



35 YEARS

EBRACH
SUMMER
MUSIC
FESTIVAL

1990–2025



‘Making beautiful music for
people in beautiful places’

Gerd Schaller





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PREFACE

When I was asked in an interview with Bayerischer Rundfunk (Bavarian Broadcasting) in 2010 on the occasion of the 20th anniversary of the Ebracher Musiksommer whether I would still have ideas for a music festival in twenty years' time, I spontaneously replied: 'Oh yes, I have enough ideas for at least another hundred years!' That was meant as a joke at the time. However, as we all know, there is a grain of truth in every joke.

In 1990, when I founded the Ebrach Summer Music Festival, I didn't even remotely think about whether and that I would still be organising this concert series in 35 years' time with great pleasure and a corresponding wealth of ideas. And I have no shortage of ideas.

As I have been part of the music summer since day one, I thought it would be appropriate to draw a line from the very beginning to the present day on the occasion of its 35th anniversary and to put it down in writing. What lies close to my heart is to express my gratitude to all the people who have helped to make the music summer what it is today: a festival of music in the beautiful surroundings of the Steigerwald, the fantastic ambience of the Ebrach monastery complex and the abbey, thus a triad of nature, architecture and music. Every year, culture-loving people are drawn to Ebrach, to the small market town in the heart of Franconia, to experience this triad.

This review is not intended to produce billows of incense, but to present a contemporary document that proves that great art is also feasible and important outside the metropolises and that art cannot succeed without all the people who contribute to this overall work: The many supporters, sponsors, helpers, friends of the Ebrach Summer Music Festival, my parents and my brother – my heartfelt thanks go to them all.

But, above all, I would like to express my very special thanks to you, our wonderful audience. Beethoven already emphasised that music comes from the heart and goes to the heart. How right he was!

And the fact that the musicians have succeeded and continue to succeed in reaching your hearts together with me is the best thing ever for me!

Yours
Gerd Schaller



The Bruckner concerts as well as the choral symphonic concerts of the Ebrach Summer Music Festival take place in the early gothic Abbey Church of Ebrach, which was built between 1200 and 1285.

EBRACH MONASTERY AND ITS RICH MUSICAL TRADITION

Surrounded by mighty beech forests, the former Cistercian monastery of Ebrach lies in the picturesque scenery of the Steigerwald. When the first monks set out from Morimond with their abbot Adam in 1127 to found a monastery in what was still an inhospitable region in those days, they faced enormous challenges.

Today, we can hardly imagine the physical and mental endeavours that people took on at that time to create something great out of nothing, so to speak. We marvel at the impressive monastery complex, whose art-historically significant early Gothic church was built between 1200 and 1285.

Its interior was redesigned in the Baroque and early Neoclassical periods. The prestigious new monastery buildings were also commissioned in the 18th century. The magnificent staircase and the grand Imperial Hall (Kaisersaal) give the impression of a residence rather than that of an order dedicated to the ideal of poverty.

The inscription above the main portal ‘Fundant et ornant’ (they found and they decorate), which refers to the founders depicted above it, sounds like a justification for all this splendour. Ebrach was once the most powerful monastery in Franconia and, thus, repeatedly strove for imperial immediacy.

The Prince-Bishops of Wuerzburg, to whom the monastery was subordinate, were, as we might understand, annoyed by such endeavours and repeatedly succeeded in thwarting them more or less discreetly.

Nevertheless, they held the monastery itself in very high esteem – so high that for a long time they remained faithful to the tradition of having their hearts transferred to Ebrach in a magnificent funeral procession after their death and buried in the Abbey Church to the side of the high altar. Prince-Bishop Julius Echter von Mespelbrunn was then the first to break with this tradition, which in turn was deeply regretted in Ebrach.

The motto ‘Fundant et ornant’, however, was not only decisive for the abbots of Ebrach in the architectural field, but they also attached particular importance to the musical organisation of church services and celebrations.

Although the monastery did not have its own composer, as was the case with Valentin Rathgeber at Banz Monastery, for example, the monks cultivated a varied and splendid musical repertoire. It can be assumed that the latest musical works of the time were performed here.

The abbots’ high musical standards are also reflected in the unique Ebrach organ triad: in 1743, the music enthusiast Abbot Hieronymus Held (reigned 1741–1773)



Three organs tell of the rich tradition of the former Cistercian monastery Ebrach; here the Baroque epistle organ located in the southern choir stalls.

commissioned the Wuerzburg court organ maker Johann Philipp Seuffert (1693–1780) to build the new main organ with 32 stops. The two choir organs were built by the Frankfurt organ maker Johann Christian Koehler (1714–1761) with the Epistle organ from 1753 and the Gospel organ from 1759.

To this day, these two instruments still crown the early Classicist choir stalls. So Ebrach Monastery was home to an opulent musical tradition. And 35 years ago, my plan was to take this rich musical heritage up with the Ebrach Summer Music Festival.

How it all began

I have been familiar with the magnificent rooms of the former Cistercian monastery in Ebrach since my earliest childhood. Even as a teenager, I played the main organ and the two choir organs. I was generally impressed by the imposing monastery complex. When I was in the Imperial Hall again in the late 1980s, I suddenly had the wish: ‘Concerts should be performed here regularly! I want to start a new concert series here.’

The Imperial Hall in particular, which has never been visited by an emperor, has a unique atmosphere and excellent acoustics. Its dimensions and appearance correspond to the halls of Beethoven’s time. And I sensed that the works of the late Baroque, Viennese Classical and early Romantic periods in particular would sound authentic here. I was still a student at the time and admittedly approached the work with a certain naivety.

I would never have imagined the organisational and artistic effort it would take to start a concert series and keep it going over a longer period of time. But my enthusiasm obviously won over Herbert Kronzucker, the Senior Government Director at the time, so that he was also open to my idea – and what’s more, he actively supported my endeavour.

When I started the Ebrach Summer Music Festival in 1990, however, I had not yet immersed myself so deeply in the musical tradition of the former Cistercian monastery. Of course, I was impressed by the three organs and I realised that in a monastery with three important instruments, great importance must obviously have been attached to the practice of music. And then there were two baroque timpani in the west gallery, which are now in the museum. These also bear witness to the festive music of the past.

Later I did some research and came across the record of the music inventory of Ebrach monastery, which Hanns Dennerlein compiled in the mid 20th century and in which unknown composers – one even with the name Schaller – appeared



The Abbey Garden invites you to stroll and linger before and after the concerts.

alongside well-known composers such as Joseph Haydn. It was all very impressive. I imagined what it must have been like when the monastery was in its heyday, when music was played in the Abbey Church and the festive services were accompanied by choir, organ and the sound of trumpets and timpani – indeed, how splendidly they were staged.

When you realise that the value of the Ebrach abbot's vestments at the high feasts amounted to an annual income for the entire monastery, you can imagine that they were not stingy when it came to music either. The first collaboration with Bayerischer Rundfunk – Studio Franken was also specifically about researching the Ebrach music archives. In the Imperial Hall, we performed works by Stamitz, Filtz, Vanhal and others that had already been played in Ebrach during the galant style. So here we went straight back to the roots.

After the monks had left the monastery as a result of the secularisation in 1803, there were various plans to reuse the monastery buildings. However, most of these plans were not implemented. Finally, the Bavarian state, as the new owner, remodelled the once mighty Cistercian Ebrach Abbey and from 1851 used the monastery buildings as a prison and penitentiary, from which today's Ebrach Prison emerged.

The host of the Imperial Hall is therefore the respective Senior Government Director. At this point, I would like to take the opportunity to express my sincerest thanks to all previous Senior Government Directors and the current Senior Government Director for their 35 years of support for the Ebrach Summer Music Festival. The great commitment that the Ebrach Prison has shown to the Ebrach Summer Music Festival over the decades cannot be taken for granted. Both the musicians and the visitors, and I in particular, greatly appreciate this commitment and support. The collaboration between the Ebrach Summer Music Festival and Ebrach Prison, which began during Herbert Kronzucker's time in office as Senior Government Director, was continued by his successors Hans Welzel, Renate Schoefer-Sigl, Gerhard Weigand and currently by Sascha Rath.

The Ebrach Summer Music Festival can therefore look forward to a promising future.

The Ebrach Summer Music Festival is created

The advantage of young people is that they do not think things over for long, but move forward briskly. The idea of organising a regular concert series was born, and this idea was allowed to develop. Perhaps things succeed precisely because you do not worry too much about their realisation. That does sound a bit naive. But there has to be a certain amount of daring in order to make progress. Of course, you cannot do this without the aforementioned team members. But when you get into the famous flow, a lot of things you have previously thought about a lot seem to work themselves out. Always keeping the goal in mind and staying on course – that was certainly my motto, although I have to admit that I was not as aware of this motto back then as I might be today. Not to be stubborn, but to remain elastic and flexible – but always with the goal in mind, which can be phrased quite simply:

Making beautiful music for people in beautiful places.

Making music is actually a fascinating experience in which you embark on a shared flight with the musicians and the audience. When you are at a concert, you can feel whether the listeners are involved and stay involved, whether they breathe together, share in the joy and pick up on the emotions in the music and surrender to them. Music touches the very core and connects people. This social idea of music has always been important to me.

My interest in people and their well-being was certainly also the driving force behind my initial decision to study medicine. The frequently quoted narrative that I first completed my medical studies and then told my parents that I wanted to become a professional musician is only partly true. I have been inspired by music from an early age and played music myself. But I also had a wide range of interests. The fact that this was not always obvious to everyone may have led to the creation of such plain stories, but they only tell half the truth. For a while, medicine and music ran parallel for me. But then I had to decide what I really wanted to do professionally. It just so happened that I auditioned for the Hanover State Opera and got my first engagement. However, my parents never told me what to do. I always put the pressure on myself. In the end, music won, although I am still very interested in medical topics.

The first years – a time to gain experience

Of course, things never move fast enough when you are young. Your energy is pushing in all possible directions. And after the game is before the game. I deliberately choose this comparison from the world of sport. Everyone who makes music knows that the boundaries are open both upwards and downwards. When are you finished in art? When have you practised enough and prepared sufficiently? Is there even a benchmark that can be reached or surpassed? None of them is actually tangible.

What is more, making music together is not just about yourself, but also about playing together. I do not just mean this in a purely technical sense, but in the much broader sense in that it is possible to embark on the aforementioned joint flight. Of course, preparation and knowledge are required. But then comes the moment when you have to switch all that off in order to get to the core.

I still have this impatience today, certainly better channelled and more consciously controlled; but it is necessary, because without impatience the fire you need for making music dies out very quickly. But perhaps it is also a character trait. What is stressful for one person is a special incentive for another. Feelings are very different. And so we all – in the team of the musicians and in the team of the Ebrach Summer Music Festival – gained experience in the first few years.



Ebrach, Imperial Hall, 14 October 1990, Joseph Haydn: The Creation



The Abbey Church decorated in the 18th century in the late Baroque and early Classicist style is both a visual and an acoustic jewel.

VENUES AND CONCEPTS

Ebrach: Imperial Hall and Abbey Church

Bamberg: Concert Hall

Bad Kissingen: Regent Building



The Ebrach Summer Music Festival began in the Imperial Hall. However, I soon realised that this would not remain the only venue for concert performances. And actually, it is obvious: if you have such an impressive church with excellent acoustics in the immediate vicinity, it is only natural to give concerts there, too – with the appropriate programmes, of course. Just as the works of the Baroque, Viennese Classicism and early Romanticism are particularly well suited for the Imperial Hall, Anton Bruckner's symphonies or the great oratorios, for example, sound just as marvellous in the Abbey Church.

The two oratorios by Joseph Haydn, 'The Creation' and 'The Seasons', were performed in the Imperial Hall at the beginning of the Ebrach Summer Music Festival. However, it turned out that the Abbey Church was better suited for this. Soon the need arose to add further venues. The background to this was the desire to expand the repertoire. As so often, it starts with a suggestion or an idea. I came across the Regent Building (Regentenbau) in Bad Kissingen through the patron of the Ebrach Summer Music Festival at that time, Michael Glos, who once told me that Bad Kissingen also had a beautiful hall.

And indeed, I was immediately impressed by the Max Littmann Hall in the Regent Building. As in Ebrach, this is also a historic hall that is world-famous both for its appearance and its acoustics – and with good reason! We mainly performed works from the late Classical and Romantic periods here, but also made frequent detours into the Baroque era. The special acoustics of the Max Littmann Hall are very inspiring, so that in addition to concerts and première recordings such as the opera 'Merlin' by Carl Goldmark or the Great Mass by Bruckner's patron Johann Ritter von Herbeck, I have also performed Anton Bruckner's early symphonies and had them recorded on CD.

I had a similar experience with the Concert Hall in Bamberg, where the annual Symphonic Carnival added a splash of colour to the large symphonic repertoire with works of classical entertainment music. In addition, major opera performances, symphony concerts and gala concerts also took place in Bamberg.

Photos on the left: The impressive staircase leads to the magnificent Imperial Hall.



The concerts in the Imperial Hall form a supporting pillar of the Ebrach Summer Music Festival.





Ebrach, Imperial Hall, 21 July 2002, works by Georges Bizet and Felix Mendelssohn Bartholdy, Munich Bach Soloists





Ebrach, Abbey Church, 22 July 2012, Franz von Suppé: Requiem, Philharmonic Choir Munich, Philharmonie Festiva



Bayerisches Fernsehen recorded the concert.





Munich Philharmonic Choir



Philharmonie Festiva



19. April 2009, 16.00 Uhr
Regentenbau Bad Kissingen
Max-Littmann-Saal

Ersteinspielung

merlin

Oper in drei Akten von Carl Goldmark (1830–1915)

Libretto: Siegfried Lipiner

Konzertante Aufführung

<i>Merlin</i>	Robert Künzli
<i>Viviane</i>	Anna Gabler
<i>Lancelot</i>	Brian Davis
<i>Modred</i>	Daniel Behle
<i>Fee Morgana</i>	Gabriela Popescu
<i>Dämon</i>	Frank van Hove
<i>Artus</i>	Sebastian Holecek
<i>Glendower</i>	In-Sung Sim
<i>Gawein</i>	Michael Mantaj
<i>Bedwyr</i>	Werner Rollenmüller

Philharmonischer Chor München
Einstudierung: Andreas Herrmann

Philharmonie Festiva

Dirigent: Gerd Schaller

Pausen nach dem Ersten und Zweiten Akt

Konzertinführung um 15.00 Uhr im Rossini-Saal:
Jutta Dieing, M.A.

Die Aufführung erfolgt in Kooperation
mit dem Bayerischen Staatsbad Bad Kissingen,
dem Ebracher Musiksommer,
dem CD-Label „Profil Hänssler“ und dem
Bayerischen Rundfunk, Studio Franken (Bayern 4 Klassik):
Dr. Ursula Adamski-Störmer, Leiterin Musikabteilung
Thilo Grahmann, Tonmeister, Producer



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The Max Littmann Hall in the Regent Building in Bad Kissingen is the venue for numerous concerts of the Ebrach Summer Music Festival. Among others, the opera ‘Merlin’ by Carl Goldmark was performed here on 19 April 2009.



Bad Kissingen, Regent Building, 11 September 2016, Orchestra with Gewandhaus Musicians Leipzig



Bad Kissingen, Regent Building, 7 September 2014, Johann von Herbeck: Great Mass, Munich Philharmonic Choir, Philharmonie Festiva



Great romantic works as well as the Symphonic Carnival can be heard in the Bamberg Concert Hall.



Joseph Keilberth Hall, 2 November 2014, Prague Radio Symphony Orchestra



The Brunswick State Orchestra is a regular guest at the Ebrach Summer Music Festival.

The Music Summer format is establishing itself

How do you realise that a music series is establishing itself? – Quite simply: more and more visitors are coming. It is a wonderful feeling to realise that people are attending the concerts of the Ebrach Summer Music Festival to experience beautiful music. That is very inspiring for everyone involved. Of course, there has been and still is rejection, although I do have the impression that the number of people with a negative attitude towards the Summer Music Festival has decreased over the last 35 years. But as the saying goes: ‘You can’t please everyone.’

As social beings, people are embedded in their social environment. And, of course, there are different opinions. It goes without saying that not everything someone does will find favour or even approval with everyone. At that very moment when there is resistance, it is not pleasant, but in retrospect some things are put into perspective. The decisive factor is what comes out of it in the end. If you succeed in touching people’s hearts, inspiring them and perhaps even taking them away from their everyday lives into another world, then something wonderful has been achieved.



Friends and supporters

Markt Ebrach is the organiser of the Ebrach Music Summer. Our concert series is therefore not the work of individuals, but the result of the co-operation of many participants. The respective mayors of Ebrach have always been and still are fully behind the Ebrach Summer Music Festival. My heartfelt thanks go to Alfons Keller (Mayor 1990–2002), Max-Dieter Schneider (Mayor 2002–2020) and Daniel Vinzens (Mayor since 2020). The support of the Bamberg District also deserves special mention. Sponsors were District Administrator Otto Neukum (District Administrator 1966–1996) and, above all, District Administrator Dr Guenther Denzler (District Administrator 1996–2014). During his time as District President of the District Upper Franconia from 2003–2018, Dr Denzler worked hard to ensure that both the District and the Upper Franconian Foundation supported the Ebrach Summer Music Festival. District Administrator Johannes Kalb has been a strong supporter of the festival since 2014.

I am particularly proud that two extraordinary politicians agreed to take on the patronage. From 1990 to 2017, former Federal Minister of Economics Michael Glos supported the festival. Since 2017, Holger Dremel, member of the Bavarian State Parliament, has been the patron of the Ebrach Summer Music Festival. He also initiated the funding by the Bavarian State Government. The Foundation of the Savings Bank also supported the festival.

When Ebrach Abbey was dissolved in 1803 and the Abbey Church became the parish church, the respective parish priests took over from the abbots in spiritual terms. From the very beginning, the former Abbey Church was an important venue for the Ebrach Summer Music Festival. But this church is much more than that: it is still a house of God, a space of prayer. Every person with an open heart is particularly touched by and in this room. I consider it a special honour to be allowed to make music there. And so I am grateful to the respective Ebrach parish priests for giving the summer music festival space in the truest sense of the word and making the former monastery church available for the concerts. Of course, it is important that the programmes are tailored to the special location. For me personally, a concert in the wonderful Abbey Church means something very special: the music suddenly takes on a higher dimension.

The Ebrach Summer Music Festival was founded in 1990 during the tenure of parish priest Komnick (priest in Ebrach from 1966 to 1991). Parish priest Hubertus Foerster (1991–2005) was followed by Albert Mueller (2005–2024), to whom I am also personally very attached. The current landlord of the former Abbey Church is parish priest Friedmann.

From the press release dated 29 November 2019:

The Free State of Bavaria will support the Ebrach Summer Music Festival with 20,000 euros annually in future. On the initiative of Holger Dremel, Member of the State Parliament, the Bavarian State Minister for Science and the Arts, Bernd Sibler, has pledged the funds via the festival funding. 'I am really delighted that the Free State is getting involved in the 'Ebracher Musiksommer' after 30 years and providing financial support for this cultural event,' said Dremel.

The Free State of Bavaria supports cultural highlights with up to 10 % via the so-called festival funding. The Ebrach Summer Music Festival was not included until 2019.



In front of the former Abbey Church. From left: First Mayor Max-Dieter Schneider, Gerd Schaller, Member of State Parliament Holger Dremel, Bavarian State Minister for Science and the Arts, Bernd Sibler, District Administrator Johann Kalb, Second Mayor Detlev Panzer

A part of my own family history

As already mentioned, in my youthful naivety I did not realise what it would mean to set up a concert series and then keep it going. I only had a very rough idea of the effort involved: Advertising, programme booklets, dramaturgy, seating plans, printing tickets, organising seating, podiums, lighting, catering for musicians and guests – and much more.

I was very lucky that the people in charge at the prison, the local council and the church administration not only went along with me from the very beginning, but were fully behind the Ebrach Summer Music Festival, and, above all, that I could count on the full support of my parents Dieter and Annemarie.

Without their help, the Ebrach Summer Music Festival would never have existed in this form – and certainly not for 35 years. My parents' organisational and financial support was crucial to the success of the festival, and not just in the early years: my mother took over the telephone ticket service and ran, together with hard-working helpers, the box office.

My father was responsible for the organisational side of things, from setting up the podium and lighting to organising the chairs and much more, and I also had to take on a lot more organisational tasks back then than I do today.

Over the years, my mother in particular built up a personal connection with many concert-goers and created a real family atmosphere. Some people joked that Annemarie, as the good soul of the Ebrach Summer Music Festival, probably knew everyone in the hall personally and knew where they were sitting. And that was indeed the case. My brother Rainer also supported the festival a lot.

Fortunately, there were and still are many volunteers who actively supported us from the very beginning, some of them until today. And there is now also a whole team of colleagues to deal with the many tasks that a concert series requires – not least because the legal regulations and general requirements for such an event have become more numerous and complex over the years.



The concert may start – everything has been prepared.







Bayerischer Rundfunk regularly records the concerts of the Ebrach Summer Music Festival, here the recording of Franz von Suppé's Requiem by Bayerisches Fernsehen.

A partnership starts – the cooperation with Bayerischer Rundfunk

The partnership with Bayerischer Rundfunk was supportive and inspiring from the very beginning. There were no restrictions or even limitations. Of course, I am aware that many musicians have a certain respect for microphones. However, I always found working with the sound engineer to be fruitful and stimulating. I have had the great good fortune to work almost exclusively with one sound engineer: Lutz Wildner is an excellent sound engineer with an excellent sound aesthetic who places great value on both the technical and the musical side. In addition, we both have a very similar idea of sound, so that we now communicate with each other almost without words.

When I hear a certain murmur in the loudspeaker, I know exactly what to do. This has created a perfect team here, too, for which I am very grateful. Criticism and corrections should and must be made, because they help us to improve and continue to grow. For me, making a recording does not mean making music differently. In this respect, it was not an adjustment for me, but I was able to work even better on the joint work. I am always happy when there is something to discover or correct that I had not paid so much attention to before. Of course, taste preferences also play a role.

Ultimately, there are hard objective criteria which must be met. If the orchestra does not play together or the intonation is not right, you cannot leave it at that, no matter how elegantly the phrase appears to have been played. Then the necessary corrections and improvements must be made. I do not see the sound engineer as a superior authority, as a superego, but as a team, everyone tries to achieve the best result. Personally, I do not subscribe to the antiquated image of the conductor as the infallible desk lion who supposedly does everything right and is above criticism. For me, the relationship with the sound engineer is one of partnership, of pulling together to achieve the best and most beautiful result.

The partnership with Bayerischer Rundfunk was also very stimulating in terms of content. For example, Dr Ursula Adamski-Stoermer provided the impetus for the performance of Franz von Suppè's Requiem. In a conversation, she once told me about her doctoral thesis, which deals with requiem settings of the 19th century in German-speaking countries. She also mentioned Franz von Suppè's Requiem, which in her opinion is one of the most beautiful settings of the Latin Mass for the Dead. I became curious, got hold of the score and was immediately enthusiastic about the work, which I had never heard before. This resulted in one of the most beautiful

concert recordings of the Ebrach Summer Music Festival. Isn't that a wonderful example of how fruitful an exchange of ideas can be?

I used to think that recordings were for eternity. Now I see it differently, because each recording can only depict a certain moment in a musical life. It is similar to photography, where only one specific moment can be captured at a time. This also applies to a sound recording, which acts like a musical flash. This snapshot can be completely different the next day. It is exciting to compare recordings that have been made over the years and draw conclusions about one's own musical development. As it is said so beautifully in Wagner's *Rheingold*: 'who lives, loves change and transformation'.



An orchestra for the Ebrach Summer Music Festival – the founding of the Philharmonie Festiva

The Philharmonie Festiva was created in connection with the recordings. As I already mentioned, the first recording of the opera 'Merlin' was the initial impetus. However, the idea of having our own festival orchestra at the Ebrach Summer Music had been slumbering for a long time beforehand and then became concrete sooner than expected. The next step was to find a name for the orchestra, with the festival idea also being reflected in the name.

To get straight to the point: The Philharmonie Festiva is not one of the usual telephone orchestras that are called up at short notice to perform a concert and then split up again. Instead, the members of the Philharmonie Festiva are in a way hand-picked and come from the top orchestras in Germany and the neighbouring countries. My aim was to create an orchestra similar to the Bayreuth Festival Orchestra or the Festival Orchestra in Lucerne in order to work on very specific works with this ensemble.

Of course, it always takes a certain time before a new orchestra establishes itself or becomes generally recognised. However, several years have passed since the orchestra was founded in 2008, in the course of which numerous recordings have been made that have received and continue to receive great attention and recognition, particularly from international critics.

There is a very special spirit in the Philharmonie Festiva. The musicians come together consciously and joyfully to realise special projects in the solitude of the former Cistercian monastery in Ebrach. The first CD project, which took place in combination with a concert, not in Ebrach, but in the Regent Building in Bad Kissingen, was such a great success that the resulting recording, the first recording of the opera 'Merlin' by Carl Goldmark, won an ECHO Klassik Music Award.

The members of the Philharmonie Festiva share both their skills and their rich musical experience from their own orchestras. On the one hand, this is something quite natural, but on the other hand it is also exciting every time something really new, unique, and unmistakable emerges during rehearsals. And so it is fair to say that the Philharmonie Festiva has its entirely unique sound. I am particularly pleased that musicians from over 30 different nations play in the orchestra.

This shows how music unites people across all borders. Isn't this a wonderful common language?





As already mentioned, one focus of the Philharmonie Festiva lies on the musical realisation of all versions of Anton Bruckner's symphonies – the monumental symphonic work of a musical solitaire whose music is not only of the highest mastery in terms of composition, but also encompasses a spiritual depth. The second pillar of the musical work is the discovery of musical treasures such as the aforementioned first recording of the opera 'Merlin' by Carl Goldmark, the Great Mass by Johann Ritter von Herbeck or the poignant Requiem by Franz von Suppé.



25 YEARS EBRACH SUMMER MUSIC FESTIVAL



Ebrach, Abbey Church, 6 September 2015, Anton Bruckner: Psalm N° 146 and Mass N° 3, Philharmonie Festiva and the Munich Philharmonic Choir

Dr Guenther Denzler, former District Councillor and District President, is one of the great supporters of the Ebrach Summer Music Festival. I was deeply impressed and moved by his speech on the occasion of the 25th anniversary of the festival. It is a historic document and therefore should be published here in extracts:

‘As a long-time companion and ‘regular guest’ of the ‘Ebrach Summer Music Festival’, I am very happy to fulfil the wish to say a few sentences on the occasion of the 25th anniversary.

Today’s concert took place exactly where the musical journey began 25 years ago under the direction of Gerd Schaller and the patronage of former Federal Minister of Economics Michael Glos. The historic and magnificent rooms of the former Cistercian monastery, the Imperial Hall and the Abbey Church, lend the works performed an audibly moving depth. Music, architecture and nature become united and provide the audience with a unique listening experience.

Over the years, the 'Ebrach Summer Music Festival' has developed into a prestigious music festival. International reviews and awards bear witness to this. The performance and recording of Anton Bruckner's symphonies have contributed significantly to this. The 146th Psalm and the Great Mass in F minor, which were performed today, shone in all their colours in the acoustic, visual and spiritual surroundings of the Abbey Church.

As District President, I am proud that the Ebrach Summer Music Festival enhances our region. It proves that even far away from the big metropolises, music is performed at its very highest level. For the district of Upper Franconia, the promotion of music is an essential part of cultural and local heritage preservation. It supports the Haus Marteau International Music Meeting Centre in Lichtenberg, where master classes for talented young musicians have been held for over 30 years, and the International Violin Competition, which attracts young violinists from all over the world to Upper Franconia.

Dear Mr Schaller,

We would like to thank you very much on the occasion of today's anniversary.

- You founded the festival orchestra of the Musiksommer, the Philharmonie Festiva with the Munich Bach Soloists.
- Musicians from the Munich Radio Orchestra, the Leipzig Gewandhaus Orchestra, the Brunswick State Orchestra, the Nuremberg Symphony Orchestra, the Bamberg Chamber Philharmonic and the Prague Radio Symphony Orchestra are guests in Ebrach.
- Several CDs have already been recorded in co-operation with the internationally renowned music label 'Profil Haenssler'.
- The festival in Ebrach is a permanent highlight in the calendar of events of the 'Musikzauber Franken' and we can hear your music on Bayerischer Rundfunk time and again.

You, Mr Schaller, are the 'conditio sine qua non' for this success. Through your high level of expertise, your experience, and your inexhaustible commitment, you have firmly established the Ebrach Summer Music Festival in the world of classical music.

Our thanks go to Bayerische Staatsregierung, Oberfrankenstiftung, Landkreis Bamberg, Bezirk Oberfranken, Sparkasse Bamberg, Marktgemeinde Ebrach, Pfarrei Ebrach, Justizvollzugsanstalt Ebrach and Gerd Schaller's parents, because they are the soul behind the scenes!

I wish the Ebrach Summer Music Festival a successful future!

MUSICAL MILESTONES

Carl Goldmark: 'Merlin'

There have been numerous milestones in the 35-year history of the Ebrach Summer Music Festival. I would like to pick out a few highlights. The composer Carl Goldmark is of great importance to me. I conducted his violin concerto very often and during my time as General Music Director in Magdeburg, I performed his opera 'The Queen of Sheba'. For me, Goldmark was and still is a fascinating composer of the Imperial and Royal period, whose opulent tonal language and his



tonal artistry, which is sometimes reminiscent of Wagner, impresses me. I came across Goldmark's second opera 'Merlin' when I was once again planning a concert programme: I was thinking of the prelude to Wagner's 'Parsifal'. A good friend said to me: 'Oh, why always the Parsifal prelude? Why don't you do the Merlin prelude?' I replied: 'What, Merlin? By whom?', to which she said: 'Well, by Goldmark.' – I immediately got hold of the notes for this prelude and was all at once captivated by the music. Now I thought it would be exciting to get to know the rest of the opera and bought an antiquarian piano reduction. Straightaway I realised

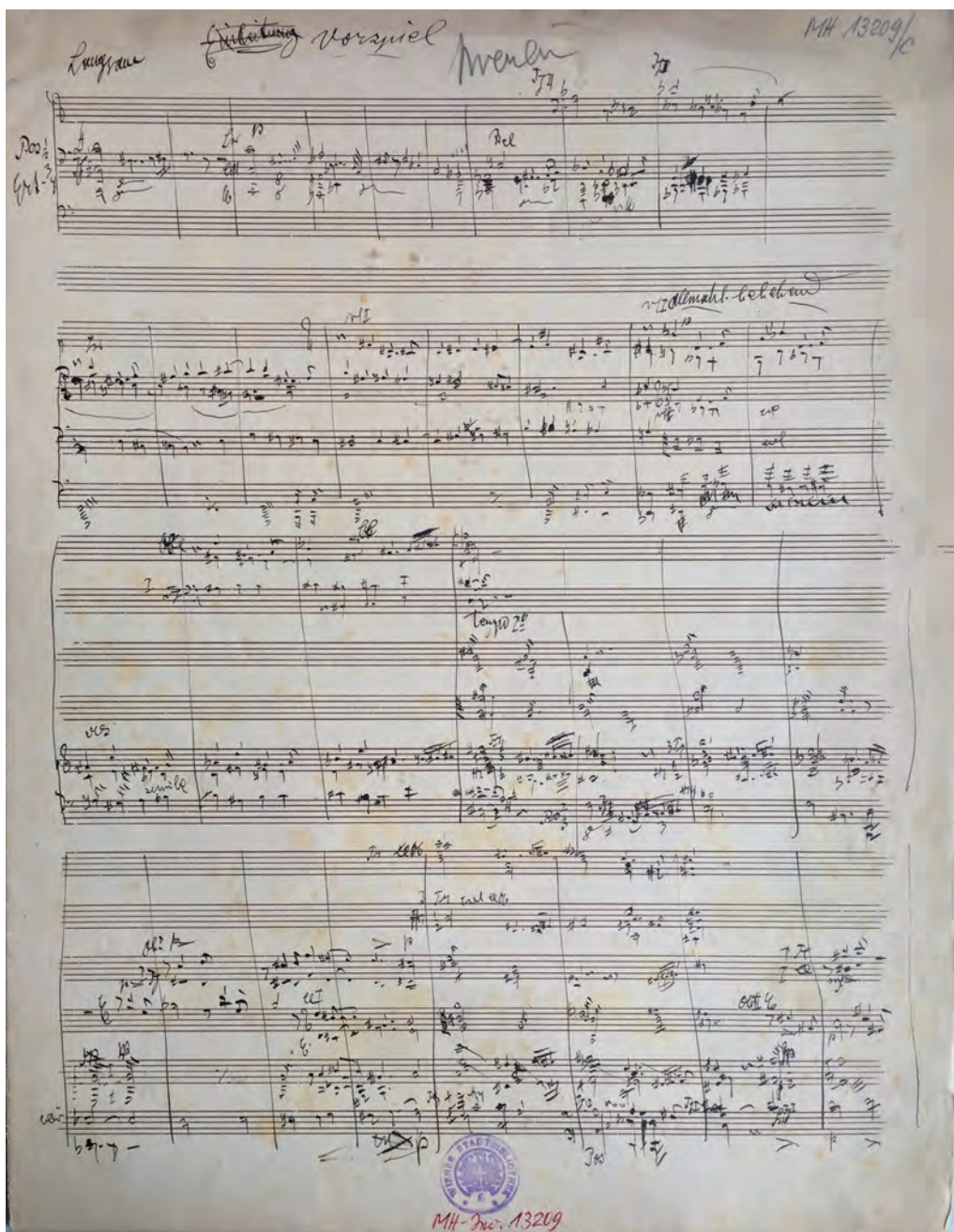
that this 'Merlin' is truly great music that has been unjustly forgotten. I wanted to perform and record the opera. However, there was no printed score. After extensive research in the music collection of the Austrian National Library in Vienna and in the music collection of the Hungarian National Library in Budapest, I managed to create the score partly from the parts and partly from handwritten scores. In other libraries, I discovered more and more drafts and partcell sketches as well as reworkings and new arrangements in Goldmark's own hand.

The wealth of material grew and it was really exhilarating to delve deeper and deeper into the sound world of this unique composer. In the end, it became my goal to edit the original version of 'Merlin', which is exactly what I did: I performed and recorded the original version with the Philharmonie Festiva.

My respect for the composers of the 19th century grew enormously as a result of this work. What a gigantic amount of notes they put down on paper! What a huge creative process lies behind a great romantic opera like 'Merlin'!



Gerd Schaller as editor, here with the score of the opera 'Merlin' by Carl Goldmark



Carl Goldmark, partcell sketch of the prelude of the opera 'Merlin'

Franz von Suppè: Requiem

I have already mentioned how the Requiem by Franz von Suppè, who is primarily known as an operetta composer, was performed finally. I still have wonderful memories of the concert and the television recording by Bayerisches Fernsehen, which was repeatedly broadcast on various programme slots. Elisabeth Malzer's soulful visual direction makes it something very special.



