

LUCERNE FESTIVAL



ORCHESTRATING
THE
MOMENT

13.08. – 13.09.

SUMMER 2026

Program english

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A WARM WELCOME!



Sebastian Nordmann
Executive and Artistic Director
Lucerne Festival

“Summertime, and the livin’ is easy”: it rings true for our Festival as well, which turns Lucerne into a musical dreamland for nearly five weeks each summer, drawing listeners from far and wide. Yet behind the famous song from George Gershwin’s *Porgy and Bess* lies a longing to escape into a better world and to follow a path of one’s own choosing. American musical history reflects this yearning in its own distinctive way, shaped by many cultures and rich in an extraordinary variety of styles and forms of expression. In contrast to the European tradition, it defines “classical music” more generously and welcomes such genres as musical theater and film music, jazz, folk traditions, and Minimalism into its orbit. In 2026 we will explore this richness under the theme “American Dreams.” We will present works by George Gershwin, Leonard Bernstein, Charles Ives, Steve Reich, and Frank Zappa; feature our “artiste étoile” Augustin Hadelich; and welcome many guests from the “New World,” from the young poet Amanda Gorman to the members of the Met Orchestra.

Leonard Bernstein expressed a timeless maxim with his remark, “Let’s make music as friends.” Today’s great orchestras unite musicians from many nations — people shaped by different cultures, beliefs, and perspectives. Yet the wish to make music together binds them, fosters exchange, and opens the door to new understanding. Amanda Gorman reminds us of this spirit: “We turn our attention not to what stands between us, but to what lies ahead.” Having a shared goal is the key — and how wonderful that she will bring this thought to Lucerne in person this summer!

I, too, see myself as a bridge-builder between worlds, and I am convinced that at Lucerne Festival dreams can truly come to life.

In eager anticipation of an eventful 2026 season!

Yours,

A handwritten signature in black ink, appearing to read "Sebastian Nordmann".

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WHAT'S NEW?

The 2026 Summer Festival is the first under the leadership of Sebastian Nordmann as Lucerne Festival's Executive and Artistic Director. Welcoming the world's finest orchestras and top classical artists — and presenting music at the highest level — remains the core principle. Yet new ideas are part of the mix as well. Here is an overview.

Orchestrating the Moment

Magical concert moments happen when you forget that time is passing — when music, space, and people find each other and suddenly there's that one instant that stays with you. We do everything we can to make these moments possible: in one of the world's finest concert halls, with musical legends and exceptional young talents, with timeless classics and bold new sounds. All of this is set against the breathtaking backdrop of lake and mountains, the historic Old Town, and the KKL Luzern as a modern architectural icon. That is what we want to express with our new tagline: Orchestrating the Moment.

Enhanced Offer for Young Listeners

We're bringing even more to our popular "Look, Listen, Enjoy" offer: attend a symphony concert or recital of your choice in the KKL Concert Hall and bring a child or young person along for just CHF 10.

"Look, Listen, Enjoy" | p. 22

New Performance Formats

Lucerne Festival is much more than just the traditional evening symphony concert. At "Mittendrin," you sit onstage among the musicians and experience up close how the music comes to life. "In the Streets: City Stage" takes the Festival across the whole city for six days, with scheduled performances and surprise pop-up concerts in all kinds of places, featuring the "Symphonic Jukebox" and a marching band. New this year is the Cuban Night that opens the Festival on 13 August, with free performances both outdoors and in the Concert Hall.

Overture & Classical Music for All: Open Air | 13.08. | p. 36

Mittendrin | 22.08. | p. 49

In the Streets: City Stage | 25.-30.08. | p. 58

Welcome, Jörg Widmann!

The Lucerne Festival Academy has a new Artistic Director — and he's a remarkably versatile artist! Jörg Widmann, who took over at the start of 2026 as successor of the late Wolfgang Rihm, is not only one of today's most distinguished composers but also an internationally sought-after clarinetist and conductor. In his first season, he will appear both as a virtuoso soloist and conductor. And a key innovation is also being made at the Lucerne Festival Academy: the Composer Seminar, led by Dieter Ammann and Unsuk Chin, will now concentrate exclusively on orchestral works.

The 2026 Academy Program | p. 10

New Package: The Fan Zone

In a soccer stadium, there's the fan section, where the most devoted supporters cheer on their team with chants and their own creative displays of choreography. And now the Lucerne Festival Orchestra has its own fan section as well: with our new package, you pick your four favorite concerts by our deluxe ensemble and experience them from the organ loft. That means you're right up close to "your" musicians — and all for just CHF 200!



Book the "Fan Zone" package at lucernefestival.ch/fanzone

New Repertoire

Thanks to the "American Dreams" theme, 2026 brings a host of works appearing at Lucerne Festival for the first time, including Charles Ives's First Symphony, Samuel Barber's Piano Concerto, and Aaron Copland's *Appalachian Spring*. And the discoveries extend beyond America to Gluck's *Orfeo ed Euridice*, Scriabin's Third Symphony, Henze's *Sinfonia N. 9*, and so on...

list of "American Dreams"-related works | p. 6

New Stars

The great names remain a constant: Martha Argerich, Cecilia Bartoli, Anne-Sophie Mutter, and Sir Simon Rattle will all return in 2026. But you can also look forward to new, younger names and to artists appearing at Lucerne Festival for the first time. Among them are two celebrated Americans: mezzo-soprano Joyce DiDonato and violinist Hilary Hahn. Making their debut here as well are the Konzerthausorchester Berlin and its charismatic Principal Conductor Joana Mallwitz. The Finnish conductor Santtu-Matias Rouvali, who leads the Royal Concertgebouw Orchestra, will also be performing in Lucerne for the first time. Three young keyboard stars await you: France's Alexandre Kantorow, Korea's Yunchan Lim, and Japan's Hayato Sumino. Cellist Jan Vogler will join American poet Amanda Gorman to interweave music and poetry. And Augustin Hadelich and Seong-Jin Cho are also on the program: they will take the stage together as a duo for the very first time.

Not Just Classical

At Lucerne Festival, you can experience the very best of the classical world — but that's not all. Increasingly, artists from entirely different styles and genres are enriching the program and contributing their unique perspectives. At the final Festival weekend, for example, the Hamburg band MEUTE will turn the KKL into a dance floor with their powerful brass-driven techno.

MEUTE — Techno Marching Band | 12.09. | p. 89

AMERICAN DREAMS

America dreams on... It began 250 years ago, when the United States formally declared its independence on 4 July 1776. And the dream carried forward as American composers carved out new musical worlds: jazz and film scores, folk and Minimalism came into their own, while composers like Rachmaninoff, Stravinsky, Schoenberg, and Korngold found a haven there and reshaped the growing musical landscape. With its "American Dreams" theme, Lucerne Festival Summer 2026 showcases the richly varied forms of expression in which musical dreams take shape.

AMERICA FROM A for John Adams TO Z for Frank Zappa

Adams *Doctor Atomic Symphony* | 29.08.

Adams *Short Ride in a Fast Machine* | 04.09.

Adams *The Chairman Dances* | 31.08.

Antheil Allegro from the Serenade No. 1 for String Orchestra | 06.09.

Barber *Adagio* for brass ensemble | 19.08.

Barber excerpts from *Excursions*, Op. 20 | 27.08.

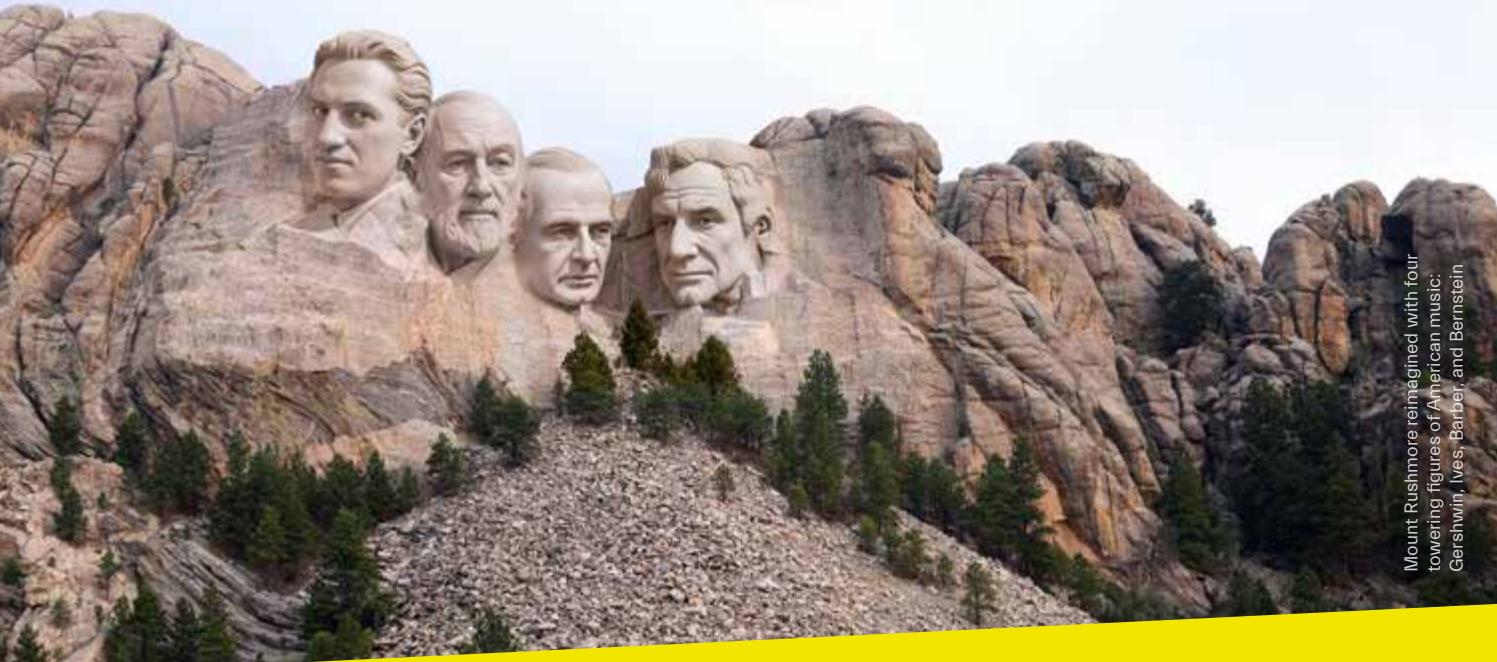
Barber *Piano Concerto*, Op. 38 | 09.09.

Barber *Mutations from Bach* | 09.09.

Barber *Violin Concerto*, Op. 14 | 15.08.

Beach *Piano Quintet* in F-sharp minor, Op. 67 | 19.08.

Beach *Romance* for Violin and Piano, Op. 23 | 24.08.



Mount Rushmore reimagined with four towering figures of American music: Gershwin, Ives, Barber, and Bernstein

Bernstein *Mambo* from *West Side Story* | 13.08.

Bernstein Suite from *West Side Story* | 19.08.

Bernstein *Waltz* from the *Divertimento for Orchestra* | 06.09.

Buck *Concert Variations on "The Star-Spangled Banner,"* Op. 23 | 12.09.

Carter *Asko Concerto* | 30.08.

Copland *Appalachian Spring* (Suite) | 09.09.

Copland *Hoe-Down* from *Rodeo* | 06.09.

Corigliano *Voyage* | 06.09.

Dvořák Symphony No. 9 in E minor, Op. 95 *From the New World* | 04.09.

Eisler excerpts from the *Hollywood Liederbuch* | 01.09.

Gershwin *Concerto in F* | 14.08.

Gershwin *Cuban Overture* | 13. & 14.08.

Gershwin/Wild *Embraceable You* | 27.08.

Gershwin *Lullaby* | 06.09.

Gershwin *Porgy and Bess* | 13.09.

Gershwin *Rhapsody in Blue* | 20.08.

Gershwin *Strike Up the Band* | 19.08.

Gordon *Trance* | 11.09.

Ives Symphony No. 1 in D minor | 14.08.

Ives *Variations on "America"* | 12.09.

Korngold Violin Concerto in D major, Op. 35 | 22.08.

Mazzoli *Sinfonia (for Orbiting Spheres)* | 30.08.

Nelson *Endangered Dreams* (world premiere) | 30.08.

Perkinson String Quartet *Calvary* | 10.09.

Previn Violin Concerto No. 2 | 25.08.

Price *Andante cantabile* | 06.09.

Reich *Clapping Music* | 25.08.

Reich *Drumming, Part One* | 25.08.

Reich *Mallet Quartet* | 25. & 30.08.

Reich *Music for Pieces of Wood* | 25.08.

Reich *New York Counterpoint* | 13. & 14.08.

Riley *In C* | 07.09. (40min)

Tate *Pisachi* | 10.09.

Thomas excerpts from *Abracadabra (Suncatchers)* | 30.08.

Waxman *Carmen Fantasie* | 03.09.

Zappa *The Yellow Shark* | 22.08.

LUCERNE FESTIVAL ORCHESTRA

Riccardo Chailly, Music Director

Riccardo Chailly has extended his contract as Music Director of the Lucerne Festival Orchestra until 2028 and will open the “American Dreams” summer with the rhythmically vibrant music of Gershwin, Bernstein, and Ives. Late-Romantic panoramas await when Klaus Mäkelä conducts Stravinsky’s *Firebird* and Jakub Hrúša leads Strauss’s *Alpine Symphony*. But the Lucerne Festival Orchestra is equally at home in music of great delicacy, as they’ll show with Mozart and Anne-Sophie Mutter. An orchestra for every occasion!

Thu 13.08. | 19.30

Overture
KKL Luzern, Concert Hall
Lucerne Festival Orchestra | Riccardo Chailly conductor | Soloists of the Lucerne Festival Orchestra and the Lucerne Festival Contemporary Orchestra (LFCO) (Reich)
Gershwin *Cuban Overture* | **Bernstein** *Mambo* from *West Side Story* | **Reich** *New York Counterpoint*

Fri 14.08. | 18.30

Lucerne Festival Orchestra 1 – Opening
KKL Luzern, Concert Hall
Lucerne Festival Orchestra | Riccardo Chailly conductor | Frank Dupree piano | Soloists of the Lucerne Festival Orchestra and the Lucerne Festival Contemporary Orchestra (LFCO) (Reich)
Reich *New York Counterpoint* | **Gershwin** *Cuban Overture* | **Concerto in F** for piano and orchestra | **Ives** *Symphony No. 1* in D minor

Sat 15.08. | 18.30

Lucerne Festival Orchestra 2
KKL Luzern, Concert Hall
Lucerne Festival Orchestra | Klaus Mäkelä conductor | Augustin Hadelich violin
Barber *Violin Concerto*, Op. 14 | **Stravinsky** *The Firebird*

Sat 22.08. | 18.30

Lucerne Festival Orchestra 5
KKL Luzern, Concert Hall
Lucerne Festival Orchestra | Jakub Hrúša conductor | Ray Chen violin
Korngold *Violin Concerto* in D major, Op. 35 | **Strauss** *An Alpine Symphony*, Op. 64

Tue 18.08. | 19.30

Lucerne Festival Orchestra 3
KKL Luzern, Concert Hall
Lucerne Festival Orchestra | Riccardo Chailly conductor | Lukas Sternath piano
Scriabin *Rêverie*, Op. 24 | **Rachmaninoff** *Piano Concerto No. 4* in G minor, Op. 40 | Suite from *Aleko* | Five *Études-Tableaux* (orch. by Ottorino Respighi)

Tue 25.08. | 19.30

Lucerne Festival Orchestra 6
KKL Luzern, Concert Hall
Lucerne Festival Orchestra | Anne-Sophie Mutter violin and musical direction | Knut Johannessen harpsichord
Mozart *Divertimento* in F major, K. 138 (125°) | **Previn** *Violin Concerto* No. 2 | **Mozart** *Violin Concerto* in B-flat major, K. 207 | **Darvishi** *Likoo* for solo violin | **Mozart** *Violin Concerto* in A major, K. 219

Mi 19.08. | 19.30

Lucerne Festival Orchestra 4
KKL Luzern, Konzertsaal
Soloists and Brass Ensemble of the Lucerne Festival Orchestra
Beach *Piano Quintet* in F-sharp minor, Op. 67 | **Gershwin** *Strike Up the Band* | **Barber** *Adagio* for brass ensemble | **Bernstein** Suite from *West Side Story*

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



ANTONIO REZZANI

Musicologist

LUCERNE FESTIVAL ACADEMY

& LUCERNE FESTIVAL CONTEMPORARY ORCHESTRA (LFCO)

Jörg Widmann, Artistic Director



New sounds and more than 120 young musical talents from around the world: the Lucerne Festival Academy is a unique campus for contemporary music. In 2026, the composer, clarinetist, and conductor Jörg Widmann takes over as Artistic Director. With Wolfgang Rihm's *Tutuguri*, the Academy musicians will set the walls of the KKL Luzern shaking. But they will also turn to the quiet, fragile sound worlds of composer-in-residence Mark Andre, offer exciting world premieres by Liza Lim, Jalalu-Kalvert Nelson, and others, and trace American dreams (and occasional nightmares) from John Adams to Frank Zappa.

