

UNITEL and CLASSICA present

Dorothea
Röschmann

Elīna
Garanča

Klaus Florian
Vogt

René
Pape



Salzburg Festival Opening Concert

Daniel Barenboim
Wiener Philharmoniker

Konzertvereinigung Wiener Staatsopernchor





Salzburg Festival Opening Concert



LUDWIG VAN BEETHOVEN

Piano Concerto No. 4 in G major, Op. 58

PIERRE BOULEZ

Notations I-IV and VII for orchestra

ANTON BRUCKNER

Te Deum for chorus, soloists, orchestra and organ in C major

Conductor and Piano **Daniel Barenboim**

Orchestra **Wiener Philharmoniker**

Chorus **Konzertvereinigung
Wiener Staatsopernchor**

Soprano **Dorothea Röschmann**

Mezzo-soprano **Elina Garanča**

Tenor **Klaus Florian Vogt**

Bass **René Pape**

Video Director **Michael Beyer**

Length **85'**

Shot in **HDTV 1080**

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Pierre Boulez "Notations"

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With two major landmark anniversaries in 2010 – the 90th anniversary of the Salzburg Festival and the 50th of the Grosses Festspielhaus – it was clear that the festival would be opened with a very special concert. Next to the Wiener Philharmoniker the Konzertvereinigung Wiener Staatsopernchor and a quartet of world-class singers – Dorothea Röschmann, Elina Garanča, Klaus Florian Vogt and René Pape – introduced the Festival this year. The concert was conducted by another jubilee: Daniel Barenboim who celebrates his 60th stage anniversary in 2010.

In the concert's first work, Beethoven's Piano Concerto no. 4, Barenboim takes up a practice that is rarely found today but which was common up to the early 19th century: conducting the orchestra and simultaneously performing the solo part. Projecting form and texture from the piano stool while controlling the rhythmic pulse of the complex work, he entices a powerful yet lyrical interpretation from the Viennese star orchestra.

Reflecting the Festival's reputation as a showcase for new musical directions is the second work, "Notations" by Pierre Boulez. The work calls for gigantic orchestral forces and therefore is rarely performed. And indeed the large stage of the Grosses Festspielhaus is filled to the very last centimeter. The highly rhythmic, almost impressionistic work is a scintillating compendium of 20th- and 21st-century orchestral effects and colors.

Concluding the concert is Anton Bruckner's mighty "Te Deum", perhaps the composer's most personal musical profession of faith. The Konzertvereinigung Wiener Staatsopernchor pours forth imposing cascades of sound, offset by lyrical solo passages by Dorothea Röschmann, Elina Garanča, Klaus Florian Vogt and René Pape, whose voices mesh to form a delicate plea for God's mercy. It was truly, as the *Frankfurter Allgemeine Zeitung* wrote "an impressive depiction of the work".

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