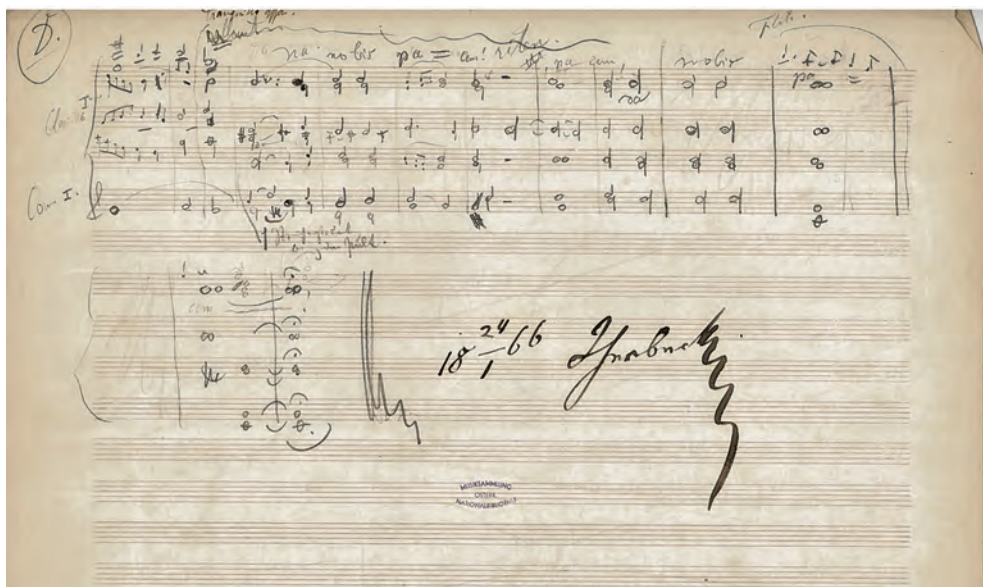
Ebrach, Abbey Church, 22 July 2012, Franz von Suppè, Requiem (Missa pro defunctis)



Munich Philharmonic Choir, Philharmonie Festiva, Gerd Schaller and Choir Director Andreas Herrmann

Johann Ritter von Herbeck: Great Mass

Johann Ritter von Herbeck is one of the most dazzling artistic personalities of the 19th century. As a conductor, he was a real lion on the podium and, if you want, one of the first jet-set conductors. The Viennese critic pope Eduard Hanslick, known for his sharp tongue, described him as both a 'blazing fiery spirit' and a 'perpetuum mobile'. He was quite open to new musical ideas: Herbeck was friends with Liszt, promoted Verdi and Wagner, and he also rediscovered and performed Schubert's Unfinished Symphony. However, friends of Anton Bruckner's music know Herbeck primarily because he was a great supporter of the master from St. Florian. Ultimately, he was responsible for Bruckner coming to Vienna, where he performed, among other things, his D minor Mass. His work as a composer is yet less well known. And it was precisely this aspect that interested me: in the Austrian National Library, I came across the manuscript of Herbeck's Great Mass in E minor, written in 1866. I found it exciting to trace how the great Bruckner supporter himself composed. And I was immediately enthralled by the poetry of his setting of the Latin mass text, which has a fascinating range of sounds: from church-tonal turns of phrase and contemplative interpretations to festive splendour and a gentle request for peace.



Johann von Herbeck, Great Mass, Agnus Dei (final bars), composition sketch



Joseph Anton Bruckner (1824–1896), Austrian composer,
organist and university lecturer

How Ebrach became the place of pilgrimage for Bruckner fans

The great chapter of Anton Bruckner! – When I conducted a Bruckner symphony for the first time in the Abbey Church on 22 September 1996 (it was the fourth symphony, his ‘Romantic’), I did not imagine that I would one day perform and record all the symphonies of the Master of St. Florian in all versions. And I certainly never considered that Ebrach would become a veritable place of pilgrimage for friends of Anton Bruckner’s music, where there would be a Bruckner festival with a symposium one day. But it had worked out that way. Why Bruckner of all composers?

This question can be answered very well from an intellectual point of view. Of course, I could argue that I was and still am fascinated by the intellectually demanding, complex and spiritual aspects of his music. But that is only one side of the coin. Because if you ask the heart, the answer is much simpler: Bruckner’s music goes straight to the heart. Of course, the intellectual superstructure helps to justify this emotionality. But you do not actually need it, because in the end it is the heart that counts.

And it is basically a mystery why this music moves some people while leaving others completely indifferent. The essential thing is that Bruckner’s music contains a message that does not need to be explained, but is communicated instantly. In my musical life to date, I have performed many more works by other composers than Bruckner’s symphonies. However, I admit that I have felt particularly drawn to the composer Anton Bruckner since my childhood. When I heard Bruckner’s Fourth and then his *Te Deum* on the radio, I was hooked. His motet ‘*Locus iste*’ was the first work I was allowed to rehearse. That was a very special experience for me.

Then, however, things went quiet for me for a while as far as Anton Bruckner was concerned, because I started my career at various opera houses and therefore mainly focussed on operas. It is a pity that Bruckner did not write an opera, although he actually intended to do so in his old age, but that was probably wishful thinking, as he was busy enough with his Ninth Symphony.

Unfortunately, he was no longer able to complete the latter. And that brings us to the next chapter.

Bruckner's Ninth completed

When performing various Bruckner symphonies, I have often used my own editions because this has enabled me to familiarise myself even more intensively with the original scores and immerse myself in them, but also to make myself independent of the individual ideas of the various editors and to form my own opinion.

A special case is the Ninth Symphony, the finale of which Bruckner was unable to finish composing. In this case, however, it is not a question of an editorial achievement, but of the fact that an unfinished movement – and this is, after all, the finale of Bruckner's Opus Summum – is incomplete. Incomplete because there must have been a continuous score, as Bruckner numbered the pages consecutively. Yet, individual leaves are missing. This can be recognised by the fact that one phrase breaks off in the middle and another phrase also starts again in the middle. There must therefore have been pages completed by Bruckner in between, which have been lost or perhaps even stolen. Fortunately, we have many of Bruckner's original sketches, i. e. preliminary drafts, for the finished score, from which the missing score pages can be bridged over long stretches, as there are often at least two or even several parts. Of course, these are early drafts which Bruckner may have later discarded. Unfortunately, towards the end of the movement, it becomes thinner and thinner and the apotheosis has not been passed onto us. But at least we have a great deal of Bruckner's own material. I always felt it to be a great pity that this finale could not be fully performed. Of course, there were and still are other completists. I myself performed and recorded the final movement addition by the American musicologist William Carragan. Basically, however, I was not satisfied with the work of the others. I always wondered if it could be done better and, above all, not just in a dry, scholarly way, but in the spirit of Anton Bruckner, even if that sounds a bit pretentious.

And so I worked on the sketches and finished score pages for the final movement myself for decades. My first final movement addition was written in 2016, followed by a first revision in 2018 and then another revision, which I performed on 1 September 2024 shortly before Anton Bruckner's 200th birthday and in which my aim was to use even more material exclusively from Bruckner and to reduce my own contribution as much as possible. I also endeavoured to concentrate further on the instrumentation.

Actually, I only did what Bruckner repeatedly did with some of his symphonies by subjecting them to further revisions. Somehow, Bruckner's music seems to involve striving for ever greater perfection.

In any case, the performance on 1 September 2024, which was once again performed by Bayerisches Fernsehen in the wonderful visual direction of Hans Hadulla, was for me the personal highlight of my involvement with the composer Anton Bruckner to date.



Ebrach, Abbey Church, 1 August 2010, Anton Bruckner: Symphony № 9, Gerd Schaller, William Carragan and Philharmonie Festiva



Ebrach, Abbey Church, 1 September 2024, once again Bruckner's Ninth with the completed final movement (second revision) by Gerd Schaller



Although Anton Bruckner never visited Ebrach, he would certainly have enjoyed the performance of his works at the Ebrach Summer Music Festival.



In collaboration with the Anton Bruckner Institute Linz and Bayerischer Rundfunk - Studio Franken, the Ebrach Summer Music Festival presented a BrucknerFest from 29 to 31 July 2011. The early symphonies of Anton Bruckner took centre stage in three concerts on three consecutive days. Symphonies Nos 1, 2, and 3 were performed by the Philharmonie Festiva in the former Ebrach Abbey Church.

An international, scientific symposium was held in the former abbot's residence on the subject of 'Bruckner travelling'. Anton Bruckner travelled a lot. His concert sojourns in Paris and London made him famous throughout the world and opened up new dimensions of creativity for him. Bruckner visited Switzerland and Prague and was in demand as an organ expert beyond the country's borders. In addition to his concert tours, his life was also characterised by his personal visits. The Ebrach Anton Bruckner Conference approached this large complex with the following topics: Travelling in Bruckner's time (Klaus Landa), Anton Bruckner, great journeys. An overview (Peter Deinhammer), Anton Bruckner's travelling acquaintances (Klaus Petermayr), Bruckner's singing journeys (Franz Scheder), Anton Bruckner and Nasswald (Erwin Horn), The posthumous journeys of Anton B. (Andreas Lindner).

BRUCKNER2024

The complete symphonic Bruckner

Anton Bruckner created true cathedrals of sound. Like no other composer, he repeatedly honed his symphonies and made changes in his quest for the ideal form. As a result, there are different variants or versions of many of his symphonic creations.



The Ebrach Summer Music Festival 2011 marked the birth of the project BRUCKNER2024, which I founded together with Bayerischer Rundfunk – Studio Franken and Profil Edition Guenter Haenssler and which in a way represents my personal musical life's work. The aim of the project was not only to record all of Bruckner's symphonies, but also to capture them in all versions on disc – with just one conductor and just one orchestra, the Philharmonie Festiva, because: only through this uniform musical signature an authentic comparison of the individual versions is possible. At the same time, it provides a unique insight into Bruckner's composing workshop and the complexity of his personality as a composer.

BRUCKNER2024 is a globally unique large-scale project that has never been realised before in this form. In addition, important intermediate versions were performed or recorded in Ebrach for the first time ever, such as the third symphony in the 1874 version or the eighth symphony in the 1888 intermediary version. Is it imaginable that there are versions of Bruckner's symphonies that have never been heard before and were performed at the Ebrach Summer Music Festival for the first time? I worked closely with the musicologist Prof William Carragan on this project. I also produced my own editions for a number of the recordings made in Ebrach. In my opinion, personal involvement with the autographs and the study of the original scores are essential for such an extensive and important project in order to achieve the greatest possible authenticity.

'2024' in the title of BRUCKNER2024 naturally refers to the 200th anniversary of Bruckner's birth on 4 September. In 2025, all symphonies will have been recorded in all versions, which means that Bruckner's complete symphonic œuvre will be available.

However, this project is far from being completed, as Bruckner's choral symphonic works also yield a rich hoard. The recordings already made of the Mass in F minor and the Psalm N^o 146 with the Munich Philharmonic Choir and the Philharmonie Festiva arouse anticipation for further choral symphonic performances and recordings at the Ebrach Summer Music Festival.

So there is a BRUCKNER2024plus.



Chronology of Bruckner recordings

Symphonies

- Symphony N^o 4 in E flat major ‘Romantic’, version 1878/80, Recording: 29 July 2007, Ebrach Abbey Church, PH11028
- Symphony N^o 7 in E major, recording: 29 July 2008, Ebrach Abbey Church, PH11028
- Symphony N^o 9 in D minor with final movement addition by William Carragan, Recording: 1 August 2010, Ebrach Abbey Church, PH11028
- Symphony N^o 1 in C minor, version 1866, recording: 29 July 2011, Ebrach Abbey Church, PH12022
- Symphony N^o 2 in C minor, version 1872, recording: 30 July 2011, Ebrach Abbey Church, PH12022
- Symphony N^o 3 in D minor, version 1874, recording: 31 July 2011, Ebrach Abbey Church, PH12022
- Symphony N^o 8 in C minor, intermediate version 1888, recording: 29 July 2012, Ebrach Abbey Church, PH13027
- Symphony N^o 5 in B flat major, recording: 14 July 2013, Ebrach Abbey Church, PH14020
- Symphony N^o 6 in A major, recording: 1 September 2013, Ebrach Abbey Church, PH14021
- Symphony N^o 4 in E flat major ‘Romantic’, with ‘folk festival finale’ 1874, recording: 8 January 2013, Regent Building, Bad Kissingen, PH13049
- Symphony in D minor ‘Annulled Symphony’, 1869, recording: 8 March 2015, Regent Building, Bad Kissingen, PH15035
- Symphony in F minor ‘Study Symphony’, 1863, recording: 7 June 2015, Regent Building Bad Kissingen, PH15004
- Symphony N^o 9 in D minor with final movement addition (first edition 2016) by Gerd Schaller, recording: 24 July 2016, Ebrach Abbey Church, PH16089
- Symphony N^o 3 in D minor, version 1890, recording: 23 September 2017, Regent Building, Bad Kissingen, PH18002
- Symphony N^o 9 in D minor with final movement addition by Gerd Schaller (second edition 2018), recording: 22 July 2018, Ebrach Abbey Church, PH18030
- Symphony N^o 1 in C minor, version 1891, ‘Vienna version’, recording: 26 May 2019, Regent Building, Bad Kissingen, PH19084

- Symphony N° 4 in E flat major ‘Romantic’, 1874 version, recording: 25 July 2021, Ebrach Abbey Church, PH 22010
- Symphony N° 4 in E-flat major ‘Romantic’, version 1888, recording: 20 August 2023, Ebrach Abbey Church, PH23086
- Symphony N° 2 in C minor, version 1877, recording: 11 October 2023, Ebrach Abbey Church, PH23085
- Symphony N° 8 in C minor, version 1890, recording: 14 July 2024, Ebrach Abbey Church, PH25006
- Symphony N° 9 in D minor with final movement addition by Gerd Schaller (third edition 2024), recording: 1 September 2024, Ebrach Abbey Church, PH25007
- Symphony N° 3 in D minor, version 1873, plus Adagio 1876, recording: 16 March 2025, Regent Building Bad Kissingen, PH25003
- Symphony N° 8 in C minor, version 1887, recording: 20 July 2025, Ebrach Abbey Church, PH25005

Choral symphonic works

- Mass N° 3, recording: 6 September 2015, Ebrach Abbey Church, PH16034
- Psalm N° 146, recording: 6 September 2015, Ebrach Abbey Church, PH16034



Further orchestral recordings

Bruckner's string quintet in the orchestral version

In addition to a string quartet, Anton Bruckner composed a large and important chamber music work that can be considered a jewel of chamber music: his string quartet for two violins, two violas, and cello. Even contemporaries spoke of the 'divine spark' that this work possessed, which 'stands alone and uniquely'. Bruckner's quintet seems very light, optimistic and clear; it thrilled me from the very beginning. Of course, it is not a symphony. The developments that storm towards heaven, the clusters of sound and blocky passages of the symphonies are missing.

Bruckner's symphonic thinking, however, inevitably influenced the conception of other works, especially when they are as large-scale as this quintet. Whether you like it or not: Bruckner as a symphonist cannot be denied here either. These symphonic aspects were my inspiration for an arrangement for a large orchestra – but not in the sense of an exuberant orchestration. A classical-romantic sound with two woodwinds, four horns, two trumpets, three trombones and timpani seemed authentic and appropriate to me. Above all, the basic character of the composition should not be changed by the additional instruments. Rather, I wanted to deepen the symphonic content and at the same time preserve the chamber music transparency. I have essentially kept the string section unchanged, apart from the addition of the double basses. For colour reasons and as an additional contrast, the strings were replaced by corresponding wind instruments in a few places, but only in exceptional cases and for a few bars. The basic chamber music tenor of the work should be retained. On 8 May 2018, I performed Bruckner's quintet in my version for large orchestra in the Regent Building in Bad Kissingen with the Prague Radio Symphony Orchestra for the first time, after we had produced the work for CD in Studio 1 of the Prague Radio the week before.

Otto Kitzler: Funeral music 'In memory of Anton Bruckner'

Another musical personality in Anton Bruckner's circle was Otto Kitzler, whom Bruckner met in Linz and whom he took composition lessons from. Otto Kitzler later composed his funeral music 'In Memory of Anton Bruckner', although it is not entirely clear whether he wrote it himself or his son, also named Otto, or perhaps even both of them worked on it together. In 2012, however, I only had a four-hand piano reduction of the funeral music, of which there was an orchestral version that was considered lost in 2012. Based on the information on the orchestration in a contemporary programme booklet by August Goellerich, I therefore created a version for a large orchestra, which I recorded with the Philharmonie Festiva and which I released on CD together with Anton Bruckner's Eighth Symphony. Kitzler's original score has now resurfaced and it is exciting to compare the original with my arrangement. In some places both versions are similar, in other places, such as the beginning, they differ as expected (see the following pages).

Organ recordings

When studying the work of Anton Bruckner, it is noticeable that the master from St. Florian was a much-praised organ improviser during his lifetime, but did not compose any major organ works himself. Although his symphonies are, of course, purely orchestral in the spirit of Beethoven, Bruckner the organist cannot be denied in his symphonic work either. Some of his symphonies are therefore ideally suited for organ transcription. For example, I created an organ version for the Fifth and Ninth symphonies (with the final movement), which I recorded on the large Eisenbarth organ in the former Abbey Church of Ebrach in 2020 (Nº 9) and 2022 (Nº 5). To record my arrangement of Bruckner's Eighth Symphony, I took a trip to Rouen, where I recorded Bruckner's Eighth on the world-famous Cavaillé-Coll organ in the former Benedictine abbey of Saint-Ouen. If you like, this was also a bridge to France, as the Franconian town of Ebrach was once founded by French monks from Morimond.

Trauermusik

Dem Andenken Anton Bruckners
Originalfassung

Otto Kitzler Senior (1843-1915)
und Junior (1863-1937)?

Adagio

Flöte 1. 2.

Kl. Flöte
oder Flöte 3.

Oboe 1. 2.

Solo
Englischhorn
p *pp* *p* *pp*

Klarinette 1. 2.
in A

Bassklarinette
in A

Fagott 1. 2.

Kontrafagott

Solo
p

Soli
Horn (F)
p *pp* *p* *pp*

3. 4.

1. Solo
Trompete (C)
p *pp* *p* *pp*

3.

Posaune 1. 2.

molto legato
Posaune 3.
Bass-Tuba
p *pp* *p* *pp*

Pauken

Harfe

p *p*

Adagio

Violine I

Violine II

Viola

Soli
Violoncello
p *pp* *p* *pp*

Kontrabass

p *pp* *p* *pp*

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Otto Kitzler: Funeral Music 'In Memory of Anton Bruckner', original, and ...

Trauermusik

Dem Andenken Anton Bruckners
Orchesterfassung von Gerd Schaller

Otto Kitzler (Senior und Junior?)

Adagio

The score is divided into two systems. The first system includes woodwinds (Kleine Flöte, Flöte 1.2., Oboe 1.2., Englischhorn, Klarinette 1.2. in B, Bassklarinette in B, Fagott 1.2., Kontrafagott), brass (Horn 1.2. in F, Horn 3.4. in F, Trompete 1.2. in C, Alt- Tenor-Posaune, Bassposaune, Tuba), and percussion (Pauken, Große Trommel, Becken, Harfe). The second system includes strings (Violine I, Violine II, Viola, Violoncello, Kontrabass). Dynamics range from *p* (piano) to *pp* (pianissimo), with markings for *molto legato* and *poco marc.* (poco marcato).

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... edited by Gerd Schaller in comparison, published by Ries & Erler, Berlin





The large four-manual main organ was built by Wolfgang Eisenbarth from Passau, who succeeded in creating a wonderful synthesis of baroque and romantic voices with this work.

Opera performances

The opera performances in the Bamberg Concert Hall were also exceptional events at the Ebrach Summer Music Festival. Thus the range of performances stretches from 'Haensel and Gretel' by Engelbert Humperdinck, through 'The Marksman, or the Freeshooter' by Carl-Maria von Weber or 'Carmen' by Georges Bizet to 'Aida' by Giuseppe Verdi. They were performed in concert and partly semi-staged in the Joseph Keilberth Hall with a wide variety of ensembles.



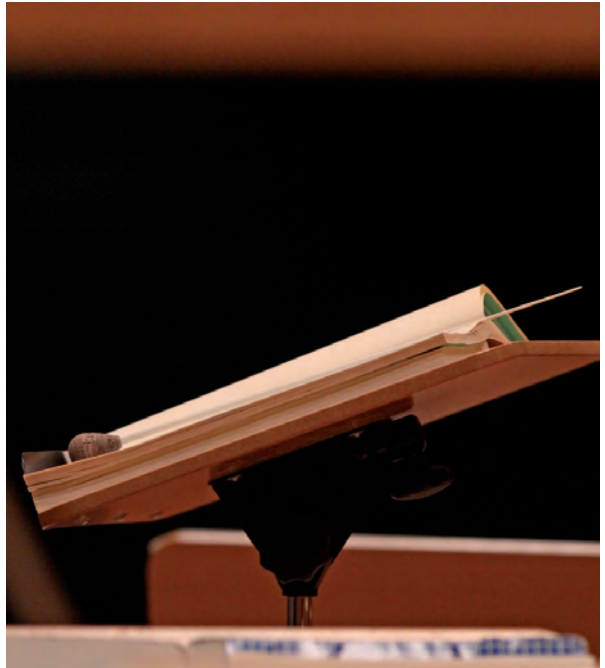
Bamberg, Concert Hall, 8 February 2015, Georges Bizet: *Carmen*



Bamberg, Concert Hall, 10 November 1996, Richard Wagner: *The Valkyrie*, Third Act



Bamberg, Concert Hall, 12 November 1995, Carl Maria von Weber: *The Marksman, or The Freeshooter*



A kaleidoscope of recordings



I have to admit that I really enjoy working with microphones – probably because it is the only way to capture music, which is otherwise so fleeting. At the same time, we can reach a wider audience with sound recordings. Whereas a sculptor or a painter can work continuously on his work and then present it in as perfect a form as possible, the musician has the problem that, although he creates very beautiful moments with his art, ultimately all that remains after the concert is the memory, which then fades away very quickly again. In my opinion, a sound recording is the only way to preserve the fleeting moment of the concert. Unfortunately, acceptable recording possibilities only became available in the course of the 20th century – and not earlier. Wouldn't it have been exciting to hear how Beethoven or Brahms once played the piano, how Bach or Bruckner improvised on the organ or what the first performance of Bruckner's Third Symphony was like, which he once conducted himself? What would the recording of the first cycle of 'The Ring of the Nibelung' have sounded like in Bayreuth in 1876?

Over the past 35 years, numerous recordings have been made at the Ebrach Summer Music Festival with a wide variety of orchestras. In my archive, for example, I actually found a recording of the first concert in the Imperial Hall in 1990.

I still remember the first collaboration with Bayerischer Rundfunk at the opening concert of the Musikzauber Franken in 1998 under the motto 'Musical treasures – in the surroundings of Ebrach Monastery'.

This was soon followed by another CD with Viennese classical composers, which I produced with the Kammerphilharmonie Bamberg. Then, once again with the Munich Bach Soloists, there was music by Joseph Haydn, Wolfgang Amadeus Mozart and Carl Maria von Weber. I have particularly fond memories of the recording of Georges Bizet's Symphony in C major and Felix Mendelssohn Bartholdy's 'Scottish', also with the Munich Bach Soloists.

However, I will never forget when the sound engineer (who was not from Bayerischer Rundfunk!) came up to me after a session and said that there were technical problems that were only noticed afterwards. Fortunately, we still had enough time to re-record the relevant passages.

Of course, the acoustics of a hall are crucial for a recording. Nothing beats natural acoustics! After Carl Goldmark's 'Merlin' I recorded his First Symphony, which has the nickname 'Ländliche Hochzeit' (Rustic Wedding), with the Philharmonie Festiva in the Regent Building in Bad Kissingen. Isn't this a beautiful title that also refers to the marvellous surroundings of Bad Kissingen?

An extraordinary CD project followed with Schubert's 'Unfinished Symphony' – albeit in completed form! William Carragan, with whom I had worked intensively on Bruckner, reconstructed the third and fourth movements of Schubert's B minor Symphony, which I recorded on CD – again with the Philharmonie Festiva. The recording of Johannes Brahms' Second Symphony also gave me great pleasure.

And then there was a series of recordings comprising several CDs with the Munich Radio Orchestra in the Imperial Hall in Ebrach with popular works by Ludwig van Beethoven, Joseph Haydn, Wolfgang Amadeus Mozart and Franz Schubert as well as unknown musical treasures by Johann Nepomuk Hummel and the 'Franconian Mozart' Joseph Martin Kraus from Miltenberg. And, of course, E. T. A. Hoffmann, who worked in nearby Bamberg, could not be missing from this series, whose rarely heard symphony I recorded with the radio orchestra.

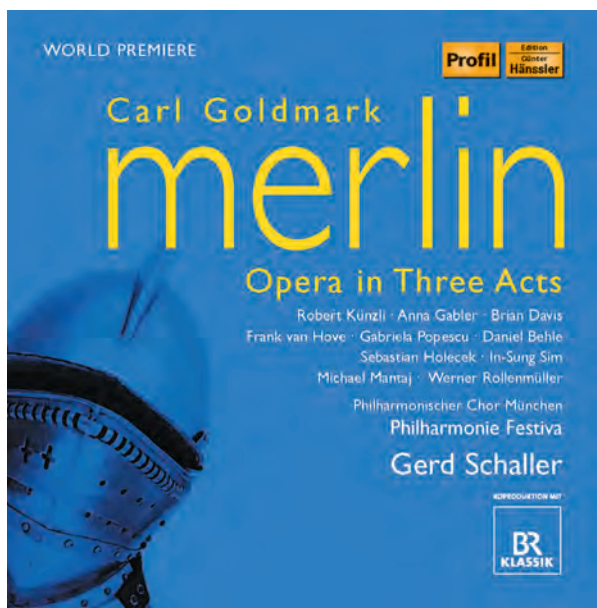
As already mentioned, music from the Baroque, Classical and early Romantic periods sounds particularly good in the Imperial Hall of Ebrach. I have very fond memories of a recording with Bayerischer Rundfunk, where I performed marvellous music by Johann Christoph Graupner with the Munich Bach Soloists alongside works by the Baroque grand masters Johann Sebastian Bach, Georg Friedrich Haendel and Georg Philipp Telemann.

And then there is one composer who is particularly close to my heart: Ludwig van Beethoven. The recordings of his third, fourth and seventh symphonies were made in the Imperial Hall with the Philharmonie Festiva. As the Imperial Hall has roughly the same dimensions as the halls of Beethoven's time, this was a particularly exciting project. The Imperial Hall is like a large resonating body. We deliberately did not play there with the usual large string section, but with eight violins, for example. Apart from that, something else would not have been possible due to the size of the hall. However, this created a completely new sound balance between strings and wind instruments. The latter suddenly became much more present. In general, the result was a much more transparent sound, which, in my opinion, was more balanced and therefore more authentic.

AWARDS

In 2010, Gerd Schaller and the Philharmonie Festiva, in collaboration with Bayerischer Rundfunk, won the ECHO Klassik Music Award in the category Opera Recording of the Year (19th century) for the opera 'Merlin' by Carl Goldmark, which was premiered on 19 November 1886 in the Vienna Court Opera and was recorded for the first time by Gerd Schaller.

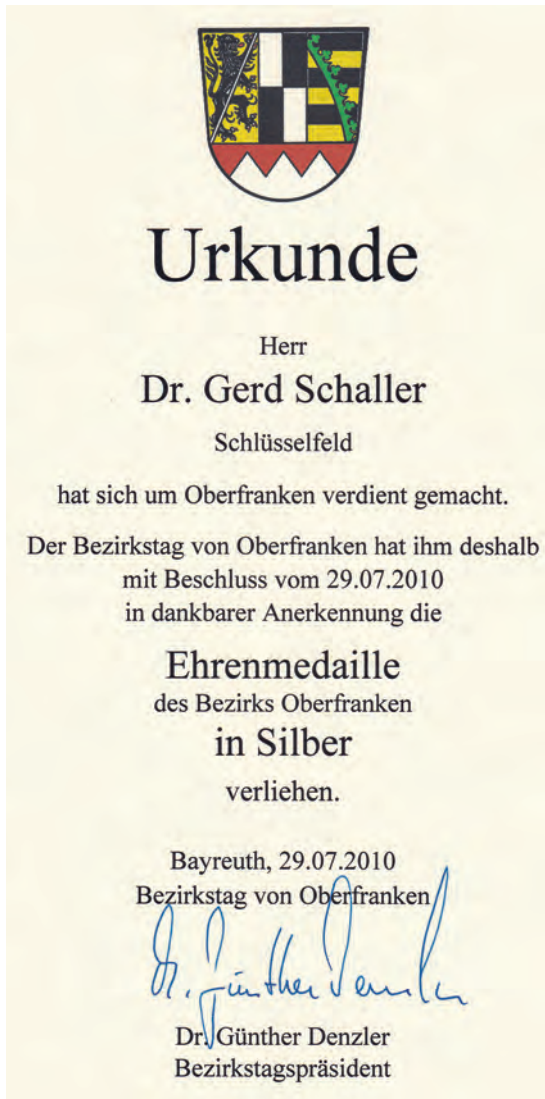
The ECHO Klassik Award Magazine wrote: 'A lavish festival of sound. Schaller lives up to his reputation as a master conductor and discoverer of the repertoire on this recording.'



For his services to the performance of the works of Anton Bruckner, the Bruckner Society of America honoured him with the Julio Kilenyi Medal of Honor in 2017.



In 2010, the District of Upper Franconia awarded Gerd Schaller the district's silver medal of honour for his special services, as, despite his work at various internationally renowned venues such as the Hanover State Opera, the Brunswick State Theatre, the Magdeburg Theatre and others, he has never lost touch with his homeland and, in particular, as artistic director of the Ebrach Summer Music Festival, which he founded in 1990, and the project orchestra, the Philharmonie Festiva, which he launched in 2008, he draws the attention of a broad public to the festival in the west of the Bamberg district.





At the ceremony for the Upper Franconia District Medal of Honour, from left: Wilhelm Habermann, Ulrike Heucken, Dr Guenther Denzler, Gerd Schaller, Siegfried Stengel and Wolfgang Hoderlein

On 25 May 2012, Gerd Schaller received the district's silver medal of merit by unanimous decision of the district council, with which the district has been honouring exceptional personalities since 2004 who have made special contributions to the district in the church, culture, society and economy. Gerd Schaller received the award for his commitment to music. As founder and artistic director of the Ebrach Summer Music Festival, which has developed into a 'true highlight in the Upper Franconian cultural calendar!', said Dr Guenther Denzler in his laudation, Gerd Schaller sets special accents; he brings renowned orchestras and soloists to the former Cistercian abbey, visitors come to Ebrach from far and wide, and BR-Klassik, the cooperation partner of the Ebrach Summer Music Festival, broadcasts the concerts live. Guenther Denzler concludes: 'Your great personal commitment enriches our cultural landscape!'





ANNIVERSARY YEAR 2025 AND OUTLOOK

The programme of the anniversary year is full of musical highlights. Of course, Anton Bruckner will again play a major role. The pillar of the Ebrach Summer Music Festival is still the Imperial Hall concerts. And here, visitors can expect the works that made the Ebrach Summer Music Festival great and that are rightly very popular. The gala concert will feature Joseph Haydn's oratorio 'The Creation', a work with which it all began in 1990 and which is very dear to my heart. 'How it all began' is ultimately the theme of creation itself. And here I see the deeper meaning or the far greater necessity of performing this work and thus focusing on the importance of preserving creation; because this theme is more relevant today than ever. Joseph Haydn, the father of Viennese Classicism, created a work with his oratorio that reaches far beyond the boundaries of music. It gives us an idea that we are part of a larger whole – connected with the earth, the sky and the divine light that Haydn expresses so radiantly in his music. I am extremely pleased that the Munich Philharmonic Choir is taking part in the rehearsal by Prof. Andreas Herrmann, with whom the Ebrach Summer Music Festival has had a long and extremely successful collaboration. And, of course, the Philharmonie Festiva, which has received great international recognition especially for its Bruckner interpretations, is presenting itself this time as an orchestra that is also very familiar with the world of Viennese Classicism. The positive response that the Ebrach Summer Music Festival concerts have received and continue to receive from you, dear friends of music, is an incentive for all musicians and for me to continue to present you with wonderful concert events in the future. Of course, Anton Bruckner will play a role. But not only him. The programme will be varied and there will always be new discoveries.

For me, the most important sentence is that of Ludwig van Beethoven, which I quoted at the beginning: 'Music comes from the heart and should go to the heart.' – If that's not an outlook!



Ebrach, Imperial Hall, 14 July 1991, Joseph Haydn: The Seasons



Bamberg, Concert Hall, 19 January 2025, Symphonic Carnival, Czech Symphony Orchestra Prague

VOICES ON THE EBRACH SUMMER MUSIC FESTIVAL

Dieter Schaller • Sascha Rath • Albert Mueller •
Holger Dremel • Johann Kalb • Daniel Vinzens •
Ilse und Michael Glos • Dr Guenther Denzler •
Sonja und Max-Dieter Schneider • Dr Rainer Aschemeier •
Guenter Haenssler • Prof Andreas Herrmann •
Ken Ward • Ralph Moore • Martin Weller •
Felix Winker • Ingo Nietert • Dr Jens Roeder
Dr Ursula Adamski-Stoermer



In recent months, Andrea Braun, Wuerzburg, has conducted interviews* with various people who are particularly connected to the Ebrach Summer Music Festival, which you can read mainly in abbreviated form on the following pages. These interviews were about personal memories of the beginnings, of special concerts, of the tasks associated with the festival, but, above all, about the initiator, organizer, inspirator and conductor Gerd Schaller: his special commitment to discovering little or even completely unknown works, to understanding the score, the selection of the orchestra members, the special atmosphere at the rehearsals, his curiosity, his attentiveness, his energy and his perseverance.

* pp. 80–83, 85–90, 92, 94–95, 97–99, 102–105.



Dieter Schaller, Gerd Schaller's father, together with his wife Annemarie, who died in 2020, actively supported his son's idea from the very beginning. He was mainly responsible for the organization, for example, for finding a suitable hall – since neither the Imperial Hall nor the Abbey Church can be heated, in the winter months they had to move to the Regent Building in Bad Kissingen or the Concert Hall in Bamberg –, for overseeing the stage construction, for seating, lighting, procuring music stands, a team of helpers or an appropriate location for the catering, or for looking after the musicians and special guests. In this context, he particularly fondly remembers the tours with the Bruckner researcher William Carragan through Weinfranken.