Thu 13.08. | 19.30

Overture
KKL Luzern, Concert Hall

Soloists of the Lucerne Festival Orchestra and the Lucerne Festival Contemporary Orchestra (LFCO)
Reich *New York Counterpoint*

Fr 14.08. | 18.30

Lucerne Festival Orchestra 1 — Opening
KKL Luzern, Concert Hall

Soloists of the Lucerne Festival Orchestra and the Lucerne Festival Contemporary Orchestra (LFCO)
Reich *New York Counterpoint*

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



Sun 16.08. | 18.30

Lucerne Festival Academy 1
KKL Luzern, Concert Hall

Lucerne Festival Contemporary Orchestra (LFCO) | Jörg Widmann conductor | Michael Engelhardt narrator
Rihm Tutuguri. Poème dansé for large orchestra, percussionists, prerecorded chorus, and narrator

Mon 17. & Tue 18.08. | 10.00

Composer Seminar
KKL Luzern, Club Rooms
with **Dieter Ammann** and **Unsuk Chin**

Sat 22.08. | 16.00

Lucerne Festival Academy 2
KKL Luzern, Lucerne Hall

Lucerne Festival Contemporary Orchestra (LFCO) | Baldur Brönnimann conductor | Miah Persson soprano
Andre Im Entschwinden for orchestra | **Im Entfalten (Dem Andenken an Pierre Boulez)** for orchestra | **Im Entsiegen 1** for soprano and orchestra (world premiere)

Sat 22.08. | 21.00

Lucerne Festival Academy 3
KKL Luzern, Lucerne Hall

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

Zappa The Yellow Shark

Sun 23.08. | 14.00

Composer Seminar – Closing Concert
KKL Luzern, Lucerne Hall

Lucerne Festival Contemporary Orchestra (LFCO) | Participants in the Contemporary-Conducting Program conductors

Composer Seminar Showcase
(world premieres)

Sat 29.08. | 18.30

Lucerne Festival Academy 4
KKL Luzern, Concert Hall

Lucerne Festival Contemporary Orchestra (LFCO) | Elim Chan conductor | Jörg Widmann clarinet | Marco Blaauw carnyx | SWR Experimentalstudio

Andre über for clarinet, orchestra, and live electronics | **Lim Tongue of the Land** – Concerto for orchestra with carnyx (“Roche Commissions” world premiere) | **Adams Doctor Atomic Symphony**

Sun 30.08. | 16.00

Lucerne Festival Academy 5
KKL Luzern, Lucerne Hall

Ensemble of the Lucerne Festival Contemporary Orchestra (LFCO) | Participants in the Contemporary-Conducting Program conductors | Doreen Ketchens clarinet

Thomas excerpts from **Abracadabra (Suncatchers)** for 11 virtuosi | **Carter** Asko Concerto for ensemble | **Nelson** **Endangered Dreams** for ensemble (world premiere) | **Reich** **Mallet Quartet**

CONGRATULATIONS, ANNE-SOPHIE MUTTER!

50 YEARS, 50 CONCERTS AT LUCERNE FESTIVAL

It was 50 years ago that Anne-Sophie Mutter's remarkable career began, when the 13-year-old made her debut at the Lucerne International Music Festival. To mark this milestone, we're dedicating a special program focus to her. And, as luck would have it, in her 50th Festival year she'll also give her 50th concert! Mutter will perform Mozart and Penderecki, two cornerstones of her repertoire; will be part of the 40min series; will join Executive and Artistic Director Sebastian Nordmann for a conversation; and will present four young musicians from her foundation in their debut.

Sun 23.08. | 11.00

In Conversation: Anne-Sophie Mutter
St. Charles Hall, Meggen

Anne-Sophie Mutter meets with
Sebastian Nordmann

Mon 24.08. | 18.20

40min
KKL Luzern, Lucerne Hall

Lucerne Festival Orchestra |
Anne-Sophie Mutter violin and
musical direction

"Mozart, Mutter & More"

Tue 25.08. | 19.30

Lucerne Festival Orchestra 5
KKL Luzern, Concert Hall

Lucerne Festival Orchestra |
Anne-Sophie Mutter violin and musical
direction | Knut Johannessen harpsichord

Previn Violin Concerto No. 2 | Mozart
Violin Concerto in B-flat major, K. 207 |
Darvishi Likoo for solo violin | Mozart
Violin Concerto in A major, K. 219

Thu 03.09. | 12.15

Debut Elias David Moncado
Lukaskirche

With young artists from the
Anne-Sophie Mutter Foundation

Fri 04.09. | 19.30

Pittsburgh Symphony Orchestra 2
KKL Luzern, Concert Hall

Pittsburgh Symphony Orchestra |
Manfred Honeck conductor |
Anne-Sophie Mutter violin

Penderecki Violin Concerto No. 2
Metamorphosen



AUGUSTIN HADELICH

“ARTISTE ÉTOILE”

Born in Italy to German parents, now living in the United States, and at home on the world's great stages: violinist Augustin Hadelich is a true transatlantic artist. His bell-pure tone, flawless intonation, and finely crafted interpretations captivate millions. Hadelich's artistry knows no boundaries: as our “artiste étoile,” he will perform the violin concertos of Beethoven and Barber, give a recital with pianist Seong-Jin Cho in their first appearance as a duo, and even host a fiddle night — a joyous romp through folk, country, and bluegrass.

Sat 15.08. | 18.30

Lucerne Festival Orchestra 2
KKL Luzern, Concert Hall

Lucerne Festival Orchestra | Klaus
Mäkelä conductor | Augustin Hadelich
violin

Barber Violin Concerto, Op. 14

Thu 27.08. | 19.30

Berliner Philharmoniker 2
KKL Luzern, Concert Hall

Berliner Philharmoniker | Kirill Petrenko
conductor | Augustin Hadelich violin
Beethoven Violin Concerto in D major,
Op. 61

Mon 24.08. | 19.30

Recital Augustin Hadelich
& Seong-Jin Cho
KKL Luzern, Concert Hall

Augustin Hadelich violin |
Seong-Jin Cho piano

Brahms Violin Sonata No. 1 in G major,
Op. 78 | Janáček Violin Sonata | Beach
Romance for violin and piano, Op. 23 |
Prokofiev Violin Sonata No. 2 in D major,
Op. 94a

Sat 05.09. | 22.00

Fiddle Night
KKL Luzern, Lucerne Hall
Augustin Hadelich violin | Mark
O'Connor violin, guitar, and mandolin |
Maggie O'Connor violin

The program will be announced
at a later date.





MARK ANDRE

COMPOSER-IN-RESIDENCE

Fragile sounds on the edge of silence, often fractured into noise yet always intensely atmospheric: Mark Andre is a true sound whisperer, and his powerful musical dramas are deeply rooted in his religious experience. Alongside his orchestral triptych *Im Entschwinden – Im Entfalten – Im Entsiegen 1*, heard here for the first time in its entirety, and the major clarinet concerto he composed for Jörg Widmann, you can also discover important solo and chamber works.

Sat 22.08. | 16.00

Lucerne Festival Academy 2
KKL Luzern, Lucerne Hall

Lucerne Festival Contemporary Orchestra (LFCO) | Baldur Brönnimann conductor | Miah Persson soprano

Andre *Im Entschwinden* for orchestra | *Im Entfalten* (*Dem Andenken an Pierre Boulez*) for orchestra | *Im Entsiegen 1* for soprano and orchestra (world premiere)

Sat 29.08. | 18.30

Lucerne Festival Academy 4
KKL Luzern, Concert Hall

Lucerne Festival Contemporary Orchestra (LFCO) | Elim Chan conductor | Jörg Widmann clarinet | SWR Experimentalstudio

Andre *über* for clarinet, orchestra, and live electronics

Sun 30.08. | 11.00

Portrait Mark Andre 1
Hochschule Luzern – Musik, Kriens Concert Hall Salquin

Jörg Widmann clarinet | **Frank Reinecke** double bass | **SWR Experimentalstudio**

Andre ... selig sind ... for clarinet and electronics | *iv 18* ("Sie fürchteten sich nämlich") for double bass

Sat 05.09. | 11.00

Portrait Mark Andre 2
Lukaskirche

Stephan Heuberger organ | **Frank Reinecke** double bass

Andre *iv 15. Himmelfahrt* for organ | *iv 19. Pfingsten – Echos* for double bass and organ



CLASSICAL MUSIC FOR ALL

Want to get a taste of the Festival? Everyone is welcome to the new open-air kickoff and our popular 40min concerts – with free admission.

Classical Music for All: Open Air

An opening for everyone: We launch the Festival with a major open-air concert on the Europaplatz, right in front of the KKL Lucerne. And the music is a perfect match for what we hope will be a glorious summer evening – classic Cuban hits meet rhythm-charged arrangements of classical favorites. Free admission.

Tue 13.08. | 21.00

Classical Music for All: Open Air
KKL Luzern, Europaplatz

Havana Lyceum Orchestra | José Antonio Méndez Padrón conductor | Sarah Willis horn

“A Cuban-Classical Night”

Cuban music and unique arrangements by Bach, Bizet, and Mozart

Classical Music for All: 40min

Classical music in short form – free of charge and refreshingly casual. Through music and conversation, we'll introduce you to select artists and works in the early evening: young talents and major stars, beloved classics and adventurous new sounds.

Fri 21.08. | 18.20

“Up into the mountains! Strauss's *Alpine Symphony*”

KKL Luzern, Lucerne Hall

Lucerne Festival Orchestra | Jakub Hrůša conductor

Mon 24.08. | 18.20

“Mozart, Mutter & More”

KKL Luzern, Lucerne Hall

Lucerne Festival Orchestra | Anne-Sophie Mutter violin and musical direction

Thu 03.09. | 18.20

“Lullaby and Square Dance: Gershwin, Copland, Bernstein”

KKL Luzern, Lucerne Hall

Festival Strings Lucerne | Daniel Dodds violin and musical direction

Mon 07.09. | 18.20

“Minimalism's Big Bang: Terry Riley's *In C*”

KKL Luzern, Lucerne Hall

HSLU Ensemble

We cordially thank our Main Sponsor Zurich Insurance for its generous support of the Classical Music for All events.





STEP OUTDOORS!

Music doesn't only happen in the KKL — it's all over Lucerne. With our popular Public Viewing event in Inseli Park and the new "In the Streets: City Stage" format, we're taking Lucerne Festival out into the city.

Lakeside Symphony

The opening concert as a live stream on the big screen: pack a picnic basket, grab a blanket or a camping chair, and make yourself comfortable in Lucerne's Inseli Park — with a view of Lake Lucerne in the evening light. A magical experience for young and old alike.

Fri 14.08. | 18.30

Lakeside Symphony
Inseli

Live broadcast of the Opening Concert with the **Lucerne Festival Orchestra, Riccardo Chailly** (conductor), **Frank Dupree** (piano) and **soloists of the Lucerne Festival Orchestra and the Lucerne Festival Contemporary Orchestra (LFCO)**

works by **Reich, Gershwin, and Ives**

UBS — Main Sponsor and Presenting Partner Lakeside Symphony

In the Streets: City Stage

All of Lucerne turns into a stage from 25 to 30 August: through scheduled performances and surprise pop-up concerts in cooperation with guerillaclassics, with a percussion fireworks display, the "Symphonic Jukebox," and much more, we'll have the entire city resounding with music. Expect the unexpected!

Tue 25.08. | 18.00

In the Streets: City Stage — Opening
Kapellplatz

Percussion ensemble of the Lucerne Festival Contemporary Orchestra (LFCO)
"Rhythm 'n' Loops"
music by **Reich**



Further information and the full program will be available starting April at lucernefestival.ch/inthestreets.





SCHOOLS & CHILDREN

“The future belongs to the youngest generation. Lucerne Festival is opening its doors to children and young people through significantly reduced ticket prices, special school concerts featuring world-class orchestras, rehearsal visits, and performances in schools. This is something very close to my heart.”

Sebastian Nordmann

Look, Listen, Enjoy:

Together at the Concert

Experience Lucerne Festival together with your children, grandchildren, or godchildren: you pay the regular ticket price, while your young companion (up to age 18) pays just CHF 10. The offer applies to all symphony concerts and recitals in the KKL Lucerne Concert Hall, is valid for price categories 1 through 4, and is available online.



more info at
lucernefestival.ch/look-listen-enjoy

School Concerts with World-Class Orchestras

Alongside their major evening concerts, the Berliner Philharmoniker and the Munich Philharmonic also present special morning programs for school groups while on tour. Moderated by engaging hosts, these concerts bring the stories behind the music vividly to life.

Thu 26.08. Berliner Philharmoniker
Tue 01.09. Munich Philharmonic

Rehearsal Visits

What does a large orchestra really sound like? And what happens behind the scenes at a rehearsal? During each of the Festival's four full weeks, school classes are invited to the KKL Lucerne to experience morning rehearsals — seeing how musicians work on a piece and how a performance comes together.

Debuts in the Schools

In Lucerne Festival's Debut series, the stars of tomorrow introduce themselves to a wide audience. Four of these young musicians also make personal visits to schools, where they give short concerts, talk about their music, and demonstrate how their instruments work — and what they're capable of.

Fri 28.08. Bridget Yee
Wed 02.09. Jonas Müller
Fri 04.09. Elias David Moncado
Fri 11.09. Poiesis Quartet

Discounted Tickets

School students can purchase tickets at a reduced price of CHF 20 on the day of the performance for concerts that are not sold out (subject to availability, online booking only). Vocational students and university students (up to and including age 29) are also eligible.



more info at
lucernefestival.ch/young-adults





LUCERNE FESTIVAL

© Manuela Jans/Lucerne Festival

THE FAN ZONE

Calling all Lucerne Festival Orchestra fans: pick your four favorites from the six concerts in the Summer 2026 lineup and enjoy these unforgettable musical moments from the organ loft – right up close to the musicians.

All for only CHF 200!



lucernefestival.ch/fanzone

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KKL Luzern

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

Additional venues

AS	Old City
HL	Hochschule Luzern – Musik, Kriens
I	Inseli Park
JK	Jesuitenkirche
LK	Lukaskirche
KP	Kapellplatz
LT	Luzerner Theater
MK	Matthäuskirche
SCH	St. Charles Hall, Meggen



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Thu 13.08.

Overture

19.30

KKL Luzern, Concert Hall

Lucerne Festival Orchestra

Riccardo Chailly conductor

Soloists of the Lucerne Festival

Orchestra and the Lucerne

**Festival Contemporary Orchestra
(LFCO) (Reich)**

George Gershwin

Cuban Overture

Riccardo Chailly in conversation

with **Sebastian Nordmann**

(in English)

Steve Reich

New York Counterpoint

version for 11 clarinets

Leonard Bernstein

Mambo from *West Side Story*

The concert ends around 20.00.

free admission

limited seating | free tickets available
starting 24 March at lucernefestival.ch

To kick things off: in the Concert Hall, Riccardo Chailly and the fabulous Lucerne Festival Orchestra will set the mood with Gershwin and Bernstein, rumba and mambo – the perfect prelude to an unforgettable Cuban Night.



**FREE
ADMISSION**



**OPENING NIGHT:
TWO
HIGHLIGHTS
IN ONE
EVENING**





Thu 13.08.

Classical Music for All: Open Air
21.00
Europaplatz

Havana Lyceum Orchestra
José Antonio Méndez Padrón
conductor
Sarah Willis horn

“A Cuban-Classical Night”
Cuban music and unique
arrangements of music by **Bach**,
Bizet, and **Mozart**

This concert has no intermission and
ends around 22.00.

free admission – no ticket needed

The acclaimed horn player Sarah Willis and her Havana Lyceum Orchestra bring samba and salsa rhythms, Cuban传统s, and lively classical arrangements to the Europaplatz – music that invites the audience to join in and enjoy the moment.

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LUCERNE FESTIVAL



LAKESIDE SYMPHONY

OPENING CONCERT — PUBLIC VIEWING

Fr 14.08.

18.30 | Inseli | free admission

Experience the Opening Concert live on a giant screen, right on the shores of Lake Lucerne, with the magnificent panorama of Rigi, Bürgenstock, and the surrounding peaks. Riccardo Chailly and the Lucerne Festival Orchestra set the scene for a luminous summer night featuring the music of Gershwin and Ives.



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lucernefestival.ch

"JAZZ IS AN AMERICAN FOLK MUSIC"

George Gershwin

Go West! To open the summer Festival, Riccardo Chailly and the Lucerne Festival Orchestra explore a range of "American Dreams." First up is George Gershwin, who fused classical music and jazz so brilliantly that the old divide between highbrow and popular music simply falls away. His snappy *Cuban Overture*, inspired by a visit to Havana, practically dances on rumba rhythms. In contrast, his grand *Concerto in F* – which Chailly considers "the first American piano concerto" – takes its cues from the Charleston and the blues. Gershwin called its finale "a rhythmic orgy": the perfect showcase for a boundary-pushing artist like the 34-year-old Frank Dupree, with his overflowing energy and infectious joy in performance. The second half of the evening is devoted to Charles Ives, a pioneer of musical freedom who would not submit to any rules. His First Symphony still stands within the Romantic tradition but, with its unbroken optimism, already brings a distinctly American flavor. Above all, its spirited blend of sweeping melodies, wild outbursts, touching gospel colors, and punchy march rhythms makes for sheer, irresistible entertainment.



