

Press Release

The 2024/25 Season and Concert Season of the Hamburg State Opera and the Hamburg Philharmonic State Orchestra

Hamburg, March 11, 2024. **Georges Delnon, Artistic Director of the Hamburg State Opera, and Kent Nagano, Hamburg's General Music Director and Chief Conductor of the Hamburg Philharmonic State Orchestra, presented the 2024/25 season and concert season in a press conference today.**

Five new productions and one *world premiere* on the main stage, two *world premieres* at the opera stabile, two further *world premieres*, including the *opera piccolo* at Kampnagel, as well as 28 works from the State Opera's rich repertoire, the Italian Opera Weeks, the soloist series "THE ART OF...", the 30-year anniversary of the International Opera Studio and several other highlights constitute the 2024/25 season of the **Hamburg State Opera**.

"The Hamburg State Opera is one of the world's largest repertoire opera houses. During the past nine seasons, one important focus of our artistic planning has therefore been on the renewal of the comprehensive repertoire, the presentation of intriguing, unique productions, and of course on outstanding casts. In addition, however, we have always striven to make space for new works, collaborating with contemporary composers and presenting the latest contemporary musical theatre to our audience. In this spirit, several elements come full circle during the 2024/25 season. The beating heart of the opera house will always be our great collectives: the Hamburg Philharmonic State Orchestra, the Chorus of the Hamburg State Opera and our ensemble of soloists. We are very proud of the great quality they have demonstrated time and again over the past years," said **Georges Delnon**, Artistic Director of the State Opera, during the programme presentation for 2024/25.

Premieres on the Main Stage

For the season's opening night on September 21, 2024, Calixto Bieito will return once again to the State Opera with the tryptich **Trionfi**. Kent Nagano conducts. Carl Orff's *Carmina Burana* is one of the most popular works of the 20th century – a special mix of overwhelming choral sound, folkloristic borrowings and breathtaking rhythms. Together with *Trionfo di Afrodite* and *Catulli carmina*, it constitutes the tryptich *Trionfi*.

With **Der Freischütz** by Carl Maria von Weber on November 17, 2024, the last production affected by the postponements of the pandemic will finally see its premiere, closing a great gap in the repertoire. Andreas Kriegenburg directs; Yoel Gamzou conducts. Maximilian Schmitt sings the role of Max and Julia Kleiter that of Agathe.

After their great success with *Elektra* and *Salome*, Dmitri Tcherniakov and Kent Nagano will complete their Strauss trilogy with **Ariadne auf Naxos** on January 26, 2025. Strauss and his librettist partner Hugo von Hofmannsthal created this profound and musically overwhelming reflection on life and art, the value of culture and the conditions under which it must occasionally take place. Nadezhda Pavlova has been cast as Zerbinetta; Anja Kampe sings the Primadonna / Ariadne and Yury Mylenko the Composer.

The series of Mozart productions under the baton of Adam Fischer draws to a close with a very special project. **Mitridate, re di Ponto** was Mozart's first great opera success; it now forms the finale of our great Mozart series spanning ten seasons, premiering on February 23, 2025. Birgit Kajtna-Wönig directs. Inspired by the original character of *opera seria*, in which the recitatives drove the action while the arias were dedicated entirely to music, the orchestra and vocalists will share the same stage in this production.

There will be a reunion with Karin Beier, who directs a production of **Maria Stuarda** by Gaetano Donizetti scheduled to premiere on March 26, 2025. Antonio Fogliani conducts. *Maria Stuarda*, the drama of queens, also launches the 2025 Italian Opera Weeks at the Hamburg State Opera. Ermonela Jaho sings the title role. Barno Ismatullaeva, fresh from her Hamburg debut as Norma, embodies her antagonist Elisabetta. Another shooting star, Long Long, takes on the role of Roberto.