Annemarie Schaller, whose commitment and attentiveness were highlighted by all of Andrea Braun's interviewees, took care of ticket sales, the acquisition of subscribers and suitable transport options for the audience, not only in the Ebrach area but far beyond. She also accompanied her husband to an appointment with an Upper Franconian Government President who – as it later turned out – was extremely enthusiastic about music, and who helped to ensure that from that point on a certain concert hall in Bamberg could be used at any time.

When asked what his musical highlights of the past 35 years were, Dieter Schaller answered without thinking twice with 'Bruckner in the symphony and Wagner in the opera.' In the meantime, Dieter Schaller has given up some of the responsibilities he had, for example ticket sales, but still regularly checks that everything is in order, takes care of problems that may arise from time to time, supports his son wherever he can, and enjoys being able to welcome so many long-time acquaintances to the concerts.



Sascha Rath, who has been the head government director of the Ebrach correctional facility since June 2024 and thus holds the key to the Imperial Hall, has heard the enthusiastic reports about the festival from his predecessors Gerhard Weigand, Renate Schoefer-Sigl and Hans Welzel and is delighted to be able to continue this tradition.

He met Gerd Schaller immediately after taking office and has already attended the first concerts at his new place of work. He is impressed by the extraordinary ambience in which he works. It is 'another upgrade to a conventional workplace' where he works with great joy. 'And then such great concerts are also taking place here – that is a great stroke of luck for me.'

His contribution to the Ebrach Summer Music Festival was initially purely organisational, because the pro-

gramme for the anniversary year 2025 had long been set when he took office. He will first oversee the preparations for the 2026 music summer, which will mainly involve suitable dates, possible overlaps, the provision of staff and the like. He is relaxed about this, because there are well-proven processes that do not need to be changed. As before, his team will take care of the seating, cleaning and access to the escape routes – a small special feature should be mentioned in passing: they lead to the closed, but not security-critical area of the prison.

Could prisoners from the open prison get tickets for a concert, as Gerd Schaller once suggested? This idea has not yet been pursued due to a lack of interest. The prisoners may, however, be able to hear the music in the accommodation areas with the windows open.

For Sascha Rath, the use of the Cistercian buildings, which are of historic and cultural significance, and the continuation of the tradition of the Ebrach Summer Music Festival, which is a significant cultural event, is just as important as the collaboration with the Ebrach market. He and the correctional facility will continue to support the festival. 'The collaboration with Mr Schaller is going extremely well and I am already looking forward to the next few years.'



From 2006 to 2024, canon **Albert Mueller** accompanied the Ebrach Summer Music Festival as the head priest in the Steigerwald pastoral area. One of his achievements was to reconcile the requirements of monument protection for the newly renovated surfaces with the conditions of a large concert in the Abbey Church, and this was entirely in keeping with the Cistercians' spirit. What Albert Mueller appreciated from the very beginning was the close personal contact with Annemarie and Dieter Schaller as well as with Gerd. He describes the exchange about the music and the works, all first-hand, as 'very exciting and very gripping'. Just as important to him are the well-known orchestras that ensure a considerable response from music lovers in the Franconian region in the small town in the Steigerwald.

As a representative of the church in which the concerts take place, he had to plan the time slots for setup, rehearsals and recordings and to look for alternative locations for the services. His highlights were always the broadcasts on radio or television, especially the recording of Franz von Suppé's Requiem, because the film recordings and the dynamic lighting 'allowed us to see the Abbey Church from a completely new perspective'. What he particularly appreciates about the music in Ebrach is that it is pleasant music in a positive sense. 'And then Gerd Schaller's focus on Bruckner: Of course, that is something thanks to which the name Ebrach is now associated with the composer and with Gerd Schaller, but it also means that these very beautiful works, played with radiance and wonderful enthusiasm, are well received by the audience.' The idea of transcribing Bruckner's symphonies for organ or completing the final movement of the Ninth Symphony reminds him of Bruckner himself: 'He was a very pious but also a very determined man, he was spiritual. And in this determination and also in this focus on God, expressing life and faith through music, I see parallels between Gerd Schaller and Anton Bruckner himself.'

When asked what he would like to give to the Ebrach Summer Music Festival for the future, Albert Mueller answers: 'I am very grateful for the experiences it has given me. My horizons have become richer and broader as a result. Music has always enriched my life, as a teenager I also learned to play the organ, and now I have sometimes experienced Gerd Schaller as an organist in the parish church – and I see how much joy his music – as a conductor or organist – brings to people. That's why I hope and wish that this can continue into the future [...] and that many more beautiful concerts can be experienced and enjoyed!'

Holger Dremel, member of the Bavarian State Parliament, has long been a supporter of the Ebrach Summer Music Festival for various reasons: he is the patron of the festival, chairman of the advisory board of the correctional facility, a church organist in his community himself, and is fascinated by good music and classical music. And he believes that culture and music need a place not only in the city, but also in rural areas. He knows that a festival like this costs money and is, among other things, responsible for the fact that the Free State of Bavaria makes a large financial contribution to it – more on this on page 32.

For him personally, Ebrach with its historic monastery church and the correctional facility with the Imperial Hall and Gerd Schaller as an outstanding arranger, conductor, and musical director

form a perfect symbiosis. ‘He is simply brilliant, unique... we always enjoy the passion, the devotion, the heart, the impulse, the love with which he drives the music to perfection.’ When asked why he supports such a festival in times of the possibilities of the Internet, he answers: ‘The enjoyment of live music is [...] irreplaceable.’

Why is the Ebrach Summer Music Festival unique for him personally? ‘Because it serves classical music fans and those who want to become classical music fans!’ and because they ‘really and consciously play in a historic church, in a historic imperial hall.’ ‘That’s what makes it so special: a beautiful location, it caresses the soul. [...] when Gerd Schaller starts playing music, [...] the heart, soul, mind, everything that can be caressed is extremely satisfied.’

Holger Dremel particularly highlights the difficult time for Gerd and his father after the death of Annemarie Schaller, who held everything together, and that of his brother following the plane crash, and the tasks that the two Schallers faced afterward. His wish for the Ebrach Summer Music Festival: ‘I can only encourage everyone to listen to a Bruckner concert or another program under the direction of Gerd Schaller at least once in their life, preferably in the Imperial Hall, but also in the church.’ And so far, everyone who has been encouraged by him to attend has been enthusiastic.





Johann Kalb, lawyer, mayor and district administrator of the Bamberg district since 2014, has been closely associated with the festival at a special location in the west of the district for years and is familiar with all the challenges that such a nationally significant event brings with it.

For 35 years, the Ebrach Summer Music Festival has enriched the cultural landscape in the Bamberg district. District administrator Johann Kalb particularly emphasizes how extraordinary sounds fill the magnificent monastery complex and attract music lovers from near and far. The impressive rooms of the former Cistercian monastery, especially the venerable Abbey Church and the festive Imperial Hall, offer an

incomparable ambience for this top-class concert series. Here, musical excellence meets architectural beauty – a combination that creates unforgettable experiences.

The Ebrach Summer Music Festival has long since established itself as a cultural jewel. Year by year, the concert series welcomes renowned orchestras and outstanding soloists who delight audiences with their performances and make a significant contribution to the cultural diversity of the Bamberg district. The name Gerd Schaller is inextricably linked with the Ebrach Summer Music Festival. Thanks to his tireless commitment, his artistic vision and his fine sense of musical quality, he has made this success story possible. Without him, this musical highlight in the region would not be possible. Back in 2012, the Bamberg district honoured Gerd Schaller's work with the Silver Medal of Merit – as an expression of deep gratitude and great appreciation.

District administrator Johann Kalb fondly remembers many moving experiences at the concerts of the Ebrach Summer Music Festival. The impressive sounds that echo in the historic walls, the special atmosphere and the musical devotion make every performance an unforgettable event.

Johann Kalb wishes Gerd Schaller, his team and all those involved continued success, inspiring musical encounters and numerous enthusiastic concert-goers.

The Bamberg district will continue to do its part to ensure that the Ebrach Summer Music Festival remains a permanent fixture in the cultural calendar. The district administrator looks forward to many more years of outstanding concerts in the impressive backdrop of Ebrach.



Daniel Vinzens, mayor of the market town of Ebrach since 2020, has regularly attended the concerts of the Ebrach Summer Music Festival. For him, the former Ebrach monastery, which has been part of the Cistercian European Heritage Label since 2023, and the concerts form ‘a perfect symbiosis’, because the Cistercians were not only successful architects who shaped cultural landscapes, but they also attached particular importance to music in the churches which they had designed as

sound spaces. The Ebrach Summer Music Festival is a cultural advertisement for the market town as ‘we are in a way the namesake of such an admired event’.

The market town’s tasks associated with the festival relate primarily to the preparatory work, for which the mayor ‘expressly thanks the local firefighters and my building yard’. The inner town centre is closed to car traffic, parking spaces are kept free and chairs are placed in the church. He emphasizes the voluntary commitment of the fire department ‘that is really great and worthy of all honour!’ It is also important to him that there are contacts for the musicians, ‘such as our Barbara Gülta, who [...] together with others is a great support for the festival’.

The economic advantages for the market town are obvious: the musicians stay overnight in Ebrach, use the local restaurants and tourist attractions, while for concert-goers and music lovers the overall experience of enjoying high-quality music and special cuisine is crucial.

Another important point is that the monastery and its rooms can also be used for cultural events. His thanks for this go to the Catholic Church and the responsible persons at the prison, ‘who have given us and the Ebrach Summer Music Festival great support over many years. The cooperation works excellently.’ Not to forget: the support from the Bavarian State Government in the form of loyal partners such as Holger Dremel, Member of the Bavarian State Parliament.

In general, it is important for Daniel Vinzens that the inhabitants of Markt Ebrach are addressed by the events. As a representative of the community, he can ‘simply count himself lucky to have such committed and tradition-conscious people in Ebrach’. The music summer has an extraordinary role to play in this, as it brings people ‘from far beyond our area together who enjoy classical music and appreciate it’.

He wishes the Ebrach Summer Music Festival and, of course, Gerd Schaller all the best for this special anniversary, looks forward to ‘many years of musical enjoyment’ and to being able to ‘walk to a top-class music festival’.



Ilse Glos and her husband **Michael Glos**, chair of the CSU regional group from 1993 to 2005 and Federal Minister for Economic Affairs and Technology from 2005 to 2009, were involved from the very beginning of the Ebrach Summer Music Festival. Both know the area very well, the bakers in the region were customers of their mill, Glos' mother came from a nearby place and worked in the Ebrach forestry office.

This was one of the reasons why Michael Glos was happy to take on the patronage of the festival when Gerd Schaller's mother asked him. And the Glos couple attended the concerts whenever they could.

There were close personal connections, especially with Annemarie Schaller. They met privately, for birthdays and often sat together with Gerd Schaller, friends and musicians at the Stollburg after the concerts.

The two of them like the area, the monastery, even if Ebrach is a little 'away from the world' in a true Cistercian sense, although 'the Ebrach Summer [...] has changed something there. And that is largely thanks to Mrs Schaller.' Ilse Glos knows how difficult the early days were, also because Gerd Schaller was actually still very young when he started the festival. But his parents always supported him and Annemarie Schaller in particular was involved in all areas of the Ebrach Summer Music Festival. No matter where, 'she was there, managed everything, knew everyone and greeted everyone. She really was the soul of the festival!'

The other reason why Michael Glos took on the patronage and was prepared to support the festival was that he was very happy 'that something cultural was happening in Ebrach'. For her part, Ilse Glos initially 'gathered relatives together, invited friends and acquaintances to the concerts' or even convinced celebrities to attend the concerts and made companies, which were known for giving special gifts, aware of tickets for the concerts, also because, as she says, 'it wasn't so easy at the beginning to fill everything up'. Fortunately, that has now changed, even though there were major declines during the pandemic, but the concerts are now very well attended again. And everyone who attended one of the concerts at her suggestion 'has never been disappointed'.

Ilse Glos particularly appreciates the fact that they keep hearing soloists who otherwise only appear on large stages and at expensive concerts. And Gerd Schaller always ensures a 'very good mix' in his other concerts, too.

And what does she think of the Ebrach location? 'Ebrach has had culture for many centuries through the Cistercians, in many forms. This church is really beautiful. [...] But just this atmosphere and this ambience in Ebrach: that is simply important for a story like this.'

What does Ilse Glos wish for the Ebrach Summer Music Festival on its 35th birthday? 'That it continues. It radiates out into the whole region, including Lower Franconia and Upper Franconia. It is an important event for the whole region – and it was not so easy to get that right. It should continue.'

Dr Guenther Denzler, District Administrator of the Bamberg District from 1996 to 2014 and District President of Upper Franconia from 2003 to 2018, has known the Schaller family for many years, the parents as well as the sons, and has in particular ac-



companied Gerd Schaller's life path from his high school graduation, through medical studies, to becoming a celebrated conductor. The mother, a pragmatic woman, supported her son in all areas from the beginning – at the Ebrach Summer Music Festival with advertising, organization, cash register and marketing, she knew almost all concert-goers personally and was 'the good soul!' of the festival. Dr Denzler himself was a regular at the concerts. He gave the keynote speech at the 25th

anniversary in 2015, when, for the first time, a concert was broadcast live in Bayern-Klassik – 'first-class music, far away from big cities! That was a [...] great experience!'

This also explains Denzler's special commitment to the music summer, which, like all other high-quality musical events, costs money. The municipality could not finance it, but for him and for tourism in the area, the festival was 'like winning the lottery. So of course I got involved! The prison helped, as did the mayor of Ebrach.' On the initiative of Guenther Denzler, the cultural foundation of the Bamberg Savings Bank, the district, the Upper Franconia District, and the Upper Franconia Foundation were involved as donors. 'This meant that the festival had a prospect of being a permanent fixture, because some of the sponsors and donors made long-term commitments.'

For him, the wonderful triad of nature, music and culture is one key factor in the success of the Ebrach Summer Music Festival, and the other one that Gerd Schaller is one of the most important Bruckner interpreters of our time. Denzler praises Gerd Schaller's courage to continue as a freelance conductor after permanent engagements, including as General Music Director in Magdeburg. Because of his special commitment to the region, the district awarded him the Silver Medal of Merit.

What Guenther Denzler, like many others, likes about the concerts in Ebrach is the family atmosphere. He says it is 'like coming home!' and it is simply fun. Listening to a Bruckner CD is a 'wonderful way to relax' for him.

He therefore wishes the Ebrach Summer Music Festival many, many more successful years and, above all, all the best to Gerd Schaller in his work.

‘But’, Denzler continues, ‘my most important concern is [...] that this enormous success of the festival, in whose growth I was able to play a small part through the financial resources that we were able to provide, is maintained, and that there are still enough people for whom the promotion of the Ebrach Summer Music Festival is a matter close to their hearts. Which I am fundamentally convinced of!’

And he promises: ‘If there are any problems, then I am always ready – even if I am no longer active in politics – to visit the politically responsible people together with Gerd Schaller and to campaign for either additional funds to be made available or for the existing ones to be retained!’



In Ebrach, nature, music, and architecture complement each other to form a wonderful triad.



Interview with **Max-Dieter Schneider**, the former mayor of Ebrach, and his wife Sonja, who regularly attend the concerts in the Abbey Church and in the Imperial Hall.

Max-Dieter Schneider knew from the start that as mayor he absolutely had to support the Ebrach Summer Music Festival, firstly because of the building, but also because of the collaboration with the correctional facility, 'a stroke of luck', as he calls it. What he finds particularly apt is the comment in an English newspaper

about a concert in Ebrach 'in a little village in nowhere land'. It is all the more astonishing what could develop here, in 'nowhere'.

When asked about his personal involvement or that of the community, he mentions the community's contribution to the Ebrach Summer Music Festival, and what Dieter Schaller, Gerd Schaller's father, particularly appreciates about him, namely that he was able to attract many sponsors, the Oberfrankenstiftung as well as the Sparkassenstiftung.

During his term of office, as is the case today, because Gerd Schaller does not tolerate any disruption during the recordings, federal highway 22 was diverted within the town and the fire department monitors compliance with the closure. The fire department covers many different areas of responsibility as part of the Ebrach Summer Music Festival; in addition to controlling admission, it ensures that no one enters the church during the recordings of Bayerischer Rundfunk after the concert has started.

His colleagues from other places also enjoy attending the concerts, but according to Schneider, there is no envy about such an important musical event, because in other places there are no rooms for such concerts.

For him it was always a special highlight that nothing ever went wrong, because the planning was in the hands of the Schaller family and Annemarie Schaller was a talented organizer for him and his wife. 'She just did it perfectly: the way she looked after the visitors, the way she distributed the tickets, the way she allocated seats at special concerts in the church: who sat where, where to sit the archbishop and where to sit the district president when they came. She just took care of everything and we as a community had to do relatively little. The fact that she died so suddenly is also a great loss for the Ebrach Summer Music Festival.'

And what do the two personally think of the Ebrach Summer Music Festival? They know that they are very spoiled, 'now you really have this pure sound and this great music in your ears, and you become very [...] very critical.'

Dr Rainer Aschemeier studied geography in Goettingen and then worked freelance as a publishing editor and project manager for major book publishers, as an author and reviewer at Crescendo and others, and as the long-time head of press and public relations for NAXOS Germany.

Since 2020, with his agency klassik21, he has been supporting musicians in communicating with the press in German-speaking countries, with self-presentation on the most important social media platforms and in optimising their performance. Since 2021, he has been working with Gerd Schaller.

What does Rainer Aschemeier say about his work with Gerd Schaller and the Ebrach Summer Music Festival? ‘When I was asked in the spring of 2021 to support Gerd Schaller and the Philharmonie Festival with press work in the period up to the Bruckner year in 2024, I was already familiar with the many years of work of Gerd Schaller and his orchestra. I was an admirer of the recordings



to date and it was an honour for me to be able to help with my abilities. The following November I was in Ebrach for the first time and was impressed by the Abbey Church and the Imperial Hall.

I myself come from the Weserbergland and have a famous abbey on my doorstep with the UNESCO World Heritage Site of Corvey Castle, which is also used as a venue for concerts.

In the spring of 2022, extensive video recordings took place in Ebrach, in which I was invited to participate. This time will remain unforgettable for me. Up to and including 2024, we have achieved over 60 press placements in eight countries, with the reviews for Gerd Schaller’s work as a conductor and organist being recognized as an outstanding document of Bruckner cultivation.

There are not many commissions that I can say are not only enjoyable, but also deeply fulfilling. However, working for Gerd Schaller and the Philharmonie Festival is one of those rare, fulfilling activities. I am grateful that I can do my part.’

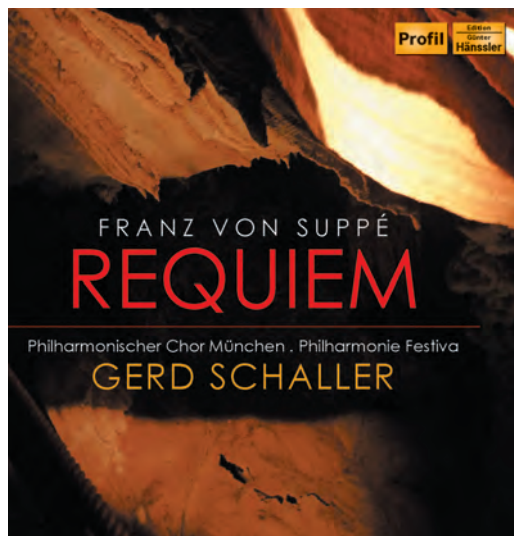
Guenter Haenssler, head of the CD label Profil Edition Guenter Haenssler, has been working with Gerd Schaller for many years and their first CD together won the ECHO Klassik Music Award in 2010 for the opera recording of Carl Goldmark's 'Merlin'.

He, who normally ignores Franconia on the way to Saxony, is impressed by the extraordinary architecture of the former Ebrach monastery, the acoustics and the organ; he finds it congenial how Bruckner and Ebrach fit together, as if they were made for each other, particularly because Bruckner was deeply religious and his music was therefore perfectly received in Ebrach. For him, it makes a difference with which attitude and knowledge one approaches a religious subject, whereby – this is important to him – one must also deal with the contemporary historical background. 'So I think it is incredibly important to have an inner access to it.'

He says of the music summer in Ebrach: 'I think the authenticity of the place, the building, the conductor, the musicians are an important unit.'

And the atmosphere with the musicians in Ebrach 'is super exciting, they all play in a great league, even if they are not a permanent orchestra like the Munich Philharmonic or something like that. But you get the impression that they simply enjoy what they do, and I think that is incredibly important. And when they make music, they sit on the edge of their seats.'

What Haenssler highlights about Gerd Schaller is his energy, his perseverance, and his lasting enthusiasm, which he wishes him and the Ebrach Summer Music Festival with all those involved, above all the orchestra, the listeners, but also the people there, for the anniversary and the time afterward.





Prof Andreas Herrmann, Choir Director of the Munich Philharmonic, professor at the Munich University of Music and Performing Arts, conductor and choirmaster, has accompanied the Ebrach Summer Music Festival concerts with the Munich Philharmonic Choir since the performance of ‘Merlin’ in Bad Kissingen.

The collaboration began with a request from Gerd Schaller, which was then followed by an invitation to Ebrach, where Andreas Herrmann and his wife were introduced by Gerd Schaller and his father to the regional peculiarities of the western district of Bamberg and to the local beer and wine culture. Andreas Herrmann has a special memory of this meeting in 2009

because this first intensive exchange of ideas with a conductor, which he had rarely experienced in his own long career, laid the foundation for an extraordinary collaboration. Their first major project in the same year was the performance of Carl Goldmark’s ‘Merlin’ in the Regent Building in Bad Kissingen. For him, the fact that this production was immediately awarded an ECHO Klassik is also due to this particularly successful collaboration.

What sets Gerd Schaller apart from other conductors? He deals intensively with the work, has clear ideas about how everything should sound in the end, and takes the time to go through everything with the choir director in advance so that he can prepare and tune his choir accordingly. Gerd Schaller is prepared to do everything to make it work. A stroke of luck, something very special, something that, as Andreas Herrmann puts it, you occasionally experience ‘with really great conductors’. He also highlights Gerd Schaller’s organisational talent, his empathy for people and his ability to communicate with them in such a way that they can understand what he is trying to achieve and put it into practice. The preparation leads to more stringent, more meaningful and therefore more in-depth work. And thanks to the intensive preparation, Gerd Schaller can be sure that everything is prepared the way he wants it, even if he himself cannot be there for the rehearsals.

Personally, Andreas Herrmann appreciates this willingness to engage in detailed discussions with everyone involved, because for him, Gerd Schaller brings the music exactly where it should be. As a choir director, he always listens to several reference recordings in preparation, and after a certain amount of time, when listening to the recordings as part of the Ebrach Summer Music Festival, he often thinks, ‘Wow, that was something really special.’

He congratulates Gerd Schaller and the festival on their anniversary and hopes that they can create ‘as many great choral works as possible’ together.



Ken Ward, editor of the *Bruckner Journal* from 2005 to 2016 and a fan of Anton Bruckner's works since his early youth, became aware of Gerd Schaller through his friend Dietmar Achenbach. In 2010 he traveled with him to the Bruckner Festival in Ebrach to hear William Carragan's arrangement of the final movement of Bruckner's Ninth Symphony. He met Gerd Schaller in person in 2011.

What does the man from London remember? The accommodation in the old train station in Ebrach, the family atmosphere with Gerd Schaller's family, the extraordinary surroundings, the small village with the monumental Abbey Church in the middle of nowhere, the silence, the fact that he could take the Steigerwald Express from

Bamberg station to Ebrach, and, more importantly, all the people who come from elsewhere because they want to hear a Bruckner symphony. And why? 'Probably because Gerd is there, because they believe that he will play music that is worth performing, but also that he will play it well.'

Ken Ward knows a wide variety of Bruckner performances. What is different about Gerd Schaller's interpretation? 'In his performances, you don't get the feeling that a [...] charismatic person is imposing his point of view on the symphony. Rather, there is always integrity and authority in the air, but without exaggeration, without extremes, without trying to force a particular point of view on the music. You just have the feeling that Gerd is presenting the score as it is.' And, he adds, Gerd Schaller 'works well with this acoustic. But, of course, he has also been playing with it for so long that he knows how to balance the orchestra well so that you can hear everything. [...] even in the most dramatic and loud fortissimo in the tutti, you seem to hear the details perfectly in these concerts. I don't know how he does it – but it's extraordinary.'

What does he wish for the Ebrach Summer Music Festival? 'Well, I just hope that it continues to surprise me with things, with performances of editions and versions of Bruckner that I didn't know before. And that Gerd's interpretations continue to develop as they have in recent years. And that he keeps exploring new paths. You always have to hear things in a new and fresh way and maybe differently. It's good that he has such a sense for change. That way you don't get the feeling that the Ebrach Summer Music Festival is somehow set in stone, but rather that it develops and changes. That's a good thing. [...] And that's what I would like to wish the festival and its director for the next 35 years!'

Ralph Moore, a former English teacher, avowed opera fan and reviewer, came into contact with Gerd Schaller through Ken Ward because he had questions about an edition and his approach to Bruckner, and met him at a conference of the Bruckner Society in Oxford. He got on well with Gerd Schaller from the start, whom he describes as follows: ‘He is such a direct, open, friendly character and I find him very approachable, very modest in his service to music, so that you could criticize him if necessary without offending him. He has no ego – he is concerned with the music and not with himself. And the other thing is simply that I love everything he does.’



Moore is particularly impressed by the group of musicians that Gerd Schaller brings together. ‘They have such [...] an extraordinarily beautiful, round sound, and they are technically excellent. What you experience there is first-class music-making, and that really fascinated me. So I started to write more about it and made various overviews and articles about Gerd’s music – and we eventually became friends. Added to that is the fact that he is an excellent organist and keyboard technician, which I find fascinating!’ [...] ‘But the most important aspect is that the music is always in the foreground at the Ebrach Summer Music Festival. [...] Gerd is very faithful to the score, but at the same time his performances are so well balanced, so perfectly balanced in terms of sound, that the music can really sound. Added to that is the acoustics in the abbey, which are quite reverberant, but still very audible, you can hear everything, especially if you sit further forward. And so in Gerd’s performances [...] there is nothing that draws attention to him as a conductor, but it is always about interpreting the score as passionately as possible. If someone asks me about a recording or a concert venue to get to know Bruckner, then in the past I might have recommended the Karajan recordings – but today I say: Listen to Gerd Schaller, the symphonies sound with all their editions the way I think Bruckner would have wanted them to! What he likes about the festival itself is that it takes place regularly. ‘It has already become an indispensable international event for Bruckner lovers!’, in a quiet, rural corner of Germany, with people from all over the world who are only there because they love the music and the beautiful church.

What does he hope for the festival? ‘That Gerd never runs out of Bruckner repertoire – and once he has played all the works, that he simply starts again from the beginning! I will definitely come.’

Dear friends of classical music,

35 years of the Ebrach Summer Music Festival are an occasion to pay respect and extend our warmest congratulations. Congratulations for the idea, the initiative and the courage to put it into practice. The perseverance of the conductor, musician and music manager Gerd Schaller, who, with the support of his father Dieter and his unforgettable mother Annemarie Schaller, has created a dream place for classical music in Ebrach, deserves special mention. If one wants to answer the question of what is special about this concert series in the narrower, i.e. artistic, sense, then the unique connection that music in Ebrach has with architecture must be mentioned.

The reconstruction of the medieval Cistercian monastery began in the late Baroque period and ended in 1791 with the end of the Rococo period, i.e. exactly the year of Wolfgang Amadeus Mozart's death. And so the Imperial Hall is an ideal space for the performance of the instrumental music of Johann Sebastian Bach, Georg Friedrich Haendel, Antonio Vivaldi, Joseph Haydn and Mozart. But most of the symphonies by Ludwig van Beethoven, Franz Schubert and Felix Mendelssohn Bartholdy can also be performed optimally.

The Abbey Church with its post-baroque remodelling of the interior extends the performance possibilities programmatically to the late romantic-historicist symphonies of Anton Bruckner in a unique atmosphere. At this point I would like to express my thanks for the wonderful collaboration with Gerd Schaller in this extraordinary place. A thank you that I would like to express as an instrumentalist who was able to perform the trumpet concertos by Tartini, Haydn and Hummel many times under his direction. And a further thank you that I would like to express as the long-standing director of the Brunswick State Orchestra. After I met the conductor Schaller over 30 years ago at the Hanover State Opera, I soon managed to get him hired as the first conductor at the Brunswick State Theatre. And that was the beginning of our collaboration in Ebrach, which later expanded to include concerts in Bamberg and in the Regent Building in Bad Kissingen. Schaller's conducting work is characterized by great, knowledgeable serious-



ness, by very clear ideas about interpretation and his unique ability to win over and inspire audiences – an ability which cannot be learned.

Our ongoing, intensive exchange about music and its impact on society has led to a friendly relationship with Gerd Schaller, for which I am extremely grateful.

I wish him and the Ebrach Summer Music Festival many more happy years to preserve our cultural heritage and to the delight of you, the audience ...

Best wishes,
Martin Weller



Felix Winker, principal horn player of the Philharmonie Festiva, began playing horn 20 years ago in Bad Kissingen with the Munich Bach Soloists. There were many changes in the orchestra after that, but the hand-picked group of horn players stayed together, much to his delight. For him, the collaboration with Gerd Schaller and the experience the orchestra has gained with Bruckner show that an ‘incredibly beautiful’ playing culture has emerged. He finds it unique that, despite the short rehearsal times, a common ‘music-making idea’ immediately developed, which combined with the ‘phenomenal acoustics’ of the abbey, which perfectly match Bruckner, creates a unique experience. This is especially true due to the view of the basilica from the stage, because there is a very special phenomenon that Felix Winker describes as follows: ‘When the concerts start at

5 p.m., it is usually around 6 p.m. when the last movement of the Bruckner symphonies begins. And then, when the weather is nice, the sun always shines exactly on the rose window of the basilica. It is uplifting to sit in there and play! [...] Above all, it really is as if it was timed: the sun comes around the corner exactly at the last movement and shines on the rose window, which is phenomenal!’

When asked what particularly impresses him about working in Ebrach, he says that Gerd Schaller is ‘incredibly well prepared and incredibly structured.’ This means that he manages to play a Bruckner symphony together on a Sunday afternoon, something that would take a week or more with another orchestra. Winker attributes this to his many years of Bruckner expertise, but also to the fact that Gerd Schaller has a ‘very, very clear idea of what he wants to achieve in a day [...] and never loses track’. After many years, what makes the Philharmonie Festiva special for Winker is ‘that it really functions like a festival orchestra’.

In addition to the music and the special atmosphere in the Imperial Hall and the Abbey Church, Felix Winker also has fond memories of shared barbecue evenings and a particularly good Ebrach butcher’s shop, and, of course, the bars that remind us that the prison is located directly behind the Imperial Hall.

What is Felix Winker’s wish for the 35th anniversary? That Gerd Schaller continues to be so active, ‘because we feel so incredibly comfortable in Ebrach! And because we have the feeling that there is still a way to go together musically’. And Gerd Schaller announced in his podcast on 10 October 2024 that he still has further ideas after the completion of BRUCKNER2024. ‘We’re really hoping for that!’

Ingo Nietert, founder and director of the Rhine-Main Philharmonic Orchestra, has been playing trombonist since the beginning of the millennium. At first he thought it was just one of many projects that you 'do' as a professional musician, but Ebrach was different from the start, 'it's on a completely different level. That's why we stuck with it straight away.' For many years now, and at some point he and his father took over orchestra management. They put the orchestra together and know that almost everyone who joins asks afterwards whether there is another project and asks for early information so that they can plan their shift or vacation accordingly. And the majority of the musicians come from the top orchestras in Germany, so they have to



ask colleagues whether they will take over during the projects in Ebrach. Why is it that the musicians like to come back? On the one hand, the quality that Gerd Schaller values, but in addition to the musical aspect, the interpersonal aspect, too, because people were chosen 'who simply fit together very well. That makes a big difference. And it is a project orchestra where you come together specifically for a project, [...]. dedicate yourself intensively to the program [...] and then meet people with whom you simply love playing.'

'Then, of course, there is the great location, in the middle of the Steigerwald, the great monastery complex, the great church that is predestined for Bruckner! That is really a stroke of luck and the musicians come from far and wide for it.' They have people from all the major radio orchestras, from major opera houses, who are highly motivated and make the trip to Ebrach 'to enjoy this atmosphere and to make music at a superb level with fantastic colleagues.' He believes that similar mechanisms are at work in other project orchestras, such as Bayreuth or Lucerne. 'The concert venue has a lot of influence on you. You actually play on a completely different level. For example, I personally have to keep getting into a piece that I'm playing, I have to find the specific sound of a composer for myself, and in Ebrach I always manage to do that straight away,' without needing the first few rehearsals to get used to it. 'From the first note I say: That's Bruckner, that's how he has to be, and I'm back in it straight away.'

For him, working in Ebrach also has something familial about it: 'It's actually the case that we have a relatively stable line-up, with many who keep coming back.' The new ones also fit in well. How does that work? That's the work of the orchestra manag-

ers who consider how they fit together for each position, especially when someone new joins. They usually already know the new people or get recommendations and consider whether they would fit together on a personal and musical level. The results of many years prove them right, 'because the musical aspect would not work so well if the human aspect did not also harmonize accordingly'.

When asked why the Philharmonie Festiva plays more cleanly than many other orchestras, Nietert cites this hand-picked list. And they know Gerd Schaller, his working methods and his sound concept very well. '[...] in the end, a lot of it is not just technical ability on the instrument, because intonation is not just hitting a pitch or something like that, it is also a tone colour.'

Ingo Nietert knows that many good constellations have emerged among colleagues at the Philharmonie Festiva over the years. Of course, there are passages that are difficult, especially in versions that are rarely played and possibly never recorded, and that are new even to experienced people. 'That means that you play, sometimes you are almost shocked, and think: That can't be possible – we've played the symphony countless times, why does it sound so different? In extreme cases, you think at first that you've played the wrong note. [...] And then you realise: No, no, it just has to be played convincingly.'

Sometimes the musicians' ambition is so great that they sit down during breaks and try until it's convincing. That means that the quality of the musicians, but also the will to do it well, lead to good intonation. Perhaps the compressed nature of the projects also contributes to this: you have to get to the point relatively quickly. And Gerd Schaller focuses his attention very specifically on difficult passages.

Niertert says of Gerd Schaller's working method: 'He is incredibly organised. I have rarely seen conductors who work on Bruckner in such an organized manner. We record it too and you have to keep finding the right atmosphere so that the CD is of a uniform quality. And I think that is what sets our recordings apart: they have such a signature throughout. He is very consistent in this. In my opinion, our recordings are also characterized by a very high level of transparency, because Gerd Schaller wants to make Bruckner as audible as possible.' Nietert is very pleased to be able to really hear through even small structures. It is always 'a bit strange when people say that I like listening to my own recordings the most – but there are really many of our recordings that I think are really good!'