Fri 14.08.

Lucerne Festival Orchestra 1 – Opening Concert

18.30

KKL Luzern, Concert Hall

Lucerne Festival Orchestra

Riccardo Chailly conductor

Frank Dupree piano

**Soloists of the Lucerne Festival
Orchestra and the Lucerne**

**Festival Contemporary Orchestra
(LFCO) (Reich)**

Steve Reich

New York Counterpoint
version for 11 clarinets
11 min

Welcome Address

Markus Hongler Chairman

Sebastian Nordmann

Executive and Artistic Director

Welcoming Speech

Guy Parmelin President of the
Swiss Confederation

George Gershwin

Cuban Overture

10 min

Concerto in F for piano
and orchestra

35 min

Charles Ives

Symphony No. 1 in D minor
40 min

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

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Sat 15.08.

Lucerne Festival Orchestra 2

18.30

KKL Luzern, Concert Hall

Lucerne Festival Orchestra

Klaus Mäkelä conductor

Augustin Hadelich violin

Samuel Barber

Violin Concerto, Op. 14

24 min

Igor Stravinsky

The Firebird. A fairy-tale ballet in two tableaux

45 min

Introduction to the Concert

17.30 | KKL Luzern, Auditorium

with **Susanne Stähr** (in German)

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

“IT’S ENOUGH TO GIVE YOU GOOSEBUMPS”

Augustin Hadelich on Barber’s Violin Concerto

For his debut as this summer’s “artiste étoile,” Augustin Hadelich brings along a work from his adopted American homeland that he especially loves: the irresistibly beautiful Violin Concerto by Samuel Barber. He finds Barber’s musical language “highly emotional” and notes that the intensely expressive slow movement can send chills up and down your spine. But the virtuoso in Hadelich is challenged here too — above all in the finale: “It’s like a perpetual-motion machine — you have to let go and still keep everything under control.” Perhaps that’s the secret as well behind *The Firebird*, Igor Stravinsky’s spectacular first complete ballet, in which the Lucerne Festival Orchestra can draw on every facet of its artistry: with rich sonorities, electrifying rhythms, archaic Russian colors, and sweeping surges of intensity. The Finnish conductor Klaus Mäkelä — by now an audience favorite in Lucerne and far beyond — will once again show why he is so sought after by the world’s leading orchestras. Many musicians readily admit that playing with him is tremendous fun — and the results thrill with extraordinary intensity.

 **KÜHNE
STIFTUNG**

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“METER FIRST, THEN MAGMA”

Wolfgang Rihm on *Tutuguri*

The very first concert of the Lucerne Festival Academy under its new Artistic Director, Jörg Widmann, will be loud, wild, and unrestrained. Anyone who is lulled by the subtitle “Poème dansé” to associate Wolfgang Rihm’s *Tutuguri* with an elegant ballet score in the style of Debussy may be in for quite a shock. With explosive brass eruptions, ominously pulsing rhythms, blood-curdling screams, and a final drum barrage from six percussionists lasting about a half hour, *Tutuguri* will shake the very foundations of the KKL Luzern. Rihm was inspired in the early 1980s by a poem by the French avant-garde theater visionary Antonin Artaud, who half a century earlier had witnessed a peyote ritual among the Tarahumara, an Indigenous people in Mexico, and transformed the experience into literature. The imagery evokes black suns and scorched earth, naked riders and headless horses, archaic rites and fevered hallucinations. Rihm aimed for “music in its raw state”: a “sonic body” whose twitching and transformation become melody, rhythm, and color.”

Sun 16.08.

Lucerne Festival Academy 1

18.30

KKL Luzern, Concert Hall

Lucerne Festival Contemporary Orchestra (LFCO)

Jörg Widmann conductor

Christoph Sietzen percussion,
rehearsal preparation (Part II)

Michael Engelhardt narrator

Markus Güdel lighting

Maxime Le Saux sound design

Wolfgang Rihm

Tutuguri. Poème dansé for large orchestra, percussionists, prerecorded chorus, and narrator based on the poem *Tutuguri* from the radio play *Pour en finir avec le jugement de dieu* by Antonin Artaud
120 min (incl. intermission)

Introduction to the Concert

17.30 | KKL Luzern, Auditorium

Jörg Widmann and **Michael Engelhardt** in conversation with **Mark Sattler** (in German)

CHF 120/90/60/30

On Tour

In September 2026, the Lucerne Festival Contemporary Orchestra (LFCO) will tour to Berlin and Munich with *Tutuguri*.



Jörg Widmann



Mon 17. & Tue 18.08.

Composer Seminar

each day, 10.00–13.15

KKL Luzern, Club Rooms

Participants in the

Composer Seminar:

Caio de Azevedo, Alexandre Jamar, Sungtae Paek, Emircan Pehlivan, Miles Walter, and Zihan Wu

Dieter Ammann and Unsuk Chin

instructors

Presentation and discussion
of the new orchestral works

for guests CHF 50/30 (two days/one day)

Composer Seminar –

Closing Concert

Sun 23.08. | 14.00

KKL Luzern, Lucerne Hall

see p. 54

**“YOU NEED PATIENCE
TO GROW OVER
THE LONG TERM”**

Unsuk Chin

For ten years, the Composer Seminar of the Lucerne Festival Academy – founded by Wolfgang Rihm and now led by Dieter Ammann and Unsuk Chin – has been a defining part of the Academy's work. To mark its anniversary, it is introducing a major change: from now on, participants will apply not with ensemble pieces but with works for orchestra. After all, composing for large forces demands a great deal of experience. Yet which young composer has the chance to work intensively with a professional orchestra? That is precisely what the Composer Seminar offers: six emerging composers from around the world discuss their pieces in individual coaching sessions and two public workshops, rehearse them with the Lucerne Festival Contemporary Orchestra (LFCO), and then present them in the Closing Concert on 23 August. In this way, they put their music to the test in a practical way and receive valuable feedback not only from the musicians and conductors but also from the audience.

“MUSIC CAN CHANGE US ALL”

Daniel Barenboim

A rare meeting of two legends: Daniel Barenboim and Yo-Yo Ma have shaped musical history over the past half-century. But there is more that binds them. Both regard music as the most powerful path to mutual understanding and have long been committed to intercultural dialogue. With his Silk Road Project, Yo-Yo Ma built a bridge from Asia to the West and continues to transcend boundaries between genres and cultures in his latest projects in order to foster social cohesion. Since 1999 Barenboim has kept the vision of reconciliation alive through the West-Eastern Divan Orchestra, made up largely of Israeli, Palestinian, and Arab musicians — a vision that resonates all the more in our conflict-ridden time. Their joint concert in Lucerne naturally also turns toward America: Antonín Dvořák wrote his melody-rich Cello Concerto in the United States, and some listeners even hear an echo of the African American spiritual *Go, Tell It on the Mountain* in the lyrical second theme of the opening movement. After intermission we return to Europe, the cradle of classical music: Mendelssohn's *Italian* Symphony shines with joy, surges with fiery spirit and brio, and spins into a whirlwind tarantella dance in the finale.

Mon 17.08.

West-Eastern Divan Orchestra

19.30

KKL Luzern, Concert Hall

West-Eastern Divan Orchestra

Daniel Barenboim conductor

Yo-Yo Ma cello

Antonín Dvořák

Cello Concerto in B minor,
Op. 104

43 min

Felix Mendelssohn

Symphony No. 4 in A major,
Op. 90 *Italian*

30 min

Introduction to the Concert

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

CHF 270/220/180/130/70/30



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“THAT IS GENUINE AMERICAN MUSIC”

Rachmaninoff on jazz

The acclaimed Rachmaninoff cycle that Riccardo Chailly and the Lucerne Festival Orchestra have been developing since 2019 comes to its culmination this evening. Chailly's vision has been not only to present the celebrated warhorses – the Second and Third Piano Concertos and the Second Symphony – but also to champion rarely heard treasures. One such rarity is the early opera *Aleko*, which Rachmaninoff wrote as a 19-year-old student. From it, Chailly has assembled a suite of four symphonic movements that reveal the young composer's extraordinary gifts. Pure sonic magic also awaits in the five *Études-Tableaux*, originally written for piano and for Rachmaninoff's own virtuosic performances. But when his Italian colleague Ottorino Respighi asked permission to orchestrate them, Rachmaninoff agreed with enthusiasm. His openness to new ideas is evident as well in the Fourth Piano Concerto, whose sound world at times even brushes up on jazz. The Austrian pianist Lukas Sternath, born in 2001 and a multiple prizewinner who studied with Igor Levit, will be the soloist. And so, perfectly in keeping with this year's Festival theme, we also encounter Rachmaninoff's own “American Dream.”

Tue 18.08.

Lucerne Festival Orchestra 3

19.30

KKL Luzern, Concert Hall

Lucerne Festival Orchestra

Riccardo Chailly conductor

Lukas Sternath piano

Alexander Scriabin

Rêverie, Op. 24

5 min

Sergei Rachmaninoff

Piano Concerto No. 4 in G minor,

Op. 40

1941 version

25 min

Four symphonic pieces from the opera *Aleko*

15 min

Études-Tableaux, Op. 33, No. 4

and Op. 39, Nos. 2, 6, 7, and 9

orchestrated by Ottorino Respighi

25 min

Introduction to the Concert

18.30 | KKL Luzern, Auditorium

with **Susanne Stähr** (in German)

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

“I LIKE TO BE IN AMERICA”

from *West Side Story*

This ensemble is a true cult favorite. When the brass players of the Lucerne Festival Orchestra gather around trumpeter Reinhold Friedrich and trombonist Jörgen van Rijen to form a brass band, the atmosphere reaches fever pitch in no time at all. All the more so at this summer's appearance, which is devoted to the theme of "American Dreams." Gershwin's *Strike Up the Band* injects an irresistible jolt of swing and high spirits. And once the suite from Bernstein's *West Side Story* kicks off, there's simply no holding back. All the iconic numbers from this beloved score are included: the Mambo, *Somewhere*, and *America*, whose lyrics seem astonishingly topical: "Life can be bright in America / If you can fight in America. / Life is all right in America / If you're all-white in America." A moment of reflection comes with the most famous American lament of all, Barber's *Adagio*, performed in memory of the ensemble's tubist Thomas Keller, who passed away last fall. Yet the program opens on a very different note, with the enchanting Piano Quintet by Amy Beach: elegiac and dreamlike, faintly reminiscent of Brahms, it goes straight to the heart.

Wed 19.08.

Lucerne Festival Orchestra 4

19.30

KKL Luzern, Concert Hall

Soloists of the Lucerne Festival Orchestra
Brass Ensemble of the Lucerne Festival Orchestra

TBA piano

Amy Beach

Piano Quintet in F-sharp minor,
Op. 67
30 min

George Gershwin

Strike Up the Band
arranged for brass ensemble by
Manfred Honetschläger
3 min

Samuel Barber

Adagio from the String Quartet
No. 1 in B minor, Op. 11
arranged for brass ensemble by
Steven Verhaert
10 min

Leonard Bernstein

Suite from *West Side Story*
arranged for brass ensemble by Eric Crees
23 min

CHF 90/60/30



Brass Ensemble des Lucerne Festival Orchestra



Simon Bürki

Thu 20.08.



Debut Simon Bürki

12.15

Lukaskirche

Simon Bürki piano

Frédéric Chopin

Polonaise-Fantaisie

in A-flat major, Op. 61

13 min

Sergei Rachmaninoff

selected lieder:

Flieder, Op. 21, No. 5

arranged for piano by Sergei Rachmaninoff

Vocalise, Op. 34, No. 14

arranged for piano by Zoltán Kocsis

Hier ist es schön, Op. 21, No. 7

arranged for piano by Arcadi Volodos

total: 14 min

10 Préludes, Op. 23

36 min

This concert has no intermission.

CHF 30

Music & Lunch

Enjoy a tasty meal after
the concert.

more at lucernefestival.ch/lunchtime-concerts

“AN ALBUM YOU CAN’T STOP LISTENING TO”

Attila Csampai on Simon Bürki’s debut CD

The pianist Simon Bürki, who was born in St. Gallen, was just 11 years old when he won three prizes at the International Competition for Young Pianists in Memory of Vladimir Horowitz in 2011. They were far from his last: by now he has collected more than 20 awards, including the Franz Liszt Competition in Weimar and the “Step to Mastery” Competition in St. Petersburg. Yet Bürki resisted the lure of a Wunderkind career and pursued his studies with steady determination – first in Kyiv and Moscow and then in the United States with Sergei Babayan, who also trained Daniil Trifonov. In 2023, Bürki released his debut CD, *Reminiscence*, a collection of Romantic miniatures from Schumann to Rachmaninoff. The critic Attila Csampai wrote that he was “enchanted by the subtle richness of color, the technical brilliance, and the impeccable touch” of the young Swiss pianist, praising above all “an almost numinous shaping power” in the *Études-Tableaux* of Rachmaninoff. Rachmaninoff also forms the center of Bürki’s Lucerne Festival debut, with three song transcriptions and the technically and tonally demanding *10 Préludes*, Op. 23.

“THAT’S OUR LIFESTYLE”

George Gershwin on *Rhapsody in Blue*

What does America sound like? Perhaps like *Rhapsody in Blue*, George Gershwin's early stroke of genius. Just listen to the opening clarinet solo with its long, swooping glissando and you immediately picture the Statue of Liberty, Manhattan, Broadway, or a smoky New York jazz club. Born in 2001, Alexander Malofeev – Russian by birth and now based in Berlin – will perform this “greatest hit” with the Lucerne Symphony Orchestra. And he's the perfect choice: he thrilled audiences here in 2024 when, under Riccardo Chailly, he performed Rachmaninoff's fiendishly difficult First Piano Concerto with a virtuosity, assurance, and poetry that were simply unmatched. But Malofeev is also a musical treasure-hunter, drawn to uncovering lesser-known repertoire. One such find is the Second Piano Concerto by the Finnish composer Selim Palmgren, who died in 1951 and whose music will be heard at the Festival for the very first time. It is lushly Romantic – a perfect bridge to Tchaikovsky's Fifth Symphony, which Michael Sanderling conducts following intermission. And this musical “confession of the soul” strikes straight at the heart.

Thu 20.08.

Lucerne Symphony Orchestra

19.30

KKL Luzern, Concert Hall

Lucerne Symphony Orchestra

Michael Sanderling conductor

Alexander Malofeev piano

Selim Palmgren

Piano Concerto No. 2, Op. 33

The River

23 min

George Gershwin

Rhapsody in Blue

16 min

Pyotr Ilyich Tchaikovsky

Symphony No. 5 in E minor,

Op. 64

48 min

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



Artemis Group / Franke Group

Concert Sponsor



Fri 21.08.

Budapest Festival Orchestra

19.30

KKL Luzern, Concert Hall

Budapest Festival Orchestra

Eva Duda Dance Company

Iván Fischer conductor

Elisabeth Leonskaja piano

Franz Schubert

Symphony No. 7 in B minor, D 759

Unfinished

25 min

Wolfgang Amadé Mozart

Piano Concerto in C minor, K. 491

30 min

Béla Bartók

The Miraculous Mandarin, Sz 73

Pantomime in one act

32 min

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

“RAWNESS MADE BEAUTIFUL”

Iván Fischer on Bartók’s *The Miraculous Mandarin*

Béla Bartók’s *The Miraculous Mandarin* captures the raw, gritty pulse of the modern metropolis. The action unfolds in a seedy den where a young woman lures passersby inside. But instead of finding the pleasure they came for, they are quickly overpowered and robbed by her accomplices – until a mysterious stranger, the Mandarin, falls into the trap... The world premiere in 1926 caused such an uproar in Catholic Cologne that the mayor – none other than the future German chancellor Konrad Adenauer – banned the work outright. Bartók then prepared a concert version, though he was never happy with it. “This work is a pantomime with music; both elements should be performed together,” he wrote in the score. Iván Fischer and the Budapest Festival Orchestra take him at his word: together with the Eva Duda Dance Company, they bring the Mandarin vividly to life onstage. The evening opens with Schubert’s darkly compelling Symphony in B minor, the *Unfinished*. After which Elisabeth Leonskaja will perform Mozart. She celebrated her 80th birthday last November, yet her interpretations today are more sophisticated and refined than ever.

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

“THIS IS SOMETHING YOU SIMPLY HAVE TO EXPERIENCE!”

Iván Fischer on “Mittendrin”

Normally the roles are clear: the orchestra sits onstage, and the audience listens from the hall. That's where the sound blends best, of course. But it raises an intriguing question: how does the orchestra itself experience a concert, and what does the conductor actually hear? “Mittendrin” gives you the answer. You take your seat right among the musicians, who are spread out a bit more widely than usual so that extra chairs can be positioned to accommodate you as guests. Iván Fischer, a master of imaginative ideas, invented this wonderfully offbeat format at the Konzerthaus Berlin and now brings it to Lucerne. He conducts a suite from Sergei Prokofiev's enchanting ballet *Cinderella*, and you watch him from just a few feet away, as if you were part of the orchestra. “What you experience is simply fantastic,” Fischer says. “You notice countless new details — you hear some instruments right up close, others from farther away. And you feel the players right beside you. The balance isn't as refined as it is in the hall, but the intensity is incomparable! You'll never forget it.”

Sat 22.08.