At the end of the season, a new production points the way toward the future: Unsuk Chin, one of the most important composers of our present time and this year's winner of the Ernst von Siemens Music Prize, will compose the opera **Die dunkle Seite des Mondes** (*The Dark Side of the Moon*), the *world premiere* of which will be conducted by Kent Nagano

on May 18, 2025, marking the last premiere in the Main Auditorium under this directorate. The production will be directed by the artists' collective Dead Centre.

Further World Premieres and *opera piccola*

As in every season, there will be a production by the Opera Studio at the opera stabile. This time it is the *world premiere* of ***Dollhouse*** by Clemens K. Thomas on November 29, 2024. The opera is being created as part of the Opera Fellowship of the Claussen-Simon Foundation and its encouragement programme "Dissertation Plus". It will be directed by Alicia Geugelin, one of the most promising directors of the younger generation. Rupert Burleigh conducts.

Another *world premiere* is the staged project ***Despot*** by Dieter Sperl (text) and Gordon Kampe (music), based on original quotes from a Russian president. The premiere of this *world premiere* featuring Georg Nigl is scheduled for January 25, 2025 at the opera stabile.

Die Illusionen des William Mallory (*The Illusions of William Mallory*) is an opera by Rodolphe Bruneau-Boulmier about the rise and fall of an underdog, based on a true story (text by Inge Klöpfer). Kent Nagano conducts; Geroges Delnon directs. The date of the *world premiere* and further performances as well as the venue will be announced at a later date.

The opera piccola of the coming season is another *world premiere*, ***Frühlings Erwachen*** (*Spring Awakening*). The premiere takes place at Kampnagel on June 19, 2025. The Hamburg-based composer Ludger Vollmer is setting a libretto based on the famous play *Frühlings Erwachen* by Frank Wedekind. Neco Celik directs. There will be many young people not only in the audience, but also on stage: singers and musicians of the ensembles of TheYoungClassX will join the State Opera's professionals. The production is made possible by the Michael Otto Foundation. The 2024/25 season ends with *Frühlings Erwachen*.

Italian Opera Weeks and THE ART OF...

For years, one of the spring highlights has been the **Italian Opera Weeks** – and from their very beginning, the Foundation for the Support of the Hamburg State Opera provided critical funding for this venture. From March 8 to April 19, 2025, they will be as extensive as never before: seven operas will be presented by stellar casts – a veritable opera festival lasting approximately six weeks. In *Maria Stuarda*, the new production launching the 2025 Opera Weeks, we look forward to **Ermonela Jaho** in the title role as well as **Barno Ismatullaeva** and **Long Long**. Six further repertoire productions are also included: **Roberto Frontali** makes his role debut in the title role of *Don Pasquale*. **Jack Swanson** sings Ernesto, after taking on the role at the MET. Norina will be played by **Sydney Mancasola**. In *Rigoletto*, **Amartuvshin Enkhbat** sings the title role, while **Piero Pretti** makes his house debut as Duca. Our ensemble member **Katharina Konradi** makes her debut as Gilda. Puccini's *La Fanciulla del West* finally returns to the playbill: stars such as **Gregory Kunde** (in his role debut as Dick Johnson), **Ambrogio Maestri** and **Anna Pirozzi** (in a house and role debut as Minnie) will perform under the baton of Paolo Carignani. *Il Trovatore* returns one more time, and here we are particularly looking forward to the long-awaited role debut of **Olga Peretyatko** as Leonora. *Falstaff* also returns to the programme, featuring **Simon Keenlyside** as Ford, who sang the same role in Salzburg and elsewhere in 2023. Further stars include **Danielle de Niese** as Alice Ford and **Christopher Purves** in the title role. The Italian Opera Weeks end with *La Traviata*. **Vera-Lotte Boecker** has agreed to take on the role of Violetta – the winner of the German Theatre Award "Der Faust" in 2023 and Singer of the Year 2022 (*Opernwelt*) will make her role debut in Hamburg. **Oleksiy Palchykov** makes his role debut as Alfredo.