When asked about the atmosphere at work, he answers: 'Consistently in a good mood. It is a great atmosphere, people hug each other and are happy to be back. I am always amazed at *how* positive the mood is. And Gerd Schaller is also experienced as very, very friendly. That is not the case with all conductors. But it is perceived as really positive that he has a very, very clear idea of how he wants Bruckner to be. The musicians are also very willing to give their best. In this respect, we are really a close-knit community and after each project we look forward to the next one.'

Dr Jens Roeder, graduate chemist, Destedt, assistance and organization of the Ebrach Festival.

'I first encountered the Ebrach Summer Music Festival in 2003, when Anton Bruckner's fifth symphony was performed in the Abbey Church with the Munich Bach Soloists under Gerd Schaller. I had met Gerd that same year through a sound engineer friend after a symphony concert at the Brunswick State Theatre. A regular dialogue about music and culture gradually began – a friendship developed.

My musical interest in classical music developed completely independently from my family, who had little contact with it, at the age of 14. During my studies, music was the important counterpart to natural science. And then I was in Ebrach in 2003 and was fascinated by the quality of this fifth symphony by Bruckner that Gerd performed – still unforgettable today. My thought was that this was like the Berlin Philharmonic, with the expression, intensity, and precision of the way they played. In 2003, Gerd was appointed General Music Director of the Theatre Magdeburg, where he put on a brilliant concert programme that I didn't miss.

The concerts in Ebrach continued parallel to the job in Magdeburg, but it took until 2007 until the next Bruckner Symphony, the Fourth, was on the programme in Ebrach again. This time it was to be recorded. Anyone who knows Gerd's quality standards knows that nothing is left to chance. Countless old recordings were compared to see how and where certain effects occur. What constitutes quality and a beautiful sound was meticulously analysed on various levels. One of Gerd's particularly impressive skills is to examine musical and sound effects to find out exactly how they come about. Even after the concert, Gerd took the time to work with the sound engineer to shape the final cut and mix according to his musical interpretation and ideas. Today, this is no longer common practice and certainly not every sound engineer will want to allow this. It is not meant to diminish the sound engineer's achievement, quite the opposite: it is precisely the synergy of both areas of experience that raises each recording up a notch.

This is one of many things that make the CD recordings of the Ebrach Summer Music Festival so special and extraordinary. The beginning of the Bruckner cycle was set, which did not end as a simple cycle, but immediately went into one with all the versions of Bruckner's symphonies. This special achievement by Gerd, especially in terms of its significance in music history, cannot be valued highly enough. So it was always a pleasure for me to support Gerd in his projects, such as last year in the organization and assistance in the performance of the Ninth in second revision with a television production by Bayerisches Fernsehen.

Gerd's individual style of interpretation of the works, and in particular Bruckner's, is also particularly noteworthy, as he succeeds in finding the right breath and always the right tempo. His inner musical pulse is incredibly stable and is not just oriented towards the current passage, but is always geared towards the entire work. This is clearly noticeable in the recordings of Bruckner's symphonies in their enormous length. If you

want to experience it even more directly, you should listen to the current Eighth for organ from Rouen, for example, which Gerd recently recorded. The fact that he has ‘on the side’ transcribed several of Bruckner’s symphonies for organ is just one of the many extraordinary achievements, which would go too far here.

I am grateful to Gerd for his long-lasting friendship, the deep insights into the music and that I was able to experience many of the projects up close, all of which were successful without exception. For example, I remember the opera ‘Merlin’ by Carl Goldmark, which was immediately awarded an ECHO Klassik. Gerd’s addition to the final movement of Bruckner’s Ninth is also an extraordinary achievement, completing it in a historicising style in such a way that the filled gaps and the end are not recognizable as foreign. And in my opinion he has succeeded particularly well in bringing the fourth movement to its conclusion in terms of composition and dramaturgy.

BRUCKNER2024 will be completed in this anniversary year. I wish Gerd a lot of strength, health, motivation, joy in music and many more creative ideas for new projects.’



Dr Ursula Adamski-Stoermer is the editorial director of music at the Bayerischer Rundfunk – Studio Franken.

What is your personal story with the Ebrach Summer Music Festival?

I basically inherited the Ebrach Summer Music Festival from my predecessor here at the BR Nuremberg. But when I started, it wasn't yet an institutionalized collaboration. At some point I became more aware of it myself: I suspect because Gerd Schaller knocked on my door and pointed out his small but fine festival. That's how it often goes. I



was curious, went there and was enthusiastic – firstly by the atmosphere and then also by his achievement, in this isolation, this monastic wasteland, to set up such a festival that is not only inspiring, has a contour, but also draws people there! Our first major collaboration was not a recording as part of the Ebrach Summer Music Festival, but Gerd Schaller came to me with the idea of whether we could record a concert performance of the opera 'Merlin' by Carl Goldmark, from the Regent Building in Bad Kissingen.

This production in 2009.

Exactly. I found that exciting because the opera was virtually unknown – and unfortunately still is, although this CD was a milestone in the history of interpretation. And I was curious because it has always been important to me in my work to discover things, to draw attention to things, in good, in the best quality, that are not played over and over again in concert programs.

Which is also the mission of public broadcasting.

[...] There is nothing wrong with our Bavarian Radio Symphony Orchestra playing Beethoven and Dvořák and Brahms: that is important and right. But I was always interested in the extraordinary. That's why I said to Gerd Schaller at the time that that was an exciting idea, let's do it! So I sent the outside broadcasting van there and we recorded this opera. The CD was released in 2009 and then came the ultimate bombshell that – I would almost say – welded us together, artistically: an ECHO Klassik Music Award in 2010. I thought it was sensational that such an extraordinary new release could win such an important award, with an orchestra that doesn't have a name like many others [...], but was a completely unknown orchestra at the time. It was totally justified and I was very proud of this honour, but [...] it also confirmed my thinking: oh dear, I have someone in our region with whom we can certainly pursue very extraordinary paths in the future! And the history of our artistic collaboration since then shows exactly that.

Yes, and that's actually quite personal: wasn't there the thing with your doctoral thesis on the Requiem by Franz von Suppè?

Yes, that was funny, almost weird! At some point Gerd Schaller came to me again with some kind of project, that is, with ideas that I didn't yet know which ones could be realized. And then we sat there and mused away and then he suddenly said to me: Ms Adamski-Stoermer, I've read your doctoral thesis. And I thought: Oh God, now a conductor, such an experienced one, who delves into the scores, who knows everything, has read my doctoral thesis! Of course, I knew that it was okay, it's not like that. But somehow I flinched a little.

[...]. He then spoke about this work and already knew all the details, had absorbed them and had them ready to go and was enthusiastic, as he does – and I was completely overwhelmed at first. And then he asked me what I would think if he performed it. I almost fell off my chair, I couldn't even keep up with how quickly Gerd Schaller, in his euphoria and enthusiasm, came up with this suggestion! After I had collected myself for a moment, I said that this was somehow bizarre, because it would round off a project that I had never dreamed of!

Was there no recording at all?

When I discovered it, there were only two amateur CDs [...], I don't even know how they came about and whether they still exist. So I had [...] studied the score and always thought: what a shame, such a great work, actually an incredible forerunner of Verdi in many ways, and there is no decent recording – and then Schaller came along and said: now we'll do it. So this idea was born – and I really felt it was an honor for my discovery – that this Gerd Schaller, with whom we had received an ECHO Klassik Music Award, recognized the quality of this work [...]. At that time we were just beginning to transform ourselves from a pure radio editorial department into a so-called tri-media editorial department, where practically everything is done that is a way of playing music. So I called a colleague from BR-Klassik and said I would like to film this concert, broadcast it live on the Internet, do we want to work together on that? And my colleague Juergen Seeger, who was still at BR-Klassik in Munich at the time, immediately agreed. That's how this production came about: as a CD co-production and live radio broadcast, but also as a video on the internet and then on television. It's still in the ARD media library today and is repeated on television from time to time, which I think is really great. And yes: I'm very happy with it because I think it's now something like a reference recording to put this work where it belongs – in its really well-founded and not at all easy cavalry, and very, very skilful compositional style.

Was that also the start of the almost comprehensive recordings that the BR is now making in Ebrach?

That was certainly a start because Gerd Schaller then started these Bruckner stories. At the beginning his profile was different, at least that's how I always saw him as a bit of a gold digger, a treasure hunter, who also performed smaller works in his Ebrach Summer Music Festival that are rarely heard in concerts. I found that interesting per se. We had

co-produced two important works, Goldmark and the Requiem. Then came his turn to the 200th birthday of Anton Bruckner; he began to put together the Bruckner series in anticipation of this anniversary, which was still a long way off at the time. And I found it an exciting matter – but I didn't know what I was getting myself into in the end.

Yes, there were quite a lot of Bruckner works, if you always had a modest nine or ten symphonies in mind...

Yes, I didn't know that it would go into so much detail that at the end of the day it would become – 21 or what? I don't know exactly – (laughs heartily)! And there are more to come...

Oh yes, there are more to come!

So in the end we will end up with 25 or 26, I think. And yes, this dimension, that he is literally crawling into this material, I had not previously been aware of that. But he is also one of those treasure hunters who is trying to track down Anton Bruckner and wants to recreate this revision and then another new version and then another fourth version. I only realised this in the last five or six years, when I kept saying that I've had enough of Bruckner.

Well, but a lot of versions of these symphonies have never been recorded and certainly not in a reasonably reliable edition.

Yes, absolutely! No, no, of course I was aware of the musicological dimension of this project. But I am a very down-to-earth person, I am not one of those classical music people who kneel down reverently before a composer's work. And when he came back and asked: Shall we do Bruckner again? I couldn't resist making a joking remark! But we also have a relatively, I would almost say, friendly relationship, so I can allow myself a little teasing. Knowing full well, of course, that it makes sense with the Bruckner: I found and still find the project absolutely unique and am proud to be on board as a co-producer. And thus to be able to accompany an overall editorial performance that is unparalleled and that doesn't exist a second time around.

And that is also making a name for itself worldwide. I mean, who else in the USA knows about BR?

Yes, absolutely! And that is, of course, a bit of a disappointment for me; but I don't think it is for Gerd Schaller, because he thinks differently than I do. I always think: Why does it always have to be the cosmopolitan name that everyone knows – that is the only way Bruckner is taken seriously? But now I notice, through the unwavering consistency of this project continuation for now [...] twelve years, how it is gradually becoming clear in Germany that this Gerd Schaller with his really great orchestra, the Philharmonie Festiva, is in fact a well-founded Bruckner expert, whose complete edition is now an indispensable part of the history of Bruckner interpretation. And that makes me happy. I think that was a much too tedious process, especially in the German press.

In the Anglo-American world, they recognized much more quickly what kind of expert is at work here and is putting his all into it to bring all of this [...] back to life. And in doing so, he is contributing to a very new and much more detailed image of Bruckner.

This is a music editorial, a musicological achievement that has attracted international attention and has brought musicology significantly forward with regard to Anton Bruckner. [...] Such people, such exciting experts, interest me: people who are unpretentious, who don't want to be big stars at all, but simply demand that you listen to them. And then you discover that they are at least as great as the greatest conductors of the A-class orchestras worldwide.

So people who are interested in the matter, in the content, not in the form and fame.

Yes, exactly, and not in being courted and then pulling off all this PR nonsense! That is not Gerd Schaller's attitude at all and that is what makes him so likeable to work with as a person and artist: He is always concerned with the matter, with the passion that he has, combined with his really fundamental expertise. That is quite unique.

You have actually already answered my question about why you are so committed to the Ebrach Summer Music Festival. But what exactly does the BR do?

We are now involved in all major projects, either recording them or broadcasting them live and, as in 2024 for example in Bruckner's Ninth, there is often a live video with later television broadcast.

How does the Ebrach Summer Music Festival differ from other festivals in the broadcast area that you also know and / or support?

It is a little gem. Ebrach is really totally remote, Cistercian.

In the middle of nowhere.

Exactly. And I think it's great how Gerd Schaller has managed to have buses that take people from Bamberg and elsewhere to concerts for which there is a fixed date in the calendar to listen to these concerts. Most of the other festivals that I look after [...] concentrate on three or four weeks at a time, such as the Mozart Festival, the Kissinger Summer or the Bach Week in Ansbach. But in Ebrach we have a music summer, where you can go to the summer resort and then enjoy a wonderful concert in the church or in the magnificent Imperial Hall. I just think that's a great idea, even as a basic service in such a remote area – and not a marketing idea, but rather, inspired by the beauty of these two spaces and especially of the church, to hold concerts that fit in these spaces.

Do you have a favourite production among those you have done in Ebrach?

A favourite production [...] I think they're all great, otherwise I wouldn't do them! But of course the Suppè Requiem is my favourite. For me it is simply an adventure that I would never have expected: that I, of all people, would be the one who could help this work to become the very first reference recording. That is a biographical exceptionality, and for that reason alone it has to be my favourite production!



EBRACH SUMMER MUSIC FESTIVAL

Concerts 1990 to 2025*

1990

Sonntag, 14. Oktober 1990 – 17:00 Uhr
Ebrach – Kaisersaal
DIE SCHÖPFUNG
Joseph Haydn: Die Schöpfung
Doris Döllinger, Sopran
Bernhard Oberländer, Tenor
Michael Schmitt, Bass
Johann Theobald Blüchel, Cembalo
Chor der Pfarrkirche St. Johannes der Täufer Schlüsselfeld
Mitglieder der Bamberger Symphoniker
Gerd Schaller, Dirigent

1991

Sonntag, 14. Juli 1991 – 17:00 Uhr
Ebrach – Abteikirche
DIE JAHRESZEITEN
Joseph Haydn: Die Jahreszeiten
Doris Döllinger, Sopran
Jochen Elbert, Tenor
Michael Schmitt, Bass
Chor der Pfarrkirche St. Johannes der Täufer Schlüsselfeld
Mitglieder der Bamberger Symphoniker
Gerd Schaller, Dirigent

Sonntag, 6. Oktober 1991 – 17:00 Uhr
Ebrach – Abteikirche
DER MESSIAS
Georg Friedrich Händel: Der Messias
Doris Döllinger, Sopran
Christine Hübner-Hart, Alt
Michael Schmitt, Bass
Karl-Heinz Böhm, Cembalo
Vokalensemble der Gächinger Kantorei Stuttgart
Mitglieder der Bamberger Symphoniker
Gerd Schaller, Dirigent

* The complete list of concerts from 1990 to 2025 covers the dates and times, titles, orchestras, choirs, soloists, conductors etc. It was, however, decided to print the original German version.

Sonntag, 5. Juli 1992 – 17:00 Uhr

Ebrach – Abteikirche

ELIAS

Felix Mendelssohn Bartholdy: Elias

Doris Döllinger, Sopran

Anne Boßmeyer, Sopran

Christine Hübner-Hart, Alt

Susanne Bohl, Alt

Jochen Elbert, Tenor

Sebastian Eicke, Tenor

Michael Schmitt, Bass

Ulrich Bosch, Bass

Philharmonischer Chor Bamberg

Mitglieder der Bamberger Symphoniker

Gerd Schaller, Dirigent

Sonntag, 26. Juli 1992 – 17:00 Uhr

Ebrach – Kaisersaal

GLANZPUNKTE DES BAROCK

Antonio Vivaldi: Die vier Jahreszeiten op. 8 Nr. 1–4

Giuseppe Torelli: Trompetenkoncert D-Dur

Georg Friedrich Händel: Königliche Feuerwerksmusik D-Dur HWV 351

Peter Rosenberg, Violine

Lutz Randow, Trompete

Karl-Heinz Böhm, Cembalo

Mitglieder der Bamberger Symphoniker

Gerd Schaller, Dirigent

Sonntag, 11. Oktober 1992 – 17:00 Uhr

Ebrach – Kaisersaal

MOZART–GALA

Wolfgang Amadeus Mozart: Serenade G-Dur KV 525

»Eine kleine Nachtmusik«

Wolfgang Amadeus Mozart: Konzert für Flöte, Harfe
und Orchester C-Dur KV 299

Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 425

»Linzer Sinfonie«

Hermann Pfister, Flöte

Rosemarie Schmid-Münster, Harfe

Mitglieder der Bamberger Symphoniker

Gerd Schaller, Dirigent

Sonntag, 27. Juni 1993 – 17:00 Uhr

Ebrach – Kaisersaal

KLASSIK-GALA

Wolfgang Amadeus Mozart: *Cosí fan tutte*, Ouvertüre

Joseph Haydn: Trompetenkonzert Es-Dur

Ludwig van Beethoven: Sinfonie Nr. 1 C-Dur op. 21

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 18. Juli 1993 – 17:00 Uhr

Ebrach – Abteikirche

DIE SCHÖPFUNG

Joseph Haydn: *Die Schöpfung*

Regina Klepper, Sopran

Horst Laubenthal, Tenor

Marek Gastecki, Bass

Philharmonischer Chor Bamberg

Mitglieder der Bamberger Symphoniker

Gerd Schaller, Dirigent

Sonntag, 10. Oktober 1993 – 17:00 Uhr

Ebrach – Kaisersaal

KLANGVOLL

Gioachino Rossini: *L'italiana in Algeri*, Ouvertüre

Carl Maria von Weber: Klarinettenkonzert Nr. 2 Es-Dur op. 74

Wolfgang Amadeus Mozart: *Serenade D-Dur KV 320 »Posthornserenade«*

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

Samstag, 4. Dezember 1993 – 19:00 Uhr

Würzburg – Neubaukirche

FESTLICHE WEIHNACHT

Arcangelo Corelli: *Concerto grosso g-Moll op. 6 Nr. 8 »Weihnachtskonzert«*

Johann Sebastian Bach: *Orchestersuite Nr. 3 D-Dur BWV 1068*

Wolfgang Amadeus Mozart: *Exsultate Jubilate KV 165*

Camille Saint-Saëns: *Weihnachtsouvertüre*

Georg Friedrich Händel: *Der Messias*, „Er weidet seine Herde“

Georg Friedrich Händel: *Salomon*, Einzug der Königin von Saba

Max Reger: *Mariä Wiegenlied*

Regina Klepper, Sopran

Pater Dominikus Trautner, Orgel

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

Sonntag, 1. Mai 1994 – 17:00 Uhr

Ebrach – Kaisersaal

ZAUBER DER KLASSIK

Gioachino Rossini: Il barbiere di Siviglia, Ouvertüre

Wolfgang Amadeus Mozart: Klarinettenkonzert A-Dur KV 622

Joseph Haydn: Sinfonie Nr. 94 G-Dur »Mit dem Paukenschlag«

Karl-Heinz Hahn, Klarinette

Münchner Bachsolisten

Gerd Schaller, Dirigent

Samstag, 25. Juni und Sonntag, 26. Juni 1994 – jeweils 17:00 Uhr

Ebrach – Kaisersaal

GALAKONZERT

Gioachino Rossini: La gazza ladra, Ouvertüre

Johannes Brahms: Ungarische Tänze Nr. 5 und 6

Johann Strauß: An der schönen blauen Donau, Walzer op. 314

Franz von Suppé: Leichte Kavallerie, Ouvertüre

Julius Fučík: Der alte Brummbär, Polka comique

Johann Strauß: Kaiserwalzer op. 437

Jacques Offenbach: Orpheus in der Unterwelt, Ouvertüre

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

Sonntag, 24. Juli 1994 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

CARMEN

Georges Bizet: Carmen

Carmen: Renée Morloc

Don José: Hans-Dieter Bader

Escamillo: Klaus-Michael Reeh

Micaëla: Sabine Paßow

Frasquita: Maria Leyer

Mercédès: Karin Zelles

Dancairo: Karl Fäth

Remendado: Alexander Senger

Zuniga: Andreas Macco

Chorgemeinschaft Oberland

Philharmonischer Chor Bamberg

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

Sonntag, 11. September 1994 – 17:00 Uhr

Ebrach – Kaisersaal

ITALIENISCH

Joseph Haydn: Sinfonie Nr. 82 C-Dur »L'Ours«

Johann Nepomuk Hummel: Trompetenkonzert Es-Dur

Felix Mendelssohn Bartholdy: Sinfonie Nr. 4 A-Dur op. 90 »Italienische«

Lutz Randow, Trompete

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 9. Oktober 1994 – 17:00 Uhr

Ebrach – Kaisersaal

FESTLICHES KONZERT

Wolfgang Amadeus Mozart: Serenade D-Dur KV 250 »Haffner-Serenade«

Piotr Iljitsch Tschaikowski: Serenade C-Dur op. 48

Peter Rosenberg, Violine

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

Sonntag, 27. November 1994 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

HÄNSEL UND GRETEL

Engelbert Humperdinck: Hänsel und Gretel

Peter, Besenbinder: Richard Kogel

Gertrud, seine Frau: Susanne Heyng

Hänsel: Martina Borst

Gretel: Carmen Fuggis

Knusperhexe: Cornelia Wulkopf

Sand- und Taumännchen: Christa Hetzenegger

Mädchenkantorei am Bamberger Dom

Einstudierung: Werner Pees

Damenchor des Philharmonischen Chors Bamberg

Münchner Bachsolisten

Gerd Schaller, Dirigent

1995

Sonntag, 12. Februar 1995 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

GALAKONZERT ZUM FASCHING

Gioachino Rossini: La gazza ladra, Ouvertüre

Johann Strauß: Kaiserwalzer op. 437

Franz von Suppè: Dichter und Bauer, Ouvertüre

Georges Bizet: Carmen, Triumphchor

Julius Fučík: Florentiner Marsch

Giuseppe Verdi: Il trovatore, Zigeunerchor
Johann Strauß: Ägyptischer Marsch op. 335
Karl Komzák: Bad'ner Mad'ln, Walzer op. 257
Josef Strauß: Jockey-Polka op. 278
Jacques Offenbach: Hoffmanns Erzählungen, Barcarole
Jacques Offenbach: Orpheus in der Unterwelt, Ouvertüre
Philharmonischer Chor Bamberg
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 9. Juli 1995 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
AIDA

Giuseppe Verdi, Aida
König: David Cale Johnson
Amneris: Isoldé Elchlepp
Aida: Karen Bureau
Radames: Osvaldo di Pianduni
Ramphis: Christoph Stephinger
Amonasro: Klaus-Michael Reeh
Bote: Edgar Schäfer
Erste Priesterin: Elisabeth Neuhäusler
Mitglieder des Staatsopernchores Hannover
Einstudierung: Edgar Hykel
Mitglieder des Extrachores der Staatsoper Hannover
Einstudierung: Gerry Schmidt
Mitglieder des Extrachores des Stadttheaters Würzburg
Einstudierung: Sören Eckhoff
Chorgemeinschaft Oberland
Einstudierung: Alexander Maschert
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 26. Mai 1995 – 17:00 Uhr
Ebrach – Kaisersaal
FRÜHLINGSSTIMMEN
Piotr Iljitsch Tschaikowski: Eugen Onegin, Polonaise
Johannes Brahms: Ungarische Tänze Nr. 5 und 6
Antonín Dvořák: Slawischer Tanz Nr. 8
Georges Bizet: L'Arlésienne Suite Nr. 1
Franz von Suppé: Ein Morgen, ein Mittag, ein Abend in Wien, Ouvertüre
Julius Fučík: Einzug der Gladiatoren, Marsch
Johann Strauß: Der Zigeunerbaron, Ouvertüre
Johann Strauß: Annen-Polka op. 117

Johann Strauß: Persischer Marsch op. 289
Johann Strauß: Frühlingsstimmen, Walzer op. 410
Mitglieder des Münchner Rundfunkorchesters
Gerd Schaller, Dirigent

Sonntag, 18. Juni 1995 – 17.00 Uhr

Ebrach – Kaisersaal

KLASSIK-GALA

Ludwig van Beethoven: Sinfonie Nr. 6 F-Dur op. 68 »Sinfonia pastorale«

Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 661 »Jupiter-Sinfonie«

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 23. Juli 1995 – 17:00 Uhr

Ebrach – Kaisersaal

EIN SOMMERNACHTSTRAUM

Piotr Iljitsch Tschaikowski: Violinkonzert D-Dur op. 35

Felix Mendelssohn Bartholdy: Ein Sommernachtstraum,
Ouvertüre und Orchesterwerke

Lorenz Nasturica, Violine

Münchner Bachsolisten

Gerd Schaller, Dirigent

Samstag, 23. September 1995 – 19:30 Uhr

Ebrach – Kaisersaal

SYMPHONISCHE IMPRESSIONEN

Wolfgang Amadeus Mozart: Don Giovanni, Ouvertüre

Klavierkonzert A-Dur KV 488

Joseph Haydn: Sinfonie Nr. 101 in D-Dur »Die Uhr«

Tomoko Ogasawara, Klavier

Kammerphilharmonie Bamberg

Gerd Schaller: Dirigent

Sonntag, 08. Oktober 1995 – 17:00 Uhr

Ebrach – Kaisersaal

GLANZPUNKTE DES BAROCK

Johann Christoph Friedrich Bach: Sinfonia d-Moll

Johann Sebastian Bach: Concerto in A-Dur für Oboe d'amore
und Streicher BWV 1055

Antonio Vivaldi: Die vier Jahreszeiten op. 8 Nr. 1–4

Florian Sonnleitner, Violine

Jürgen Evers, Oboe d'amore

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 12. November 1995 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
DER FREISCHÜTZ

Carl Maria von Weber: Der Freischütz

Ottokar: Klaus-Michael Reeh

Cuno: Karl Fäth

Agathe: Susan Anthony

Ännchen: Carmen Fuggiss

Caspar: Ks. Wolfram Bach

Max: Ks. Hans-Dieter Bader

Kilian: Klaus-Michael Reeh

Ein Eremit: Andreas Macco

Samiel: Dieter Kreuzer

Chor des Landestheaters Meiningen

Münchner Bachsolisten

Gerd Schaller, Dirigent

1996

Sonntag, 18. Februar 1996 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

GALAKONZERT ZUM FASCHING

Gioachino Rossini: Semiramide, Ouvertüre

Giacomo Puccini: Gianni Schicchi, „O mio babbino caro“

Carl Maria von Weber: Aufforderung zum Tanz op. 65

Otto Nicolai: Die lustigen Weiber von Windsor, „Nun eilt herbei!“

Piotr Iljitsch Tschaikowski: Capriccio Italien op. 45

Georges Bizet: Carmen, Vorspiel

Nico Dostal: Die ungarische Hochzeit „Spiel mir das Lied von Lieb und Treu“

Johann Strauß: Rosen aus dem Süden, Walzer op. 388

Nico Dostal: Clivia, „Ich bin verliebt“

Johann Strauß: Die Fledermaus, Ouvertüre

Johann Strauß: Die Fledermaus, „Spiel ich die Unschuld vom Lande“

Franz von Suppè: Pique Dame, Ouvertüre

Regina Klepper, Sopran

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

Mittwoch, 1. Mai 1996 – 17:00 Uhr

Ebrach – Kaisersaal

FESTLICHES KONZERT

Wolfgang Amadeus Mozart: Der Schauspieldirektor, Ouvertüre

Wolfgang Amadeus Mozart: Klarinettenkonzert A-Dur KV 622

Joseph Haydn: Sinfonie Nr. 100 G-Dur »Militär«

Johannes Peitz, Bassettklarinette

Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Samstag, 22. Juni 1996 – 20:00 Uhr

Ebrach – Kaisersaal

MUSIKALISCHES FEUERWERK

Johann Sebastian Bach: Orchestersuite Nr. 3 D-Dur BWV 1068

Georg Friedrich Händel: Wassermusik, Suite I F-Dur HWV 348

Antonio Vivaldi: Konzert für zwei Trompeten, Streicher
und Continuo RV 537

Georg Friedrich Händel: Königliche Feuerwerksmusik D-Dur HWV 351

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 21. Juli 1996 – 17:00 Uhr

Ebrach – Kaisersaal

ROMANTISCHE KOSTBARKEITEN

Wolfgang Amadeus Mozart: Le nozze di Figaro, Ouvertüre

Robert Schumann: Violoncellokonzert a-Moll op. 129

Ludwig van Beethoven, Sinfonie Nr. 3 Es-Dur op. 55 »Eroica«

Markus Wagner, Violoncello

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 22. September 1996 – 17:00 Uhr

Ebrach – Abteikirche

DIE ROMANTISCHE

Siegfried Karg-Elert: Nun danket alle Gott, Marche triomphale op. 65 Nr. 59

Max Reger: Dankpsalm op. 145

Richard Strauss: Festlicher Einzugsmarsch der Ritter des
Ordens vom hl. Johannes

Anton Bruckner: Symphonie Nr. 4 Es-Dur »Romantische«

Dominikus Trautner, Orgel

Blechbläserensemble der Münchner Philharmoniker

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 10. November 1996 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

LISZT UND WAGNER

Franz Liszt: Präludium und Fuge über B-A-C-H

Johann Sebastian Bach: Chromatische Fantasie und Fuge BWV 903

Max Reger: Fantasie und Fuge über den Namen BACH op. 46

Richard Wagner, Die Walküre, Dritter Aufzug

Rosalinde Haas, Orgel
Brünnhilde: Isoldé Elchlepp
Sieglinde: Renate Behle
Wotan: Hans-Peter Scheidegger
Die Walküren:
Gerhilde: Camilla Nylund
Ortlinde: Maria Leyer
Waltraute: Caro Richardson-Smith
Schwertleite: Helga Schmidt
Helmwige: Elisabeth Werres
Siegfrune: Martina Borst
Grimgerde: Kirsten Ranke
Rossweisse: Michaela Schneider
Mitglieder der Münchner Philharmoniker
Gerd Schaller, Dirigent

1997

Sonntag, 9. Februar 1997 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
GALAKONZERT ZUM FASCHING
Bedřich Smetana: Die verkaufte Braut, Ouvertüre
Gioachino Rossini: La Cenerentola, „Nacqui all’ affano“
Johann Strauß: Wiener Blut, Walzer op. 351
Jules Massenet: Thaïs, Méditation
Gioachino Rossini: L’italiana in Algeri, Ouvertüre
Carl Zeller: Der Vogelhändler, „Als geblüht der Kirschenbaum“
Julius Fučík: Florentiner Marsch op. 214
Emmerich Kálmán: Gräfin Mariza, „Hör ich Cymbalklänge“
Jacques Offenbach: Die schöne Helena, Ouvertüre
Emanuel Chabrier: España, Rhapsodie
Antonín Dvořák: Rusalka, „Silberner Mond“
Johann Strauß: Éljen a Magyar, Polka schnell op. 332
Johann Strauß: Die Fledermaus, Csárdás
Franz von Suppé: Leichte Kavallerie, Ouvertüre
Elisabeth Werres, Sopran
Mitglieder des Münchner Rundfunkorchesters
Gerd Schaller, Dirigent

Sonntag, 18. Mai 1997 – 17:00 Uhr
Ebrach – Kaisersaal
KLASSISCHE IMPRESSIONEN
Franz Schubert: Fünf Deutsche Tänze DV 90
Wolfgang Amadeus Mozart: Sinfonia concertante Es-Dur KV 297 b
Joseph Haydn: Sinfonie Nr. 45 fis-Moll »Abschiedssinfonie«

Otto Winter, Oboe
Günther Forstmaier, Klarinette
Georg Klütsch, Fagott
Nobuyuki Mizuno, Horn
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 15. Juni 1997 – 17:00 Uhr

Ebrach – Kaisersaal

MEISTERWERKE DER MUSIK

Felix Mendelssohn Bartholdy: Die Hebriden, Konzertouvertüre h-Moll op. 26

Wolfgang Amadeus Mozart: Flötenkonzert G-Dur KV 285c

Ludwig van Beethoven: Sinfonie Nr. 7 A-Dur op. 92

Michael Martin Kofler, Flöte

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 29. Juni 1997 – 17:00 Uhr

Ebrach – Kaisersaal

SYMPHONISCHE KLANGPRACHT

Wolfgang Amadeus Mozart: Serenade D-Dur KV 203

Franz Schubert: Sinfonie Nr. 6 C-Dur

Elisabeth Kufferath, Violine

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

Sonntag, 20. Juli 1997 – 17:00 Uhr

Ebrach – Kaisersaal

FASZINATION MUSIK

Johann Sebastian Bach: Orchestersuite Nr. 1 C-Dur BWV 1066

Georg Friedrich Händel: Harfenkonzert B-Dur

Gustav Mahler: 5. Symphonie, Adagietto

Claude Debussy: Danse sacrée et Danse profane

Alessandro Marcello: Oboenkonzert d-Moll

Wolfgang Amadeus Mozart: Salzburger Sinfonie F-Dur KV 138

Nicole Braun, Harfe

Jürgen Evers, Oboe

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 21. September 1997 – 17:00 Uhr

Ebrach – Kaisersaal

KLINGENDES BAROCK

Johann Sebastian Bach: Brandenburgisches Konzert Nr. 5 D-Dur BWV 1050

Giuseppe Tartini: Sinfonia für Trompete, Streicher und Basso continuo D-Dur
Johann Sebastian Bach: Konzert für drei Violinen D-Dur BWV 1064
Georg Philipp Telemann: Suite aus Tafelmusik I
Johann Sebastian Bach: Brandenburgisches Konzert Nr. 2 F-Dur BWV 1047
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 12. Oktober 1997 – 17:00 Uhr

Ebrach – Kaisersaal

SONDERKONZERT

Carl Maria von Weber: Oberon, Ouvertüre

Wolfgang Amadeus Mozart: Hornkonzert Es-Dur KV 495

Ludwig van Beethoven: Sinfonie Nr. 2 D-Dur op. 36

Wolfgang Gaag, Horn

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 7. Dezember 1997 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