NO
PAUSE

“Mittendrin”

11.00

KKL Luzern, Lucerne Hall

Budapest Festival Orchestra

Iván Fischer conductor and host

Sergei Prokofiev

Suite from the ballet *Cinderella*,

Op. 87

compiled by Iván Fischer

This concert has no intermission
and ends around 12.00.

CHF 50/30



“Mittendrin” with Iván Fischer



Sat 22.08.

NO
PAUSE

Lucerne Festival Academy 2

16.00

KKL Luzern, Lucerne Hall

**Lucerne Festival Contemporary
Orchestra (LFCO)**

Baldur Brönnimann conductor

Miah Persson soprano

Mark Andre

... im...

Im Entschwinden for orchestra

14 min

*Im Entfalten (Dem Andenken
an Pierre Boulez)* for orchestra

15 min

Im Entsiegeln 1 for soprano
and orchestra

world premiere

commissioned by Lucerne Festival
15 min

Onstage introduction with
musical examples:

**Mark Andre und Baldur
Brönnimann** in conversation with
Mark Sattler (in German)

This concert has no intermission.

CHF 50 (open seating)

“A MASTER OF MYSTIC SOUNDCRAFT”

**The Frankfurter Allgemeine Zeitung
on Mark Andre**

Mark Andre admits that his “obsession” lies in “compositional in-between spaces” – those moments that vanish almost instantly yet may carry the greatest intensity. In his orchestral work *Im Entschwinden* (“In Vanishing”), composed in 2021–22, this year’s composer-in-residence focuses on the fleeting instant when sound dissolves into silence. His exquisitely delicate music – splintered into noise-like textures – observes “the very last, most fragile, tender, and unstable signatures of sound,” he notes. For the devout Andre, the title also has a theological dimension, alluding to the risen Christ who slips away from the earthly realm. In 2025, as an homage to Pierre Boulez, he followed it with *Im Entfalten* (“In Unfolding”), described by the *Frankfurter Allgemeine Zeitung* as “an inward funeral march with intercessions from Boulez’s favorite instruments – harp, bells, piano, flute.” In Lucerne, these two works are heard together for the first time and form an orchestral cycle with the world premiere of the third part, *Im Entsiegeln 1* (“In Unsealing”).

“COMPOSING THE WAY A COW GIVES MILK”

Richard Strauss on An Alpine Symphony

The Lucerne Festival Orchestra appears in truly massive forces for this concert: Richard Strauss's magnificently colorful *An Alpine Symphony* calls for 64 strings, quadruple woodwinds, eight horns onstage – and twelve more offstage – plus four trumpets and four trombones, two tubas, two harps, organ, celesta, and an enormous battery of percussion. Yet from this gigantic orchestral body Strauss draws the finest nuances as he depicts a mountain hike in 22 scenes. Hunting horns ring out, cowbells chime, the waterfall roars – and the Czech conductor Jakub Hrúša has a marvelous gift for making this sumptuous sonic fresco glow. Strauss was the superstar composer of his era, but in the 1920s he found a true rival in the young Erich Wolfgang Korngold. What might have happened had Korngold not been forced into exile in America, where he made his name in film music? Only in 1945 did he return to the classical repertoire with his luxuriant Violin Concerto. The Taiwanese-Australian violinist Ray Chen performs it here: the *Huffington Post* calls his playing “drop-dead gorgeous.”

Sat 22.08.

Lucerne Festival Orchestra 5

18.30

KKL Luzern, Concert Hall

Lucerne Festival Orchestra

Jakub Hrúša conductor

Ray Chen violin

Erich Wolfgang Korngold

Violin Concerto in D major, Op. 35
27 min

Richard Strauss

An Alpine Symphony, Op. 64
50 min

Introduction to the Concert

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

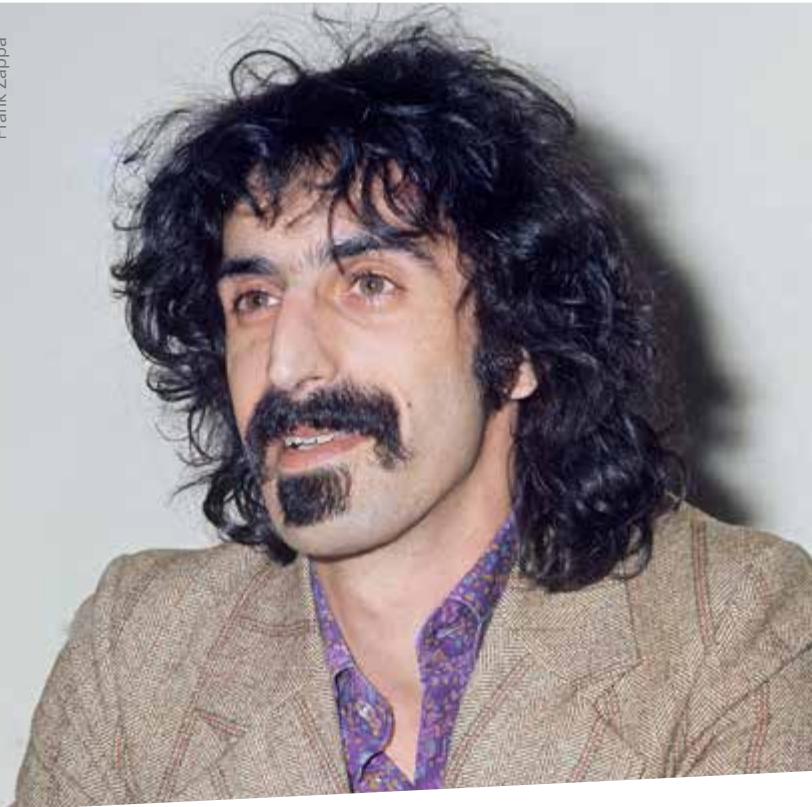
CHF 320/270/220/150/80/40



Ray Chen

Lucerne Festival Friends

Patrons' Concert



Sat 22.08.

Lucerne Festival Academy 3

NO
PAUSE

21.00

KKL Luzern, Lucerne Hall

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

conductors

Frank Zappa

The Yellow Shark

75 min

This concert has no intermission.

CHF 50 (open seating)

“IT’S PERFECT MADNESS, AND MASTERY”

Tom Waits on *The Yellow Shark*

Not quite as famous as the film *Jaws* but every bit as legendary: *The Yellow Shark*, Frank Zappa's final album. In 1992, shortly before his far-too-early death and already visibly weakened by cancer, the American avant-garde rock maverick joined forces with the new music specialists from the Ensemble Modern. For them he wrote a virtuosic orchestral suite that blends newly created pieces with Zappa favorites like *Uncle Meat* and *G-Spot Tornado*. That last work — a whirlwind celebration of the vaginal orgasm — was originally composed for the electronic Synclavier and long thought to be unplayable. In a way, *The Yellow Shark* brought Zappa's musical life full circle: before rising to fame as a provocative rock icon with The Mothers of Invention, he had looked more to Igor Stravinsky and Edgard Varèse for inspiration. He later collaborated with Pierre Boulez as well as Kent Nagano and the London Symphony Orchestra. *The Yellow Shark* also gleefully tears down the wall between “high” and “popular” music, mixing experimental sounds with jazz inflections and the rhythmic drive of rock.

“LUCERNE OPENED DOORS FOR ME IN EVERY DIRECTION”

Anne-Sophie Mutter

How time flies! Anne-Sophie Mutter was just 13 when she made her Lucerne Festival debut on 23 August 1976. At St. Charles Hall in Meggen, she performed works by Tartini, Bach, de Falla, Paganini, and de Sarasate – accompanied by her brother Christoph at the piano. Her debut was so sensational that she became the talk of the town for days. Word even reached the great Herbert von Karajan. He invited her to play for him, was instantly captivated, and invited the young Anne-Sophie to perform with the Berliner Philharmoniker. So it was in Lucerne that her international career began – and she has remained loyal to Lucerne ever since, giving 50 concerts over the course of 50 years. She has even been serving on the Festival’s Board of Trustees in recent years. On the exact day of her golden anniversary – and on the historic site where it all began – Anne-Sophie Mutter, in conversation with Executive and Artistic Director Sebastian Nordmann, looks back on a half-century during which she has made musical history. But there is more on the agenda: the future of classical music and of the Festival, and her commitment to fostering exceptional young talent. The double bassist Roman Patkoló, whom Anne-Sophie Mutter formerly supported through her foundation, will provide the musical framing.

Sun 23.08.

In Conversation:

Anne-Sophie Mutter

11.00

St. Charles Hall, Meggen

Marking her 50th anniversary on the Lucerne stage:

Anne-Sophie Mutter meets with **Sebastian Nordmann** (in German)

with

Roman Patkoló double bass

Oleksandra Fedosova piano

60 min

CHF 20

Anne-Sophie Mutter debuts in Lucerne
(1976, with her brother Christoph at the keyboard)



Viking

Concert Sponsor



MUSIC OF THE HERE AND NOW

What motivates and inspires young composers today? What concerns them artistically, socially, and politically? And how do they respond to it in sound? You'll discover the answers at the Composer Seminar's final concert. It gives a platform to six emerging composers from Brazil and Belgium, China and South Korea, Turkey and the United States. Selected from more than 100 applicants, they first discussed their new orchestral works in plenary sessions and in individual coaching with Dieter Ammann and Unsuk Chin, the Seminar's two directors. Most importantly, they were able to rehearse their pieces with the musicians of the Lucerne Festival Contemporary Orchestra (LFCO) – a unique opportunity that lets them test their sonic ideas in real time. Now they present their new works to the public. Ammann and Chin will introduce the composers during the concert, illuminate the background of their music, and help guide your listening.

Sun 23.08.

Composer Seminar – Closing Concert

14.00

KKL Luzern, Lucerne Hall

Lucerne Festival Contemporary Orchestra (LFCO)

**Participants in the Contemporary-
Conducting Program**

conductors

Dieter Ammann and Unsuk Chin
moderators

Composer Seminar Showcase:
new orchestral works by **Caio de Azevedo, Alexandre Jamar, Sungtae Paek, Emircan Pehlivan, Miles Walter, and Zihan Wu**
world premieres

Dieter Ammann and Unsuk Chin
will introduce the composers and their works during the concert.

CHF 50 (open seating)

Composer Seminar

17. & 18.08.

see p. 42

“THAT GOES STRAIGHT TO THE HEART”

Cecilia Bartoli on Gluck's *Orfeo ed Euridice*

It's the dream held by every singer: to be able to use their voice with such beauty and emotional power that even wild animals begin to purr, the Furies hum contentedly, and stones themselves seem to soften and weep. Such was the legendary gift of Orpheus, the mythical hero whose voice could enchant anyone — even the terrifying demons of the Underworld. No wonder his tale became one of opera's most beloved subjects: the oldest surviving music drama, from 1600, is based on this ancient myth. But the most famous Orpheus opera of all is Christoph Willibald Gluck's. And since he wrote the title role for a castrato — a male able to sing in the alto and even soprano range as a result of castration — it was soon taken on by female singers as well. Cecilia Bartoli cherishes this role: “Orfeo transports us to another world through his magical voice. He celebrates love and even descends into hell to reclaim his beloved Euridice. With this music, one can touch the divine — through the ears and through the soul.” Bartoli will dazzle here not with coloratura but with heavenly cantilemmas, radiant phrasing, and exquisitely subtle shading. And as listeners, we will be floating blissfully on cloud nine.

Sun 23.08.

Orfeo ed Euridice

17.00

KKL Luzern, Concert Hall

NO
PAUSE

**Les Musiciens du Prince —
Monaco**

**Chorus of the Opéra de
Monte-Carlo**

Gianluca Capuano conductor

Cecilia Bartoli Orfeo

Mélissa Petit Euridice and Amore

Christoph Willibald Gluck

Orfeo ed Euridice

based on the 1769 Parma version
concert performance with German
and English surtitles

85 min

This performance has no intermission.

Introduction to the Concert

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

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





Mon 24.08.

**Recital Augustin Hadelich &
Seong-Jin Cho**

19.30

KKL Luzern, Concert Hall

Augustin Hadelich violin
Seong-Jin Cho piano

Johannes Brahms

Violin Sonata No. 1 in G major,
 Op. 78
 27 min

Leoš Janáček

Violin Sonata
 19 min

Amy Beach

Romance for violin and piano,
 Op. 23
 7 min

Sergei Prokofiev

Violin Sonata No. 2 in D major,
 Op. 94a
 24 min

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

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

“I’M ALWAYS PLAYING CHAMBER MUSIC”

Augustin Hadelich

For his recital, our “artiste étoile” Augustin Hadelich has planned something special: he will appear with Seong-Jin Cho, South Korea’s superstar pianist, for the very first time – world-class meets world-class. The program could hardly be lovelier: the delicate, deeply romantic Violin Romance by the American composer Amy Beach; Leoš Janáček’s earthy, passionate Sonata with its wild dance rhythms that tear apart any sense of regular meter; and Sergei Prokofiev’s weightless D major Sonata, written in the midst of World War II yet sounding anything but apocalyptic. The evening opens with Johannes Brahms and his melody-rich G major Sonata, which contains a famous song quotation. Hadelich says he came to understand this composer anew after immersing himself in his chamber music, and in general he considers making music in small ensembles the best training for performing with orchestra and, more broadly, for engaging with people. As he puts it, this is how you learn to listen, to respond, to enter into dialogue. A school for life.

“MUSIC IS A CONVERSATION”

Yuki Hirano

She is just 21 years old and has already created a stir on the international stage: born in Sapporo, Japan, Yuki Hirano won the 2024 Vienna Classical Violin Competition at the Classical Violin Olympus and emerged in the spring of 2025 as the winner of the International Jascha Heifetz Competition in Vilnius, where she also received numerous special prizes. The secret to her success? “If the audience can enjoy the music, I’m happy,” says the student of Pavel Vernikov at the Music and Arts University of the City of Vienna. The program she has chosen for her Lucerne Festival debut offers the ideal conditions for that. There is, for instance, the exhilarating Violin Sonata by Alexey Shor, born in Ukraine in 1970. It was originally a violin concerto, but together with the legendary pianist Mikhail Pletnev, Shor reshaped it into a duo — and scored a genuine hit: folksy, virtuosic, and lush. Szymanowski and Dvořák bring full-blown Romantic warmth, and in the graceful yet dazzling *Valse-Caprice* that the violin virtuoso Eugène Ysaÿe arranged based on an étude by Saint-Saëns, any remaining restraint goes out the window.



Tue 25.08.

Debut Yuki Hirano

12.15

Lukaskirche

NO
PAUSE

Yuki Hirano violin

Chizu Miyamoto piano

Alexey Shor/Mikhail Pletnev

Violin Sonata in B minor

based on Shor's Violin Concerto No. 4

12 min

Karol Szymanowski

Violin Sonata in D minor, Op. 9

21 min

Antonín Dvořák

Romantic Pieces, Op. 75

16 min

Camille Saint-Saëns/

Eugène Ysaÿe

Caprice d'après l'Étude en forme de Valse, Op. 52, No. 6

10 min

This concert has no intermission.

CHF 30

Music & Lunch

Enjoy a tasty meal after the concert.

more at lucernefestival.ch/lunchtime-concerts



Tue 25.08.

**In the Streets:
City Stage – Opening**
18.00
Kapellplatz

**Percussion ensemble of the
Lucerne Festival Contemporary
Orchestra (LFCO)**

“Rhythm ‘n’ Loops”

Steve Reich
Mallet Quartet for two marimbas
and two vibraphones
15 min

Music for Pieces of Wood for four
pairs of tuned claves
13 min

Clapping Music
5 min

Drumming, Part One
for four pairs of tuned bongos
20 min

free admission

HIT THE STREETS, HEAR THE BEAT

The bright Festival flags are fluttering, the equally colorful Festival benches are in place, and the crowds are streaming toward the KKL Lucerne: you can see when it's Summer Festival season. And from now on, you can hear it, too. "In the Streets: City Stage" sets all of Lucerne resounding. For six days, from 25 to 30 August, the young musicians of the Lucerne Festival Academy and other ensembles fan out across the city to bring music to every corner – sometimes announced, sometimes popping up out of nowhere. Expect the unexpected! The kickoff features a percussion quartet performing works by Steve Reich, including his cult classic *Drumming*. As one of the masterminds of American Minimalism, Reich repeats simple motives and rhythms in endless loops, gradually shifting them against one another. The result – inspired in no small part by the polyrhythmic drumming he encountered during a trip to Ghana – is a hypnotic, hard-to-resist groove.

Detailed information on "In the Streets: City Stage" can be found starting in April 2026 on our homepage.

“I’M UNBELIEVABLY LUCKY”

Anne-Sophie Mutter

She's celebrating in style: to mark the 50th anniversary of her Lucerne stage debut, Anne-Sophie Mutter is popping the corks and performing three violin concertos and a solo piece in a single evening! And on top of that, she's taking on the musical direction of the Lucerne Festival Orchestra herself – anything but an easygoing program. The works she has chosen are, for her, all “projects of the heart.” She introduced herself to the public with a Mozart concerto at her very first orchestral appearance at the age of nine, and Mozart also marked her first recording: the 1978 album with the Berliner Philharmoniker under Herbert von Karajan. André Previn, who was much more than just an artistic partner to her, composed numerous new works for Mutter, including his Violin Concerto No. 2 – one of 34 scores she has premiered so far. Among the most recent pieces she has launched is *Likoo*, a solo work by the Iranian composer Aftab Darvishi. It traces deep longings: the feelings of women who have lost their loved ones or their homeland, or who have to fight for their rights. “It's important to me to give them a voice through this music,” says Anne-Sophie Mutter, who is keenly attuned to what is happening in the world.