While great voices assemble during the 2025 Italian Opera Weeks, the series **THE ART OF...** focuses on individual, exceptional phenomena of the opera world. In 2024/25, two world-class singers and their art are the focus of the series: the celebrated soprano and Wagner star **Lise Davidsen** will be accompanied by the Philharmonic State Orchestra on January 18, 2025 in one of her rare gala concerts. The legendary Welsh bass-baritone **Sir Bryn Terfel** presents songs by Schubert, Schumann, Debussy and music from his homeland, accompanied by harp and piano, on March 23, 2025.

Productions and Casts

During the 2024/25 season, the Hamburg State Opera revives numerous important productions of the past years as well as older classics. One special focus is on Mozart's operas here: six of his works can be heard throughout the season, including the entire da Ponte trilogy of **Le nozze di Figaro**, **Don Giovanni** and **Così fan tutte**. The State Opera also presents three selected Wagner operas in 2024/25: **Der fliegende Holländer**, **Parsifal** and Ruth Berghaus' legendary **Tristan und Isolde**. Nor will classics of the French and Italian opera be missing: the programme includes **Les Contes d'Hoffmann**, **Carmen**, **Manon**, **Tosca** and many more.

All these works have been furnished with outstanding casts. Some renowned stars return to the theatre on Dammtorstraße, while we also look forward to outstanding house debuts: shooting star **Vittorio Grigolo** appears as Don José in *Carmen*. **Elsa Dreisig** returns to the State Opera once again as *Manon*. In another series of *Les Contes d'Hoffmann*, **Bernard Richter** embodies the title role; here, we look forward to a special debut by our ensemble member **Elbenita Kajtazi** as Antonia. Outside the Italian Opera Weeks, however, the Italian repertoire also promises several highlights: as Rodolfo in *La Bohème*, **Freddie de Tommaso**, one of the most sensational Puccini tenors of the young generation, finally makes his house debut. **Yaritza Véliz** will be heard as Mimì (another house debut). *Tosca* boasts the excellent cast of **Maria Agresta**, **Michael Fabiano** (Hamburg debut) and **Gabriele Viviani**. *Luisa Miller* features stars such as **Adam Palka**, **Selene Zanetti** and **George Gagnidze**; **Brindley Sherratt** makes his Hamburg debut. The State Opera presents three Wagner operas in stellar casts: *Der fliegende Holländer* will be embodied by **Tomasz Konieczny**, one of the most sought-after Wagner performers in the world, at the latest since his Bayreuth debut in 2018. Wagner's *Parsifal* also returns to the repertoire. In the title role, **Benjamin Bruns** makes his role debut alongside **Irène Theorin** in the role of Kundry. At the end of the season, *Tristan und Isolde* follows: **Catherine Foster**, most recently acclaimed in Hamburg as Turandot, will sing the role of Isolde. **René Pape** and **Simon O'Neill** complete this outstanding cast.

Mozart's operas run through the season like a red thread: in *Die Zauberflöte*, **Adriana Gonzales** returns to the Hamburg State Opera as Pamina. As Papageno, **Benjamin Appl** finally appears on stage at the Hamburg State Opera. **Oleksiy Palchykov**, who will be heard in several high-octane roles during the 2024/25 season, makes his role debut as Titus in Mozart's *La Clemenza di Tito*, while **Tara Erraught** sings Vitellia. **Olga Peretyatko** sings the Contessa in *Le Nozze di Figaro*. **Julia Lezhneva** embodies Cherubino; **Samuel Hasselhorn**, another shooting star, sings the Conte. As Don Giovanni, **Alessio Arduini** returns to Hamburg. Another rising star, **Hera Park**, makes her house debut. **Luca**

Pisaroni plays his signature role of Leporello. **Alexander Tsymbalyuk** returns for another turn in *Boris Godunov*. We look forward to **Christoph Pohl** as Eugene Onegin and to the house debut of star tenor **Bogdan Volkov**. **Bo Skovhus** returns to Dammtorstraße for the world premiere of Unsuk Chin's *Die dunkle Seite des Mondes*.