FESTLICHES WUNSCHKONZERT

Engelbert Humperdinck: Hänsel und Gretel, Ouvertüre

Bedřich Smetana: Mein Vaterland, Die Moldau

Giuseppe Verdi: Nabucco, Ouvertüre

Camille Saint-Saëns: Havanaise op. 83

Edvard Grieg: Peer-Gynt-Suite Nr. 1 op. 46, Morgenstimmung

Piotr Iljitsch Tschaikowski: Der Nussknacker, Suite op. 71

Amilcare Ponchielli: La Gioconda, Tanz der Stunden

Walter Forchert, Violine

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

1998

Sonntag, 15. Februar 1998 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

GALAKONZERT ZUM FASCHING

Johann Strauß: Der Karneval in Rom, Ouvertüre

Otto Nicolai: Die lustigen Weiber von Windsor, „Nun eilt herbei!“

Michael Ziehrer: Faschingskinder, Walzer op. 382

Gioachino Rossini: Il barbiere di Siviglia, „Una voce poco fa“

Franz Liszt: Ungarische Rhapsodie Nr. 6 »Pesther Karneval«

Franz von Suppé: Fatinitza-Marsch

Julius Fučík: Der alte Brummbär, Polka comique op. 110

Johann Strauß: Ägyptischer Marsch op. 335

Johann Strauß: Im Krapfenwald'l, Polka française op. 336

Johann Strauß: Vergnügungszug, Polka schnell op. 281
Johann Strauß: Frühlingsstimmenwalzer op. 410
Josef Strauß: Ohne Sorgen, Polka schnell op. 271
Franz von Suppè: Dichter und Bauer, Ouvertüre
Steffi Sieber, Sopran
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 3. Mai 1998 – 17:00 Uhr
Ebrach – Kaisersaal
MEISTERWERKE DER MUSIK
Gioachino Rossini: L'italiana in Algeri, Ouvertüre
Antonín Dvořák: Notturmo H-Dur op. 40
Carl Maria von Weber: Klarinettenkonzert Nr. 1 f-Moll op. 73
Wolfgang Amadeus Mozart: Sinfonie D-Dur KV 504 »Prager Sinfonie«
Günther Forstmaier, Klarinette
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 10. Mai 1998 – 17:00 Uhr
Ebrach – Kaisersaal
ROKOKO-VARIATIONEN
Musik im Umfeld von Kloster Ebrach
Eröffnungskonzert des Musikzaubers Franken
Anton Filtz: Violoncellokonzert G-Dur
Johann Baptist Vanhal: Sinfonia g-Moll
Carl Stamitz: Flötenkonzert G-Dur op. 29
Luigi Boccherini: Sinfonia d-Moll op. 12/4 »La Casa del Diavolo«
Michael Martin Kofler, Flöte
Markus Wagner, Violoncello
Münchner Bachsolisten
Gerd Schaller, Dirigent
In Koproduktion mit dem Bayerischen Rundfunk – Studio Franken

Sonntag, 31. Mai 1998 – 17:00 Uhr
Ebrach – Kaisersaal
HÖFISCHER GLANZ
Johann Sebastian Bach: Brandenburgisches Konzert Nr. 1 F-Dur BWV 1046
Carl Philipp Emanuel Bach: Flötenkonzert G-Dur
Johann Sebastian Bach: Konzert für zwei Violinen
und Orchester d-Moll BWV 1043
Johann Sebastian Bach: Orchestersuite Nr. 4 D-Dur BWV 1069
Michael Martin Kofler, Flöte
Hans Schuster, Violine

Nenad Daleore, Violine
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 14. Juni 1998 – 17:00 Uhr

Ebrach – Kaisersaal

MUSIK UND NATUR

Richard Wagner: Siegfried-Idyll E-Dur

Felix Mendelssohn Bartholdy: Meeresstille und Glückliche Fahrt,
Ouvertüre op. 27

Ludwig van Beethoven: Sinfonie Nr. 6 F-Dur op. 68 »Sinfonia pastorale«

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 12. Juli 1998 – 17:00 Uhr

Ebrach – Kaisersaal

MIT FEUER

Joseph Haydn: Sinfonie Nr. 59 A-Dur »Feuersinfonie«

Johann Sebastian Bach: Kantate Jauchzet Gott in allen Landen BWV 51

Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 551 »Jupiter-Sinfonie«

Carmen Fuggiss, Sopran

Mitglieder des Niedersächsischen Staatsorchesters Hannover

Gerd Schaller, Dirigent

Sonntag, 26. Juli 1998 – 17:00 Uhr

Ebrach – Kaisersaal

STREICHERKLÄNGE

Wolfgang Amadeus Mozart: Salzburger Sinfonie D-Dur KV 136

Leoš Janáček: Suite für Streichorchester

Wolfgang Amadeus Mozart: Adagio und Fuge c-Moll KV 546

Antonín Dvořák: Serenade E-Dur op. 22

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 13. September 1998 – 17:00 Uhr

Ebrach – Kaisersaal

KLANGZAUBER

Joseph Haydn: Sinfonie Nr. 49 f-Moll »La passione«

Luigi Boccherini: Violoncellokonzert B-Dur G. 482

Franz Schubert: Sinfonie Nr. 5 B-Dur

Matthias Ranft, Violoncello

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

Sonntag, 20. September 1998 – 17:00 Uhr

Ebrach – Kaisersaal

MUSIKALISCHE IMPRESSIONEN

Christoph Willibald Gluck: Orfeo ed Euridice, Furientanz
und Reigen seliger Geister

Felix Mendelssohn Bartholdy: Violinkonzert e-Moll op. 64

Ludwig van Beethoven: Sinfonie Nr. 8 F-Dur op. 93

Kurt Guntner, Violine

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 4. Oktober 1998 – 17:00 Uhr

Ebrach – Kaisersaal

SYMPHONISCHE METAMORPHOSEN

Ludwig van Beethoven: Egmont, Ouvertüre op. 84

Richard Wagner: Wesendonk-Lieder

Felix Mendelssohn Bartholdy: Sinfonie Nr. 3 a-Moll op. 56 »Schottische«

Carola Guber, Sopran

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 29. November 1998 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

FESTLICHES WUNSCHKÖNZERT

Höhepunkte der klassischen Unterhaltungsmusik

Münchner Bachsolisten

Gerd Schaller, Dirigent

1999

Sonntag, 15. Februar 1999 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

SYMPHONISCHER KARNEVAL

Ein bunter Strauß der schönsten Melodien unter dem Motto »Karneval«

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 16. Mai 1999 – 17.00 Uhr

Ebrach – Kaisersaal

REISEBILDER

Ludwig van Beethoven: Coriolan, Ouvertüre op. 62

Johannes Brahms: Violinkonzert D-Dur op. 77

Felix Mendelssohn Bartholdy: Sinfonie Nr. 3 a-Moll op. 56 »Schottische«

Lorent Nasturica, Violine

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 20. Juni 1999 – 17:00 Uhr
Ebrach – Kaisersaal
TRÄUME EINER KLARINETTE
Felix Mendelssohn Bartholdy: Sinfonie Nr. 10 h-Moll
Wolfgang Amadeus Mozart: Klarinettenkonzert A-Dur KV 622
Wolfgang Amadeus Mozart: Divertimento D-Dur KV 334
Alexandra Brenner, Klarinette
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 25. Juli 1999 – 17.00 Uhr
Ebrach – Kaisersaal
TRADITION UND FORTSCHRITT
Joseph Haydn: Sinfonie Nr. 85 B-Dur »La Reine«
Felix Mendelssohn Bartholdy: Violinkonzert d-Moll
Wolfgang Amadeus Mozart: Sinfonie g-Moll KV 550
Peter Rosenberg, Violine
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 1. August 1999 – 17:00 Uhr
Ebrach – Kaisersaal
DAS MIRAKEL
Wolfgang Amadeus Mozart: Serenata notturna D-Dur
KV 239 »Paukenserenade«
Johann Nepomuk Hummel: Fagottkonzert F-Dur op. 75
Joseph Haydn: Sinfonie Nr. 96 D-Dur »Das Mirakel«
Niedersächsisches Kammerorchester Hannover
(Mitglieder der Radiophilharmonie des NDR Hannover)
Gerd Schaller, Dirigent

Sonntag, 12. September 1999 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
VORHANG AUF!
Giuseppe Verdi: La forza del destino, Sinfonia, und »Pace, pace, mio Dio«
Giacomo Puccini: Turandot, »Nessun dorma«
Charles Gounod: Faust, Ballettmusik
Giuseppe Verdi: Otello, »Gia nella notte densa«
Richard Wagner: Tannhäuser, Ouvertüre
Giacomo Puccini: Tosca, »E lucevan le stelle«
Giacomo Puccini: Tosca, »Vissi d'arte, vissi d'amore«
Camille Saint-Saëns: Samson et Dalila, Danse Bacchanale
Giuseppe Verdi: Un ballo in maschera, »Non sai tu che se l'anima mia«
Elena Filipova, Sopran

Latchezar Pravtchev, Tenor
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 10. Oktober 1999 – 17:00 Uhr

Ebrach – Kaisersaal

SYMPHONISCHE IMPRESSIONEN

Gioachino Rossini: La scala di seta, Sinfonia

Wolfgang Amadeus Mozart: Sinfonia concertante Es-Dur KV 364

Ludwig van Beethoven: Sinfonie Nr. 4 B-Dur op. 60

Kurt Guntner, Violine

Annemarie Binder, Viola

Münchner Bachsolisten

Gerd Schaller, Dirigent

2000

Sonntag, 14. Mai 2000 – 17:00 Uhr

Ebrach – Kaisersaal

KLANGBOGEN

Joseph Haydn: Sinfonie Nr. 92 G-Dur »Oxford«

Wolfgang Amadeus Mozart: Oboenkonzert C-Dur KV 314

Franz Schubert: Sinfonie Nr. 2 D-Dur

Jürgen Evers, Oboe

Mitglieder des Münchner Rundfunkorchesters

Gerd Schaller, Dirigent

Sonntag, 28. Mai 2000 – 17:00 Uhr

Ebrach – Kaisersaal

MIT PAUKEN UND TROMPETEN

Georg Philipp Telemann: Konzert D-Dur für Corno da Caccia,
Streicher und Basso continuo

Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 338

Gottfried Heinrich Stölzel: Sonate D-Dur für Trompete, Streicher
und Basso continuo

Joseph Haydn: Sinfonie Nr. 103 Es-Dur »Mit dem Paukenwirbel«

Martin Weller, Trompete

Mitglieder des Staatsorchesters Braunschweig

Gerd Schaller, Dirigent

Sonntag, 4. Juni 2000 – 17:00 Uhr

Ebrach – Kaisersaal

KLANGZAUBER

Joseph Haydn: Sinfonie Nr. 76 Es-Dur

Saverio Mercadante: Flötenkonzert e-Moll op. 27

Piotr Iljitsch Tschaikowski: Serenade C-Dur op. 48
Michael Martin Kofler, Flöte
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 9. Juli 2000 – 17:00 Uhr
Ebrach – Kaisersaal
EIN FEST DER KLASSIK
Wolfgang Amadeus Mozart: Sinfonie B-Dur KV 319
Franz Schubert, Rondo A-Dur
Ludwig van Beethoven: Romanze F-Dur op. 50
Joseph Haydn: Sinfonie Nr. 83 g-Moll »La Poule«
Elisabeth Kufferath, Violine
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 30. Juli 2000 – 17:00 Uhr
Ebrach – Kaisersaal
FESTLICHE IMPRESSIONEN
Edvard Grieg: Aus Holbergs Zeit, Suite im alten Stil G-Dur op. 40
Louis Spohr: Klarinettenkonzert Nr. 1 c-Moll op. 26
Wolfgang Amadeus Mozart: Sinfonie D-Dur KV 504
»Prager Sinfonie«
Ulf-Guido Schäfer, Klarinette
Niedersächsisches Kammerorchester Hannover
Gerd Schaller, Dirigent

Sonntag, 17. September 2000 – 17:00 Uhr
Ebrach – Kaisersaal
SYMPHONISCHE WELTEN
Felix Mendelssohn Bartholdy: Ein Sommernachtstraum,
Ouvertüre op. 21
Max Bruch: Violinkonzert Nr. 1 g-Moll op. 26
Ludwig van Beethoven: Sinfonie Nr. 3 Es-Dur op. 55 »Eroica«
Adreana Condriuc, Violine
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 12. November 2000 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
FESTLICHES WUNSCHKONZERT
Höhepunkte der klassischen Unterhaltungsmusik
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 13. Mai 2001 – 17:00 Uhr

Ebrach – Kaisersaal

REISE NACH ITALIEN

Gioachino Rossini: L'italiana in Algeri, Ouvertüre

Ludwig van Beethoven: Violinkonzert D-Dur op. 61

Felix Mendelssohn Bartholdy: Sinfonie Nr. 4 A-Dur op. 90 »Italienische«

Florian Sonnleitner, Violine

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 3. Juni 2001 – 17:00 Uhr

Ebrach – Kaisersaal

KLASSIKGALA

Joseph Haydn: Sinfonie Nr. 53 D-Dur »L'Impériale«

Johann Nepomuk Hummel: Trompetenkonzert E-Dur

Wolfgang Amadeus Mozart: Sinfonie Es-Dur KV 543

Martin Weller, Trompete

Mitglieder des Staatsorchesters Braunschweig

Gerd Schaller, Dirigent

Sonntag, 10. Juni 2001 – 17:00 Uhr

Ebrach – Kaisersaal

FASZINATION KLASSIK

Wolfgang Amadeus Mozart: Serenade D-Dur KV 320 »Posthorn-Serenade«

Michael Haydn: Hornkonzert Nr. 2 D-Dur

Joseph Haydn: Sinfonie Nr. 102 B-Dur

Siegfried Göthel, Posthorn

Stephanie Kopetschke, Horn

Niedersächsisches Kammerorchester Hannover

(Mitglieder der Radiophilharmonie des NDR Hannover)

Gerd Schaller, Dirigent

Sonntag, 1. Juli 2001 – 17:00 Uhr

Ebrach – Kaisersaal

MIT FESTLICHEM HÖRNERSCALL

Joseph Haydn: Sinfonie Nr. 31 D-Dur »Mit dem Hornsignal«

Wolfgang Amadeus Mozart: Fagottkonzert B-Dur KV 191

Christoph Willibald Gluck: Orfeo ed Euridice, Reigen seliger Geister

Wolfgang Amadeus Mozart: Sinfonie g-Moll KV 183

Georg Klütsch, Fagott

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

Sonntag, 29. Juli 2001 – 17.00 Uhr

Ebrach – Kaisersaal

GLANZVOLLES BAROCK

Georg Philipp Telemann: Concerto Nr. 3 D-Dur für Trompete,
zwei Oboen, Streicher und Basso continuo TWV 55:08

Antonio Vivaldi: Violoncellokonzert RV 401/P. 434

Georg Philipp Telemann: Concerto D-Dur für Flöte, Streicher
und Basso continuo

Georg Friedrich Händel: Wassermusik, Suite I F-Dur HWV 348

Johann Sebastian Bach: Brandenburgisches Konzert Nr. 2 F-Dur BWV 1047

Rosemarie Kurz, Flöte

Hans Schuster, Violine

Markus Wagner, Violoncello

Laura Vukobratovic, Trompete

Jürgen Evers, Oboe

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 16. September 2001 – 17:00 Uhr

Ebrach – Kaisersaal

MUSIKALISCHE KOSTBARKEITEN

Joseph Haydn: Sinfonie Nr. 73 D-Dur »La Chasse«

Carl Maria von Weber: Klarinettenkonzert Nr. 2 Es-Dur op. 74

Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 425 »Linzer Sinfonie«

Alexandra Gruber, Klarinette

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 7. Oktober 2001 – 17:00 Uhr

Ebrach – Kaisersaal

SCHICKSALSSINFONIEN

Wolfgang Amadeus Mozart: Die Zauberflöte, Ouvertüre

Franz Schubert: Sinfonie Nr. 7 h-Moll »Unvollendete«

Ludwig van Beethoven: Sinfonie Nr. 5 c-Moll op. 67

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 18. November 2001 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

FESTLICHES WUNSCHKONZERT

Giuseppe Verdi: Nabucco, Ouvertüre

Giuseppe Verdi: Aida, »Ritorna vincitor«

Piotr Iljitsch Tschaikowski: Capriccio Italien op. 45

Piotr Iljitsch Tschaikowski: Eugen Onegin, Briefszene der Tatjana

Richard Wagner: Rienzi, Ouvertüre
Richard Wagner: Tannhäuser, „Dich, teure Halle“
Bedřich Smetana: Mein Vaterland, Die Moldau
Bedřich Smetana: Die verkaufte Braut, „Endlich allein“
Nikolai-Rimski-Korsakow: Capriccio espagnol op. 34
Münchner Bachsolisten
Gerd Schaller, Dirigent

2002

Sonntag, 27. Januar 2002 – 16:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
SYMPHONISCHER KARNEVAL
Johann Strauß: Eine Nacht in Venedig, Ouvertüre
Gioachino Rossini: Il barbiere di Siviglia, „Largo al factotum“
Johann Strauß: „Elektrofor“, Polka op. 297
Gioachino Rossini: Il barbiere di Siviglia, „Una voce poco fa“
Julius Fučík: Donausagen, Walzer op. 233
Gioachino Rossini: Il barbiere di Siviglia, „Dunque io son“
Julius Fučík: „Mississippi River“, Marsch
Albert Lortzing: Der Wildschütz, „Heiterkeit und Fröhlichkeit“
Johann Strauß: „Wiener Bonbons“, Walzer op. 307
Johann Strauß: Die Fledermaus, „Dieser Anstand, so manierlich“
Johann Strauß: „Éljen a Magyar“, Polka op. 332
Johann Strauß: Annen-Polka op. 117
Franz von Suppé: Leichte Kavallerie, Ouvertüre
Susanna Pütters, Sopran
Henryk Böhm, Bariton
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 5. Mai 2002 – 17:00 Uhr
Ebrach – Kaisersaal
EIN KÖNIGLICHES FEUERWERK
Johann Sebastian Bach: Orchestersuite Nr. 3 D-Dur BWV 1068
Georg Friedrich Händel: Concerto grosso G-Dur op. 6 Nr. 1 HWV 319
Johann Sebastian Bach: Cembalokonzert A-Dur BWV 1055
Antonio Vivaldi: Konzert für Piccoloflöte und Orchester C-Dur
Georg Friedrich Händel: Königliche Feuerwerksmusik D-Dur HWV 351
Angelika Huß, Cembalo
Rosemarie Kurz, Piccoloflöte
Bach-Trompeten-Ensemble Arnold Mehl, München
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 19. Mai 2002 – 17:00 Uhr

Ebrach – Kaisersaal

SCHÄTZE DER KLASSIK

Wolfgang Amadeus Mozart: Sinfonie D-Dur KV 385 »Haffner-Sinfonie«

Joseph Haydn: Trompetenkonzert Es-Dur

Ludwig van Beethoven: Sinfonie Nr. 2 D-Dur op. 36

Martin Weller, Trompete

Mitglieder des Staatsorchesters Braunschweig

Gerd Schaller, Dirigent

Sonntag, 9. Juni 2002 – 17:00 Uhr

Ebrach – Kaisersaal

MEISTERWERKE DER MUSIK

Wolfgang Amadeus Mozart: Sinfonie D-Dur KV 297 »Pariser Sinfonie«

Carl Maria von Weber: Fagottkonzert F-Dur op. 75

Joseph Haydn: Sinfonie Nr. 104 D-Dur »Salomon«

Albert Kegel, Fagott

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 23. Juni 2002 – 17:00 Uhr

Ebrach – Kaisersaal

ROMANTISCHE KLANGWELTEN

Claude Debussy: Danse sacrée et Danse profane

Ludwig van Beethoven: Deutsche Tänze

Camille Saint-Saëns: Harfenkonzert G-Dur op. 154

Ludwig van Beethoven: Sinfonie Nr. 8 F-Dur op. 93

Ruth Alice-Marino, Harfe

Niedersächsisches Kammerorchester Hannover

Gerd Schaller, Dirigent

Sonntag, 7. Juli 2002 – 17:00 Uhr

Ebrach – Kaisersaal

PHILOSOPHIE UND LEBENSLUST

Joseph Haydn: Sinfonie Nr. 22 Es-Dur »Der Philosoph«

Wolfgang Amadeus Mozart: Hornkonzert Nr. 4 Es-Dur KV 495

Felix Mendelssohn Bartholdy: Sinfonie Nr. 10 h-Moll

Wolfgang Amadeus Mozart: Sinfonie A-Dur KV 201

Reinhold Möller, Horn

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

Sonntag, 21. Juli 2002 – 17:00 Uhr

Ebrach – Kaisersaal

SYMPHONISCHE STERNSTUNDEN

Gioachino Rossini: La scala di seta, Sinfonia

Georges Bizet: Sinfonie C-Dur

Felix Mendelssohn Bartholdy: Sinfonie Nr. 3 a-Moll op. 56 »Schottische«

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 29. September 2002 – 17:00 Uhr

Ebrach – Kaisersaal

BAROCKE LEBENSFREUDE

Johann Sebastian Bach: Brandenburgisches Konzert Nr. 1 F-Dur BWV 1046

Johann Sebastian Bach: Violinkonzert E-Dur BWV 1042

Georg Friedrich Händel: Concerto grosso C-Dur HWV 318

»Das Alexanderfest«

Antonio Vivaldi: Die vier Jahreszeiten op. 8 Nr. 2 und Nr. 3

Georg Friedrich Händel: Wassermusik, Suite I F-Dur HWV 348

Kurt Guntner, Violine

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 17. November 2002 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

FESTLICHES WUNSCHKONZERT

Ein musikalisches Feuerwerk mit Werken von Edvard Grieg, Nikolai Rimski-

Korsakow, Pjotr Iljitsch Tschaikowski, Giuseppe Verdi, Richard Wagner u. a.

Münchner Bachsolisten

Gerd Schaller, Dirigent

2003

Sonntag, 16. Februar 2003 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

SYMPHONISCHER KARNEVAL

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

Sonntag, 11. Mai 2003 – 17:00 Uhr

Ebrach – Kaisersaal

EIN BAROCKES KLANGFEST

Johann Sebastian Bach: Orchestersuite Nr. 2 h-Moll BWV 1067

Georg Friedrich Händel: Concerto grosso c-Moll op. 6 Nr. 8 HWV 326

Carl Philipp Emanuel Bach: Flötenkonzert d-Moll WQ 22

Antonio Vivaldi: Konzert für vier Violinen und Orchester h-Moll RV 580

Georg Philipp Telemann: Tafelmusik, Konzert für Flöte, Violine,
Violoncello. Streicher und Cembalo A-Dur
Michael Martin Kofler, Flöte
Hans Schuster, Violine
Nenad Daleore, Violine
Matthias Freund, Violine
Zew Hu, Violine
Markus Wagner, Violoncello
Elmar Schlöter, Cembalo
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 8. Juni 2003 – 17:00 Uhr
Ebrach – Kaisersaal
SYMPHONISCHE KLANGWELTEN
Joseph Haydn: Sinfonie Nr. 98 B-Dur
Johann Baptist Georg Neruda: Trompetenkonzert Es-Dur
Ludwig van Beethoven: Sinfonie Nr. 1 C-Dur op. 21
Martin Weller, Trompete
Mitglieder des Staatsorchesters Braunschweig
Gerd Schaller, Dirigent

Sonntag, 29. Juni 2003 – 17:00 Uhr
Ebrach – Kaisersaal
MUSIK UND NATUR
Wolfgang Amadeus Mozart: Don Giovanni, Ouvertüre
Johannes Brahms: Serenade A-Dur op. 16
Ludwig van Beethoven: Sinfonie Nr. 6 F-Dur op. 68
»Sinfonia pastorale«
Orchester mit Gewandhausmusikern Leipzig
Gerd Schaller, Dirigent

Sonntag, 13. Juli 2003 – 17:00 Uhr
Ebrach – Kaisersaal
MUSIKALISCHE KOSTBARKEITEN
Joseph Haydn: Sinfonie Nr. 8 G-Dur »Le Soir«
Joseph Haydn: Violoncellokonzert D-Dur
Wolfgang Amadeus Mozart: Serenade D-Dur KV 250
»Haffner-Serenade«
Matthias Ranft, Violoncello
Aki Sunahara, Violine
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 27. Juli 2003 – 17:00 Uhr
Ebrach – Kaisersaal
EIN SOMMERNACHTSTRAUM
Felix Mendelssohn Bartholdy: Ein Sommernachtstraum,
Ouvertüre op. 21
Piotr Iljitsch Tschaikowski: Violinkonzert D-Dur op. 35
Ludwig van Beethoven: Sinfonie Nr. 7 A-Dur op. 92
Lorenz Nasturica, Violine
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 31. August 2003 – 17:00 Uhr
Ebrach – Abteikirche
BRUCKNER 5
Anton Bruckner: Symphonie Nr. 5 B-Dur
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 5. Oktober 2003 – 17:00 Uhr
Ebrach – Kaisersaal
KLASSIK EXTRA
Joseph Haydn: Sinfonie Nr. 84 G-Dur »Mit dem Paukenschlag«
François-Adrien Boëldieu: Harfenkonzert C-Dur op. 82
Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 551 »Jupiter-Sinfonie«
Julia Weissbarth, Harfe
Münchner Bachsolisten
Gerd Schaller, Dirigent

Samstag, 6. Dezember 2003 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
FESTLICHES WUNSCHKONZERT
Gioachino Rossini: Il barbiere di Siviglia, Ouvertüre
Georges Bizet: L'Arlésienne Suite Nr. 2
Camille Saint-Saëns: Samson et Dalila, „Mon cœur s'ouvre à ta voix“
Camille Saint-Saëns: Samson et Dalila, Bacchanale
Piotr Iljitsch Tschaikowski: Die Jungfrau von Orléans,
„Lebt wohl, ihr Berge“
Piotr Iljitsch Tschaikowski: Dornröschen, Suite op. 66a
Giuseppe Verdi: Don Carlo, „O don fatale“
Nikolai Rimski-Korsakow: Capriccio espagnol op. 34
Undine Dreißig, Sopran
Kurt Guntner, Violine
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 15. Februar 2004 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

SYMPHONISCHER KARNEVAL

Johann Strauß Sohn: Waldmeister, Ouvertüre

Franz von Suppè: Boccaccio, „Hab ich nur deine Liebe“

Johann Strauß Sohn: Der Zigeunerbaron, Schatz-Walzer op. 418

Franz von Suppè: Fatinitza-Marsch

Franz Lehár: Die lustige Witwe, „Es lebt eine Vilja“

Carl Michael Ziehrer: Weaner Mad'ln, Walzer op. 388

Johann Strauß Sohn: Die Fledermaus, Ouvertüre

Johann Strauß Sohn: Die Fledermaus, Cszárdás

Johann Strauß Sohn: Im Krapfenwald'l, Polka française op. 336

Franz Lehár: Gold und Silber, Walzer op. 78

Franz Lehár: Paganini, „Liebe du Himmel auf Erden“

Johann Strauß (Vater): Sperrl-Polka op. 133

Julius Fučík: Florentiner Marsch

Denise Pelletier, Sopran

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 30. Mai 2004 – 17:00 Uhr

Ebrach – Kaisersaal

SPHÄRENKLÄNGE

Joseph Haydn: Sinfonie Nr. 88 G-Dur

Wolfgang Amadeus Mozart: Konzert für Flöte, Harfe
und Orchester C-Dur KV 299

Carl Maria von Weber: Sinfonie Nr. 1 C-Dur op. 19

Michael Martin Kofler, Flöte

Sarah O'Brien, Harfe

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 13. Juni 2004 – 17:00 Uhr

Ebrach – Kaisersaal

SYMPHONISCHE KLANGPRACHT

Johannes Brahms: Serenade Nr. 1 D-Dur op. 11

Ludwig van Beethoven: Sinfonie Nr. 3 Es-Dur op. 55 »Eroica«

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 4. Juli 2004 – 17:00 Uhr

Ebrach – Kaisersaal

WIENER KLASSIK

Joseph Haydn: Sinfonie Nr. 55 Es-Dur »Der Schulmeister«
Wolfgang Amadeus Mozart: Violinkonzert D-Dur KV 218
Franz Schubert: Sinfonie Nr. 5 B-Dur
Aki Sunahara, Violine
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 11. Juli 2004 – 17:00 Uhr
Ebrach – Kaisersaal
EIN VIRTUOSES FEUERWERK
Gioachino Rossini: La gazza ladra, Ouvertüre
Niccolò Paganini: Violinkonzert Nr. 1 D-Dur op. 6
Joseph Haydn: Sinfonie Nr. 100 G-Dur »Militär«
Ingolf Turban, Violine
Münchener Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 25. Juli 2004 – 17:00 Uhr
Ebrach – Kaisersaal
ITALIENISCHE IMPRESSIONEN
Franz Schubert: Ouvertüre im italienischen Stil D-Dur DV 590
Carl Maria von Weber: Klarinettenkonzert Nr. 1 f-Moll op. 73
Felix Mendelssohn Bartholdy: Sinfonie Nr. 4 A-Dur op. 90 »Italienische«
Nina Janßen, Klarinette
Münchener Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 19. September 2004 – 17:00 Uhr
Ebrach – Kaisersaal
STIMMUNGSBILDER
Wolfgang Amadeus Mozart: Salzburger Sinfonie D-Dur KV 136
Franz Schubert: Fünf deutsche Tänze DV 90
Wolfgang Amadeus Mozart: Hornkonzert Nr. 3 Es-Dur KV 447
Wolfgang Amadeus Mozart: Sinfonie Nr. 39 Es-Dur KV 543
Eric Terwilliger, Horn
Münchener Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 21. November 2004 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
MÄRCHEN AUS 1001 NACHT
Giuseppe Verdi: Nabucco, Ouvertüre
Giuseppe Verdi: Aida, »Ritorna vincitor«
Jules Massenet: Thaïs, Méditation

Charles Gounod: La Reine de Saba, „Plus grand de son obscurité“
Alexander Borodin: Eine Steppenskizze aus Mittelasien
Jules Massenet: Hérodiade, „Celui dont la parole... Il est doux, il est bon“
Nikolai Rimski-Korsakow: Scheherazade op. 35
Anita Bader, Sopran
Magdeburgische Philharmonie
Gerd Schaller, Dirigent

2005

Sonntag, 23. Januar 2005 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
SYMPHONISCHER KARNEVAL
Jacques Offenbach: Pariser Leben, Ouvertüre
Johann Strauß Sohn: Vergnügungszug, Polka op. 281
Gaetano Donizetti: Don Pasquale, „Quel guardo il Cavaliere“
Hans-Christian Lumbye: Champagner-Galopp op. 14
Johann Strauß Sohn: Spanischer Marsch op. 433
Johann Strauß Sohn: Die Fledermaus, „Mein Herr Marquis“
Johann Strauß Sohn: Freut euch des Lebens, Walzer op. 340
John Philipp Sousa: The Stars and Stripes forever, Marsch
Carl Michael Ziehrer: Fächer-Polonoise op. 525
Johann Strauß Sohn: Fledermaus-Quadrille op. 363
Georges Bizet: Carmen, „Je dis que rien ne m'épouvante“
Johann Strauß Sohn: Furioso-Polka op. 260
Johann Strauß Sohn: An der schönen blauen Donau, Walzer op. 314
Johann Strauß Sohn: Annenpolka op. 117
Franz von Suppè: Dichter und Bauer, Ouvertüre
Susanna Pütters, Sopran
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 15. Mai 2005 – 17:00 Uhr
Ebrach – Kaisersaal
FEUERWERK FÜR DEN KÖNIG
Johann Sebastian Bach: Orchestersuite Nr. 4 D-Dur BWV 1069
Antonio Vivaldi: Violoncellokonzert D-Dur RV 413
Johann Sebastian Bach: Brandenburgisches Konzert Nr. 3 G-Dur BWV 1048
Johann Sebastian Bach: Konzert für Oboe, Violine und Orchester c-Moll
Georg Friedrich Händel: Feuerwerksmusik D-Dur HWV 351
Hans Schuster, Violine
Markus Wagner, Violoncello
Jochen Müller-Brincken, Oboe
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 29. Mai 2005 – 17:00 Uhr
Bad Kissingen – Regentenbau (Max-Littmann-Saal)
FRÜHLING IN BAD KISSINGEN
Hector Berlioz: Ungarischer Marsch
Pablo de Sarasate: Zigeunerweisen op. 20
Johann Strauß Sohn: Kaiserwalzer op. 437
Franz Liszt: Fantasie über ungarische Volksmelodien für Klavier und Orchester
Michael Glinka: Capriccio brillant über »La Jota aragonesa«
Pablo de Sarasate: Konzertfantasie über »Carmen« für Violine
und Orchester op. 25
Alexis Emanuel Chabrier: Rhapsodie España
Edward Elgar: Pomp and Circumstance op. 39/5, Marsch Nr. 1
Münchner Bachsolisten
Gerd Schaller

Sonntag, 12. Juni 2005 – 17:00 Uhr
Ebrach – Kaisersaal
HERZENSREISE
Felix Mendelssohn Bartholdy: Die schöne Melusine, Ouvertüre op. 32
Felix Mendelssohn Bartholdy: Violinkonzert e-Moll op. 64
Ludwig van Beethoven: Sinfonie Nr. 4 B-Dur op. 60
Henrik Hochschild, Violine
Orchester mit Gewandhausmusikern Leipzig
Gerd Schaller, Dirigent

Sonntag, 19. Juni 2005 – 17:00 Uhr
Ebrach – Kaisersaal
KLANGRAUSCHEN
Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 338
Johann Nepomuk Hummel: Fagottkonzert F-Dur op. 75
Joseph Haydn: Sinfonie Nr. 101 »Die Uhr«
Erik Reike, Fagott
Dresdner Kapellsolisten
Gerd Schaller, Dirigent

Sonntag, 3. Juli 2005 – 17:00 Uhr
Ebrach – Kaisersaal
BELISSIMO
Wolfgang Amadeus Mozart: Serenade G-Dur KV 525 »Eine kleine Nachtmusik«
Wolfgang Amadeus Mozart: Flötenkonzert G-Dur KV 313
Joseph Haydn: Sinfonie Nr. 87 A-Dur
Marcos Fregnani-Martins, Flöte
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 10. Juli 2005 – 17:00 Uhr

Ebrach – Kaisersaal

ERSTKLASSISCH

Wolfgang Amadeus Mozart: Serenade D-Dur KV 239 »Serenata notturna«

Joseph Haydn: Trompetenkonzert Es-Dur

Ludwig van Beethoven: Sinfonie Nr. 8 F-Dur op. 93

Martin Weller, Trompete

Mitglieder des Staatsorchesters Braunschweig

Gerd Schaller, Dirigent

Sonntag, 18. September 2005 – 17:00 Uhr

Ebrach – Kaisersaal

ROMANTIK

Gioachino Rossini: Il turco in Italia, Ouvertüre

Wolfgang Amadeus Mozart: Klavierkonzert d-Moll KV 466

Franz Schubert: Sinfonie Nr. 6 C-Dur

Peter Ovtscharov, Klavier

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 4. Dezember 2005 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

