041 226 43 43	mail@monopol.luzern.ch
Rebstock	H	041 417 18 19	hotel@rebstock-luzern.ch
Wilden Mann	H	041 210 16 66	mail@wilden-mann.ch
Hotel Pilatus-Kulm	H	041 329 12 12	hotels@pilatus.ch
Hotel Sempachersee, Nottwil	H	041 939 23 23	info@hotelsempachersee.ch
Parkhotel, Zug	H/G	041 727 48 48	info@parkhotel.ch
Schloss-Hotel, Merlischachen	H	041 854 54 54	info@swiss-chalet.ch
Seehotel Sternen, Horw	H	041 348 24 82	info@seehotel-sternen.ch
Winkelried, Stansstad	H	041 618 23 23	hotel@winkelried.ch

#### ★★★ (Superior)

Waldstätterhof	H	041 227 12 71	info@hotel-waldstaetterhof.ch
Jugendstilhotel			
Paxmontana	G	041 666 24 00	info@paxmontana.ch
Seerausch Hotel, Beckenried	H/G	041 501 01 31	info@seerausch.ch
Zugertor, Zug	H	041 729 38 38	info@zugertor.ch

#### ★★★

Alpina Luzern	H	041 210 00 77	info@alpina-luzern.ch
Altstadt Hotel Krone	H	041 419 44 00	info@krone-luzern.ch
Ambassador	H	041 418 81 00	hotel@ambassador.ch
Anker	H	041 220 88 00	anker@remimag.ch
Boutique Hotel KARL Boutique Hotel	H	041 410 24 74	info@hotel-karl.ch
Weisses Kreuz	H	041 418 82 20	info@weisseskreuzluzern.ch
Central Luzern	H	041 210 50 60	info@hotel-central-luzern.com
De la Paix	H	041 418 80 00	info@de-la-paix.ch

Des Alpes	H	041 417 20 60	info@desalpes-luzern.ch
Drei Könige	H	041 248 04 80	hotel@drei-koenige.ch
ibis Styles Luzern City	H	041 418 48 48	H8549@accor.com
Royal	H	041 419 46 46	info@hotelroyalluzern.ch
The Lubo	H	041 552 04 14	Info@the-lubo.ch
Thorenberg	G	041 250 52 00	info@thorenberg.ch
Arcade, Sins	H	041 789 78 78	info@hotel-arcade.ch
Balm, Meggen	H	041 377 11 35	info@balm.ch
Bellevue, Pilatus Kulm	H	041 329 12 12	hotels@pilat.us.ch
Holiday Inn Express, Luzern-Kriens	H	041 545 69 00	info@hiex-luzern.ch
Holiday Inn Express Luzern-Neuenkirch	H	041 288 28 28	info@expressluzern.com
Lux, Emmenbrücke	H	041 289 40 50	office@hotel-lux.ch
Taverne 1879, Bürgenstock	H	041 612 60 00	information@burgenstockresort.com

#### ★★ (Superior)

ibis Luzern Kriens	H	041 349 49 49	h2982@accor.com
--------------------	---	---------------	-----------------

#### ★★

Chärmatt, Rothenburg	H	041 280 34 34	info@chaernsmatt.ch
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#### ★ (Superior)

Ibis Budget Luzern City	H	041 367 80 00	H6782@accor.com
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#### Swiss Lodge

BnB Haus im Löchli	H	041 250 90 73	bnb_loechli@bluewin.ch
Hammer, Eigenthal	H	041 497 52 05	info@hotel-hammer.ch
Jugendherberge Luzern	H	041 420 88 00	luzern@youthhostel.ch
Pickwick	H	041 410 59 27	welcome@hotelpickwick.ch
The Bed + Breakfast	H	041 310 15 14	info@theBandB.ch
Sonnenberg, Kriens	H	041 320 66 44	info@sonnenberg.ch
Gasthaus Kreuz, Meggen	H	041 377 11 14	info@kreuz-meggen.ch
Swiss-Chalet Lodge, Merlischachen	H	041 854 54 54	info@swiss-chalet.ch

### Hotels not rated by HotellerieSuisse/GastroSuisse

Alpha	041 240 42 80	info@hotelalpha.ch
Altstadt Hotel Le Stelle	041 412 22 20	info@lestelle.ch
Altstadt Hotel Magic	041 417 12 20	mail@magic-hotel.ch
Anstathotel Business Apartments	041 755 00 03	mail@anstathotel.ch
Appartements Hofquartier	041 410 43 47	info@hofquartier.ch
Beau Séjour Luzern AG	041 410 16 81	info@beausejourlucerne.ch
B & B Bettstatt Neustadt	041 210 43 09	info@bettstatt.ch
Hitrental AG	041 311 29 29	info@hitrental.com
Lucerne Business Apartments Braui	079 663 89 20	mail@lucernebusinessapartments.ch
Richemont	041 375 85 80	gastronomie@richemont.swiss
RomeroHaus	041 249 39 29	romerohaus@igarbeit.ch

#### Tourist Information Luzern

Zentralstrasse 5, located in the main Lucerne train station | CH-6002 Luzern  
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The all-day dining restaurant **MOzern**, with its adjoining lakeside terrace **Quai 10**, serves Mediterranean dishes and international classics, afternoon tea and innovative cocktails.



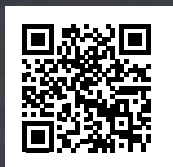
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Protestant church, Trogen

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DAS IST  
WOHLG  
ETAN

**BWV 100** 25 April  
Speaker: Paul Hoff  
Protestant church, Trogen

DEM GER  
ECHTEN  
MUSS DA  
S LICHT

**BWV 195** 23 May  
Speaker: Nicole Althaus  
Protestant church, Trogen

LOBE DEN  
HERRN,  
MEINE SE  
ELE

**BWV 69** 4 July  
Speaker: Armin Nassehi  
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[lucide@kk1-luzern.ch](mailto:lucide@kk1-luzern.ch)  
+41 41 226 71 10

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# PERFECT HARMONY: CULTURE AND DELIGHT IN THE KKL LUZERN

**The KKL Luzern Concert Hall, designed by Jean Nouvel and acclaimed for its outstanding acoustics and exquisite architecture alike, is where most Lucerne Festival events take place.**

The Concert Hall is the heart of the structure — an acoustic marvel — and delights music fans from all around the world. With its masterful architecture, designed in collaboration with the legendary acoustician Russell Johnson, this venue offers a listening experience with the utmost transparency. Every sound, from the most delicate pianissimo passages to powerful orchestral outbursts, unfolds with the greatest clarity possible in this space. A visit to the KKL Luzern Concert Hall is more than a mere concert outing. It is a moving experience that transports listeners to another world.

But the KKL Luzern knows how to pamper its guests outside the Concert Hall as well. The Summer Lounge on the Lucerne Terrace is the perfect place to enjoy balmy evenings with a view of sparkling Lake Lucerne

and the picturesque old city. Here, music, pleasure, and the atmosphere of Lucerne merge into a unique work of art.

In the summer of 2025, the KKL Luzern will be offering new culinary delights that will transform your concert evening into an all-round experience for all the senses. Enjoy special moments in the Lucide Restaurant, at Le Piaf, or at the Seebar — before the concert or during intermission. And you can look forward to a new, sweeping experience in the Panorama Foyer right in front of the Concert Hall.

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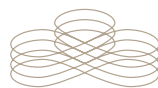
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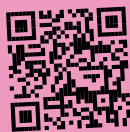
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