Anniversary Season: The International Opera Studio Turns 30

Some of the stars taking on major roles this season have long been familiar to our audience as former members of the **International Opera Studio**. They now return to the State Opera as guests, taking on important roles. During the 2024/25 season, they include **Olga Peretyatko, Alexander Tsymbalyuk, Christoph Pohl**, while singers of the young generation, such as **Nicholas Mogg, Seungwoo Simon Yang, Narea Son, Hubert Kowalczyk** and **Kady Evanyshyn** as well as several others have become important pillars of the ensemble in Hamburg. The Opera Studio celebrates its 30th anniversary during the 2024/25 season. Supported by the Opera Foundation and the Körber Foundation, the Opera Studio has trained successful vocalists for three decades. Numerous successful careers thus began in Hamburg. The centre of the festivities is the **Gala "IOS at 30"** on October 13, 2024 at the State Opera, featuring numerous graduates and current members of the Opera Studio on stage, accompanied by the Philharmonic State Orchestra under Kent Nagano's baton. At the end of the season, an **Opera Studio Concert at the Chamber Music Hall of the Elbphilharmonie** on July 4, 2025 features the current participants. Further concerts are being planned, as well as a public master course. As every season, the opera stabile will host an **Opera Studio production**. This time, it will be the *world premiere* of Clemens K. Thomas' *Dollhouse*.

Grateful Acknowledgment for Financial Support:

The new productions *Trionfi*, *Ariadne auf Naxos* and *Maria Stuarda* as well as the 2025 Italian Opera Weeks are generously supported by the **Foundation for the Support of the Hamburg State Opera**. The production *Der Freischütz* is supported by **Twerenbold Reisen AG**. The funding partners of the International Opera Studio of the Hamburg State Opera are the **Foundation for the Support of the Hamburg State Opera**, the **Körber Foundation** and the **J.J. Ganzer Foundation**. The opera piccola has been supported since the 2009/10 season by the Foundation for the Support of the Hamburg State Opera. The production *Dollhouse* is produced in cooperation with the **Claussen-Simon Foundation** as part of its opera fellowship with the programme Dissertation Plus. The production *Frühlings Erwachen* is made possible by funding from the **Michael Otto Foundation**.

The 2024/25 Concert Season of the **Philharmonic State Orchestra**

In the late summer of 2024, the **Rathausmarkt Open Air** (August 31) features Carl Orff's *Carmina Burana* under the baton of chief conductor **Kent Nagano**, inviting all listeners to the heart of the city, free of admission. This informal event for everyone also launches the **Philharmonic Academy**: the 1st Academy Concert, performed three times with slight variations to the programme at the Main Auditorium of the Elbphilharmonie (September 6/8/9) has a strong Hamburg component, featuring music by Brahms and involving local choruses. The Academy Concerts Nos. 2-4 at the Elbphilharmonie's Chamber Music Hall offer the spotlight to several orchestra members as soloists and even as composers – in keeping with the tradition of the Philharmonic Academy. Furthermore, the new partner orchestras of the Philharmonic State Orchestra take to the stage as well in this context: the **Hamburg State Youth Orchestra** and the **Moses Mendelssohn Chamber Orchestra** from Hamburg.

The series of ten **Philharmonic Concerts** at the Elbphilharmonie begins on September 29/30, 2024 with György Ligeti's *Lux Aeterna* for mixed a-cappella chorus and Anton Bruckner's Ninth Symphony. Kent Nagano conducts both concerts, which also feature the chorus **Lauschwerk** (prepared by **Martin Steidler**).