FESTLICHES KONZERT

Gioachino Rossini: Guglielmo Tell, Ouvertüre

Amilcare Ponchielli: La Gioconda, »Suicidio!«

Piotr Iljitsch Tschaikowski: Der Nussknacker, Suite op. 71

Michael Glinka: Ruslan und Ludmilla, Ouvertüre

Camille Saint-Saëns: Samson et Dalila, »Mon coeur s'ouvre à ta voix«

Nikolai Rimski-Korsakow: Das Märchen vom Zaren Saltan, Suite op. 57

Giuseppe Verdi: Don Carlo, »O don fatale, o don crudel«

Piotr Iljitsch Tschaikowski: Capriccio Italien op. 45

Leandra Overmann, Mezzosopran

Magdeburgische Philharmonie

Gerd Schaller, Dirigent

2006

Sonntag, 5. Februar 2006 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

SYMPHONISCHER KARNEVAL

Franz von Suppè: Banditenstreiche, Ouvertüre

Johann Strauß Sohn: Durch's Telefon, Polka op. 439

Johann Strauß Sohn: Carnevalsbotschafter, Walzer op. 270

Gaetano Donizetti: Anna Bolena, »È sgombro il loco«

Johann Strauß Sohn: Neue Pizzicato-Polka, op. 449

Josef Strauß: Die Libelle, Polka Mazurka op. 204
Johann Strauß Sohn: Stürmisch in Lieb und Treu, Polka op. 393
Carl Michael Ziehrer: Hereinspaziert, Walzer op. 518
Johann Strauß Sohn: Champagner-Galopp op. 211 u. Persischer Marsch op. 289
Julius Fučík: Winterstürme, Walzer op. 184
Georges Bizet: Carmen, Vorspiele 1. und 4. Akt
Georges Bizet: Carmen, Habanera
Georges Bizet: Carmen, Chanson bohème
Jacques Offenbach: Orpheus in der Unterwelt, Ouvertüre
Gabriela Popescu, Mezzosopran
Staatsorchester Braunschweig
Gerd Schaller, Dirigent

Sonntag, 7. Mai 2006 – 17:00 Uhr
Ebrach – Kaisersaal
FEUER UND WASSER
Johann Sebastian Bach: Orchestersuite Nr. 1 C-Dur BWV 1066
Joseph Haydn: Sinfonie Nr. 59 A-Dur »Feuersinfonie«
Georg Philipp Telemann: Ouvertüren-Suite D-Dur für Trompete, Streicher
und Basso continuo
Georg Friedrich Händel: Wassermusik, Suite I F-Dur HWV 348
Guido Segers, Trompete
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 21. Mai 2006 – 17:00 Uhr
Ebrach – Kaisersaal
SOMMERNACHTSTRAUM
Felix Mendelssohn Bartholdy:
Ein Sommernachtstraum op. 21 und op. 6, Orchesterwerke
Felix Mendelssohn Bartholdy: Trompeten-Ouvertüre C-Dur op. 101
Franz Schubert: Sinfonie Nr. 9 C-Dur »Große C-Dur-Sinfonie«
Orchester mit Gewandhausmusikern Leipzig
Gerd Schaller, Dirigent

Sonntag, 4. Juni 2006 – 17:00 Uhr
Ebrach – Kaisersaal
KLASSISCHE AKZENTE
Joseph Haydn: Sinfonie Nr. 95 c-Moll
Johann Nepomuk Hummel: Trompetenkonzert Es-Dur
Ludwig van Beethoven: Sinfonie Nr. 7 A-Dur op. 92
Martin Weller, Trompete
Mitglieder des Staatsorchesters Braunschweig
Gerd Schaller, Dirigent

Sonntag, 11. Juni 2006 – 17:00 Uhr
Bad Kissingen – Regentenbau (Max-Littmann-Saal)
FRÜHLING IN BAD KISSINGEN
Bedřich Smetana: Die verkaufte Braut, Ouvertüre
Ludwig van Beethoven: Klavierkonzert Nr. 4 G-Dur op. 58
Gioachino Rossini: Semiramide, Ouvertüre
Antonín Dvořák: Slawische Tänze op. 46 Nr. 2, 4 und 8
Johann Strauß: Künstlerleben, Walzer op. 316
Franz Liszt: Ungarische Rhapsodie Nr. 6 »Pesther Karneval«
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 25. Juni 2006 – 17:00 Uhr
Ebrach – Kaisersaal
MUSIKALISCHE LANDSCHAFTEN
Joseph Haydn: Sinfonie Nr. 83 g-Moll »La Poule«
Wolfgang Amadeus Mozart: Sinfonia concertante Es-Dur KV 364
Wolfgang Amadeus Mozart: Sinfonie Nr. 40 g-Moll KV 550
Susanne Branny, Violine
Stephan Pätzold, Viola
Dresdner Kapellsolisten
Gerd Schaller, Dirigent

Sonntag, 9. Juli 2006 – 17:00 Uhr
Ebrach – Kaisersaal
KLANGZAUBER
Joseph Haydn: Sinfonie Nr. 93 D-Dur
Wolfgang Amadeus Mozart: Klarinettenkonzert A-Dur KV 622
Wolfgang Amadeus Mozart: Sinfonie D-Dur KV 504 »Prager Sinfonie«
Elisabeth Seitenberger, Klarinette
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 24. September 2006 – 17:00 Uhr
Ebrach – Kaisersaal
FINALE
Felix Mendelssohn Bartholdy: Die Hebriden,
Konzertouvertüre h-Moll op. 26
Camille Saint-Saëns: Violinkonzert Nr. 3 h-Moll op. 61
Ludwig van Beethoven: Sinfonie Nr. 2 D-Dur op. 36
Henry Raudales, Violine
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 3. Dezember 2006 – 17:00 Uhr
 Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
 FESTLICHES KONZERT
 Richard Wagner: Die Meistersinger von Nürnberg, Ouvertüre
 Piotr Iljitsch Tschaikowski: Schwanensee, Suite op. 20a
 Richard Wagner: Die Walküre, Wotans Abschied und Feuerzauber
 Giuseppe Verdi: La forza del destino, Sinfonia
 Giuseppe Verdi: Don Carlo, „Ella giammai m'amò“
 Jules Massenet: Thaïs, Méditation
 Jules Massenet: Le Cid, Ballettmusik
 Christoph Stephinger, Bass
 Markus Wolf, Violine
 Münchner Bachsolisten
 Gerd Schaller, Dirigent

2007

Sonntag, 4. Februar 2007 – 17:00 Uhr
 Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
 SYMPHONISCHER KARNEVAL
 Julius Fučík: Marinarella, Ouvertüre op. 215
 Josef Strauß: Feuerfest, Polka française op. 269
 Josef Strauß: Spärenklänge, Walzer op. 235
 Camille Saint-Saëns: Introduction und Rondo capriccioso op. 28
 Johann Strauß Sohn: Auf der Jagd, Polka schnell op. 373
 Johann Strauß Sohn: G'schichten aus dem Wienerwald, Walzer op. 325
 Gaetano Donizetti: La Favorita, „O mio Fernando“
 Johann Strauß Sohn: Annenpolka op. 117
 Gioachino Rossini: Semiramide, „A quel giorno“ und La Danza
 Julius Fučík: Mississippi River, Marsch
 Josef Strauß: Mein Lebenslauf ist Lieb und Lust, Walzer op. 263
 Eduard Strauß: Bahn frei, Polka schnell op. 45
 Josef Strauß: Jockey-Polka op. 278
 Franz von Suppè: Pique Dame, Ouvertüre
 Gabriela Popescu, Mezzosopran
 Johannes Denhoff, Violine
 Staatsorchester Braunschweig
 Gerd Schaller, Dirigent

Sonntag, 13. Mai 2007 – 17:00 Uhr
 Ebrach – Kaisersaal
 VIRTUOSE SYMPHONIK
 Wolfgang Amadeus Mozart: Le nozze di Figaro, Ouvertüre
 Ludwig van Beethoven: Violinkonzert D-Dur op. 61
 Joseph Haydn: Sinfonie Nr. 104 D-Dur »Salomon«

Ladislau Petru Horvath, Violine
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 27. Mai 2007 – 17:00 Uhr

Ebrach – Kaisersaal

PFINGSTKONZERT

Wolfgang Amadeus Mozart: Serenade D-Dur KV 320 »Posthorn-Serenade«

Johann Baptist Georg Neruda: Trompetenkonzert Es-Dur

Ludwig van Beethoven: Sinfonie Nr. 5 c-Moll op. 67

Martin Weller, Trompete

Mitglieder des Staatsorchesters Braunschweig

Gerd Schaller, Dirigent

Sonntag, 3. Juni 2007 – 17:00 Uhr

Ebrach – Kaisersaal

KLANGWOGEN

Ludwig van Beethoven: Egmont, Ouvertüre f-Moll op. 84

Ludwig van Beethoven: Klavierkonzert Nr. 3 c-Moll op. 37

Franz Schubert: Sinfonie Nr. 4 c-Moll »Tragische«

Alexandra Costin, Klavier

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 10. Juni 2007 – 17:00 Uhr

Bad Kissingen – Regentenbau (Max-Littmann-Saal)

EVIVA ESPANA

Jeronimo Giménez y Bellido: La boda de Louis Alonso, Intermedio

Édouard Lalo: Violinkonzert op. 21 »Sinfonie espagnola«

Georges Bizet: Szenen aus »Carmen«

Nikolai Rimski-Korsakow: Capriccio espagnol op. 34

Gabriela Popescu, Mezzosopran

Henry Raudales, Violine

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 24. Juni 2007 – 17:00 Uhr

Ebrach – Kaisersaal

ROMANTIK

Carl Maria von Weber: Der Freischütz, Ouvertüre

Carl Goldmark: Violinkonzert a-Moll op. 28

Felix Mendelssohn Bartholdy: Sinfonie Nr. 3 a-Moll op. 56 »Schottische«

Aki Sunahara, Violine

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

Sonntag, 8. Juli 2007 – 17:00 Uhr

Ebrach – Kaisersaal

PERLEN DER KLASSIK

Joseph Haydn: Sinfonie Nr. 82 C-Dur

Wolfgang Amadeus Mozart: Flötenkonzert D-Dur KV 314

Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 425 »Linzer«

Marcos Fregnani-Martins, Flöte

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

Sonntag, 29. Juli 2007 – 17:00 Uhr

Ebrach – Abteikirche

FESTKONZERT

Franz Liszt: Präludium und Fuge über BACH

Anton Bruckner: Symphonie Nr. 4 Es-Dur »Romantische«

Dominikus Trautner, Orgel

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 9. September 2007 – 17:00 Uhr

Ebrach – Kaisersaal

MUSIK FÜR DEN KÖNIG

Georg Friedrich Händel: Wassermusik, Suiten I, II und III

Georg Friedrich Händel: Rodelinda, »Vivi tirano«

Georg Friedrich Händel: Rodelinda, »Dove sei«

Georg Friedrich Händel: Semele, »Awake, Saturnia«

Georg Friedrich Händel: Königliche Feuerwerksmusik D-Dur HWV 351

Gabriela Popescu, Mezzosopran

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 2. Dezember 2007 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

ITALIENISCHE NÄCHTE

Gioachino Rossini: La gazza ladra, Ouvertüre

Giuseppe Verdi: Aida, »Ritorna vincitor«

Ruggiero Leoncavallo: Pagliacci, Intermezzo

Hector Berlioz: Römischer Karneval, Konzertouvertüre op. 9

Giacomo Puccini: Tosca, »Vissi d'arte«

Amilcare Ponchielli: La Gioconda, Tanz der Stunden

Giuseppe Verdi: I vespri siciliani, Sinfonia

Giacomo Puccini: Manon Lescaut, Intermezzo

Alfredo Catalani: La Wally, »Ebben? Ne andrò lontana«

Piotr Iljitsch Tschaikowski: Capriccio Italien op. 45

Elena Nebera, Sopran
Staatsorchester Braunschweig
Gerd Schaller, Dirigent

2008

Sonntag, 27. Januar 2008 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
SYMPHONISCHER KARNEVAL
Johann Strauß: Indigo und die vierzig Räuber, Ouvertüre
Johann Strauß: Intermezzo aus 1001 Nacht
Juventino Rosas: Über den Wellen, Walzer
Hans Christian Lumbye: Champagner-Galopp
Georges Bizet: Carmen, „Je dis que rien ne m' épouvante“
Carl Michael Ziehrer: In lauschiger Nacht, Walzer op. 488
Julius Fučík: Einzug der Gladiatoren, Marsch op. 68
Johann Strauß: Lucifer, Polka op. 266
Johann Strauß: Éljen a Magyar, Polka schnell op. 332
Johann Strauß: Pesther Csárdás op. 23
Johann Strauß: Die Fledermaus, Csárdás
Johann Strauß: An der schönen blauen Donau, Walzer op. 314
Josef Strauß: Eingesendet, Polka schnell op. 240
Johann Strauß: Express, Polka schnell op. 311
Susanna Pütters, Sopran
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 11. Mai 2008 – 17:00 Uhr
Ebrach – Kaisersaal
GRUSS AUS PRAG
Wolfgang Amadeus Mozart: Don Giovanni, Ouvertüre
Antonín Dvořák: Violinkonzert a-Moll op. 53
Ludwig van Beethoven: Sinfonie Nr. 3 Es-Dur op. 55 »Eroica«
Jiří Vodička, Violine
Sinfonieorchester des Nationaltheaters Prag
Gerd Schaller, Dirigent

Sonntag, 25. Mai 2008 – 17:00 Uhr
Ebrach – Kaisersaal
EIN KLANGFEST
Georg Friedrich Händel: Suite D-Dur für Trompete und Orchester HWV 341
Wolfgang Amadeus Mozart: Sinfonie B-Dur KV 319
Giuseppe Tartini: Trompetenkonzert D-Dur
Franz Schubert: Sinfonie Nr. 5 B-Dur

Martin Weller, Trompete
Staatsorchester Braunschweig
Gerd Schaller, Dirigent

Sonntag, 8. Juni 2008 – 17:00 Uhr
Bad Kissingen – Regentenbau (Max-Littmann-Saal)
MUSIKALISCHE LANDPARTIE
Carl Maria von Weber: Der Freischütz, Ouvertüre
Friedrich Smetana: Mein Vaterland, Die Moldau
Johannes Brahms: Ungarische Tänze Nr. 1, 5 und 6
Carl Goldmark: Sinfonie Nr. 1 Es-Dur op. 26 »Ländliche Hochzeit«
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 22. Juni 2008 – 17:00 Uhr
Ebrach – Kaisersaal
BELISSIMO
Camille Saint-Saëns: Sinfonie Nr. 2 a-Moll op. 55
Johann Baptist Vanhal: Kontrabasskonzert D-Dur
Felix Mendelssohn Bartholdy: Sinfonie Nr. 4 A-Dur op. 90 »Italienische«
Slawomir Rozlach, Kontrabass
Orchester mit Gewandhausmusikern Leipzig
Gerd Schaller, Dirigent

Sonntag, 20. Juli 2008 – 17:00 Uhr
Ebrach – Kaisersaal
KLASSIK PUR
Joseph Haydn: Sinfonie Nr. 60 C-Dur »Il distratto«
Wolfgang Amadeus Mozart: Klavierkonzert A-Dur KV 414
Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 551 »Jupiter«
Alexandra Costin, Klavier
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 27. Juli 2008 – 17:00 Uhr
Ebrach – Abteikirche
FESTKONZERT
César Franck: Choral Nr. 1 E-Dur
Anton Bruckner: Symphonie Nr. 7 E-Dur
Dominikus Trautner, Orgel
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 14. September 2008 – 17:00 Uhr

Ebrach – Kaisersaal

VIRTUOSER HÖHENFLUG

Antonio Vivaldi: Die vier Jahreszeiten op. 8 Nr. 1–4

Antonín Dvořák: Serenade E-Dur op. 22

Ingolf Turban, Violine

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 21. September 2008 – 17:00 Uhr

Ebrach – Kaisersaal

ZAUBER DER MUSIK

Franz Schubert: Sinfonie Nr. 3 D-Dur

Wolfgang Amadeus Mozart: Oboenkonzert C-Dur KV 314

Ludwig van Beethoven: Sinfonie Nr. 1 C-Dur op. 21

Jürgen Evers, Oboe

Münchner Rundfunkorchester

Gerd Schaller, Dirigent

Sonntag, 30. November 2008 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

MUSIKALISCHE MÄRCHEN

Engelbert Humperdinck: Hänsel und Gretel, Ouvertüre

Camille Saint-Saëns: Samson et Dalila, „Mon cœur s'ouvre à ta voix“

Piotr Iljitsch Tschaikowski: Dornröschen, Suite op. 66a

Camille Saint-Saëns: Samson et Dalila, „Amour! Viens aider ma faiblesse“

Modest Mussorgski: Bilder einer Ausstellung

Gabriela Popescu, Mezzosopran

Staatsorchester Braunschweig

Gerd Schaller, Dirigent

2009

Sonntag, 8. Februar 2009 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

SYMPHONISCHER KARNEVAL

Johann Strauß Sohn: Die Fledermaus, Ouvertüre

Antonín Dvořák: Rusalka, „Silberner Mond“

Bedřich Smetana: Die verkaufte Braut, Tanz der Komödianten

Johann Strauß Sohn: Wiener Bonbons, Walzer op. 307

Johann Strauß Sohn: Im Krapfenwald'l, Polka française op. 336

Johann Strauß Sohn: Die Fledermaus, „Mein Herr Marquis“

Carl Michael Ziehrer: Wiener Bürger, Walzer op. 419

Antonín Dvořák: Slawischer Tanz op. 46 Nr. 1

Giuseppe Verdi: La Traviata, „È strano!“

Johann Strauß Sohn: Par force, Polka op. 308
Franz von Suppè: Fatinitza-Marsch
Johann Strauß Sohn: Leichtes Blut, Polka schnell op. 319
Julius Fučík: Donausagen-Walzer op. 233
Johann Strauß Sohn: Die Fledermaus, „Spiel ich die Unschuld“
Johann Strauß Sohn: Elektrofor, Polka schnell op. 297
Edward Elgar: Pomp and Circumstance op. 39, Marsch Nr. 1
Marie Fajtová, Sopran
Sinfonieorchester des Nationaltheaters Prag
Gerd Schaller, Dirigent

Sonntag, 19. April 2009 – 16:00 Uhr
Bad Kissingen – Regentenbau (Max-Littmann-Saal)
MERLIN
Carl Goldmark: Merlin
Merlin: Robert Künzli
Viviane: Anna Gabler
Lancelot: Brian Davies
König Artus: Sebastian Holecek
Glendower: Insung Sim
Modred: Daniel Behle
Dämon: Frank von Hove
Fee Morgana: Gabriela Popescu
Philharmonischer Chor München
Einstudierung: Andreas Herrmann
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 10. Mai 2009 – 17:00 Uhr
Ebrach – Kaisersaal
MUSIKALISCHER GLANZ
Wolfgang Amadeus Mozart: Sinfonie A-Dur KV 201
Wolfgang Amadeus Mozart: Fagottkonzert B-Dur KV 191
Piotr Iljitsch Tschaikowski: Serenade C-Dur op. 48
Albert Kegel, Fagott
Orchester mit Gewandhausmusikern Leipzig
David Wedel, Konzertmeister und Leitung

Sonntag, 31. Mai 2009 – 17:00 Uhr
Ebrach – Kaisersaal
SOMMERWIND
Gioachino Rossini: Il barbiere di Siviglia, Ouvertüre
Felix Mendelssohn Bartholdy: Violinkonzert e-Moll op. 64
Ludwig van Beethoven: Sinfonie Nr. 6 F-Dur op. 68 »Sinfonia pastorale«

Jiří Vodička, Violine
Sinfonieorchester des Nationaltheaters Prag
Gerd Schaller, Dirigent

Sonntag, 21. Juni 2009 – 17:00 Uhr

Ebrach – Kaisersaal

KLASSISCHE STERNSTUNDEN

Joseph Martin Kraus: Sinfonia C-Dur mit obligater Violine VB 138

Carl Maria von Weber: Klarinettenkonzert Nr. 1 f-Moll op. 73

Joseph Haydn: Sinfonie Nr. 103 Es-Dur »Mit dem Paukenwirbel«

Eberhard Knobloch, Klarinette

Henry Raudales, Violine

Münchner Rundfunkorchester

Gerd Schaller, Dirigent

Sonntag, 5. Juli 2009 – 17:00 Uhr

Ebrach – Kaisersaal

PRACHT DES BAROCK

Johann Sebastian Bach: Suite g-Moll BWV 1070

Georg Philipp Telemann: Konzert für Trompete, Violine und Orchester B-Dur

Georg Friedrich Händel: Concerto grosso C-Dur HWV 318

»Das Alexanderfest«

Georg Friedrich Händel: Concerto D-Dur für Trompete und Streichorchester

Georg Philipp Telemann: Konzert für drei Violinen und Orchester F-Dur

Giuseppe Romanino: Trompetenkonzert D-Dur

Johann Sebastian Bach: Brandenburgisches Konzert Nr. 5 D-Dur BWV 1050

Martin Weller, Trompete

Rosemarie Kurz, Flöte

Hans Schuster, Violine

Nenad Daleore, Violine

Sandor Galgosi, Violine

Wolfgang Nüßlein, Violoncello

Wieland Hofmann, Cembalo

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 26. Juli 2009 – 17:00 Uhr

Ebrach – Kaisersaal

KLASSIKZAUBER

Carl Maria von Weber: Sinfonie Nr. 2 C-Dur

Wolfgang Amadeus Mozart: Konzert für Flöte, Harfe und Orchester KV 299

Joseph Haydn: Sinfonie Nr. 92 G-Dur »Oxford«

Marcos Fregnani-Martins, Flöte

Rosmarie Schmid-Münster, Harfe

Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 6. September 2009 – 17:00 Uhr
Ebrach – Abteikirche
DIE JAHRESZEITEN
Joseph Haydn: Die Jahreszeiten
Marie Faitová, Sopran
Otokar Klein, Tenor
Petr Mikuláš, Bass
Prager Philharmonischer Chor
Einstudierung: Lukáš Vasilek
Sinfonieorchester des Nationaltheaters Prag
Gerd Schaller, Dirigent

Sonntag, 27. September 2009 – 17:00 Uhr
Ebrach – Kaisersaal
MUSIKPERLEN
Gioachino Rossini: Il barbiere di Siviglia, Ouvertüre
Ludwig van Beethoven: Violinkonzert D-Dur op. 61
Franz Schubert: Sinfonie Nr. 6 C-Dur
Markus Wolf, Violine
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 29. November 2009 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
EUROPA MUSIKALISCH
Michail Iwanowitsch Glinka: Ruslan und Ludmila, Ouvertüre
Friedrich Smetana: Mein Vaterland, Die Moldau
Pablo de Sarasate: Zigeunerweisen op. 20
Edvard Grieg: Peer-Gynt-Suite Nr. 2 op. 55
Richard Wagner: Götterdämmerung, Siegfrieds Rheinfahrt
Ottorino Respighi: Pini di Roma
Johannes Denhoff, Violine
Staatsorchester Braunschweig
Gerd Schaller, Dirigent

2010

Sonntag, 31. Januar 2010 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
SYMPHONISCHER KARNEVAL
Johann Strauß Sohn: Der Carneval in Rom, Ouvertüre
Julius Fučík: Winterstürme, Konzertwalzer op. 184

Johann Strauß Sohn: Maskenball-Quadrille op. 272
Johann Strauß Sohn: Electrofor, Polka schnell op. 297
Carl Michael Ziehrer: Faschingskinder, Walzer op. 382
Franz Waxman: Carmen-Fantasie
Johann Strauß Sohn: Pesther Csárdás op. 23
Johann Strauß Sohn: Furioso-Polka op. 260
Johann Strauß Sohn: Frühlingsstimmen, Walzer op. 410
Johann Strauß Sohn: Banditen-Galopp op. 378
Franz von Suppè: Dichter und Bauer, Ouvertüre
Alexej Barchevitch, Violine
Meininger Hofkapelle
Gerd Schaller, Dirigent

Sonntag, 2. Mai 2010 – 17:00 Uhr
Bad Kissingen – Regentenbau (Max-Littmann-Saal)
FRÜHLING
Gioachino Rossini: L'italiana in Algeri, Ouvertüre
Frédéric Chopin: Klavierkonzert Nr. 2 f-Moll op. 21
Ludwig van Beethoven: Sinfonie Nr. 3 Es-Dur op. 55 »Eroica«
Julian Riem, Klavier
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 9. Mai 2010 – 17:00 Uhr
Ebrach – Kaisersaal
OVERTÜRE
Joseph Haydn: Sinfonie Nr. 84 Es-Dur
Wolfgang Amadeus Mozart: Klarinettenkonzert A-Dur KV 622
Wolfgang Amadeus Mozart: Sinfonie Nr. 40 g-Moll KV 550
Peter Schurrock, Klarinette
Orchester mit Gewandhausmusikern Leipzig
Gerd Schaller, Dirigent

Sonntag, 23. Mai 2010 – 17:00 Uhr
Ebrach – Kaisersaal
FEUERWERK
Joseph Haydn: Sinfonie Nr. 90 C-Dur »Olympique«
Wolfgang Amadeus Mozart: Violinkonzert A-Dur KV 219
Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 551 »Jupiter-Sinfonie«
Aki Sunahara, Violine
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 20. Juni 2010 – 17:00 Uhr
Ebrach – Kaisersaal
SOMMERREISE
Franz Schubert: Sinfonie Nr. 3 D-Dur
Richard Strauss: Hornkonzert Nr. 1 Es-Dur op. 11
Joseph Haydn: Sinfonie Nr. 96 D-Dur »Das Mirakel«
Matthias Nothhelfer, Horn
Nürnberger Symphoniker
Gerd Schaller, Dirigent

Sonntag, 4. Juli 2010 – 17:00 Uhr
Ebrach – Kaisersaal
KLASSISCHE STERNSTUNDEN
Ernst Theodor Amadeus Hoffmann: Sinfonia in Es-Dur AV 23
Johann Nepomuk Hummel: Introduction, Thema und Variationen op. 102
Ludwig van Beethoven: Sinfonie Nr. 4 B-Dur op. 60
Jürgen Evers, Oboe
Münchner Rundfunkorchester
Gerd Schaller, Dirigent

Sonntag, 1. August 2010 – 17:00 Uhr
Ebrach – Abteikirche
KATHEDRALE DES KLANGES
Festkonzert – 20 Jahre Ebracher Musiksommer
Anton Bruckner: Symphonie Nr. 9 d-Moll
Finalsatz vervollständigt von William Carragan (2010)
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 12. September 2010 – 17:00 Uhr
Ebrach – Kaisersaal
GLANZ DES BAROCK
Johann Sebastian Bach: Orchestersuite Nr. 1 C-Dur BWV 1066
Johann Sebastian Bach: Brandenburgisches Konzert Nr. 1 F-Dur BWV 1046
Luigi Boccherini: Violoncellokonzert G-Dur G 480
Georg Friedrich Händel: Wassermusik, Suite I F-Dur HWV 348
Markus Wagner, Violoncello
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 26. September 2010 – 17:00 Uhr
Ebrach – Kaisersaal
MEISTERKLÄNGE
Carl Maria von Weber: Der Freischütz, Ouvertüre

Max Bruch: Violinkonzert Nr. 1 g-Moll op. 26
Ludwig van Beethoven: Sinfonie Nr. 7 A-Dur op. 92
Jiří Vodička, Violine
Sinfonieorchester des Nationaltheaters Prag
Gerd Schaller, Dirigent

Sonntag, 5. Dezember 2010 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
VON ITALIEN NACH PRAG
Giuseppe Verdi: La forza del destino, Sinfonia
Giuseppe Verdi: Rigoletto, „Caro nome“
Giuseppe Verdi: I vespri siciliani, Ballettmusik
Gioachino Rossini: Guglielmo Tell, Ouvertüre
Giacomo Puccini: Madama Butterfly, „Un bel di vedremo“
Antonín Dvořák: Sinfonie Nr. 9 d-Moll op. 95 »Aus der Neuen Welt«
Marie Fajtová, Sopran
Sinfonieorchester des Nationaltheaters Prag
Gerd Schaller, Dirigent

2011

Sonntag, 27. Februar 2011 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
SYMPHONISCHER KARNEVAL
Jacques Offenbach: Orpheus in der Unterwelt, Ouvertüre
Johann Strauß Sohn: Rosen aus dem Süden, Walzer op. 388
Otto Nicolai: Die lustigen Weiber von Windsor, „Nun eilt herbei!“
Johann Strauß Sohn: Ägyptischer Marsch op. 335
Josef Strauß: Auf Ferienreisen, Polka op. 133
Gioachino Rossini: Il barbiere di Siviglia, „Una voce poco fa“
Carl Michael Ziehrer: Hereinspaziert, Walzer op. 518
Josef Strauß: Ohne Sorgen, Polka schnell op. 271
Julius Fučík: Traumideale, Walzer op. 69
Johann Strauß Sohn: Die Fledermaus, Csárdás
Johann Strauß Sohn: Champagner-Polka op. 211
Franz von Suppé: Leichte Kavallerie, Ouvertüre
Heike Susanne Daum, Sopran
Staatsorchester Braunschweig
Gerd Schaller, Dirigent

Sonntag, 15. Mai 2011 – 17:00 Uhr
Ebrach – Kaisersaal
GOLDENES PRAG
Antonín Dvořák: Tschechische Suite D-Dur op. 39
Carl Maria von Weber: Klarinettenkonzert Nr. 2 Es-Dur op. 74

Ludwig van Beethoven: Sinfonie Nr. 8 F-Dur op. 93
Katerina Soukalova-Váchová, Klarinette
Sinfonieorchester des Nationaltheaters Prag
Gerd Schaller, Dirigent

Sonntag, 5. Juni 2011 – 17:00 Uhr
Bad Kissingen – Regentenbau (Max-Littmann-Saal)
FRÜHLINGSERWACHEN
Wolfgang Amadeus Mozart: Die Zauberflöte, Ouvertüre
Ludwig von Beethoven: Klavierkonzert Es-Dur op. 73
Franz Schubert: Sinfonie Nr. 9 C-Dur »Große C-Dur-Sinfonie«
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 12. Juni 2011 – 17:00 Uhr
Ebrach – Kaisersaal
ZAUBERHAFTE KLASSIK
Joseph Haydn: Sinfonie Nr. 91 Es-Dur
François Adrien Boieldieu: Harfenkonzert C-Dur op. 82
Wolfgang Amadeus Mozart: Sinfonie B-Dur KV 319
Rosmarie Schmid-Münster, Harfe
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 26. Juni 2011 – 17:00 Uhr
Ebrach – Kaisersaal
ROMANTISCHE IMPRESSIONEN
Richard Wagner: Siegfried-Idyll E-Dur
Piotr Iljitsch Tschaikowski: Rokoko-Variationen A-Dur op. 33
Ludwig van Beethoven: Sinfonie Nr. 2 D-Dur op. 36
Christian Giger, Violoncello
Orchester mit Gewandhausmusikern Leipzig
Gerd Schaller, Dirigent

BRUCKNERFEST EBRACH
Bruckner-Symposium in Kooperation mit dem Bruckner Institut Linz

Freitag, 29. Juli 2011 – 19:00 Uhr
Ebrach – Abteikirche
Anton Bruckner: Symphonie Nr. 1 c-Moll, Linzer Fassung 1866
Philharmonie Festiva
Gerd Schaller, Dirigent
In Koproduktion mit dem Bayerischen Rundfunk – Studio Franken

Samstag, 30. Juli 2011 – 17:00 Uhr
Ebrach – Abteikirche
Symphonie Nr. 2 c-Moll, Fassung 1872
Philharmonie Festiva
Gerd Schaller, Dirigent
In Koproduktion mit dem Bayerischen Rundfunk – Studio Franken

Sonntag, 31. Juli 2011 – 17:00 Uhr
Ebrach – Abteikirche
Symphonie Nr. 3 d-Moll, Zwischenfassung 1874
Philharmonie Festiva
Gerd Schaller, Dirigent
In Koproduktion mit dem Bayerischen Rundfunk – Studio Franken

Sonntag, 11. September 2011 – 17:00 Uhr
Ebrach – Kaisersaal
KÖNIGLICHES BAROCK
Georg Philipp Telemann: Konzert für drei Trompeten und Orchester D-Dur
Johann Sebastian Bach: Brandenburgisches Konzert Nr. 1 F-Dur BWV 1046
Johann Sebastian Bach: Orchestersuite Nr. 4 D-Dur BWV 1069
Johann Christoph Graupner: Ouverture E-Dur GWV 439
Georg Friedrich Händel: Königliche Feuerwerksmusik D-Dur HWV 351
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 18. September 2011 – 17:00 Uhr
Ebrach – Kaisersaal
MUSIK UND NATUR
Gioachino Rossini: La gazza ladra, Ouvertüre
Carl Reinecke: Flötenkonzert D-Dur op. 283
Ludwig van Beethoven: Sinfonie Nr. 6 F-Dur op. 68 »Sinfonia pastorale«
Marcos Fregnani-Martins, Flöte
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 25. September 2011 – 17:00 Uhr
Ebrach – Kaisersaal
FINALE
Joseph Haydn: Sinfonie Nr. 94 G-Dur »Mit dem Paukenschlag«
Wolfgang Amadeus Mozart: Sinfonia concertante Es-Dur KV 364
Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 425 »Linzer Sinfonie«
David Wedel, Violine
Alice Mura, Viola
Orchester mit Gewandhausmusikern Leipzig
Gerd Schaller, Dirigent

Sonntag, 30. Oktober 2011 – 17:00 Uhr
Bad Kissingen – Regentenbau (Max-Littmann-Saal)
HERBSTKLÄNGE
Gioachino Rossini: L'italiana in Algeri, Ouvertüre
Wolfgang Amadeus Mozart: Klavierkonzert c-Moll KV 491
Franz Schubert: Sinfonie Nr. 7 h-Moll »Unvollendete«,
Scherzo und Finale ergänzt von William Carragan
Andrei Licareț, Klavier
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 27. November 2011 – 17.00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
EIN MUSIKALISCHES FEUERWERK
Richard Wagner: Tannhäuser, Ouvertüre
Nicolò Paganini: Violinkonzert Nr. 1 D-Dur op. 6
Piotr Iljitsch Tschaikowski: Sinfonie Nr. 5 e-Moll op. 64
Jiří Vodička, Violine
Sinfonieorchester des Nationaltheaters Prag
Gerd Schaller, Dirigent

2012

Sonntag, 29. Januar 2012 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
SYMPHONISCHER KARNEVAL
Johann Strauß Sohn: Die Fledermaus, Ouvertüre
Charles Gounod: Romeo et Juliette, „Je veux vivre“
Carl Michael Ziehrer: Fächer-Polonaise op. 525
Emil Waldteufel: España, Walzer op. 236
Johann Strauß Sohn: Explosions-Polka op. 43
Friedrich von Flotow: Martha, „Letzte Rose“
Carl Michael Ziehrer: In lauschiger Nacht, Walzer op. 488
Johann Strauß Sohn: Vergnügungszug, Polka schnell op. 281
Johann Strauß Sohn: Eine Nacht in Venedig, Ouvertüre
Josef Strauß: Sphärenklänge, Walzer op. 235
Johann Strauß Sohn: Express, Polka schnell op. 311
Johann Strauß Sohn: Die Fledermaus, Csárdás
Julius Fučík: Florentiner Marsch op. 214
Johann Strauß Sohn: An der schönen blauen Donau, Walzer op. 314
Johann Strauß Sohn: Elektrophor, Polka schnell op. 297
Heike Susanne Daum, Sopran
Staatsorchester Braunschweig
Gerd Schaller, Dirigent