Anne-Sophie Mutter

Tue 25.08.

Lucerne Festival Orchestra 6

19.30

KKL Luzern, Concert Hall

Lucerne Festival Orchestra

Anne-Sophie Mutter violin and musical direction

Knut Johannessen harpsichord

Marking Anne-Sophie Mutter's 50th anniversary on the Lucerne stage

Wolfgang Amadé Mozart

Divertimento in F major,

K. 138 (125[◦])

11 min

André Previn

Violin Concerto No. 2 for violin and string orchestra with two harpsichord interludes

24 min

Wolfgang Amadé Mozart

Violin Concerto in B-flat major,

K. 207

20 min

Aftab Darvishi

Likoo for solo violin

Swiss premiere

5 min

Wolfgang Amadé Mozart

Violin Concerto in A major, K. 219
30 min

Introduction to the Concert

18.30 | KKL Luzern, Auditorium

with **Susanne Stähr** (in German)

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

Viking

Concert Sponsor



Wed 26.08.

Berliner Philharmoniker 1

19.30

KKL Luzern, Concert Hall

Berliner Philharmoniker

Kirill Petrenko conductor

Edward Elgar

Enigma Variations, Op. 36

33 min

Pyotr Ilyich Tchaikovsky

Symphony No. 4 in F minor,

Op. 36

43 min

Introduction to the Concert

18.30 | KKL Luzern, Auditorium

with **Susanne Stähr** (in German)

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

School Concert

10.00 | KKL Luzern, Concert Hall

Special concert for Lucerne school classes, featuring musicians from the Berliner Philharmoniker, hosted by **Sarah Willis**

Register starting in May at lucernefestival.ch/registration-schools

“A CONFESSION OF THE SOUL”

Tchaikovsky on his Fourth Symphony

At this concert, you might just solve a mystery. On 19 June 1899, Edward Elgar scored an unprecedented triumph with the world premiere of his *Enigma Variations*. The event was hailed as the rebirth of English music, which for two centuries — ever since the death of Henry Purcell — had played little role on the international stage. Only one thing puzzled listeners: what was the theme Elgar had actually varied in his masterpiece? The composer stubbornly refused to divulge it, and speculation ran wild. Was it the British national anthem? *Rule, Britannia!*? Or the folk tune *Auld Lang Syne*? To this day, no one has cracked the secret... Tchaikovsky, by contrast, left no questions unanswered with regard to his Fourth Symphony: he spelled out its program exactly. At its center stands “fate, the fateful power that thwarts our pursuit of happiness and endlessly poisons our soul.” But what music he wrote to portray it! Whether Tchaikovsky or Elgar, both composers are in the best of hands on this Festival evening, as the Berliner Philharmoniker and Kirill Petrenko guarantee a romantic sound of the most sumptuous kind.

 **ZURICH**[®]

Main Sponsor

“YOU’VE GOT TO STAY CURIOUS”

Bridget Yee

This pianist fits into no mold. Bridget Yee was born in Malaysia in 2004, came to London at age eleven to study, and went on to win the Windsor International Piano Competition, among others. Yet she doesn't shine only at the keyboard: she also trained as a cellist and double bassist, performing in orchestral concerts under Jac van Steen and Benjamin Zander. That broadened her horizons, she says — and benefits her piano playing, too. As a performer, Bridget Yee is tireless in seeking inspiration outside of music: you just have to look around, she insists. She usually introduces her recitals herself — much to the audience's delight. And she has a distinct taste for unusual, original programs. For her Lucerne Festival Debut program, she has chosen works ranging from Haydn to the present day. Two famous transcriptions, as different as can be, are part of the mix: *Isolde's Liebestod* by Wagner and Gershwin's *Embraceable You*. With Samuel Barber she salutes an American classic, and in Liszt's great B minor Sonata, she brings together sheer virtuosity with a razor-clear sense of structure.



Bridget Yee

Thu 27.08.

Debut Bridget Yee

12.15

Lukaskirche

NO
PAUSE

Bridget Yee piano

Richard Wagner/Franz Liszt

Isolde's Liebestod from *Tristan und Isolde*, S 477

8 min

Samuel Barber

Movement I from *Excursions*, Op. 20

3 min

George Gershwin/Earl Wild

Embraceable You from *Seven Virtuoso Etudes on Gershwin Songs for Piano*

4 min

Joseph Haydn

Fantasia (Capriccio) in C major, Hob. XVII:4

6 min

Samuel Barber

Movement III from *Excursions*, Op. 20

3 min

Laila Arafah

shadow undulations of a bellflower

Swiss premiere | 5 min

Franz Liszt

Piano Sonata in B minor, S 178
30 min

This concert has no intermission.

CHF 30

Music & Lunch

Enjoy a tasty meal after the concert.

more at lucernefestival.ch/lunchtime-concerts



Thu 27.08.

Berliner Philharmoniker 2

19.30

KKL Luzern, Concert Hall

Berliner Philharmoniker

Kirill Petrenko conductor

Augustin Hadelich violin

Ludwig van Beethoven

Violin Concerto in D major, Op. 61
44 min

Alexander Scriabin

Symphony No. 3 in C minor,
Op. 43 *Le Divin Poème*
48 min

Introduction to the Concert

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

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

“I PICTURE MYSELF SINGING”

**Augustin Hadelich on the secret of
his violin sound**

When a violinist makes a debut with a top orchestra like the Berliner Philharmoniker, it's no easy task. After all, seated around them are more than two dozen violinists who often perform as soloists themselves — and who listen with correspondingly sharp ears. All the more remarkable, then, was Augustin Hadelich's first appearance with the “Berliners” in 2021: the wish to perform with him actually came from within the orchestra itself — a true badge of honor. Since then, a deeply rewarding artistic partnership has taken shape, and it's no surprise that they're now heading out on tour together, playing nothing less than the most beloved violin concerto of them all: Beethoven's. In the second half, however, Chief Conductor Kirill Petrenko offers a real discovery. Alexander Scriabin's unusual Third Symphony, bearing the beautiful subtitle *Le Divin Poème* (“The Divine Poem”), draws on Nietzsche and revolves around the creative power of humanity — which, in the final of its three movements, breaks its chains and triumphs in joy. With an enormous orchestral apparatus, Scriabin unleashes a genuinely rapturous flood of sound.

Zuger Kantonalbank

Concert Sponsor

“I'M THE ONE WHO LAYS DOWN THE GROOVE”

Santtu-Matias Rouvali

Finland has only 5,5 million inhabitants – a good third fewer than Switzerland – yet it keeps astonishing the music world with a steady stream of outstanding new talent. Central Europe can only marvel. The conductor leading the fabulous Concertgebouw Orchestra when it comes to Lucerne this summer is also a Finn: 40-year-old Santtu-Matias Rouvali, Chief Conductor of London's Philharmonia Orchestra. A trained percussionist with a specialty in marimba, he once played soul and funk in a band and more or less stumbled into his current profession by chance. When he moves on the podium, shaping the music with effortless fluidity, you can see where he comes from – not to mention the fact that Rouvali can conduct two different meters with his hands while marking a counter-rhythm with his feet. All of which comes unmistakably to the fore in Prokofiev's high-impact Fifth Symphony. In the finale, it celebrates a dream and unfolds into a glorious hymn to the happy human spirit. And Beethoven's Fifth Piano Concerto, which Rouvali performs with Víkingur Ólafsson, promises to be just as thrilling: let's swing!

Fri 28.08.

Royal Concertgebouw Orchestra

19.30

KKL Luzern, Concert Hall

Royal Concertgebouw Orchestra

Santtu-Matias Rouvali conductor

Víkingur Ólafsson piano

Ludwig van Beethoven

Piano Concerto No. 5 in E-flat major, Op. 73

38 min

Sergei Prokofiev

Symphony No. 5 in B-flat major, Op. 100

44 min

Introduction to the Concert

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

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





Fri 28.08.

Mad King & Medea

20.00

Luzerner Theater, Box

Luzerner Theater Opera Ensemble

Lucerne Symphony Orchestra

Maria Radzikhovskiy conductor

Marie Lambert-Le Bihan director and
lighting

Ilaria Ariemme costumes

Pia-Rabea Vornholt dramaturgy

Peter Maxwell Davies

Eight Songs for a Mad King

Music-theater work for male
voice and ensemble

Libretto by Randolph Stow, incorporating
texts by George III
performed in English

Bushra El-Turk

Medeas Monolog

Libretto by Ariane Koch

world premiere

commissioned by the Luzerner Theater

approx. 90 min (incl. intermission)

A cooperation of the Luzerner Theater
with Lucerne Festival

Tickets available from the Luzerner Theater:

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

Tickets available online at luzernertheater.ch.

Additional performances

06. & 18.09. and

08., 17., 21., 28. & 29.10.

Information at luzernertheater.ch

This production is kindly supported
by the Arthur Waser Foundation

“MY NAME IS A CURSE”

from *Medeas Monolog*

Is madness a means of escaping reality? Or – on the contrary – a way of confronting it? With his monodrama *Eight Songs for a Mad King*, Peter Maxwell Davies created in 1968 a brilliantly crafted character study of the deranged British monarch George III, whose reign began in 1760, drawing on the king's own original texts. Seductive melodies stand alongside dissonances in this modern music-theater classic, which sketches a portrait of emotional and mental disintegration: they are provocative, yet at the same time reveal a startling lucidity. The world premiere by another British composer, Bushra El-Turk, sets this historical figure against one of the most contradictory women in mythology and gives Medea a new, distinct voice. Moving between self-empowerment and madness, power and arbitrariness, love and hate, this double bill lets us experience a fractured world – one that may well uncover truths that touch us deeply.

“THIS MUSIC SHAKES US TO OUR VERY CORE”

Jörg Widmann on Mark Andre's *über*

The piercing call of the carnyx likely sounded across Lake Lucerne more than 2,000 years ago, when Celtic tribes settled in Central Switzerland. Liza Lim has composed a concerto for this ancient bronze trumpet, nearly two meters long, asking herself “how ancient lineages of human and more-than-human creativity reside in bodies, cultural artefacts and the Deep Time histories of place, carrying seeds of resilience and also potential danger that may yet bloom again.” Far less exotic is the second solo instrument of the evening, the clarinet. Yet composer-in-residence Mark Andre – inspired by extensive sound experiments with Jörg Widmann – coaxes from it a wealth of entirely new timbres. From key clicks, electronically altered breaths, and whisper-thin multiphonics, he shapes a fragile sound world hovering at the brink of silence. The evening ultimately leads us to America as well: in his opera *Doctor Atomic*, which he has distilled into a brilliantly colored symphony for the concert hall, John Adams grapples with the legacy of the physicist J. Robert Oppenheimer and the first atomic bomb test in New Mexico.



Elm Chan

Sat 29.08.

Lucerne Festival Academy 4

18.30

KKL Luzern, Concert Hall

Lucerne Festival Contemporary Orchestra (LFCO)

Elm Chan conductor

Jörg Widmann clarinet

Marco Blaauw carnyx

SWR Experimentalstudio

Mark Andre

über for clarinet, orchestra, and live electronics

37 min

Liza Lim

Tongue of the Land – Concerto for orchestra with carnyx

“Roche Commissions” world premiere

20 min

John Adams

Doctor Atomic Symphony for orchestra

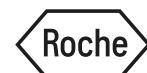
25 min

Introduction to the Concert

17.30 | KKL Luzern, Auditorium

Liza Lim und **Mark Andre** in conversation with **Mark Sattler**

CHF 120/90/60/30



Main Sponsor and Partner
Lucerne Festival Academy



Sun 30.08.

Portrait Mark Andre 1

11.00

Hochschule Luzern — Musik,
Kriens/Concert Hall Salquin

Jörg Widmann clarinet

Frank Reinecke double bass

SWR Experimentalstudio

Mark Andre

... selig sind... for clarinet
and electronics

26 min

*iv 18 ("Sie fürchteten sich
nämlich")* for double bass

44 min

Onstage introduction:

Jörg Widmann and **Frank
Reinecke** in conversation with
Mark Sattler (in German)

CHF 50 (open seating)

**Worship service for the
church's dedication festival**

17.00 | Jesuitenkirche

**Collegium Musicum Luzern
soloists, choir, and orchestra |**

Jakob Pilgram conductor |

Suzanne Z'Graggen organ

Mozart Symphony in E-flat major,
K. 16, movements 1 & 2 | Mass
in C major, K. 337 *Missa solemnis*
(excerpts) | **Taylor** Overture

in G major

“LIKE THE INNER LIFE OF A SYMPHONY”

Frank Reinecke on *iv 18* ("Sie fürchteten sich nämlich")

Like a researcher, composer-in-residence Mark Andre explores the possibilities of an instrument. Over several years he worked closely with the bassist Frank Reinecke. The result is a nearly three-quarter-hour solo piece that coaxes from the double bass an entire world of new and unusual sounds, directing our attention to the ephemeral, the unstable, the fragile. It pushes right up to the edge of the audible — for instance when the lowest string of the double bass is tuned even lower, down to an ultra-low E — and seeks, precisely through this, to let something transcendent, something metaphysical, shimmer through. For *... selig sind...*, a work conceived as spatial music and inspired by Jesus's Sermon on the Mount, Andre drew on sonic experiences he gathered during extensive sessions with Jörg Widmann. "We developed sounds together on the clarinet that I myself didn't know before — because they didn't exist before," Widmann recalls. "We marveled like children."

“WHO OWNS THE DREAM?”

Jalalu-Kalvert Nelson

Make American History Great Again? *Endangered Dreams* is the title that the African American composer Jalalu-Kalvert Nelson, who lives in Biel, has given his new ensemble piece. He says he is responding to “the present situation in America, where there is a battle of American identity and history taking place right now. There are factions in America who want to re-write American history and to delete the unpleasant parts of that history – and to sanitize the American Dream of its blemishes. Which means essentially to turn this dream into a one-sided lie.” Just how multifaceted America sounds becomes clear in the rest of the program: Steve Reich, one of the pioneers of Minimalism, fuses two marimbas and two vibraphones into an ecstatically pulsing rhythm machine in his *Mallet Quartet*. Elliott Carter’s music, by contrast, is deeply rooted in both American and European modernism. His energetic *Asko Concerto* draws on the Baroque concerto grosso tradition, setting full-ensemble passages against duos, trios, and solos. Augusta Read Thomas wrote *Abracadabra (Suncatchers)* expressly “for 11 virtuosi”: sparkling, colorful music that keeps pulling new ideas out of the hat. And Dr. Doreen Ketchens, a renowned clarinetist from New Orleans, channels the American Dream by transforming the music of the city’s streets into a form where the ear learns to “free itself.”



Jalalu-Kalvert Nelson

Sun 30.08.

Lucerne Festival Academy 5

16.00

KKL Luzern, Lucerne Hall

NO
PAUSE

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

Doreen Ketchens clarinet

Augusta Read Thomas

excerpts from *Abracadabra (Suncatchers)* for 11 virtuosi
15 min

Elliott Carter

Asko Concerto for ensemble
12 min

Jalalu-Kalvert Nelson

Endangered Dreams for ensemble
world premiere | commissioned by
Lucerne Festival
15 min

Steve Reich

Mallet Quartet for two marimbas
and two vibraphones
15 min

**“Reflecting the Streets
of New Orleans”**

Musicians of the Lucerne Festival Contemporary Orchestra (LFCO) collaborate with **guerillaclassics** and **Doreen Ketchens** to create a performance
12 min

This concert has no intermission.

CHF 50 (open seating)



Sun 30.08.

The Met Orchestra

18.30

KKL Luzern, Concert Hall

The Met Orchestra

Yannick Nézet-Séguin conductor
Joyce DiDonato mezzo-soprano

Missy Mazzoli

Sinfonia (for Orbiting Spheres)
for orchestra
9 min

Gustav Mahler

Rückert-Lieder
20 min

Symphony No. 4 in G major
60 min

Introduction to the Concert

17.30 | KKL Luzern, Auditorium
with **Malte Lohmann** (in German)

CHF 290/240/190/140/70/40

“MUSIC IS A GIFT”

Yannick Nézet-Séguin

The charismatic Canadian Yannick Nézet-Séguin has been a regular guest at Lucerne Festival for the last 15 years — and one of its great audience favorites. He has appeared here with the Vienna Philharmonic, the Rotterdam Philharmonic Orchestra, the Philadelphia Orchestra, and often with the Lucerne Festival Orchestra: each time a musical high point. Now, in this summer of “American Dreams,” he is visiting Lake Lucerne for the first time with his Met Orchestra from New York City, and he turns to one of his favorite composers: Gustav Mahler. Nézet-Séguin has chosen the Fourth Symphony, a work he considers “uniquely pure.” Yet this symphony, which undertakes a journey to paradise, is also full of depths and difficult to interpret. Serving as our “guide” in the finale who shows us the sights of the Garden of Eden, is the great Joyce DiDonato — a brilliant musical storyteller who shapes her gorgeous mezzo-soprano with the utmost refinement. She also performs Mahler’s *Rückert-Lieder*, including the famous *Ich bin der Welt abhanden gekommen*. When she sings this song, DiDonato remarks, she feels as though she is stepping into another universe.