In further Philharmonic Concerts, Kent Nagano presents: Helmut Lachenmann's *Tanzsuite mit Deutschlandlied* with the string quartet **Quatuor Diotima** and Camille Saint-Saëns' "Organ Symphony" with **Iveta Apkalna** as the soloist (Nov. 3/4); Olivier Messiaen's *Couleurs de la Cité celeste* with the pianist **Pierre-Laurent Aimard** and Gustav Mahler's *Das Lied von der Erde* with mezzo-soprano **Karen Cargill** and tenor **Stuart Skelton** (Jan. 12/13); Franz Schubert's "Unfinished" and Wolfgang Amadeus Mozart's Great Mass in C-minor with the chorus of the **KlangVerwaltung** (prepared by **Christiane Büttig**) (Feb. 2/3); Johannes Brahms' Fourth Symphony and **Alex Nante's** symphony *Anahata* for soprano, baritone, chorus and orchestra. Nante's symphony was commissioned by the Hamburg Philharmonic State Orchestra, consciously continuing the tradition of European music, and will have its world premiere in this last Philharmonic Concert conducted by Kent Nagano during his tenure as chief conductor. Further performers are soprano **Mojca Erdmann**, baritone **Hanno Müller-Brachmann** and the **Audi Jugendchorakademie** (prepared by **Martin Steidler** and **Sonja Lachenmayr**).

Thus, epoch-making compositions of the symphony and oratorio repertoire are combined with important works by representatives of the generation that stood for novelty in music after World War II. Our current musical present is embodied by Nante's *Anahata*, a work

marking the festive finale of the ten-year tenures of **Kent Nagano** as chief conductor and **Georges Delnon** as the orchestra's artistic director.

The guest conductors for five of the ten Philharmonic Concerts are **Andrey Boreyko**, **Marie Jacquot**, **Thomas Guggeis**, **James Conlon** and **Bertrand de Billy**. Under their batons, the Philharmonic State Orchestra will play, for example, Piotr Tchaikovsky's Fourth Symphony (Oct. 20-22 under Andrey Boreyko), Wynton Marsalis' Trumpet Concerto (Dec. 15/16 under Marie Jacquot with Selina Ott), Sergey Rachmaninoff's Symphonic Dances (March 2/3 under Thomas Guggeis), Max Bruch's Violin Concerto No. 1 (April 6/7 under James Conlon with Daniel Cho) and Richard Strauss' *Four Last Songs* (June 1/2 under Bertrand de Billy with Maria Bengtsson).

As in past years, the morning of **New Year's Eve** sees a concert celebrating the new year at the Elbphilharmonie; the programme will be announced at a later date. The **International Hamburg Music Festival**, which also includes the 9th Philharmonic Concert, will be opened by the Philharmonic State Orchestra and Kent Nagano on May 1 and 2 with Pierre Boulez' *Répons* for six soloists, ensemble and live electronics (Ircam) and Ludwig van Beethoven's "Pastoral" Symphony.

The **Chamber Music Concerts** of the 2024/25 season are dedicated to the connection between language and music – always an integral part of the opera genre, of course. The concerts revolve around songs, oratorios and other works with vocal parts, but also works that focus on texts without the recitation of the texts themselves. These very different and particularly attractive compositional forms are featured in the six subscription chamber concerts and two special chamber concerts (one of which features the young members of the **Orchestra Academy**) – often also involving members of the **State Opera ensemble** or singers such as the tenor **Julien Prégardien**.

The spring of 2025 will see three **Themed Concerts** exploring the interplay between music and science and drawing connections with the Philharmonic State Orchestra's hometown: as in recent years, the chamber music ensembles consist of orchestra members, and the series has a new cooperating partner, namely **Science Slam**, a network which has been dedicated to presenting new scientific insights to a younger audience in understandable and entertaining ways in evening or nocturnal events in Hamburg since 2009.

Kent Nagano and **Georges Delnon** comment on the **2024/25 concert season**:

"As artistic directors of the Orchestra, we stand for 'classical music' and the progressive spirit that has always and continues to drive this music forward, towards the future. We stand for our concert culture, which is based on the creativity and imagination of our

forebears and has its point of departure and its foundations in their social movements and developments. Our concert practice has a very important tradition. This tradition keeps having to prove its vitality and contemporary value, its attractiveness and ability to assess and express, to shape communities and to entertain. Furthermore, it must continuously adapt to changing life circumstances. This tradition, however, also has a special strength, no matter in which era: it has been shaped by the spirit of humanity, by the liberating spirit of enlightenment and the power of hope. The elements that define our musical tradition and allow it to blossom ever anew are to be found in its works, the compositions themselves, these creations of human will and labour. That is the value of our culture, and we are – all of us – tasked with maintaining it and filling it with life and meaning. With this certainty in heart and mind, we look forward to the 2024/25 concert season and to experiencing music together with our audience.”