Sonntag, 5. Mai 2012 – 17:00 Uhr

Ebrach – Kaisersaal

AUFTAKT

Joseph Haydn: Sinfonie Nr. 82 C-Dur »L'Ours«

Joseph Haydn: Violoncellokonzert C-Dur

Wolfgang Amadeus Mozart: Serenade D-Dur KV 203

Florian Sonnleitner, Violine

Markus Wagner, Violoncello

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 27. Mai 2012 – 17:00 Uhr

Ebrach – Kaisersaal

PRAGER FRÜHLING

Wolfgang Amadeus Mozart: Sinfonie D-Dur KV 504 »Prager Sinfonie«

Robert Schumann: Violoncellokonzert a-Moll op. 129

Ludwig van Beethoven: Sinfonie Nr. 3 Es-Dur op. 55 »Eroica«

Petr Nouzovsky, Violoncello

Sinfonieorchester des Nationaltheaters Prag

Gerd Schaller, Dirigent

Sonntag, 3. Juni 2012 – 17:00 Uhr

Bad Kissingen – Regentenbau (Max-Littmann-Saal)

ITALIENISCHE REISE

Wolfgang Amadeus Mozart: Don Giovanni, Ouvertüre

Ludwig van Beethoven: Klavierkonzert Nr. 1 C-Dur op. 15

Felix Mendelssohn Bartholdy: Sinfonie Nr. 4 A-Dur op. 90 »Italienische«

Andrei Licareț, Klavier

Sinfonieorchester des Nationaltheaters Prag

Gerd Schaller, Dirigent

Sonntag, 24. Juni 2012 – 17:00 Uhr

Ebrach – Kaisersaal

BRITISCHE IMPRESSIONEN

Felix Mendelssohn Bartholdy: Die Hebriden, Konzertouvertüre h-Moll op. 26

Wolfgang Amadeus Mozart: Klarinettenkonzert A-Dur KV 622

Joseph Haydn: Sinfonie Nr. 104 D-Dur »Salomon«

Sebastian Theile, Klarinette

Meininger Hofkapelle

Gerd Schaller, Dirigent

Sonntag, 22. Juli 2012 – 17:00 Uhr

Ebrach – Abteikirche

KLANGFEST

Franz von Suppè: Missa pro defunctis d-Moll
für Soli, Chor und Orchester

Marie Fajtovà, Sopran

Franziska Gottwald, Alt

Tomislav Mužek, Tenor

Albert Pesendorfer, Bass

Philharmonischer Chor München

Einstudierung: Andreas Herrmann

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 29. Juli 2012 – 17:00 Uhr

Ebrach – Abteikirche

KLANGFEST

Anton Bruckner: Symphonie Nr. 8 c-Moll, Zwischenfassung 1888

Erstaufführung

Philharmonie Festiva

Gerd Schaller, Dirigent

Samstag, 1. September 2012 – 17:00 Uhr

Ebrach – Kaisersaal

BACH UND VIVALDI

Johann Sebastian Bach: Orchestersuite Nr. 1 C-Dur BWV 1066

Johann Sebastian Bach: Brandenburgisches Konzert Nr. 3 G-Dur BWV 1048

Antonio Vivaldi: Die vier Jahreszeiten op. 8 Nr. 1–4

Dorian Xhoxhi, Violine

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 2. September 2012 – 17:00 Uhr

Ebrach – Kaisersaal

SANSSOUCI

Georg Friedrich Händel: Wassermusik, Suite I F-Dur HWV 348

Friedrich II. von Preußen: Flötenkonzert C-Dur

Johann Sebastian Bach: Orchestersuite Nr. 2 h-Moll BWV 1067

Johann Sebastian Bach: Orchestersuite Nr. 3 D-Dur BWV 1068

Anna Garzuly-Wahlgren, Flöte

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 16. September 2012 – 17:00 Uhr

Ebrach – Kaisersaal

WIENER KLASSISCHES

Joseph Haydn: Sinfonie Nr. 49 f-Moll »La passione«

Wolfgang Amadeus Mozart: Violinkonzert D-Dur KV 271a
Franz Schubert: Sinfonie Nr. 5 B-Dur
Aki Sunahara, Violine
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 23. September 2012 – 17:00 Uhr
Ebrach – Kaisersaal
FINALE

Joseph Haydn: Sinfonie Nr. 99 Es-Dur
Louis Spohr: Klarinettenkonzert Nr. 1 c-Moll op. 26
Ludwig van Beethoven: Sinfonie Nr. 7 A-Dur op. 92
Orchester mit Gewandhausmusikern Leipzig
Gerd Schaller, Dirigent

Sonntag, 11. November 2012 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
FESTLICHES KONZERT
Bedřich Smetana: Die verkaufte Braut, Ouvertüre
Piotr Iljitsch Tschaikowski: Violinkonzert D-Dur op. 35
Antonín Dvořák: Sinfonie Nr. 8 G-Dur op. 88 »Englische«
Ilian Garnetz, Violine
RadioSinfonieorchester Prag
Gerd Schaller, Dirigent

2013

Sonntag, 27. Januar 2013 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
SYMPHONISCHER KARNEVAL
Richard Heuberger: Der Opernball, Ouvertüre
Antonín Dvořák: Rusalka, „Silberner Mond“
Johann Strauß Sohn: Bürgersinn, Walzer op. 295
Carl Maria von Weber: Der Freischütz, „Wie nahte mir der Schlummer“
Johann Strauß Sohn: Auf der Jagd, Polka op. 373
Carl Michael Ziehrer: Wiener Bürger, Walzer op. 419
Johann Strauß Sohn: Fledermaus-Quadrille op. 363
Emil Waldteufel: Heimkehr vom Felde, Polka op. 203
Luigi Arditi: Il Bacio, Walzer
Josef Strauß: Ohne Sorgen, Polka op. 271
Johann Strauß Sohn: Kaiserwalzer op. 437
Franz von Suppè: Ein Morgen, ein Mittag, ein Abend in Wien, Ouvertüre
Nina Bernsteiner, Sopran
Staatsorchester Braunschweig
Gerd Schaller, Dirigent

Sonntag, 5. Mai 2013 – 17:00 Uhr

Ebrach – Kaisersaal

STURM UND DRANG

Johann Baptist Vanhal: Sinfonie A-Dur Bryan A4

Wolfgang Amadeus Mozart: Violinkonzert D-Dur KV 218

Wolfgang Amadeus Mozart: Sinfonie A-Dur KV 201

Yun-Jin Cho, Violine

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 19. Mai 2013 – 17:00 Uhr

Ebrach – Kaisersaal

DEM GLÜCKLICHEN SCHLÄGT KEINE STUNDE

Joseph Haydn: Sinfonie Nr. 101 D-Dur »Die Uhr«

Carl Maria von Weber: Fagottkonzert F-Dur op. 75

Franz Schubert: Sinfonie Nr. 6 C-Dur

Tomas Frantis, Fagott

Sinfonieorchester des Nationaltheaters Prag

Gerd Schaller, Dirigent

Sonntag, 2. Juni 2013 – 17:00 Uhr

Bad Kissingen – Regentenbau (Max-Littmann-Saal)

LICHT UND SCHATTEN

Felix Mendelssohn Bartholdy: Trompeten-Ouvertüre C-Dur op. 101

Franz Liszt: Klavierkonzert Nr. 1 Es-Dur

Ludwig van Beethoven: Sinfonie Nr. 5 c-Moll op. 67

Haiou Zhang, Klavier

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 9. Juni 2013 – 17:00 Uhr

Ebrach – Kaisersaal

ITALIENISCHE SERENADE

Franz Schubert: Ouvertüre im italienischen Stil DV 590

Carl Reinecke: Harfenkonzert e-Moll op. 182

Johannes Brahms: Serenade Nr. 1 D-Dur op. 11

Laurence Forstner-Beaufils, Harfe

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

Samstag, 22. Juni 2013 – 17:00 Uhr

Ebrach – Kaisersaal

EBRACHBAROCK 1

Georg Philipp Telemann: Orchestersuite D-Dur »La Tromba« TWV 55 D8

Georg Friedrich Händel: Concerto grosso op. 6 Nr. 8 c-Moll HWV 326
Jean-Baptist Lully: Ballett-Suite »Le triomphe de l'amour«
Johann Sebastian Bach: Brandenburgisches Konzert Nr. 2 F-Dur BWV 1047
Florian Sonnleitner, Violine
Laura Vukobatovic, Trompete
Ralf-Jörn Köster, Oboe
Henrik Wiese, Flöte
Münchner Bachsolisten
Gerd Schaller, Dirigent

Sonntag, 23. Juni 2013 – 17:00 Uhr

Ebrach – Kaisersaal

EBRACHBAROCK 2

Georg Philipp Telemann: Tafelmusik I, Suite A-Dur TWV 53 A2

Baldassare Galuppi: Concerto a quattro Nr. 2 G-Dur

Carl Philipp Emanuel Bach: Flötenkonzert a-Moll

Johann Sebastian Bach: Violinkonzert E-Dur BWV 1042

Johann Sebastian Bach: Brandenburgisches Konzert Nr. 5 D-Dur BWV 1050

Florian Sonnleitner, Violine

Peter Wöpcke, Violoncello

Henrik Wiese, Flöte

Wieland Hofmann, Cembalo

Münchner Bachsolisten

Gerd Schaller, Dirigent

Sonntag, 14. Juli 2013 – 17:00 Uhr

Ebrach – Abteikirche

BRUCKNER 5

Anton Bruckner: Symphonie Nr. 5 B-Dur

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 1. September 2013 – 17:00 Uhr

Ebrach – Abteikirche

BRUCKNER 6

Anton Bruckner: Symphonie Nr. 6 A-Dur

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 15. September 2013 – 17:00 Uhr

Ebrach – Kaisersaal

WILLKOMMEN!

Johann Matthias Sperger: Sinfonia F-Dur »Ankunftssinfonie«

Joseph Haydn: Sinfonie Nr. 45 fis-Moll »Abschiedssinfonie«

Wolfgang Amadeus Mozart: Serenade D-Dur KV 320 »Posthorn-Serenade«
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 22. September 2013 – 17:00 Uhr

Ebrach – Kaisersaal

MIT FRÖHLICHEM SINN

Gioachino Rossini: Il barbiere di Siviglia, Ouvertüre

Johann Simon Mayr: Concerto Bergamasco für Piccoloflöte, Flöte,
Klarinette, Bassethorn und Orchester

Ludwig van Beethoven: Sinfonie Nr. 4 B-Dur op. 60

Daniela Koch, Piccoloflöte

Alexandra Gruber, Klarinette

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 24. November 2013 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

FESTLICHES KONZERT

Bedřich Smetana: Mein Vaterland, Aus Böhmens Hain und Flur

Max Bruch: Violinkonzert Nr. 1 g-Moll op. 26

Piotr Iljitsch Tschaikowski: Sinfonie Nr. 6 h-Moll op. 74 »Pathétique«

Jiří Vodička, Violine

Sinfonieorchester des Nationaltheaters Prag

Gerd Schaller, Dirigent

2014

Sonntag, 9. Februar 2014 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

SYMPHONISCHER KARNEVAL

Johann Strauß Sohn: Der Karneval in Rom, Ouvertüre

Otto Nicolai: Die lustigen Weiber von Windsor, »Nun eilt herbei!«

Johann Strauß Sohn: Carnevalsbotschafter, Walzer op. 270

Johann Strauß Sohn: Pesther Csárdás op. 382

Johann Strauß Sohn: Die Fledermaus, Csárdás

Franz Liszt: Ungarische Rhapsodie Nr. 6 Pesther Karneval

Johann Strauß Sohn: Maskenball-Quadrille op. 272 und Lucifer-Polka op. 266

Carl Michael Ziehrer: Faschingskinder, Walzer op. 382

Johann Strauß Sohn: Annen-Polka op. 117 und

Johann Strauß Sohn: Leichtes Blut, Polka schnell op. 319

Franz von Suppè: Leichte Kavallerie, Ouvertüre

Nina Bernsteiner, Sopran

Staatsorchester Braunschweig

Gerd Schaller, Dirigent

Sonntag, 11. Mai 2014 – 17:00 Uhr

Ebrach – Kaisersaal

MIT HERZENSLUST

Joseph Haydn: Sinfonie Nr. 92 G-Dur »Oxford«

Wolfgang Amadeus Mozart: Flötenkonzert D-Dur KV 313

Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 551 »Jupiter-Sinfonie«

Anna Garzuly-Wahlgren, Flöte

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 18. Mai 2014 – 17:00 Uhr

Bad Kissingen – Regentenbau (Max-Littmann-Saal)

SYMPHONISCHE STERNSTUNDEN

Ludwig van Beethoven: Egmont, Ouvertüre f-Moll op. 84

Antonín Dvořák: Violinkonzert a-Moll op. 53

Felix Mendelssohn Bartholdy: Sinfonie Nr. 3 a-Moll op. 56 »Schottische«

Bohuslav Matoušek, Violine

Sinfonieorchester des Nationaltheaters Prag

Gerd Schaller, Dirigent

Sonntag, 25. Mai 2014 – 17:00 Uhr

Ebrach – Kaisersaal

IM KLANGGRAUSCH

Christoph Willibald Gluck: Orfeo ed Euridice, Ouvertüre

Joseph Haydn: Violoncellokonzert C-Dur Hob VIIb:1

Ludwig van Beethoven: Sinfonie Nr. 3 Es-Dur op. 55 »Eroica«

Markus Wagner, Violoncello

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 8. Juni 2014 – 17:00 Uhr

Ebrach – Kaisersaal

MIT VERGNÜGEN

Franz Schubert: Sinfonie Nr. 3 D-Dur

Felix Mendelssohn Bartholdy: Violinkonzert e-Moll op. 64

Joseph Haydn: Sinfonie Nr. 103 Es-Dur »Mit dem Paukenwirbel«

Ilian Garnetz, Violine

Sinfonieorchester des Nationaltheaters Prag

Gerd Schaller, Dirigent

Samstag, 5. Juli 2014 – 17:00 Uhr

Ebrach – Kaisersaal

EBRACHBAROCK 1

Johann Sebastian Bach: Brandenburgisches Konzert Nr. 4 G-Dur BWV 1049

Georg Philipp Telemann: Konzert Es-Dur für zwei Hörner, Streicher
und Basso continuo, Tafelmusik III
Antonio Vivaldi: Konzert d-Moll für Blockflöte, Streicher und Basso continuo
Georg Friedrich Händel: Wassermusik, Suite I F-Dur HWV 348
Cho Yun-Jin, Violine
Ralf Götz, Horn
Tobias Schnirring, Horn
Eckehard Kupke, Blockflöte,
Kornelius Unckell, Blockflöte,
Thomas Hipper, Oboe
Uwe Kleinsorge, Oboe
Albert Kegel, Fagott
Eva-Maria Götz, Cembalo
Orchester mit Gewandhausmusikern Leipzig
Gerd Schaller, Dirigent

Sonntag, 6. Juli 2014 – 17:00 Uhr

Ebrach – Kaisersaal

EBRACHBAROCK 2

Johann Sebastian Bach: Orchestersuite Nr. 4 D-Dur BWV 1069

Johann Sebastian Bach: Brandenburgisches Konzert Nr. 1 F-Dur BWV 1046

Georg Friedrich Händel: Concerto grosso op. 6 Nr. 1 G-Dur HWV 319

Georg Friedrich Händel: Königliche Feuerwerksmusik D-Dur HWV 351

Thomas Hipper, Oboe

Gundel Jannemann-Fischer, Oboe

Uwe Kleinsorge, Oboe

Ralf Götz, Horn

Tobias Schnirring, Horn

Hsin-Ju Lee, Horn

Albert Kegel, Fagott

Eckehard Kupke, Fagott

Jonathan Müller, Trompete

Ulf Lehmann, Trompete

Johann Clemens, Trompete

Eva-Maria Götz, Cembalo

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 7. September 2014 – 17:00 Uhr

Bad Kissingen – Regentenbau (Max-Littmann-Saal)

HIMMLISCHES

Wolfgang Amadeus Mozart: Le nozze di Figaro, Ouvertüre

Wolfgang Amadeus Mozart: Violinkonzert A-Dur KV 219

Johann von Herbeck: Große Messe e-Moll

Olga Pogorelowa, Violine
Wieland Hofmann, Orgel
Philharmonischer Chor München
Einstudierung: Andreas Herrmann
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 14. September 2014 – 17:00 Uhr
Ebrach – Kaisersaal
WO DIE ZITRONEN BLÜH'N
Gioachino Rossini: Il turco in Italia, Ouvertüre
Ludwig van Beethoven: Violinkonzert D-Dur op. 61
Felix Mendelssohn Bartholdy: Sinfonie Nr. 4 A-Dur op. 90 »Italienische«
Bart Vandenbogaerde, Violine
Kammerphilharmonie Bamberg
Gerd Schaller, Dirigent

Sonntag, 21. September 2014 – 17:00 Uhr
Ebrach – Kaisersaal
CON FUOCO
Wolfgang Amadeus Mozart: Sinfonie D-Dur KV 297 »Pariser Sinfonie«
Joseph Haydn: Trompetenkonzert Es-Dur Hob VIIe:1
Ludwig van Beethoven: Sinfonie Nr. 7 A-Dur op. 92
Jonathan Müller, Trompete
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 2. November 2014 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
GRUSS AUS PRAG
Carl Maria von Weber: Euryanthe, Ouvertüre
Johannes Brahms: Violinkonzert D-Dur op. 77
Tai Murray, Violine
RadioSinfonieorchester Prag
Gerd Schaller, Dirigent

2015

Sonntag, 8. Februar 2015 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
SYMPHONISCHER KARNEVAL
Julius Fučík: Marinarella, Ouvertüre op. 215
Gioachino Rossini: Il barbiere di Siviglia, »Una voce poco fa«
Johann Strauß Sohn: Wiener Bonbons, Walzer op. 307
Johann Strauß Sohn: Par force, Polka schnell op. 308

Georges Bizet: Carmen, „Je dis que rien ne m’épouvante“
Johann Strauß Sohn: Elektrophor, Polka schnell op. 297
Carl-Michael Ziehrer: Hereinspaziert!, Walzer op. 518
Julius Fučík: Mississippi River, Amerikanischer Marsch op. 160
Johann Strauß Sohn: Im Krapfenwald’l, Polka française op. 336
Karl Komzák: Bad’ner Mad’ln, Walzer op. 257
Johann Strauß Sohn: Die Fledermaus, „Spiel ich die Unschuld vom Lande“
Johann Strauß Sohn: Éljen a Magyar!, Polka schnell op. 332
Franz von Suppé: Pique Dame, Ouvertüre
Ania Vegry, Sopran
Staatsorchester Braunschweig
Gerd Schaller, Dirigent

Sonntag, 8. März 2015 – 17:00 Uhr
Bad Kissingen – Regentenbau (Max-Littmann-Saal)
KÖNIGLICH
Ludwig van Beethoven: Violinkonzert D-Dur op. 61
Anton Bruckner: Symphonie d-Moll, Fassung 1869
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 10. Mai 2015 – 17:00 Uhr
Ebrach – Kaisersaal
ROKOKO
Joseph Haydn: Sinfonie Nr. 48 C-Dur »Maria Theresia«
Wolfgang Amadeus Mozart: Violinkonzert G-Dur KV 216
Wolfgang Amadeus Mozart: Sinfonie Nr. 40 g-Moll KV 550
Yun-Jin Cho, Violine
Orchester mit Gewandhausmusikern Leipzig
Gerd Schaller, Dirigent

Sonntag, 24. Mai 2015 – 17:00 Uhr
Ebrach – Kaisersaal
IN WALD UND FLUR
Richard Wagner: Siegfried-Idyll E-Dur
Johann Nepomuk Hummel: Konzert für Trompete und Orchester Es-Dur
Ludwig van Beethoven: Sinfonie Nr. 6 F-Dur op. 68 »Sinfonia pastorale«
Martin Weller, Trompete
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 7. Juni 2015 – 17:00 Uhr
Bad Kissingen – Regentenbau (Max-Littmann-Saal)
IM FRÜHLING

Gioachino Rossini: La gazza ladra, Ouvertüre
Ludwig van Beethoven: Klavierkonzert Nr. 4 G-Dur op. 58
Anton Bruckner: Symphonie f-Moll »Studiensymphonie«
Andrei Licareț, Klavier
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 28. Juni 2015 – 17:00 Uhr
Ebrach – Kaisersaal
MIT FREUDE
Joseph Haydn: Sinfonie Nr. 96 D-Dur »Das Mirakel«
Carl Philipp Emanuel Bach: Flötenkonzert d-Moll Wq 22
Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 551 »Jupiter-Sinfonie«
Michael Martin Kofler, Flöte
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 5. Juli 2015 – 17:00 Uhr
Ebrach – Kaisersaal
EBRACHBAROCK
Georg Friedrich Händel: Concerto grosso C-Dur HWV 318
»Das Alexanderfest«
Alessandro Marcello: Oboenkonzert d-Moll
Johann Sebastian Bach: Violinkonzert E-Dur BWV 1042
Georg Philipp Telemann: Suite F-Dur für zwei Hörner und Orchester
Johann Sebastian Bach: Brandenburgisches Konzert Nr. 5 D-Dur BWV 1050
Yun-Jin Cho, Violine
Domenico Orlando, Oboe
Tobias Schnirring, Horn
Christian Sprenger, Flöte
Ralf Götz, Horn
Eva-Maria Götz, Cembalo
Orchester mit Gewandhausmusikern Leipzig
Gerd Schaller, Dirigent

Sonntag, 26. Juli 2015 – 17:00 Uhr
Ebrach – Kaisersaal
KLANGPRACHT
Joseph Haydn: Sinfonie Nr. 94 G-Dur »Mit dem Paukenschlag«
Camille Saint-Saëns: Violoncellokonzert Nr. 1 a-Moll op. 33
Ludwig van Beethoven: Sinfonie Nr. 8 F-Dur op. 93
Markus Wagner, Violoncello
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 6. September 2015 – 17:00 Uhr

Ebrach – Abteikirche

GLORIA

25 Jahre Ebracher Musiksommer

Anton Bruckner: Psalm 146 A-Dur

Anton Bruckner: Messe Nr. 3 f-Moll

Ania Vegry, Sopran

Franziska Gottwald, Alt

Clemens Bieber, Tenor

Timo Riihonen, Bass

Philharmonischer Chor München

Andreas Herrmann, Einstudierung

Florian Sonnleitner, Solo-Violine

Roland Metzger, Solo-Viola

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 20. September 2015 – 17:00 Uhr

Ebrach – Kaisersaal

KLASSIK PUR

Vojtěch Matyáš Jírovec: Semiramis, Ouvertüre

Wolfgang Amadeus Mozart: Sinfonia concertante Es-Dur KV 364

Franz Schubert: Sinfonie Nr. 6 C-Dur

Ulf Schneider, Violine

Volker Jacobsen, Viola

Sinfonieorchester des Nationaltheaters Prag

Gerd Schaller, Dirigent

Sonntag, 27. September 2015 – 17:00 Uhr

Ebrach – Kaisersaal

FINALE

Felix Mendelssohn Bartholdy: Die Hebriden, Konzertouvertüre h-Moll op. 26

Carl Maria von Weber: Klarinettenkonzert Nr. 1 f-Moll op. 73

Joseph Haydn: Sinfonie Nr. 104 D-Dur »Salomon«

Andreas Lehnert, Klarinette

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 8. November 2015 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

MÄRCHENZAUBER

Engelbert Humperdinck: Hänsel und Gretel, Ouvertüre

Josef Suk: Pohádka op.16, Ausschnitte

Peter Iljitsch Tschaikowsky: Schwanensee, Suite op. 20 a

Nikolai Rimski-Korsakow: Scheherazade op. 35
Johannes Denhoff, Violine
Staatsorchester Braunschweig
Gerd Schaller, Dirigent

2016

31. Januar 2016 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
SYMPHONISCHER KARNEVAL
Otto Nicolai: Die lustigen Weiber von Windsor, Ouvertüre
Gioachino Rossini: Il barbiere di Siviglia, „Una voce poco fa“
Julius Fučík: Donausagen, Walzer op. 233
Jenő Hubay: Hejre Kati, Scènes de la Csárdás Nr. 4 op. 32
Johann Strauß Sohn: Die Fledermaus, „Mein Herr Marquis“
Emil Waldteufel: España, Walzer op. 236
Eduard Strauß: Carmen-Quadrille op. 134
Hans Christian Lumbye: Copenhagener Eisenbahn Dampf Galopp
Jules Massenet: Thaïs, Méditation
Johann Strauß: Ägyptischer Marsch op. 335
Johann Strauß: Frühlingsstimmenwalzer op. 41
Josef Strauß: Jockey-Polka op. 278
Franz von Suppé: Dichter und Bauer, Ouvertüre
Johannes Denhoff, Violine
Staatsorchester Braunschweig
Gerd Schaller, Dirigent

Sonntag, 12. Juni 2016 – 17:00 Uhr
Bad Kissingen – Regentenbau (Max-Littmann-Saal)
PHANTASTISCHES
Johannes Brahms: Klavierkonzert Nr. 1 d-Moll op. 15
Hector Louis Berlioz: Symphonie fantastique op. 14
Andrei Licareţ, Klavier
Staatsorchester Braunschweig
Gerd Schaller, Dirigent

Sonntag, 24. Juli 2016 – 17:00 Uhr
Ebrach – Abteikirche
DEM LIEBEN GOTT
Anton Bruckner: Symphonie Nr. 9 d-Moll
Finalsatz nach originalen Quellen vervollständigt von Gerd Schaller (2016)
Erstaufführung
Philharmonie Festiva
Gerd Schaller, Dirigent
In Koproduktion mit dem Bayerischen Rundfunk – Studio Franken

Sonntag, 4. September 2016 – 17:00 Uhr

Ebrach – Abteikirche

KLANGPRACHT

Wolfgang Amadeus Mozart: Sinfonie Nr. 39 Es-Dur KV 543

Giuseppe Tartini: Trompetenkonzert D-Dur

Ludwig van Beethoven: Sinfonie Nr. 1 C-Dur op. 21

Martin Weller, Trompete

Sinfonieorchester des Nationaltheaters Prag

Gerd Schaller, Dirigent

Sonntag, 11. September 2016 – 17:00 Uhr

Bad Kissingen – Regentenbau (Max-Littmann-Saal)

KÖNIGLICHES BAROCK

Georg Philipp Telemann: Konzert D-Dur für Solo-Violine,
drei Hörner und Orchester

Johann Sebastian Bach: Brandenburgisches Konzert Nr. 4

G-Dur BWV 1049

Johann Sebastian Bach: Orchestersuite Nr. 3 D-Dur BWV 1068

Giuseppe Sammartini: Konzert für Blockflöte und Orchester F-Dur

Georg Friedrich Händel: Königliche Feuerwerksmusik D-Dur HWV 351

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 25. September 2016 – 17:00 Uhr

Ebrach – Abteikirche

WIENER KLASSISCHES

Joseph Haydn: Sinfonie Nr. 49 »La passione«

Wolfgang Amadeus Mozart: Klarinettenkonzert A-Dur KV 622

Wolfgang Amadeus Mozart: Sinfonie Nr. 40 g-Moll KV 550

Sinfonieorchester des Nationaltheaters Prag

Gerd Schaller, Dirigent

Sonntag, 20. November 2016 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

PRAGER FEUERWERK

Bedřich Smetana: Mein Vaterland, Die Moldau

Piotr Iljitsch Tschaikowski: Violinkonzert D-Dur op. 35

Antonín Dvořák: Sinfonie Nr. 9 e-Moll »Aus der Neuen Welt«

Josef Špaček, Violine

Sinfonieorchester des Nationaltheaters Prag

Gerd Schaller, Dirigent

Sonntag, 26. Februar 2017 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

SYMPHONISCHER KARNEVAL

Johann Strauß Sohn: Die Fledermaus, Ouvertüre

Giuseppe Tartini: Teufelstriller-Sonate

Josef Strauß: Eingesendet, Polka schnell op. 240

Gioachino Rossini: Il barbiere di Siviglia, „Una voce poco fa“

Johann Strauß Sohn: Wiener Blut, Walzer op. 354

Julius Fučík: Winterstürme, Walzer op. 184

Henryk Wieniawski: Violinkonzert Nr. 2 d-Moll op. 22, Romanze

Johann Strauß Sohn: Éljen a Magyar!, Polka schnell op. 332

Gaetano Donizetti: Don Pasquale, „Quel guardo, il cavaliere“

Franz von Suppè: Ein Morgen, ein Mittag, ein Abend in Wien, Ouvertüre

Lin Lin Fan, Sopran

Johannes Denhoff, Violine

Staatsorchester Braunschweig

Gerd Schaller, Dirigent

Sonntag, 7. Mai 2017 – 17:00 Uhr

Bad Kissingen – Regentenbau (Max-Littmann-Saal)

SYMPHONISCHES FEUERWERK

Louis Spohr: Jessondra, Ouvertüre

Ludwig van Beethoven: Klavierkonzert Nr. 5 Es-Dur op. 73

Piotr Iljitsch Tschaikowski: Sinfonie Nr. 5 e-Moll op. 64

Luiza Borac, Klavier

Staatsorchester Braunschweig

Gerd Schaller, Dirigent

Sonntag, 21. Mai 2017 – 17:00 Uhr

Ebrach – Kaisersaal

JAHRESZEITEN

Wolfgang Amadeus Mozart: Serenade G-Dur KV 525 »Eine kleine Nachtmusik«

Antonín Dvořák: Serenade E-Dur op. 22

Antonio Vivaldi: Die vier Jahreszeiten op. 8 Nr. 1–4

Roman Patočka, Violine

Sinfonieorchester des Nationaltheaters Prag

Gerd Schaller, Dirigent

Sonntag, 4. Juni 2017 – 17:00 Uhr

Ebrach – Kaisersaal

TROMPETENKLANG UND HÖRNERSCALL!

Georg Friedrich Händel: Trompetenkonzert B-Dur

Joseph Haydn: Sinfonie Nr. 73 D-Dur »La Chasse«

Georg Philipp Telemann: Sonate D-Dur für Trompete, Streicher
und Basso continuo TWV 44:1

Ludwig van Beethoven: Sinfonie Nr. 7 A-Dur op. 92

Martin Weller, Trompete

Sinfonieorchester des Nationaltheaters Prag

Gerd Schaller, Dirigent

Sonntag, 11. Juni 2017 – 17:00 Uhr

Ebrach – Kaisersaal

HIMMLISCHE KLÄNGE!

Joseph Haydn: Acide e Galatea, Ouvertüre

Wolfgang Amadeus Mozart: Sinfonie B-Dur KV 319

Wolfgang Amadeus Mozart: Konzert für Flöte, Harfe
und Orchester C-Dur KV 299

Franz Schubert: Sinfonie Nr. 5 B-Dur

Christian Sprenger, Flöte

Gabriella Victoria, Harfe

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 25. Juni 2017 – 17:00 Uhr

Ebrach – Kaisersaal

GROSSE KLASSIK

Joseph Haydn: Sinfonie Nr. 92 G-Dur »Oxford«

Wolfgang Amadeus Mozart: Violinkonzert B-Dur KV 207

Ludwig van Beethoven: Sinfonie Nr. 4 B-Dur op. 60

Raúl Teo Arias, Violine

Kammerphilharmonie Bamberg

Gerd Schaller, Dirigent

Sonntag, 3. September 2017 – 17:00 Uhr

Ebrach – Kaisersaal

GÖTTLICH

Joseph Haydn: Sinfonie Nr. 90 C-Dur »Olympique«

Wolfgang Amadeus Mozart: Violinkonzert A-Dur KV 219

Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 551 »Jupiter-Sinfonie«

Ingo de Haas, Violine

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 17. September 2017 – 17:00 Uhr

Ebrach – Abteikirche

BRUCKNER 3

Anton Bruckner: Symphonie Nr. 3 d-Moll, Fassung 1890, Edition Schalk

Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 24. September 2017 – 17:00 Uhr
Bad Kissingen – Regentenbau (Max-Littmann-Saal)
BAROCKE KLANGPRACHT
Johann Sebastian Bach: Orchestersuite Nr. 4 D-Dur BWV 1069
Johann Sebastian Bach: Brandenburgisches Konzert Nr. 3 G-Dur BWV 1048
Georg Friedrich Händel: Wassermusik, Suite I F-Dur HWV 348
Georg Philipp Telemann: Tafelmusik I, Konzert F-Dur für drei Violinen,
Streicher und Basso continuo
Georg Friedrich Händel: Königliche Feuerwerksmusik D-Dur HWV 351
Orchester mit Gewandhausmusikern Leipzig
Gerd Schaller, Dirigent

Sonntag, 3. Dezember 2017 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
STERNSTUNDEN DER ROMANTIK
Bedřich Smetana: Mein Vaterland, Die Moldau
Antonín Dvořák: Violoncellokonzert h-Moll op. 104
Camille Saint-Saëns: Sinfonie Nr. 3 c-Moll op. 78 »Orgelsinfonie«
Razvan Suma, Violoncello
Andreas Pasemann, Orgel
Staatsorchester Braunschweig
Gerd Schaller, Dirigent

2018

Samstag, 3. Februar 2018 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
SYMPHONISCHER KARNEVAL
Louis Ferdinand Hérold: Zampa, Ouvertüre
Vittorio Monti: Csárdás für Violine und Orchester
Johann Strauß Sohn: S' gibt nur a Kaiserstadt, s' gibt nur a' Wien, Polka op. 291
Giuseppe Verdi: Rigoletto, »Caro nome«
Johann Strauß Sohn: So ängstlich sind wir nicht, Polka schnell op. 413
Carl-Michael Ziehrer: In lauschiger Nacht, Walzer op. 518
Josef Strauss: Gablenz-Marsch op. 159
Sergei Rachmaninow: Vocalise op. 34 Nr. 14
Johann Strauß Sohn: Rosen aus dem Süden, Walzer op. 38
Josef Strauss: Plappermäulchen, Polka schnell op. 245
Charles Gounod: Roméo et Juliette, »Je veux vivre«
Eduard Strauß: Mit Extrapost!, Polka schnell op. 259
Franz von Suppè: Banditenstreiche, Ouvertüre
Ekaterina Kudryavtseva, Sopran

Johannes Denhoff, Violine
Staatsorchester Braunschweig
Gerd Schaller, Dirigent

Sonntag, 6. Mai 2018 – 17:00 Uhr
Bad Kissingen – Regentenbau (Max-Littmann-Saal)
GROSSE GEFÜHLE

Wolfgang Amadeus Mozart: Don Giovanni, Ouvertüre
Anton Bruckner: Quintett in F-Dur

Bearbeitung für großes Orchester von Gerd Schaller, Erstaufführung
Ludwig van Beethoven: Sinfonie Nr. 5 c-Moll op. 67
Radiosymphonieorchester Prag
Gerd Schaller, Dirigent

Sonntag, 20. Mai 2018 – 17:00 Uhr
Ebrach – Kaisersaal

MIT PAUKEN UND TROMPETEN

Gottfried Heinrich Stölzel: Sonate D-Dur für Trompete und Orchester
Wolfgang Amadeus Mozart: Serenade D-Dur KV 239 »Paukenserenade«
Georg Philipp Telemann: Konzert für Corno da caccia, Streicher und
Basso continuo D-Dur

Henry Purcell: Trumpet Tune and Ecossaise
Jeremiah Clarke/Henry Purcell: Trumpet Voluntary »The Prince of
Denmark's March«

Ludwig van Beethoven: Sinfonie Nr. 3 Es-Dur op. 55 »Eroica«
Martin Weller, Trompete
Sinfonieorchester des Nationaltheaters Prag
Gerd Schaller, Dirigent

Sonntag, 10. Juni 2018 – 17:00 Uhr
Ebrach – Kaisersaal

KLASSIK UNTER FREUNDEN

Wolfgang Amadeus Mozart: Sinfonie D-Dur KV 385 »Haffner-Sinfonie«
Johann Nepomuk Hummel: Trompetenkonzert E-Dur
Joseph Haydn: Sinfonie Es-Dur Nr. 103 »Mit dem Paukenwirbel«
Matthias Kowalczyk, Trompete
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 17. Juni 2018 – 17:00 Uhr
Ebrach – Kaisersaal

DIE VIER JAHRESZEITEN

Wolfgang Amadeus Mozart: Salzburger Sinfonie D-Dur KV 136
Piotr Iljitsch Tschaikowski: Serenade C-Dur op. 48

Antonio Vivaldi: Die vier Jahreszeiten op. 8 Nr. 1–4

Jan Mráček, Violine

Sinfonieorchester des Nationaltheaters Prag

Gerd Schaller, Dirigent

Sonntag, 22. Juli 2018 – 17:00 Uhr

Ebrach – Abteikirche

KATHEDRALKLÄNGE

Anton Bruckner: Sinfonie Nr. 9 d-Moll

Finalsatz nach originalen Quellen vervollständigt von Gerd Schaller (2018)

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 2. September 2018 – 17:00 Uhr

Ebrach – Kaisersaal

STIMMUNGSVOLL

Joseph Haydn: Sinfonie Nr. 8 G-Dur »Le Soir«

Wolfgang Amadeus Mozart: Klarinettenkonzert A-Dur KV 622

Wolfgang Amadeus Mozart: Sinfonie Nr. 40 g-Moll KV 550

Andreas Lehnert, Klarinette

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 16. September 2018 – 17:00 Uhr

Bad Kissingen – Regentenbau (Max-Littmann-Saal)

PERLEN DES BAROCK

Georg Philipp Telemann: Konzert für drei Trompeten und Orchester D-Dur

Johann Sebastian Bach: Brandenburgisches Konzert Nr. 1 F-Dur BWV 1046

Georg Friedrich Händel: Wassermusik, Suite II D-Dur HWV 349

Antonio Vivaldi: Konzert für Piccoloflöte, Streicher

und basso continuo C-Dur RV 443

Johann Sebastian Bach: Orchestersuite Nr. 3 D-Dur BWV 1068

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 23. September 2018 – 17:00 Uhr

Ebrach – Kaisersaal

WUNDERBAR!