“EVERY CONCERT IS AN ADVENTURE.”

Martha Argerich

She was born in 1941, he in 1989: two generations stand between the legendary pianist Martha Argerich and the young Israeli maestro Lahav Shani — yet when they meet, sparks fly. When they first appeared together in Tel Aviv in 2019, with Beethoven's Second Piano Concerto, the applause seemed endless. Since then, they have made music together regularly: she at the keyboard and he on the podium. Or even in recitals for two pianos, or for four hands in encores — for Shani is himself a pianist of distinction. “When piano and orchestra toss their punchlines back and forth with such brisk, feather-light wit, it recalls the humor of a classic Katharine Hepburn screwball comedy,” wrote the *Wiener Standard* of their recent performance of Beethoven's B-flat major Concerto. But there's just as much anticipation around Shani's take on Brahms's ingeniously crafted Fourth Symphony with the Munich Philharmonic, the ensemble he officially takes over only days after his Lucerne appearance. When he performed at Lucerne Festival with his new orchestra last summer, it was immediately clear that these two are a perfect match.



Martha Argerich

Mon 31.08.

Munich Philharmonic

19.30

KKL Luzern, Concert Hall

Munich Philharmonic

Lahav Shani conductor

Martha Argerich piano

John Adams

The Chairman Dances

Foxtrot for Orchestra

12 min

Ludwig van Beethoven

Piano Concerto No. 2 in B-flat major, Op. 19

30 min

Johannes Brahms

Symphony No. 4 in E minor,

Op. 98

45 min

CHF 290/240/190/140/70/40

School Concert

Tue 01.09. | 9.00

KKL Luzern, Concert Hall

Special concert for Lucerne school classes, featuring **musicians from the Munich Philharmonic**

Register starting in May at lucernefestival.ch/registration-schools

With the friendly support of the
René und Susanne Braginsky Stiftung



“JONAS MÜLLER IS A DISCOVERY!”

Süddeutsche Zeitung

The jury was unanimous: the 2025 Music Prize of the German Economy goes to the young baritone Jonas Müller! Born in Lower Bavaria in 1999, Müller could celebrate not only the €15,000 award but also his debut concert at Lucerne Festival. He impressed with an intelligent program that, as the jury noted, was “marked by authenticity and seriousness.” He follows the same principle in his Lucerne recital. Under the theme “Somewhere in the World,” he sings of longing for faraway places and for home, of dreams of love and of solitude – with settings by Franz Schubert and Robert Schumann, Gustav Mahler and Hanns Eisler. From Eisler, he performs six songs from the *Hollywood Songbook*: his contribution to this summer’s theme, “American Dreams.” Jonas Müller has already won numerous prizes, including as a duo with his piano partner Anna Gebhardt. Since the fall of 2025, the student of Christian Gerhaher has been a member of the Opera Studio of Oper Frankfurt, where he made his debut as Guglielmo in Mozart’s *Così fan tutte*. The *Frankfurter Allgemeine Zeitung* praised him for “vocal elegance and a fine touch of comedy.”

Tue 01.09.

NO
PAUSE

Debut Jonas Müller

12.15

Lukaskirche

Jonas Müller baritone

Anna Gebhardt piano

“Somewhere in the World”

Promise: he happily found
the fairer land

Franz Schubert

Drang in die Ferne, D 770 | 4 min

Robert Schumann

Liederkreis, Op. 24 | 20 min

Reality: where are you,
my beloved land?

Franz Schubert

Der Wanderer, D 493 | 6 min

Hanns Eisler

from the *Hollywood Songbook*:

Five Elegies | 6 min

An den kleinen Radioapparat | 1 min

Last hope: now everything
must change

Franz Schubert

Frühlingsglaube, D 686 | 4 min

Gustav Mahler

Lieder eines fahrenden Gesellen

16 min

This concert has no intermission.

CHF 30

Music & Lunch

Enjoy a tasty meal after
the concert.

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“CLASSICAL MUSIC NEEDS MORE PERSONALITIES LIKE HIM.”

Die Welt on Hayato Sumino

Gen Z knows him as “Cateen,” the hip YouTuber and cat enthusiast with more than 1,5 million followers. Behind the social-media star — whose artful clips have racked up over 200 million views — is the Japanese pianist Hayato Sumino, born in 1995. And you can hear him live in the Concert Hall, now for the first time at Lucerne Festival, and marvel at what he can do at the piano. Sumino doesn’t shy away from the toughest virtuoso challenges, including the wild demands of Guido Agosti’s piano transcription of excerpts from Stravinsky’s *Firebird*. But the idea behind the program matters even more to him: he has built his Lucerne debut around Frédéric Chopin, interweaving Chopin pieces with his own neoclassically styled compositions and improvisations. Works by Thomas Adès and Camille Saint-Saëns also enter this “Chopin orbit” with ease. Teenagers and 20-somethings flock to his concerts — no surprise he recently won the “Opus Klassik” audience award. Yet Sumino is far more than a media phenomenon: he refined his artistry with Jean-Marc Luisada and also studied at IRCAM in Paris.



Hayato Sumino

Tue 01.09.

Recital Hayato Sumino

19.30

KKL Luzern, Concert Hall

Hayato Sumino piano

“Chopin Orbit”

Frédéric Chopin

Scherzo No. 1 in B minor, Op. 20
Etude in G-flat major, Op. 10, No. 5
Etude in A-flat major, Op. 25, No. 1
Etude in A minor, Op. 25, No. 11
Piano Sonata No. 2 in B-flat minor, Op. 35
Mazurka in A minor, Op. 59, No. 1
Mazurka in A-flat major, Op. 59, No. 2
Mazurka in F-sharp minor, Op. 59, No. 3

Hayato Sumino

Lydian Harp
Raindrop Postlude

White Keys

Imaginary Polonaise
Improvisation on the ostinato from Frédéric Chopin’s *Berceuse* in D-sharp major, Op. 57

Camille Saint-Saëns

Danse macabre, Op. 40

Thomas Adès

Mazurka, Op. 27, No. 2

Igor Stravinsky

Three pieces from the ballet *The Firebird*
arranged for piano by Guido Agosti

Concert ends around 21.30

CHF 130/110/90/70/30



Wed 02.09.

Freiburger Barockorchester

19.30

KKL Luzern, Concert Hall

Freiburger Barockorchester

Sir Simon Rattle conductor

Isabelle Faust violin

Robert Schumann

Overture to *Genoveva*, Op. 81

10 min

Violin Concerto in D minor, WoO1

33 min

Symphony No. 2 in C major,

Op. 61

38 min

Introduction to the Concert

18.30 | KKL Luzern, Auditorium

with **Susanne Stähr** (in German)

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

“SCHUMANN WAS ALWAYS PUSHING THE LIMITS”

Isabelle Faust

“I had hoped I wouldn’t fall in love with another orchestra, but in fact I did,” sighs Sir Simon Rattle. And who is the mysterious new love? The Freiburger Barockorchester. Their Schumann evening in Lucerne reveals exactly what this newfound happiness sounds like. The orchestra plays with clarity and lightness, in shimmering colors yet firmly grounded. The program opens with the highly romantic overture to Schumann’s only opera, *Genoveva*. Isabelle Faust — whose violin sound is so human and communicative, and whose phrasing is unmatched in its delicacy — then performs the Violin Concerto. Schumann wrote it shortly before his mental collapse, and it did not receive its world premiere until 81 years after his death. “It’s music that moves you deeply,” Faust says. The same is certainly true of the Second Symphony, which many consider Schumann’s finest. Its unearthly beautiful slow movement has something of a prayer of thanksgiving about it: Schumann continually unfolds an enthralling melody, letting it rise and expand until it seems to glow — ten minutes of eternity.

“ONE OF THE OUT-STANDING TALENTS OF HIS GENERATION”

Anne-Sophie Mutter on Elias David Moncado

Supporting young musicians is especially close to Anne-Sophie Mutter's heart. To this end, she founded the Anne-Sophie Mutter Foundation in 2008 and can now look back on an impressive roster of distinguished scholarship recipients, including Vilde Frang, Sergey Khachatryan, Daniel Müller-Schott, and Kian Soltani. Her latest discovery is Elias David Moncado, born in 2000: a German-Spanish-Malaysian violinist who won the Grand Prix and ten special prizes at the Karol Lipiński Competition in Poland, gave his first recital at New York's Carnegie Hall in 2025, and will release his debut album on the Warner Classics label in 2026. For this Lucerne debut, he will perform Maurice Ravel's irresistible Violin Sonata, an American-inspired work with a “blue” movement at its center. Playing the “Ludwig, ex-Szigeti” Stradivari, he will also tackle high-virtuoso fare such as Franz Waxman's finger-breaking *Carmen Fantasie*. And four more of Mutter's protégés will also appear in this extraordinary debut concert, performing two brand-new pieces that Anne-Sophie Mutter commissioned especially for them to mark the 50th anniversary of her Lucerne stage debut — works now receiving their world premieres. For championing new music is another of this great virtuoso's passions.



Elias David Moncado

Thu 03.09.

Debut Elias David Moncado

12.15

Lukaskirche

NO
PAUSE

Elias David Moncado violin

David Tobin violin (Chun)

Ye-Eun Choi violin (Kim)

Hwayoon Lee viola

Lionel Martin cello

Lauma Skride piano

Maurice Ravel

Sonata for violin and piano
in G major

17 min

Texu Kim

Jeogori for solo violin
world premiere
10 min

Manuel Ponce

Estrellita

arranged for violin and piano by Jascha Heifetz
3 min

Franz Waxman

Carmen Fantasie for violin
and piano
10 min

Yie-Eun Chun

String Quartet *Kinderszenen*
world premiere
15 min

This concert has no intermission.

CHF 30

Music & Lunch

Enjoy a tasty meal after
the concert.

more at lucernefestival.ch/lunchtime-concerts



Thu 03.09.

Pittsburgh Symphony Orchestra 1

19.30

KKL Luzern, Concert Hall

Pittsburgh Symphony Orchestra

Manfred Honeck conductor

Alexandre Kantorow piano

Johannes Brahms

Piano Concerto No. 1 in D minor,

Op. 15

50 min

Dmitri Shostakovich

Symphony No. 5 in D minor,

Op. 47

50 min

CHF 290/240/190/140/70/40

“LISZT REINCARNATED”

Fanfare Magazine on Alexandre Kantorow

Everyone wants to book him right now: Alexandre Kantorow, the pianist born in 1997 who, seven years ago, became the first French winner of the Gold Medal at the Moscow Tchaikovsky Competition and received the prestigious Gilmore Artist Award in 2023. He has already performed with such world-class orchestras as the Berlin and New York Philharmonics and played Ravel's *Jeux d'eau* in pouring rain at the opening of the 2024 Paris Olympic Games — an artist who captivates audiences with the poetry of his interpretations. For his Lucerne Festival debut, Kantorow turns to one of his favorite composers: Johannes Brahms, whose First Piano Concerto seems almost written for eleven or twelve fingers, so formidable are its challenges. But Kantorow fears neither the massive chords nor the filigree passagework. The Pittsburgh Symphony Orchestra and Manfred Honeck then present a milestone of the Russian repertoire: Dmitri Shostakovich's multi-layered Fifth Symphony. With this work, written after being publicly denounced by Stalin's “cultural guardians,” Shostakovich attempted to step out of the line of fire and wrote a bombastic, triumphal finale. But the real message can be heard between the lines.

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

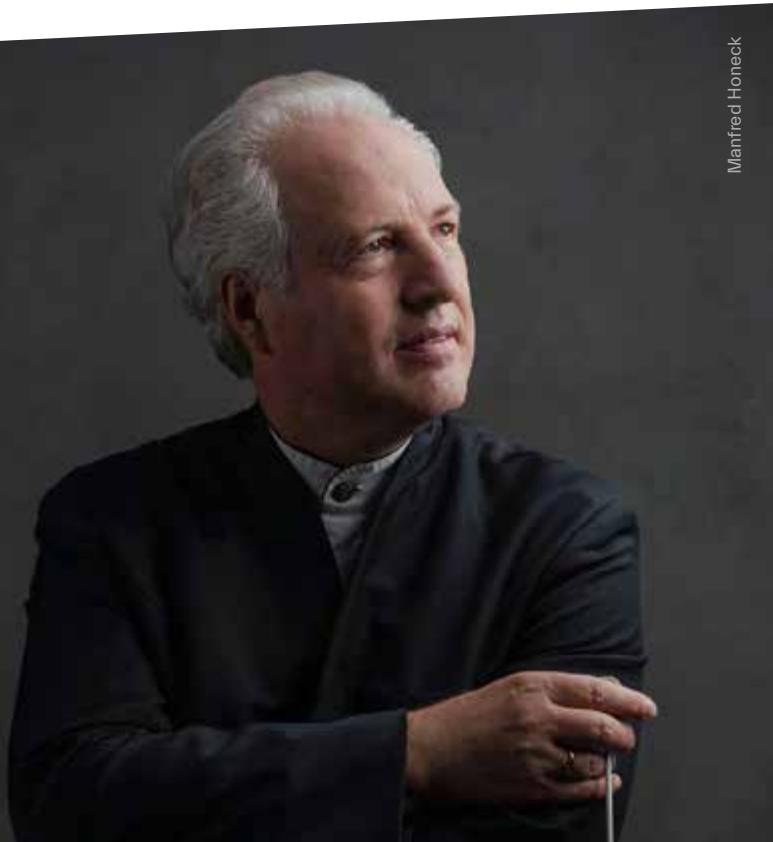
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“SHE HAS AN INTUITIVE UNDERSTANDING OF MY MUSIC”

Krzysztof Penderecki on Anne-Sophie Mutter

Everyone has seemed to want to write for her: Anne-Sophie Mutter's artistry has inspired many of today's leading composers to create new works. The Polish composer Krzysztof Penderecki wrote no fewer than four pieces for her. The first was his large-scale Second Violin Concerto from 1995. Titled *Metamorphosen*, its six movements explore transformation and renewal – shifting among different states of mind and between tradition and modernity. Interpreting this concerto, Mutter admits, is “a physical and psychological challenge that I accept with gratitude.” At her side is one of America's finest orchestras, the Pittsburgh Symphony Orchestra. Under its Music Director Manfred Honeck, the second half of the program is devoted to Antonín Dvořák's exhilarating Symphony *From the New World*, the very archetype of a musical “American Dream.” Dvořák intended the work to show the United States a path toward its own Promised Land of classical music, with a distinctly American musical voice – which is why we hear echoes of African American spirituals as well as melodies and dance rhythms of Indigenous peoples woven into his Ninth.



Fri 04.09.

Pittsburgh Symphony Orchestra 2
19.30
KKL Luzern, Concert Hall

Pittsburgh Symphony Orchestra
Manfred Honeck conductor
Anne-Sophie Mutter violin

John Adams
Short Ride in a Fast Machine
Fanfare for orchestra
4 min

Krzysztof Penderecki
Violin Concerto No. 2
Metamorphosen
39 min

Antonín Dvořák
Symphony No. 9 in E minor,
Op. 95 *From the New World*
45 min

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

CHF 290/240/190/140/70/40

KPMG AG
Concert Sponsor



Sat 05.09.



Portrait Mark Andre 2

11.00

Lukaskirche

Stephan Heuberger organ
Frank Reinecke double bass

Mark Andre

iv 15. Himmelfahrt for organ

Swiss premiere

21 min

iv 19. Pfingsten – Echos

für double bass and organ

Swiss premiere

40 min

Onstage introduction:

Stephan Heuberger and Frank Reinecke in conversation
 with **Mark Sattler** (in German)

This concert has no intermission.

CHF 50

“THE PRIMAL SUBSTANCE OF HIS MUSIC IS BREATH”

Jörg Widmann on Mark Andre

Composer-in-residence Mark Andre has created an entire cycle of *iv* pieces. The title's abbreviation stands for “introverted,” pointing to a journey into the interior of sound: fragile, pared-down music that operates at the edge of perception yet unfolds enormous intensity and opens a door to spiritual realms. His organ piece *iv 15. Himmelfahrt* deals with “processes of disappearance,” which Andre associates “with the situation of the Ascension, the dissolution of the body – or, in music, of the sonic body.” At one point, he even has the blower motor switched off during performance, reducing the wind pressure, and he further colors the sound through unusual registrations. “This creates a different kind of virtuosity – one where you’re not necessarily working with pitches, but with registrations,” explains the organist Stephan Heuberger. In the most recent work of the series, the duo *iv 19. Pfingsten – Echos*, premiered in 2025, Mark Andre calls for the unusual pairing of organ and double bass: two instruments with enormous ranges, yet utterly distinct in their sound worlds.