Acknowledgements to supporters and partners

The **Philharmonic Society** supports the orchestra in the purchase of instruments, in the orchestra academy and in financing the newspaper supplement "Philharmonische Welt". The **Hapag-Lloyd Foundation** supports the Philharmonic State Orchestra in the orchestra academy. The **Friends and Sponsors** support the artistic work of the Philharmonic Orchestra on the one hand through sponsorship contributions to the orchestra academy and youth projects and on the other hand as a committed ambassador for the orchestra in the city. Two new orchestra partnerships link the Philharmonic State Orchestra with the **State Youth Orchestra** and the **Moses Mendelssohn Chamber Orchestra**. **Science Slam** is a new partner for the Music and Science series. The Philharmonic State Orchestra is a member of the **Orchester des Wandels e.V.** initiative. **NDR 90,3** and **Hamburg Journal** are media partners, **NDR Kultur** is cultural partner.

Jung – Music Education Offerings from the Hamburg State Opera and the Hamburg Philharmonic State Orchestra

jung is the title of musical theatre and concerts for people aged six months and up. It means anticipation, excitement, amazement, shared experiences and new impressions. Young people slip into roles and test their own creativity – for many, this is the entry ticket to the magical world of opera. Looking behind the scenes, they witness how the different departments of the theatre contribute to performances. We open our rehearsals, offer listening tips as well as interesting background information on our operas and concerts in workshops and introductory talks.

In the series *opera piccola*, youthful audiences can look forward to *Frühlings Erwachen*, a new musical theatre work by Ludger Volmer. This classic in a new guise has lost none of its topicality. Youth was also one of the characteristics of Anne Frank, who died at the age of only 15 in February 1945 at the Bergen-Belsen concentration camp. Her memoirs are the subject of Grigori Frid's opera *Das Tagebuch der Anne Frank* for young people. Then there are revivals of Gordon Kampe's children's opera *Kannst du pfeifen, Johanna* as well as *Schwuppdwupp – getürmt und umgestupst!*, *Blubb blubb – abgetaucht!* in our series for babies, *Auf in den Urwald!* for the kindergarten age group, and *Peter und der Wolf* for those aged 5 to 8.

The Jung concert education department also builds bridges between the Philharmonic State Orchestra and young people: from children in the music kindergarten to young adults attending concert rehearsals as part of the *Tester*innen* programme. Onstage and off, but also in the midst of the orchestra, young people gain insights into the fascinating world of music. During the 2024/25 season, for example, we present the family and school concert *Die verlorene Melodie*: when a melody is yanked about in the orchestra, a little violin runs away with it, until fortunately the old double bass goes in search of both of them. The *Tonangeber* series offers a chance to take a very close look at what musicians really do; this year it has a special focus: in *Oper ohne Gesang (Opera without Singing)* and *Gesang ohne Oper (Singing without Opera)*, school classes witness how stories can be told without a voice, and how big emotions can be portrayed outside of opera. In this way, members of the Philharmonic come to schools, where students encounter them in their classrooms: a chance for entire school classes, but also families, friends and teachers to discover wonderful music and numerous instruments.

General ticket sales for the 2024/25 season begin on **Monday, June 17, 2024** at 11 am (for subscribers on Thursday, June 13, 2024 at 11 am). Special regulations apply for Ballet Workshops, the Nijinsky Gala and concerts as part of the 2025 International Hamburg Music Festival; these will be announced at a later date. Enquiries for subscriptions for the 2024/25 season can be made from March 19, 2024 simply and conveniently online using the form on the website www.staatsoper-hamburg.de

Our 2024/25 season brochures are available online starting immediately:
www.staatsoper-hamburg.de, www.staatsorchester-hamburg.de

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