Joseph Haydn: Sinfonie D-Dur Nr. 96 »Das Mirakel«

François-Adrien Boieldieu: Harfenkonzert C-Dur op. 82

Wolfgang Amadeus Mozart: Sinfonie D-Dur KV 504 »Prager Sinfonie«

Sarah Christ, Harfe

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Samstag, 3. November 2018 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
AUS MÄRCHEN UND SAGEN ...
Richard Wagner: Tannhäuser, Ouvertüre
Piotr Iljitsch Tschaikowski: Dornröschen, Suite op. 66a
Nikolai Rimski-Korsakow: Scheherazade op. 35
Tschechisches Symphonieorchester Prag
Gerd Schaller, Dirigent

Sonntag, 30. Dezember 2018 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
TANZ DER STUNDEN
Galakonzert zum Jahreswechsel
Bedřich Smetana: Libuše, Ouvertüre
Carl Maria von Weber: Aufforderung zum Tanz op. 65
Richard Wagner: Huldigungsmarsch zum Geburtstag
von König Ludwig II. von Bayern
Charles Gounod: Faust, Walzer
Franz Liszt: Ungarische Rhapsodie Nr. 2
Antonín Dvořák: Slawische Tänze op. 46 Nr. 1 und Nr. 2
Amilcare Ponchielli: La Gioconda, Tanz der Stunden
Johann Strauß Sohn: Leichtes Blut, Polka schnell op. 319
Johann Strauß Sohn: An der schönen blauen Donau, Walzer op. 314
Edward Elgar: Pomp and Circumstance, Marsch Nr. 1
Tschechisches Symphonieorchester Prag
Gerd Schaller, Dirigent

2019

Samstag, 9. Februar 2019 – 17:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
SYMPHONISCHER KARNEVAL
Franz von Suppè: Die Frau Meisterin, Ouvertüre
Antonín Dvořák: Mazurka op. 49
Josef Strauss: Dynamiden, Walzer op. 173
Johann Strauß: Russische Marschphantasie op. 353
Eduard Strauß: Mit Dampf, Polka schnell op. 70
Johann Strauß: Kaiserwalzer op. 437
Paul Lincke: Glühwürmchen-Idyll
Henryk Wieniawski: Légende op. 17
Josef Strauss: Feuerfest, Polka française op. 269
Johann Strauß: Accelerationen, Walzer op. 234
Johann Strauß: Im Sturmschritt, Polka schnell op. 348
Franz von Suppè: Juanita-Marsch
Johannes Denhoff, Violine

Staatsorchester Braunschweig
Gerd Schaller, Dirigent

Sonntag, 5. Mai 2019 – 17:00 Uhr

Ebrach – Kaisersaal

GÖTTLICHE SYMPHONIK

Joseph Haydn: Sinfonie Nr. 97 C-Dur

Joseph Haydn: Trompetenkonzert Es-Dur

Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 551 »Jupiter-Sinfonie«

Jonathan Müller, Trompete

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 26. Mai 2019 – 17:00 Uhr

Bad Kissingen – Regentenbau (Max-Littmann-Saal)

BRUCKNER2024: DAS KECKE BESERL

Robert Schumann: Klavierkonzert a-Moll op. 54

Anton Bruckner: Symphonie Nr. 1 c-Moll, Wiener Fassung 1891

Luiza Borac, Klavier

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 9. Juni 2019 – 17:00 Uhr

Ebrach – Kaisersaal

CHARAKTERSTUDIEN

Georg Philipp Telemann: Konzert D-Dur für Trompete,
zwei Oboen und Orchester

Joseph Haydn: Sinfonie Nr. 83 g-Moll »La Poule«

Giuseppe Tartini: Trompetenkonzert D-Dur

Ludwig van Beethoven: Sinfonie Nr. 2 D-Dur op. 36

Martin Weller, Trompete

Staatsorchester Braunschweig

Gerd Schaller, Dirigent

Sonntag, 30. Juni 2019 – 17:00 Uhr

Ebrach – Kaisersaal

KLASSISCHES VOM FEINSTEN

Joseph Haydn: Sinfonie Nr. 42 D-Dur

Wolfgang Amadeus Mozart: Oboenkonzert C-Dur KV 314

Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 425 »Linzer Sinfonie«

Nanako Kondo, Oboe

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 14. Juli 2019 – 17:00 Uhr

Ebrach – Kaisersaal

KLASSISCH-KANTABEL

Wolfgang Amadeus Mozart: Serenade D-Dur KV 320 »Posthorn-Serenade«

Carl Maria von Weber: Klarinettenkonzert Nr. 2 Es-Dur op. 74

Joseph Haydn: Sinfonie Nr. 104 D-Dur »Salomon«

Claudia Dresel, Klarinette

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 1. September 2019 – 17:00 Uhr

Ebrach – Abteikirche

BRUCKNER 2024: TE DEUM

Anton Bruckner: Messe Nr. 1 d-Moll

Anton Bruckner: Te Deum C-Dur

Kühn-Chor Prag

Tschechisches Symphonieorchester Prag

Gerd Schaller, Dirigent

Sonntag, 15. September 2019 – 17:00 Uhr

Bad Kissingen – Regentenbau (Max-Littmann-Saal)

VIER JAHRESZEITEN

Johann Sebastian Bach: Orchestersuite Nr. 1 C-Dur BWV 1066

Johann Sebastian Bach: Brandenburgisches Konzert Nr. 3 G-Dur BWV 1048

Antonio Vivaldi: Die vier Jahreszeiten op. 8 Nr. 1–4

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 22. September 2019 – 17:00 Uhr

Ebrach – Kaisersaal

IHRE MAJESTÄT DIE MUSIK!

Joseph Haydn: Sinfonie Nr. 85 B-Dur »La Reine«

Wolfgang Amadeus Mozart: Sinfonia concertante Es-Dur KV 297b

Franz Schubert: Sinfonie Nr. 5 B-Dur

Simon Sommerhalder, Oboe

Thomas Ziesch, Klarinette

Ralf Götz, Horn

Albert Kegel, Fagott

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Samstag, 9. November 2019 – 17:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

ROMANTIK

Bedřich Smetana: Mein Vaterland, Die Moldau
Edvard Grieg: Peer-Gynt-Suite Nr. 1
Richard Strauss: Eine Alpensinfonie op. 64
Staatsorchester Braunschweig
Gerd Schaller, Dirigent

2020

Sonntag, 16. Februar 2020 – 17:00 Uhr
Bamberg – Konzerthalle
SYMPHONISCHER KARNEVAL
Bedřich Smetana: Die verkaufte Braut, Ouvertüre
Julius Fučík: Traumideale, Walzer op. 69
Antonín Dvořák: Slawischer Tanz op. 46 Nr. 1
Johann Strauß: Im Krapfenwald'l, Polka française op. 336
Johann Strauß: Par force, Polka schnell op. 308
Eduard Strauß: Österreichs Völker-Treue, Marsch op. 21
Johann Strauß: Frühlingsstimmen, Walzer op. 410
Eduard Strauß: Mit Extrapost, Galopp op. 259
Julius Fučík: Mississippi-River, Marsch op. 161
Karl Komzák: Bad'ner Mad'ln, Walzer op. 257
Philipp Fahrbach: Im Kahlenbergedörf'l op. 340
Johann Strauß: Auf der Jagd, Polka op. 373
Franz Lehár: Ballsirenen, Walzer
Josef Strauß: Jockey, Polka op. 278
Franz von Suppé: Leichte Kavallerie, Ouvertüre
Tschechisches Symphonieorchester Prag
Gerd Schaller, Dirigent

Sonntag, 30. August 2020 – 15:00 Uhr und 18:00 Uhr
Ebrach – Kaisersaal
ALLES MOZART!
Wolfgang Amadeus Mozart: Eine kleine Nachtmusik KV 525
Wolfgang Amadeus Mozart: Flötenkonzert D-Dur KV 314
Wolfgang Amadeus Mozart: Sinfonie A-Dur KV 201
Eduardo Belmar, Flöte
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 13. September 2020 – 15:00 Uhr und 18:00 Uhr
Ebrach – Kaisersaal
ERSTKLASSISCHES
Franz Schubert: Zwei Deutsche Tänze D 90
Wolfgang Amadeus Mozart: Violinkonzert G-Dur KV 216
Joseph Haydn: Sinfonie Nr. 43 Es-Dur »Merkur«

Ingolf Turban, Violine
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 20. September 2020 – 15:00 Uhr und 18:00 Uhr
Ebrach – Kaisersaal

ITALIEN GRÜSST BÖHMEN!

Antonín Dvořák: Walzer op. 54 Nr. 1
Leoš Janáček: Suite für Streichorchester
Antonio Vivaldi: Die vier Jahreszeiten op. 8 Nr. 1–4
Ingo de Haas, Violine
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 27. September 2020 – 15:00 Uhr und 18:00 Uhr
Ebrach – Kaisersaal

KLASSISCHES FINALE

Wolfgang Amadeus Mozart: Divertimento D-Dur KV 251
Wolfgang Amadeus Mozart: Fagottkonzert B-Dur KV 191
Joseph Haydn: Sinfonie Nr. 22 Es-Dur »Der Philosoph«
Lola Descours, Fagott
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 25. Oktober 2020 – 15:00 Uhr und 17:30 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

KLASSIK VOM FEINSTEN

Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 338
Wolfgang Amadeus Mozart: Klarinettenkonzert A-Dur KV 622
Joseph Haydn: Sinfonie Nr. 94 G-Dur »Mit dem Paukenschlag«
Jochen Tschabrun, Klarinette
Philharmonie Festiva
Gerd Schaller, Dirigent

2021

Sonntag, 27. Juni 2021 – 15:00 Uhr und 18:00 Uhr
Ebrach – Kaisersaal

KÖNIGLICHE MUSIK

Joseph Haydn: Sinfonie Nr. 85 B-Dur »La Reine«
Wolfgang Amadeus Mozart: Oboenkonzert C-Dur KV 314 (285d)
Franz Schubert: Sinfonie Nr. 5 B-Dur
Luis Blanco Ferrer-Vidal, Oboe
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 11. Juli 2021 – 15:00 Uhr und 18:00 Uhr

Ebrach – Kaisersaal

KONZERTANTES VERGNÜGEN

Wolfgang Amadeus Mozart: Adagio und Fuge c-Moll KV 546

Wolfgang Amadeus Mozart: Sinfonia concertante Es-Dur KV 364

Joseph Haydn: Sinfonie Nr. 52 c-Moll

Ingo de Haas, Violine

Thomas Rössel, Viola

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 25. Juli 2021 – 11:00 Uhr und 17:00 Uhr

Ebrach – Abteikirche

DIE ROMANTISCHE

Anton Bruckner

Symphonie Nr. 4 Es-Dur »Romantische«, Fassung 1874

Philharmonie Festiva

Gerd Schaller, Dirigent

In Kooperation mit dem Bayerischen Rundfunk, Studio Franken

Sonntag, 15. August 2021 – 15:00 Uhr und 18:00 Uhr

Ebrach – Kaisersaal

VON HERZEN!

Edward Grieg: Aus Holbergs Zeiten, Suite op. 40

Luigi Boccherini: Violoncellokonzert C-Dur G 477

Piotr Iljitsch Tschaikowski: Serenade C-Dur op. 48

Sabine Krams, Violoncello

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 22. August 2021 – 15:00 Uhr und 18:00 Uhr

Ebrach – Kaisersaal

FESTLICHER STREICHERKLANG

Antonio Vivaldi: Die vier Jahreszeiten op. 8 Nr. 2

Johann Pachelbel: Kanon und Gigue D-Dur

Antonio Vivaldi: Die vier Jahreszeiten op. 8 Nr. 3

Antonín Dvořák: Serenade E-Dur op. 22

Josef Ziga, Violine

Norddeutsche Barocksolisten

Gerd Schaller, Dirigent

Sonntag, 29. August 2021 – 15:00 Uhr und 18:00 Uhr

Ebrach – Kaisersaal

STIMMUNGSVOLL

Joseph Haydn: Sinfonie Nr. 8 G-Dur »Le Soir«

Wolfgang Amadeus Mozart: Violinkonzert D-Dur KV 271a (271i)
Wolfgang Amadeus Mozart: Sinfonie g-Moll KV 550
Dimitar Ivanov, Violine
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 5. September 2021 – 15:00 Uhr und 18:00 Uhr
Ebrach – Kaisersaal
STRAHLENDE KLASSIK
Johann Baptist Vanhal: Sinfonia in F (Bryan F 5)
Wolfgang Amadeus Mozart: Konzert für Flöte, Harfe
und Orchester C-Dur KV 299
Wolfgang Amadeus Mozart: Sinfonie B-Dur KV 319
Jaroslav Pelikán, Flöte
Kamila Jouzová, Harfe
Kammerorchester des Nationaltheaters Prag
Gerd Schaller, Dirigent

Sonntag, 19. September 2021 – 15:00 und 18:00 Uhr
Bad Kissingen – Regentenbau (Max-Littmann-Saal)
SINFONISCHER GLANZ
Ludwig van Beethoven: Violinkonzert D-Dur op. 61
Ludwig van Beethoven: Sinfonie Nr. 4 B-Dur op. 60
Ingo de Haas, Violine
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 7. November 2021 – 15:00 Uhr
Bamberg – Konzerthalle (Joseph-Keilberth-Saal)
OHNE SORGEN!
Jacques Offenbach: Orpheus in der Unterwelt, Ouvertüre
Johann Strauß: Postillon d'amour, Polka française, op. 317
Julius Fučík: Traumideale, Walzer op. 69
Julius Fučík: Florentiner Marsch op. 214
Johann Strauß: Banditen-Galopp op. 378
Karl Komzák: Bad'ner Mad'ln, Walzer op. 257
Eduard Strauß: Carmen-Quadrille op. 134
Johann Strauß: An der schönen blauen Donau, Walzer op. 314
Johann Strauß: Ohne Sorgen, Polka schnell op. 271
Johann Strauß: Expres, Polka op. 311
Franz von Suppé: Über Berg und Tal, Marsch
Johann Strauß: Unter Donner und Blitz, Polka schnell op. 324
Sinfonieorchester des Nationaltheaters Prag
Gerd Schaller, Dirigent

Sonntag, 13. Februar 2022 – 15:00 Uhr

Bamberg – Konzerthalle

SINFONISCHER KARNEVAL

Johann Strauß: Die Fledermaus, Ouvertüre

Carl Michael Ziehrer: Hereinspaziert! Walzer op. 518

Carl Michael Ziehrer: Fächerpolonaise op. 525

Eduard Strauß: Mit Extrapost, Polka schnell op. 259

Julius Fučík: Donausagen, Walzer op. 233

Franz von Suppè: Fatinitza-Marsch

Johann Strauß: Kaiserwalzer op. 437

Johann Strauß: Leichtes Blut, Polka schnell op. 319

Franz von Suppè: Leichte Kavallerie, Ouvertüre

Philharmonie Festiva

Roland Böer, Dirigent

Sonntag, 22. Mai 2022 – 15:00 Uhr

Ebrach – Kaisersaal

ALLES BEETHOVEN!

Ludwig van Beethoven: Violinkonzert D-Dur op. 61

Ludwig van Beethoven: Sinfonie Nr. 7 A-Dur op. 92

Bohouslav Matousek, Violine

Sinfonieorchester des Nationaltheaters Prag

Gerd Schaller, Dirigent

Sonntag, 5. Juni 2022 – 15:00 Uhr

Ebrach – Kaisersaal

GALA DER KLASSIK

Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 338

Joseph Haydn (zugeschrieben): Oboenkonzert C-Dur

Joseph Haydn: Sinfonie Nr. 92 G-Dur »Oxford«

Salomo Schweizer, Oboe

Staatsorchester Braunschweig

Burkhard Bauche, Dirigent

Sonntag, 26. Juni 2022 – 15:00 Uhr

Ebrach – Kaisersaal

BEIM JUPITER!

Joseph Haydn: Sinfonie Nr. 73 D-Dur »La Chasse«

Joseph Haydn: Trompetenkonzert Es-Dur

Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 551 »Jupiter-Sinfonie«

Sebastian Berner, Trompete

Philharmonie Festiva

Reinhard Nietert, Dirigent

Sonntag, 21. August 2022 – 15:00 Uhr
Ebrach – Kaisersaal
KLASSISCHES VERGNÜGEN
Joseph Haydn: Sinfonie Nr. 60 »Il distratto«
Friedrich Witt: Flötenkonzert G-Dur
Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 425 »Linzer Sinfonie«
Eduardo Belmar, Flöte
Philharmonie Festiva
Reinhard Nietert, Dirigent

Sonntag, 11. September 2022 – 15:00 Uhr
Ebrach – Kaisersaal
FESTLICHES FINALE
Tomaso Albinoni: Adagio g-Moll
Josef Suk: Serenade Es-Dur op. 6
Antonio Vivaldi: Die vier Jahreszeiten op. 8 Nr. 1–4
Roman Patočka, Violine
Sinfonieorchester des Nationaltheaters Prag
Robert Kružík, Dirigent

2023

Sonntag, 7. Mai 2023 – 15:00 Uhr
Ebrach – Kaisersaal
FESTLICHER BLÄSERKLING
Franz Schubert: Bläseroktett F-Dur D 72 (Fragment)
Ludwig van Beethoven: Bläseroktett Es-Dur op. 103
Wolfgang Amadeus Mozart: Serenade B-Dur KV 361 »Gran Partita«
Bläuersolisten der Gewandhausmusiker Leipzig
Gerd Schaller, Dirigent

Sonntag, 28. Mai 2023 – 15:00 Uhr
Ebrach – Kaisersaal
GALAKONZERT DER KLASSIK
Joseph Haydn: Sinfonie Nr. 94 G-Dur »Mit dem Paukenschlag«
Johann Nepomuk Hummel: Trompetenkonzert E-Dur
Wolfgang Amadeus Mozart: Sinfonie D-Dur KV 297 »Pariser Sinfonie«
Sebastian Berner, Trompete
Philharmonie Festiva
Gerd Schaller, Dirigent

Sonntag, 18. Juni 2023 – 15:00 Uhr
Ebrach – Kaisersaal
WUNDERVOLL!
Joseph Haydn: Sinfonie Nr. 96 D-Dur »Das Mirakel«

Carl Maria von Weber: Klarinettenkonzert Nr. 2 Es-Dur op. 74
Ludwig van Beethoven: Sinfonie Nr. 1 C-Dur op. 21
Anna Paulová, Klarinette
Sinfonieorchester des Nationaltheaters Prag
Robert Kružík, Dirigent

Sonntag, 20. August 2023 – 17:00 Uhr
Ebrach – Abteikirche
BRUCKNER2024 – ROMANTISCH
Anton Bruckner Symphonie Nr. 4 Es-Dur, Fassung 1888
Philharmonie Festiva
Gerd Schaller, Dirigent
In Koproduktion mit dem Bayerischen Rundfunk – Studio Franken

Sonntag, 3. September 2023 – 15:00 Uhr
Ebrach – Kaisersaal
FANTASTISCHE KLASSIK
Joseph Haydn: Acide e Galatea, Ouvertüre
Wolfgang Amadeus Mozart: Violinkonzert A-Dur KV 219
Peter Warlock: Capriol Suite
Franz Schubert: Sinfonie Nr. 5 B-Dur
Jan Mráček, Violine
Sinfonieorchester des Nationaltheaters Prag
Jakub Klecker, Dirigent

Sonntag, 24. September 2023 – 17:00 Uhr
Ebrach – Kaisersaal
MUSIKALISCHE STERNSTUNDEN
Joseph Haydn: Sinfonie Nr. 64 A-Dur
Felix Mendelssohn Bartholdy: Violinkonzert e-Moll op. 64
Ludwig van Beethoven: Sinfonie Nr. 2 D-Dur op. 36
Mairead Hickey, Violine
Meininger Hofkapelle
Killian Farrell, Dirigent

Sonntag, 1. Oktober 2023 – 17:00 Uhr
Ebrach – Abteikirche
BRUCKNER2024 – LYRISCH
Anton Bruckner: Symphonie Nr. 2 c-Moll, Fassung 1877
Philharmonie Festiva
Gerd Schaller, Dirigent
In Koproduktion mit dem Bayerischen Rundfunk – Studio Franken

Sonntag, 7. April 2024 – 17:00 Uhr

Bad Kissingen – Regentenbau (Max-Littmann-Saal)

TRAUMHAFT

Wolfgang Amadeus Mozart: Klarinettenkonzert A-Dur KV 622

Anton Bruckner: Symphonie Nr. 3 d-Moll, Fassung 1877

Jochen Tschabrun, Klarinette

Philharmonie Festiva

Gerd Schaller, Dirigent

In Koproduktion mit dem Bayerischen Rundfunk – Studio Franken

Sonntag, 5. Mai 2024 – 15:00 Uhr

Ebrach – Kaisersaal

GROSSE KLASSIK

Joseph Haydn: Sinfonie Nr. 82 C-Dur »L'Ours«

Carl Maria von Weber: Klarinettenkonzert Nr. 1 f-Moll op. 73

Wolfgang Amadeus Mozart: Sinfonie C-Dur KV 551 »Jupiter-Sinfonie«

Anna Paulová, Klarinette

Kammerorchester des Nationaltheaters Prag

Gerd Schaller, Dirigent

Sonntag, 19. Mai 2024 – 15:00 Uhr

Ebrach – Kaisersaal

FRÖHLICHE LANDPARTIE

Richard Wagner: Siegfried-Idyll E-Dur

Joseph Haydn: Trompetenkonzert Es-Dur

Ludwig van Beethoven: Sinfonie Nr. 6 F-Dur op. 68 »Sinfonia pastorale«

Sebastian Berner, Trompete

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 9. Juni 2024 – 15:00 Uhr

Ebrach – Kaisersaal

TRIUMPH DES BAROCK

Georg Philipp Telemann: Concerto in D für drei Trompeten und Orchester

Alessandro Marcello: Oboenkonzert d-Moll

Johann Sebastian Bach: Brandenburgisches Konzert Nr. 3 G-Dur BWV 1048

Johann Sebastian Bach: Violinkonzert a-Moll BWV 1041

Johann Sebastian Bach: Orchestersuite Nr. 3 D-Dur BWV 1068

Julius Bekesch, Violine

Amanda Taurina, Oboe

Jonathan Müller, Ulf Lehmann, Johann Clemens, Trompeten

Orchester mit Gewandhausmusikern Leipzig

Gerd Schaller, Dirigent

Sonntag, 14. Juli 2024 – 17:00 Uhr
Ebrach – Abteikirche
GIGANTISCH
Anton Bruckner: Symphonie Nr. 8 c-Moll, Fassung 1890
Philharmonie Festiva
Gerd Schaller, Dirigent
In Koproduktion mit dem Bayerischen Rundfunk – Studio Franken

Sonntag, 1. September 2024 – 17:00 Uhr
Ebrach – Abteikirche
ZU BRUCKNERS GEBURTSTAG
Anton Bruckner: Symphonie Nr. 9 d-Moll
Finalsatz nach originalen Quellen vervollständigt von
Gerd Schaller (2024)
Philharmonie Festiva
Gerd Schaller, Dirigent
In Koproduktion mit dem Bayerischen Rundfunk – Studio Franken

Sonntag, 15. September 2024 – 15:00 Uhr
Ebrach – Kaisersaal
VOLLER LEIDENSCHAFT
Joseph Haydn: Sinfonie Nr. 49 f-Moll »La passione«
Wolfgang Amadeus Mozart: Konzert für Flöte, Harfe
und Orchester C-Dur KV 299
Wolfgang Amadeus Mozart: Sinfonie g-Moll KV 550
Tim Kadlec, Flöte
Roxana Händler, Harfe
Nationale Kammerphilharmonie Prag
Tomáš Brauner, Dirigent

Sonntag, 29. September 2024 – 15:00 Uhr
Ebrach – Kaisersaal
FINALE
Wolfgang Amadeus Mozart: Sinfonie D-Dur KV 297 »Pariser Sinfonie«
Richard Strauss: Oboenkonzert D-Dur op. 144
Ludwig van Beethoven: Sinfonie Nr. 8 F-Dur op. 93
Christine Leipold, Oboe
Meininger Hofkapelle
Killian Farrell, Dirigent

Sonntag, 19. Januar 2025 – 15:00 Uhr

Bamberg – Konzerthalle (Joseph-Keilberth-Saal)

SYMPHONISCHER KARNEVAL

Werke von Julius Fučík, Paul Lincke, Eduard Strauß, Josef Strauß,
Johann Strauß, Carl-Michael Ziehrer u. a.

Lucie Vagenknechtová, Sopran

Tschechisches Symphonieorchester Prag

Gerd Schaller, Dirigent

Sonntag, 16. März 2025 – 17:00 Uhr

Bad Kissingen – Regentenbau (Max-Littmann-Saal)

WAGNERSYMPHONIE

Anton Bruckner: Symphonie Nr. 3 d-Moll, Fassung 1873

Philharmonie Festiva

Gerd Schaller, Dirigent

In Koproduktion mit dem Bayerischen Rundfunk – Studio Franken

11. Mai 2025 – 15:00 Uhr

Ebrach – Kaisersaal

SPIELERISCH

Leopold Koželuh: Sinfonie D-Dur op. 22, Nr. 1

Wolfgang Amadeus Mozart: Violinkonzert G-Dur KV 216

Antonio Bazzini: La Ronde des Lutins op. 25

Franz Schubert: Sinfonie Nr. 5 B-Dur

Jiří Vodička, Violine

Nationale Kammerphilharmonie Prag

Jan Talich, Dirigent

Sonntag, 8. Juni 2025 – 15:00 Uhr

Ebrach – Kaisersaal

FREIHEIT

Felix Mendelssohn Bartholdy: Die Hebriden, Konzertouvertüre h-Moll op. 26

Johann Baptist Neruda: Trompetenkonzert Es-Dur

Ludwig van Beethoven: Sinfonie Nr. 3 Es-Dur »Eroica«

Sebastian Berner, Trompete

Philharmonie Festiva

Gerd Schaller, Dirigent

Sonntag, 22. Juni 2025 – 15:00 Uhr

Ebrach – Kaisersaal

KÖNIGLICH

Johann Sebastian Bach: Orchestersuite Nr. 4 D-Dur

Georg Friedrich Händel: Wassermusik, Suite Nr. 1 F-Dur HWV 348

Johann Sebastian Bach: Brandenburgisches Konzert Nr. 1 F-Dur BWV 1046
Georg Friedrich Händel: Königliche Feuerwerksmusik D-Dur HWV 351
Orchester mit Gewandhausmusikern Leipzig
Gerd Schaller, Dirigent

Sonntag, 29. Juni 2025 – 15:00 Uhr
Ebrach – Kaisersaal
GROSSE TRADITION
Johann Ludwig Bach: Ouvertüre G-Dur
Richard Strauß: Hornkonzert Nr. 1 Es-Dur op. 11
Johannes Brahms: Serenade Nr. 1 D-Dur op. 11
Wolfgang Misch, Horn
Meininger Hofkapelle
Killian Farrell, Dirigent

Sonntag, 20. Juli 2025 – 17:00 Uhr
Ebrach – Abteikirche
IMPERIAL
Anton Bruckner
Symphonie Nr. 8 c-Moll, Fassung 1887
Philharmonie Festiva
Gerd Schaller, Dirigent
In Koproduktion mit dem Bayerischen Rundfunk – Studio Franken

Sonntag, 7. September 2025 – 17:00 Uhr
Ebrach – Abteikirche
FESTKONZERT
35 Jahre Ebracher Musiksommer
Joseph Haydn: Die Schöpfung
Elsa Benoit, Sopran
Matthew Swensen, Tenor
Matthias Winckler, Bariton
Philharmonischer Chor München
Einstudierung: Andreas Herrmann
Philharmonie Festiva
Gerd Schaller, Dirigent

21. September 2025 – 15:00 Uhr
Ebrach – Kaisersaal
VIRTUOS
Antonín Dvořák: Serenade E-Dur op. 22
Antonio Vivaldi: Die vier Jahreszeiten op. 8 Nr. 1–4
Ludmila Pavlová, Violine
Kammerorchester des Nationaltheaters Prag
Gerd Schaller, Dirigent



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The audience floods in through the portal of the Abbey Church, with the late Gothic west rose window above.

IMPRESSIONS



How it all began: Concerts in the Imperial Hall with members of the Bamberg Symphony Orchestra, 27 July 1992, and with the Munich Bach Soloists, 8 October 1995









Concert impressions in the Abbey Church of Ebrach ...





... and in the Imperial Hall





Summertime at the Hercules Fountain in the Lower Abbey Garden



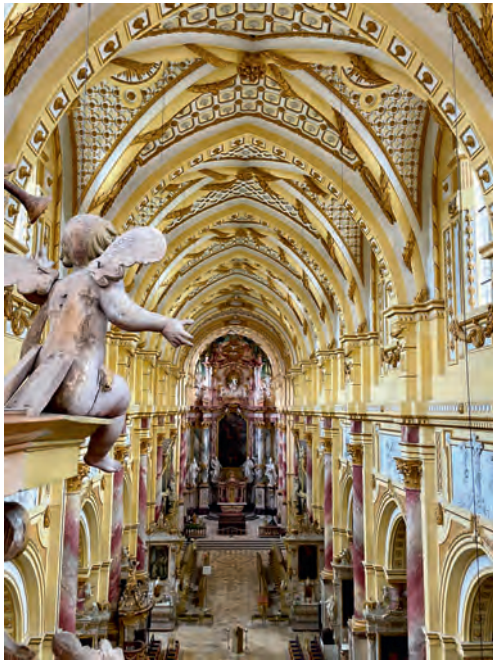
Munich Philharmonic Choir



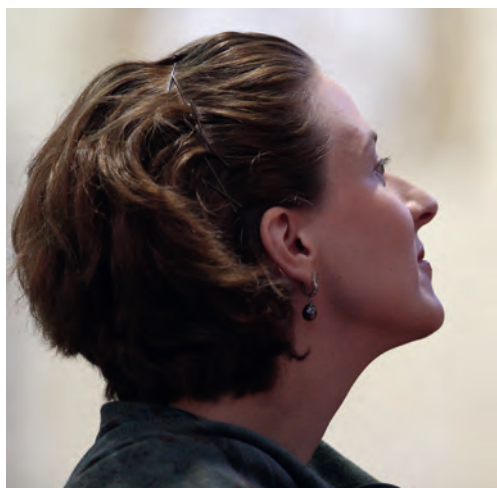
A view from the Imperial Hall to the Lower Abbey Garden



Microphones, chairs and desks are ready for the concert.



A view from above over the main organ and into the main organ





An unusual view from the choir organ and the main organ





Prague Philharmonic Choir, Prague National Theatre Symphony Orchestra





Well-deserved final applause





Impressions from rehearsals and concert with Anton Bruckner's Ninth Symphony, 19 to 21 July 2016









Impressions from the rehearsals for the Symphonic Carnival in Prague and Bamberg, January 2025



Bamberg Concert Hall, 19 January 2025, Symphonic Carnival with the Czech Symphony Orchestra Prague and Lucie Vagenknechtová









You, dear audience, may find out whether Felix Winker's statement is true when you are attending the next concert in the Abbey Church.

We are looking forward to meeting you!

Enjoy the stay with all senses!



Gerd Schaller is not only internationally renowned as a conductor for his recordings of all of Bruckner's symphonies in all versions. In 1990 he also founded the Ebrach Summer Music Festival in order to continue the musical tradition of the Ebrach Cistercian monks and to bring people together to enjoy music in venues ideally suited to concerts of this kind.