“MAHLER SPEAKS DIRECTLY TO US”

Tugan Sokhiev

Mention Mozart's G minor Symphony, and you tend to think of the “Great” one that belongs to the middle of his legendary final symphonic trilogy — the one that opens with a motif that has even had an afterlife as a mobile ringtone. But there is also the “Little” G minor: a youthful, wild work by the 17-year-old Mozart that is driven by an expression of unbridled fury and sharp dynamic contrasts — the very embodiment of *Sturm und Drang*. With the Ossetian conductor Tugan Sokhiev on the podium, the Vienna Philharmonic will reveal this “other” Mozart, who was anything but delicate rococo. They will then unleash the storms of life and love with Gustav Mahler's autobiographically inspired First Symphony. Sokhiev holds a special affection for Mahler's debut symphony and finds it distinctly dramatic: “For me, Mahler is always a man of the theater,” he says. “He had specific images in mind as he composed. Close your eyes in the first movement and you feel as though you're standing in the middle of nature. The third movement, with its procession of animals that don't quite know whether they're celebrating the hunter's death or mourning it, is full of irony. And in the finale, life triumphs.

Sat 05.09.

Vienna Philharmonic 1

18.30

KKL Luzern, Concert Hall

Vienna Philharmonic

Tugan Sokhiev conductor

Wolfgang Amadé Mozart

Symphony in G minor, K. 183

(173dB)

27 min

Gustav Mahler

Symphony No. 1 in D major

60 min

Introduction to the Concert

17.30 | KKL Luzern, Auditorium

with **Susanne Stähr** (in German)

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



Tugan Sokhiev

 **UBS**

Main Sponsor



Augustin Hadelich

Sat 05.09.



Fiddle Night

22.00

KKL Luzern, Lucerne Hall

Augustin Hadelich violin

Mark O'Connor violin, guitar,
and mandolin

Maggie O'Connor violin
and additional performers

The program will be
announced at a later date.

This concert has no intermission.

CHF 50

“I FEEL MYSELF TO BE AN AMERICAN”

Augustin Hadelich

In 2024, “artiste étoile” Augustin Hadelich released his award-winning album *American Road Trip*, a homage to the country he now calls home. The recording embraces not only classical repertoire but also jazz and ragtime, country and bluegrass. “When I came to the U.S. more than 20 years ago, I immediately fell in love with the country — and with its music, which is itself a melting pot,” Hadelich recalls. Just how deeply America’s musical diversity has become his own native tongue is something he’ll demonstrate in Lucerne with his *Fiddle Night*. Joining him are two giants of the folk scene: Maggie and Mark O’Connor. Mark O’Connor has won three Grammy Awards — including one with his wife — and has been named Musician of the Year by the Country Music Association seven times. Collaborating with classical stars is nothing new for him. Now, the O’Connors appear on stage with Hadelich for the first time. In doing so, they echo Leonard Bernstein’s conviction: “I draw no distinction between popular music and classical music. There is only good music and bad music.”

“EVERY NATION HAS ITS OWN MUSIC”

Antonín Dvořák

The Festival Strings Lucerne and Daniel Dodds are tying together a delightful garland of the loveliest melodies and dances from the New World in keeping with this summer's theme, "American Dreams." Though the program begins with a Czech composer – Antonín Dvořák, with the vibrant and feather-light Scherzo from his Serenade for Strings – it fits perfectly, since Dvořák was the "midwife" who helped American music discover its own identity. The African American composer Florence Price carries his musical language forward: her touching Andante cantabile goes straight to the heart. Also on board is the "Bad Boy of Music," George Antheil, with a cheeky Allegro from his First Serenade. John Corigliano sends us traveling toward a better world filled with pleasure and brightness in his sonorous *Voyage*, inspired by Charles Baudelaire's famous poem *L'Invitation au voyage*. George Gershwin enchants with a gentle lullaby, and Leonard Bernstein invites us to waltz. And how to top all that? With the *Hoe-Down* from Aaron Copland's ballet *Rodeo*, of course – a square dance in classic country style.



Festival Strings Lucerne

Sun 06.09.

Afternoon Concert

14.30

KKL Luzern, Concert Hall

NO
PAUSE

Festival Strings Lucerne

Daniel Dodds violin and musical direction
Karl-Heinz Schütz flute

Antonín Dvořák

Scherzo from the Serenade for Strings, Op. 22
6 min

Florence Price

Andante cantabile for string orchestra
arranged from the String Quartet No. 2 in A minor | 8 min

George Antheil

Allegro from the Serenade No. 1 for string orchestra
4 min

John Corigliano

Voyage for flute and string orchestra
9 min

George Gershwin

Lullaby
string orchestra version | 9 min

Leonard Bernstein

Waltz from the *Divertimento for Orchestra*
3 min

Aaron Copland

Hoe-Down from *Rodeo*
arranged for string orchestra | 3 min

This concert has no intermission.

Details regarding ticket sales will be announced shortly by the City of Lucerne.



“THIS PIECE IS AN ABSOLUTE BLAST”

Hilary Hahn on Dvořák’s Violin Concerto

With one hand she snaps a three-beat rhythm, with the other a two-beat rhythm, and on top of that she sings the violin melody: when America’s top violinist Hilary Hahn explains Antonín Dvořák’s Violin Concerto “in a nutshell” on a YouTube video, it becomes instantly clear why she chose this very piece for her long-awaited Lucerne Festival debut. Mischief and joy leap out at you — she loves this concerto, and the spark catches immediately. Hilary Hahn combines lightness with seriousness, virtuosity with poetry. That’s why, many feel, she belongs to a class of her own. Just like the Vienna Philharmonic: the flagship orchestra from the metropolis on the Danube will show everything it can do — passionate drama, delicate nuance, and a melting, luminous sound — when it performs what may be the finest ballet score ever written. Sergei Prokofiev’s *Romeo and Juliet* recounts Shakespeare’s “most excellent and lamentable tragedy” with flair, wit, and sheer impact. The conductor Tugan Sokhiev has assembled his own selection of the most beautiful numbers. And we love and suffer along with the star-crossed couple, hoping until the last moment — and we may well shed a few tears.

Sun 06.09.

Vienna Philharmonic 2

19.30

KKL Luzern, Concert Hall

Vienna Philharmonic

Tugan Sokhiev conductor

Hilary Hahn violin

Antonín Dvořák

Violin Concerto in A minor, Op. 53
34 min

Sergei Prokofiev

Suite from the ballet

Romeo and Juliet, Op. 64

compiled by Tugan Sokhiev
45 min

Introduction to the Concert

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

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

Theme-related Liturgical Service

10.00 | Matthäuskirche
Ecumenical liturgical service with
Aline Kellenberger and **Marco Schmid** on the Festival theme
“American Dreams” (in German)



Main Sponsor

"A SUMMA SUMMARUM OF MY WORK"

Hans Werner Henze on his *Sinfonia N. 9*

A nearly hour-long Ninth Symphony with chorus and large orchestra: who wouldn't think of Beethoven? But, "instead of praising joy, that beautiful spark of the gods" — to quote the Schiller line Beethoven sets in his Ninth — Henze said that in his *Sinfonia N. 9* he evokes "a world of horror and persecution that continues to cast its shadow." The work is based on Anna Seghers's great anti-fascist novel *The Seventh Cross*: seven prisoners escape from a concentration camp in Nazi Germany, and only one of them manages to reach freedom. With gripping intensity and deep empathy, Henze traces the fugitives' terror and the brutality of their pursuers — "an apotheosis of the terrible and the painful," and at the same time "an expression of the greatest reverence for the people who resisted during the era of Nazi-fascist terror." With Henze's harrowing confession in sound, the Konzerthausorchester Berlin and its acclaimed Chief Conductor Joana Mallwitz make their Lucerne Festival debut. And since Joana Mallwitz is not only a thrilling maestra but also a gifted communicator, she will introduce the symphony herself at the start of the concert.

Mon 07.09.

räsonanz — Donor Concert

19.30

KKL Luzern, Concert Hall

NO
PAUSE

Konzerthausorchester Berlin

Rundfunkchor Berlin

Florian Helgath chorus master

Joana Mallwitz conductor

Hans Werner Henze

Sinfonia N. 9 for mixed chorus
and orchestra

Text based on Anna Seghers's novel
The Seventh Cross by Hans-Ulrich Treichel
55 min

Introduction at the beginning
of the concert: **Joana Mallwitz**
in conversation with **Sebastian
Nordmann** (in German)

10 min

This concert has no intermission.

CHF 120/90/60/30



Joana Mallwitz

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

**Ernst von Siemens
Music Foundation**

Partner **räsonanz — Donor Concert**



Tue 08.09.

NO
PAUSE

Debut Mared Pugh-Evans

12.15

Lukaskirche

Mared Pugh-Evans harp

Gareth Glyn

Erddigan | 3 min

Gabriel Fauré

Impromptu, Op. 86 for harp | 8 min

Nino Rota

Sarabanda e Toccata | 8 min

Grace Williams

Hiraeth | 3 min

Carlos Salzedo

Ballade, Op. 28 | 10 min

Marcel Grandjany

The Colorado Trail, Op. 28 | 5 min

Benjamin Britten

Suite for Harp, Op. 83 | 13 min

Marcel Grandjany

Rhapsodie | 8 min

This concert has no intermission.

CHF 30

Music & Lunch

Enjoy a tasty meal after
the concert.

more at lucernefestival.ch/lunchtime-concerts

ON HIS MAJESTY'S NOT SO SECRET SERVICE

When harp lessons were announced at a school assembly, Mared Pugh-Evans's hand shot up immediately. She later recalled in an interview that she had always been very well-behaved — it was simply in her nature — but that moment may have been the most mischievous thing she had ever done. Little Mared was six at the time, and her father was the headmaster of her primary school. And that headmaster looked pretty stunned on the podium — perhaps mentally calculating the family budget, since a good harp can easily cost many tens of thousands of pounds. In Mared's case, however, the investment more than paid off: by eleven she was already proving herself in competitions, and she has since earned numerous awards. The crowning moment came in 2024, when King Charles III appointed her "The King's Harpist" — a royal position that had been reinstated by the then Prince of Wales in 2000. Back then, it went to Catrin Finch, the very harpist whose concert the young Mared had once listened to in rapt fascination, sparking her own love of the instrument. A "full circle" if ever there was one!

“HE HAS AN OLD SOUL”

Marin Alsop on Yunchan Lim

When 18-year-old Yunchan Lim won the 2022 Van Cliburn Competition with Rachmaninoff's Third Piano Concerto, conductor Marin Alsop had tears in her eyes. The jury was no less moved by what they had just heard. Here was someone who simply played differently: powerful and tender, mature and electrifying at the same time, as juror Stephen Hough put it. His colleague Jean-Efflam Bavouzet admitted in astonishment: “I was simply speechless.” The young Korean's career took off like a rocket afterward — despite the fact that he avoids all showmanship and lives solely for the music, like a priest for God. He now makes his Lucerne Festival debut with Maurice Ravel's Piano Concerto in G major, a work that shifts between Basque folk color and Mozartian elegance. It promises to be an event. The Czech Philharmonic will partner with him and bookend his appearance with two signature works from their homeland. Chief Conductor Semyon Bychkov will open the evening with the quintessential Czech classic, Bedřich Smetana's world-famous *Vltava*. And after intermission comes Antonín Dvořák's Seventh Symphony, arguably his most heroic.



Yunchan Lim

Tue 08.09.

Czech Philharmonic

19.30

KKL Luzern, Concert Hall

Czech Philharmonic

Semyon Bychkov conductor

Yunchan Lim piano

Bedřich Smetana

Vltava

13 min

Maurice Ravel

Piano Concerto in G major

23 min

Antonín Dvořák

Symphony No. 7 in D minor,

Op. 70

38 min

Introduction to the Concert

18.30 | KKL Luzern, Auditorium

with **Susanne Stähr** (in German)

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



"I ALWAYS WANT TO DISCOVER NEW MUSIC"

Yuja Wang

For 25 years, Yuja Wang has dazzled the music world with her stupendous virtuosity, yet routine has never crept in. She is always searching for something new, eager to discover the unfamiliar and reinvent herself. The Festival theme "American Dreams" immediately resonated with her. That's why she has added Samuel Barber's Piano Concerto to her repertoire: a work that picks up threads from Prokofiev and Rachmaninoff, yet also shows the influence of Bartók and jazz. The result was so striking that Barber received the Pulitzer Prize for it in 1963. The real fun starts in the second half, when Yuja Wang performs the Jazz Suite by the Ukrainian composer Alexander Tsfasman — taking on the musical direction herself. She has a true feeling for jazz and, not coincidentally, received the 2024 Grammy Award for Best Classical Instrumental Solo for her album *The American Project*. Her longtime friend Teddy Abrams was on the podium for that recording. In Lucerne, he will conduct the first half of the concert, beginning with Aaron Copland's refreshing *Appalachian Spring*, with its echoes of folk songs, hymns, square dances, and fiddle music. America at its best!

Wed 09.09.

Mahler Chamber Orchestra

19.30

KKL Luzern, Concert Hall

Mahler Chamber Orchestra

Yuja Wang piano and musical direction (Tsfasman)

Teddy Abrams conductor (first half of the concert)

Aaron Copland

Appalachian Spring.
Suite for orchestra
25 min

Samuel Barber

Piano Concerto, Op. 38
27 min

Paul Dukas

Fanfare pour précéder "La Péri"
2 min

Samuel Barber

Mutations from Bach
for brass and timpani
6 min

Alexander Tsfasman

Jazz Suite for piano and orchestra
16 min

Introduction to the Concert

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

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

Emil Frey AG

Concert Sponsor and Car Partner

“WE LOVE EVERYTHING QUIRKY AND COOL”

Sarah Ying Ma of the Poiesis Quartet

Creating something new, bringing something into being that did not exist before: that is the meaning of the ancient Greek verb *poein*. Sarah Ying Ma thought it a fitting name when she and her fellow Oberlin Conservatory students Max Ball, Jasper de Boor, and Drew Dansby founded a string quartet in Ohio in 2022. And the four of them hit the ground running: after just one year, the Poiesis Quartet — which collectively identifies as queer — shot straight to first prize at the Fischoff National Chamber Music Competition. Fun fact: their final round of rehearsals was propelled by a special sense of urgency, as they had accidentally prepared according to the previous year's repertoire guidelines. More awards followed, most recently first prize at the renowned Banff International String Quartet Competition, which also comes with their debut at Lucerne Festival. The “American Dream” of this American quartet? Giving a platform to composers who do not belong to the traditional canon. They will fully embrace that artistic freedom in Lucerne as well: with *Pisachi* by Jerod Impichchaachaaha' Tate, a member of the Chickasaw Nation, and a quartet by the Black composer Coleridge-Taylor Perkinson, who fused classical, jazz, and pop idioms in his music.

Thu 10.09.

NO
PAUSE

Debut Poiesis Quartet

12.15

Lukaskirche

Poiesis Quartet:

Sarah Ying Ma violin

Max Ball violin

Jasper de Boor viola

Drew Dansby cello

Jerod Impichchaachaaha' Tate

Pisachi. Six Epitomes
for String Quartet

12 min

Coleridge-Taylor Perkinson

String Quartet *Calvary*

16 min

Maurice Ravel

String Quartet in F major
30 min

This concert has no intermission.

CHF 30

Music & Lunch

Enjoy a tasty meal after
the concert.

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Poiesis Quartet



“A REAL ACT OF MUSICAL SLEUTHING”

Kent Nagano on “The Wagner Cycles”

Forget everything you think you know about Wagner! Kent Nagano, the Dresden Festival Orchestra, and Concerto Köln are setting new standards with their performance of the *Ring* cycle. For the first time ever, this monumental project is being heard in a historically informed interpretation. Just as in Wagner’s own day, the string players use gut strings; the wind instruments are reconstructed based on 19th-century models; the orchestra’s tuning is lower; and the text is at times declaimed rather than traditionally “sung.” Suddenly everything becomes intelligible — and at times it almost recalls the delivery of art song. Working with an international research team, Nagano has brought surprising insights to light. The result is striking. “Light and airy” is how Jan Brachmann described this Wagner in the *Frankfurter Allgemeine Zeitung*; in particular, the winds impress “with sharper definition in their individual colors: they creak, belch, and grunt with a kind of unruly physicality.” With *Götterdämmerung*, the *Ring* comes full circle this summer. And once more we have the chance to experience Wagner’s music as he himself most likely heard it.

Thu 10.09.

Götterdämmerung

17.00

KKL Luzern, Concert Hall

Dresden Festival Orchestra

Dresden Festival Choir of the Richard Wagner Academy

Concerto Köln

Kent Nagano conductor

Young Woo Kim Siegfried

Johannes Kammler Gunther

Daniel Schmutzhard Alberich

Patrick Zielke Hagen

Åsa Jäger Brünnhilde

Sophia Brommer Gutrune

Olivia Vermeulen Waltraute

Jasmin Etminan First Norn

Marie Luise Dressen Second Norn

Valentina Farcas Third Norn

Ania Vegry Woglinde

Ida Aldrian Wellgunde

Eva Vogel Flosshilde

Richard Wagner

Götterdämmerung

Third day of the stage festival play *Der Ring des Nibelungen*

semi-staged performance with German and English surtitles

ends at ca. 22.30 (incl. two intermissions)

“The Wagner Cycles” in collaboration with the Dresdner Musikfestspiele

Introduction to the Concert

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

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

This concert is made possible by Regula Gerber

“FOR THERE IS ALWAYS LIGHT...”

