

TONHALLE ORCHESTER ZÜRICH

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The Tonhalle-Orchester Zürich and Paavo Järvi inaugurate the Grosse Tonhalle with Mahler's Third Symphony

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Everything is on course for a return home, for a new beginning: soloists, artists in focus and prestigious guest conductors, new formats in the supporting programme, as well as a new brand identity: the Tonhalle-Orchester Zürich and its Music Director Paavo Järvi are looking forward to their first season at the refurbished Tonhalle Zürich and performing in the Grosse Tonhalle – its crowning glory.

On 15 September, the Tonhalle-Orchester Zürich and Paavo Järvi will play again for the first time in the Tonhalle Zürich. On the programme is Mahler's *Third Symphony* – which was composed in the period around 1895, the year in which the Tonhalle Zürich was inaugurated. Paavo Järvi considers the piece a magnificent composition eminently suited to special occasions such as this: "Our return home is a unique experience that should be celebrated."

In musical terms, the entire season will be dedicated to the various **architectural milestones** in the history of the Tonhalle Zürich and Kongresshaus complex: the years **1895/1939/1985/2021** represent a journey through time and an examination of history. This approach will also be reflected in extended supporting programmes (including a symposium on the reopening of the Tonhalle Zürich, to be held on 23 and 24 September). These milestones will be particularly apparent in the first weeks of the season – in co-commissioned works, new film music and Benjamin Britten's *War Requiem*, which will be conducted by Kent Nagano. According to Director Ilona Schmiel, besides the four dates mentioned above, the first weeks of the season will also be significant in terms of "making the most of the Grosse Tonhalle's diverse programmatic and acoustic possibilities, which the orchestra had to forgo for four years." Between 23 and 25 September, all attention will be concentrated on the new organ. Focus artist **Christian Schmitt** will inaugurate the instrument, built by Orgelbau Kuhn AG in Männedorf, with a new work entitled *Concerto da Requiem* by Guillaume Connesson as well as Camille Saint-Saëns's *Third Symphony*. In general, the organ will be the focal point of the programme throughout the season. It will be heard at several orchestral and chamber music concerts, in an *Orgelnacht* (25 September), as well as during the *Internationale Orgeltage Zürich*

TONHALLE ORCHESTER ZÜRICH

(4 to 6 June 2022), which will be held for the first time. “With the new organ, we intend to set another programme focus right from the start: especially in the concert hall, the instrument provides unlimited possibilities for innovative, interdisciplinary approaches and future commissioned works,” notes Ilona Schmiel.

Hélène Grimaud and **Vilde Frang** will perform several times in Zurich as focus artists. Composer, conductor and author **John Adams** has been invited to spend two weeks intensively exploring his own work and presenting it to audiences in various formats during the spring of 2022. Conductor Laureate David Zinman, Jaap van Zweden and Robert Trevino as well as Paavo Järvi will be devoting themselves to Adams’s music over a six-week period.

Paavo Järvi will also be launching a **Bruckner Cycle** with the Tonhalle-Orchester Zürich and begin recording the composer’s symphonies as well as works by John Adams. The orchestra’s live concerts will be complemented by streamed performances. “Especially in times such as these, hybrid solutions will enable us to carry the ensemble’s name out into the world and to demonstrate what an incredible orchestra the City of Zurich has,” says Paavo Järvi. Although given on a much-reduced scale, **guest performances** will nonetheless take the orchestra to the Schleswig-Holstein Music Festival, Lucerne Festival, Grafenegg Festival, George Enescu International Festival in Bucharest, and to the *Septembre Musical* in Montreux. In January, the orchestra will give a guest performance at the new Isarphilharmonie in Munich – an interim venue that is closely based on the Tonhalle Maag concept.

Paavo Järvi has invited **soloists** such as Janine Jansen, Katia and Marielle Labèque, Leonidas Kavakos, Joshua Bell and Igor Levit, while **guest conductors** will include Sir John Eliot Gardiner, Marek Janowski, Alondra de la Parra, Jaap van Zweden, Herbert Blomstedt, Jakub Hrůša, Lorenzo Viotti and Antonello Manacorda (the latter both giving debut performances). Assistant Conductor Holly Choe’s engagement has been extended for another season.

Film Music – originally introduced at Tonhalle Maag – will focus on three themes (silent film, talkies and a film music competition). This format often gives younger audiences their first opportunity to hear orchestral music – and therefore remains an important focus in the Tonhalle’s programming. All concerts will be conducted by Frank Strobel. The **Sonic Matter** festival has been created as a successor to *Tage für neue Musik*, and will be dedicated to the musical avant-garde under the motto “Turn” for several days in December.

37 smaller and large-scale concerts have been programmed for **children**. 3,100 **schoolchildren** will attend rehearsals and concerts as well as welcoming musicians into their classrooms. Projects with pupils (pupil managers) and students (nextstop:classic) will be continued – this target group will thus in turn address its own target group. After a year’s interruption, the Audience Orchestra project will be relaunched, while the Management Symphony will return for the first time since 2017 under the direction of Paavo Järvi.

An **open-air concert** will once again be given in June 2022. The Tonhalle-Gesellschaft Zürich has explicitly chosen a key work that is particularly well-suited for open-air performance: Carl Orff’s *Carmina Burana*.

Important **collaborative projects** are also planned for the 2021/22 season, including cooperation with the Zurich Film Festival (film music competition); the Stiftungen der Gemeinschaftszentren Zürich (a new concept for the Chamber Music for Children series); the Literaturhaus Zürich (work commissioned from Zora del Buono as part of its *Literatur und Musik* project); the Musikschule Konservatorium Zürich (musicians of the orchestra will coach our Junior Music Partner, the Jugend Sinfonieorchester Zürich); as well as with several faculties of Zurich University of the Arts. Collaboration with other institutions is not only important for

TONHALLE ORCHESTER ZÜRICH

mutual exchange, but also supports our constant endeavour to seek new ways to fill people of all ages and backgrounds with enthusiasm for classical music.

The Tonhalle-Gesellschaft Zürich aims not only to provide inspiration on stage, but also as a **host** – both before and after concerts. The intention is that the Tonhalle Zürich should once more become a socially attractive, informal meeting place for everyone. This also means that after concerts, performers will remain in the foyer, which will also provide the setting for introductions and farewells. There will rarely be concerts with intervals. With a few exceptions, programme booklets will no longer be printed, but will be accessible via a QR code. These changes go hand in hand with the rebranding of the Tonhalle-Orchester Zürich. Visually, the orchestra will be at the centre of communication. In the future, it is intended that values such as openness, independence and creative drive – our central principles and convictions – will influence the behaviour of all.

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