Amanda Gorman in *The Hill We Climb*

The world held its breath in 2021 when the then-22-year-old poet Amanda Gorman, wearing a canary-yellow coat, recited her poem *The Hill We Climb* at the inauguration of U.S. President Joe Biden. Her delivery felt like a blend of performance and sermon as Gorman sketched her own “American Dream”: “We will raise this wounded world into a wondrous one.” She struck a nerve, responding to contemporary anxieties while offering hope. On 11 September 2026, the 25th anniversary of the devastating terrorist attacks on New York’s World Trade Center and the Pentagon in Washington, Amanda Gorman will appear at Lucerne Festival. Together with cellist Jan Vogler, she will shape an evening of poetry and music. Gorman’s visionary verses meet Johann Sebastian Bach’s incomparable suites for solo cello – a bridge across 300 years. She recites between the movements, and at times even speaks directly into the music. The result is a dialogue that, as Vogler emphasizes, strengthens our faith in humanity and offers many surprising insights.

Fri 11.09.

Amanda Gorman & Jan Vogler NO PAUSE

19.30

KKL Luzern, Concert Hall

Amanda Gorman poetry and spoken word

Jan Vogler cello

“An Evening of Poetry and Bach”

Amanda Gorman

An Ode We Owe

Fugue

New Day’s Lyric

What We Carry

The Hill We Climb

interspersed with:

Johann Sebastian Bach

Cello Suite No. 1 in G major,

BWV 1007

Cello Suite No. 5 in C minor,

BWV 1011

Cello Suite No. 3 in C major,

BWV 1009

This concert has no intermission and ends at ca. 21.00.

Amanda Gorman

CHF 120/90/60/30





“WE ORGANISTS ARE THE REAL ADVENTURERS IN MUSIC”

Thomas Ospital

Thomas Ospital opens his organ recital with the American national anthem, *The Star-Spangled Banner*. But what composer Dudley Buck does with it will take your breath away — there's nothing remotely patriotic or martial about it. And that's not the only sly twist. The fact that Ospital — a Frenchman born in Bayonne in 1990 and, since 2015, titular organist of Saint-Eustache in Paris — should become the “Voice of America” is enough to make you smile. Just as amusing is the observation that *America*, an earlier, unofficial U.S. national anthem varied by Charles Ives, is actually based on an English tune. But Ospital doesn't stop at clever punchlines. He will also play a brilliant transcription of Sergei Rachmaninoff's symphonic poem *The Isle of the Dead* as well as the *Symphonie-Passion* by the French organ master Marcel Dupré, who was inspired by the largest organ in the world, the Wanamaker Grand Court Organ in Philadelphia. The rousing “closer” is Iain Farrington's *Live Wire* — a piece that sounds as if it were being played by a jazz band.

Sat 12.09.



Recital Thomas Ospital

17.00

KKL Luzern, Concert Hall

Thomas Ospital organ

Dudley Buck

Concert Variations on “The Star-Spangled Banner,” Op. 23
8 min

Sergei Rachmaninoff

The Isle of the Dead, Op. 29
transcribed for organ by Louis Robilliard
22 min

Charles Ives

Variations on “America”
8 min

Marcel Dupré

Symphonie-Passion, Op. 23
35 min

Iain Farrington

Live Wire
6 min

This concert has no intermission.

CHF 120/90/60/30

BRASS BAND? TECHNO? WHY NOT BOTH!

A techno marching band? What on earth is that? Easy: it's spectacular! Playing exclusively on acoustic instruments – completely analog – MEUTE delivers hypnotically driving techno and house with hefty brass sound and propulsive beats. The eleven musicians in their bright red jackets cover celebrated club hits, perform their own tracks, and turn drums and trumpets, saxophone and sousaphone, trombone and marimba into a high-energy stage show. What began in 2015 as an experiment on the streets of Hamburg's St. Pauli neighborhood quickly grew into an internationally acclaimed phenomenon: several viral hits, worldwide tours, four albums to date, and appearances in the series *Babylon Berlin*. Just before the Festival draws to a close, MEUTE comes to Lucerne for the first time – and will transform the KKL into a dance floor as the bass thunders, the gold buttons and braids of their marching-band uniforms sparkle in the strobe lights, and everyone – absolutely everyone – is dancing.

Sat 12.09.

Meute

21.00

KKL Luzern, Lucerne Hall

NO
PAUSE

MEUTE – Techno Marching Band

“Jubel – Ten Years”

This concert has no intermission.

CHF 90 (standing room)





Sun 13.09.



Trance

11.00

Hochschule Luzern — Musik,
Kriens/Blackbox Kosmos

**Ensemble Helix/Hochschule
Luzern — Musik Studio
for Contemporary Music
Gregory Charette conductor**

Michael Gordon

Trance

52 min

This concert has no intermission.

CHF 50

“GORDON’S MUSIC TAKES NO PRISONERS”

The Guardian* on *Trance

Ecstasy through repetition: that's the recipe of Minimalism. It repeats simple melodic patterns over and over, altering them only slightly — and became one of America's most important contributions to 20th-century music history. Michael Gordon, one of the co-founders of the legendary New York collective Bang on a Can alongside Julia Wolfe and David Lang, follows in the footsteps of Minimalist pioneers like Steve Reich and Philip Glass. But his music is also unmistakably infused with rock. *Trance* opens with a striking electric bass riff; saxophones, synthesizers, and electric guitar create a raw, intensely powerful ensemble sound. In this 1995 work, Gordon lets short motifs collide and builds, from complex, constantly shifting rhythms, a fiercely pulsating 50-minute rush: edgy, rhythmically vibrant music that drives toward an ecstatic climax, enriched with samples of Buddhist and Gregorian chants.

"A PURELY AMERICAN THEME"

George Gershwin

Summertime, It Ain't Necessarily So, I Got Plenty o' Nuttin': in *Porgy and Bess*, George Gershwin strings together one hit after another. That can make it easy to forget that he did not compose a glittering Broadway musical but a groundbreaking serious opera — even if it sounds less like Wagner or Verdi and more like spirituals and jazz. It tackles unemployment and poverty, drugs and murder — and at its center is the tragic love story between the disabled beggar Porgy and the troubled Bess. Above all, however, the opera takes place within an African American community — for the first time in the history of musical theater. That was an act of courage in the 1930s, at the height of racial discrimination — one just as bold as Gershwin's insistence that *Porgy and Bess* be performed exclusively by Black singers. At Lucerne Festival, you can experience America's most famous and successful opera with the ensemble of Cape Town Opera, South Africa's only opera company. And the acclaimed Chineke! Orchestra — returning to Lake Lucerne after its enthusiastic reception in the summers of 2022 and 2024 — is likewise composed predominantly of People of Color.



Cape Town Opera Vocal Ensemble

Sun 13.09.

Porgy and Bess

16.00

KKL Luzern, Concert Hall

Chineke! Orchestra

Cape Town Opera Vocal Ensemble

Kwamé Ryan conductor

Siyabulela Ntlale Porgy

Nonhlanhla Yende Bess

Lukhanyo Moyake Sportin' Life

Conroy Scott Crown

Brittany Smith Clara

Siphamandla Moyake Serena

Lungelwa Mdekazi Maria

Magdalene Minnaar director

Shaun Oelf and **Grant van Ster**

choreography

Maritha Visagie costumes

The Gershwins' Porgy and Bess

by **George Gershwin, DuBose**

and **Dorothy Heyward and Ira**

Gershwin

Opera in three acts

semi-staged production with German surtitles

165 min (pure playing time,

without intermission)

Introduction to the Concert

15.00 | KKL Luzern, Auditorium

with **Malte Lohmann** (in German)

190/150/120/90/60/30

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

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TICKET SALES

Tickets available beginning Tuesday, 24 March 2026, 10.00 am (Swiss time)

Online

lucernefestival.ch

You can order concert tickets online and either print them at home (using Print@Home-Ticket) or download them to your smartphone.

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+41 (0)41 226 44 00

Mon–Fri from 10.00 am to 12.00 noon

During the week when ticket sales begin (24–29 March) and throughout each Festival, phone service is additionally available from 2.00 to 4.00 pm – as well as on weekends while the Festival is in progress.

Tickets & Information

Lucerne Festival

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During the Summer Festival

At the Lucerne Festival ticket box by the main entrance of the KKL Luzern (lakeside), you can purchase tickets daily from 13 August to 13 September 2026, from 2.00 pm until the evening concert starts.

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

Ticket Refunds

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

Seating Maps

For up-to-date seating availability, please visit lucernefestival.ch starting on 24 March 2026, 10.00 am (Swiss time). Lucerne Festival reserves the right to change the seating plan.

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Please note: KKL vouchers can no longer be redeemed with us. We also no longer accept the CityCard.

General Terms & Conditions

The General Terms & Conditions may be found at lucernefestival.ch/en/gtc.

Discounts for Students and KulturLegi Holders

Special offers for events that are not sold out will be available at the 2026 Summer Festival for grade school, university, and vocational students up to the age of 29 as well as for KulturLegi holders (from two hours before the concert starts, online booking only).



Detailed information on offers for students and young adults will be available as soon as the Festival begins at lucernefestival.ch/young-adults.



“Look | Listen | Enjoy – Together at the Concert”

What could be more rewarding than introducing young people to the wonders of music? You pay the regular ticket price, while your young companion (up to their 18th birthday) pays just CHF 10! The offer applies to all symphony concerts and recitals in the Concert Hall of the KKL Luzern, is valid for price categories 1 to 4, and is available online.



more at [lucernefestival.ch/
look-listen-enjoy](http://lucernefestival.ch/look-listen-enjoy)

Newsletter and WhatsApp News for Young Audiences

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



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

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

ATTENDING THE CONCERT

Information on Wheelchairs

The main concert hall of the KKL Luzern has six wheelchair spaces with a good view of the stage, which are available on special terms. Wheelchair spaces are also available at the other event locations. The Festival cannot ensure that accompanying persons will receive a seat in the same price category or near the wheelchair space. Wheelchair spaces cannot be purchased online. For wheelchair-accessible seating, please contact our Ticket Sales office by phone at +41 (0)41 226 44 00, or visit the Lucerne Festival ticket counter at the main entrance of the KKL Luzern (lakeside) starting 13 August 2026. Our staff members from Visitor Services are happy to advise when you are ordering tickets.

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



You can find additional information for people with disabilities at lucernefestival.ch/accessibility.

Entrance to the Concert Hall

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

and allow no latecomers. If the concert is missed on account of tardy arrival, tickets will not be refunded.

Audio and Video Recording

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

Concert Programs

You can purchase your concert programs not only at the venue (using credit card or Twint) but also online in PDF format at lucernefestival.ch starting seven days before each performance.

Cloakroom

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

GETTING THERE

Arrival by Public Transportation – at a 50% discount

Your concert tickets entitle you to a discount of 50% (1st or 2nd class) for a round trip to Lucerne. (Concert tickets must be presented upon inspection.) This special ticket must be purchased before beginning your trip: either at a Swiss Rail ticket counter, or by calling the SBB Contact Center at 0848 44 66 88 (CHF 0.08/minute in the Swiss telephone network), or online at sbb.ch/lucernefestival.

Arrival by Car

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

Park & Ride

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

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

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luzern@luzern.com | luzern.com

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Venues

KKL KKL Luzern, Europaplatz 1, Luzern

E Europaplatz

HL Hochschule Luzern – Musik, Arsenalstrasse 28, Kriens
(take Bus no. 14 from the central train station)

I Inseli, Inseliquai, Luzern

JK Jesuitenkirche (Jesuit Church),
Bahnhofstrasse 11a, Luzern

LK Lukaskirche (Church of St. Luke),
Morgartenstrasse 16, Luzern

LT Luzerner Theater, Theaterstrasse 2, Luzern

KP Kapellplatz

MK Matthäuskirche (Church of St. Matthew),
Seehofstrasse 4, Luzern

SCH St. Charles Hall, Benzenholzstrasse 41, Meggen
(from the central train station: take Bus No. 24
to “Meggen, Kapelle” or the S3/Voralpen-Express
to “Meggen, Zentrum”)



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Hotels klassiert nach HotellerieSuisse (H)/GastroSuisse (G)

★★★★★ (Superior)

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

★★★★★

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

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

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Ameron Hotel Flora	H	041 227 66 66	flora@ameronhotels.com
Cascada Boutique Hotel	H	041 226 80 88	info@casacada.ch
Continental Park	H	041 228 90 50	hotel@continental.ch
Des Balances	H	041 418 28 28	info@balances.ch
Grand Hotel Europe	H	041 370 00 11	info@europe-luzern.ch
Hofgarten	H	041 410 88 88	hotel@hofgarten.ch
Luzernerhof	H	041 418 47 47	hotel@luzernerhof.ch
Monopol	H	041 226 43 43	mail@monopoluzern.ch
Wilden Mann	H	041 210 16 66	mail@wilden-mann.ch
Hotel Pilatus-Kulm	H	041 329 12 12	hotels@pilatus.ch
Hotel Sempachersee, Nottwil	H	041 939 23 23	info@hotelsempachersee.ch
Parkhotel, Zug	H/G	041 727 48 48	welcome@parkhotel.ch
Schloss-Hotel, Merlischachen	H	041 854 54 54	info@swiss-chalet.ch
Seehotel Sternen, Horw	H	041 348 24 82	info@seehotel-sternen.ch

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Waldstätterhof	H	041 227 12 71	info@hotel-waldstaetterhof.ch
Jugendstilhotel Paxmontana	G	041 666 24 00	info@paxmontana.ch
Seerausch Hotel, Beckenried	H/G	041 501 01 31	info@seerausch.ch
Rebstock	H	041 417 18 19	hotel@rebstock-luzern.ch
Zugertor, Zug	H	041 729 38 38	info@zugertor.ch

★★

Alpina Luzern	H	041 210 00 77	info@alpina-luzern.ch
Altstadt Hotel Krone	H	041 419 44 00	info@krone-luzern.ch
Ambassador	H	041 418 81 00	hotel@ambassador.ch
Anker	H	041 220 88 00	anker@remimag.ch
Boutique Hotel KARL	H	041 410 24 74	info@hotel-karl.ch
Boutique Hotel Weisses Kreuz	H	041 418 82 20	info@weisseskreuzluzern.ch
Central Luzern	H	041 210 50 60	info@hotel-central-luzern.com
De la Paix	H	041 418 80 00	info@de-la-paix.ch
Des Alpes	H	041 417 20 60	info@desalpes-luzern.ch

Drei Könige	H	041 248 04 80	hotel@drei-koenige.ch
ibis Luzern Kriens	H	041 349 49 49	H2982@accor.com
ibis Styles Luzern City	H	041 418 48 48	H8549@accor.com
Royal	H	041 419 46 46	info@hotelroyalluzern.ch
The Lubo	H	041 552 04 14	Info@the-lubo.ch
Thorenberg	G	041 250 52 00	info@thorenberg.ch
Arcade, Sins	H	041 789 78 78	info@hotel-arcade.ch
Balm, Meggen	H	041 377 11 35	info@balm.ch
Bellevue, Pilatus Kulm	H	041 329 12 12	hotels@pilatus.ch
Holiday Inn Express, Luzern-Kriens	H	041 545 69 00	info@hiex-luzern.ch
Holiday Inn Express Luzern-Neuenkirch	H	041 288 28 28	info@expressluzern.com
Lux, Emmenbrücke	H	041 289 40 50	office@hotel-lux.ch
Taverne 1879, Bürgenstock	H	041 612 60 00	information@ burghenstockresort.com

★★

Chärnsmatt, Rothenburg	H	041 280 34 34	info@chaernsmatt.ch
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Swiss Lodge			
BnB Haus im Löchli	H	041 250 90 73	bnb_loechli@bluewin.ch
Hammer, Eigenthal	H	041 497 52 05	info@hotel-hammer.ch
Jugendherberge Luzern	H	041 420 88 00	luzern@youthhostel.ch
Pickwick	H	041 410 59 27	welcome@hotelpickwick.ch
The Bed + Breakfast	H	041 310 15 14	info@theBandB.ch
Sonnenberg, Kriens	H	041 320 66 44	info@sonnenberg.ch
Gasthaus Kreuz, Meggen	H	041 377 11 14	info@kreuz-meggen.ch
Swiss-Chalet Lodge, Merlischachen	H	041 854 54 54	info@swiss-chalet.ch

Hotels nicht klassiert nach HotellerieSuisse/GastroSuisse

Alpha		041 240 42 80	info@hotelalpha.ch
Altstadt Hotel Le Stelle		078 859 27 17	info@lestelle.ch
Altstadt Hotel Magic		041 417 12 20	mail@magic-hotel.ch
Anstathotel Business			
Apartments		058 510 95 10	mail@anstathotel.ch
Appartements Hofquartier		041 410 43 47	info@appartements-luzern.ch
Beau Séjour Luzern AG		041 410 16 81	info@beausejourlucerne.ch
B & B Bettstatt Neustadt		041 210 43 09	info@bettstatt.ch
HITrental AG		041 311 29 29	info@hitrental.com
Lucerne Business			
Apartments Braui		058 510 95 10	mail@anstathotel.ch
Richemont		041 375 85 80	gastronomie@richemont.swiss
RomeroHaus		041 249 39 29	romerohaus@igarbeit.ch

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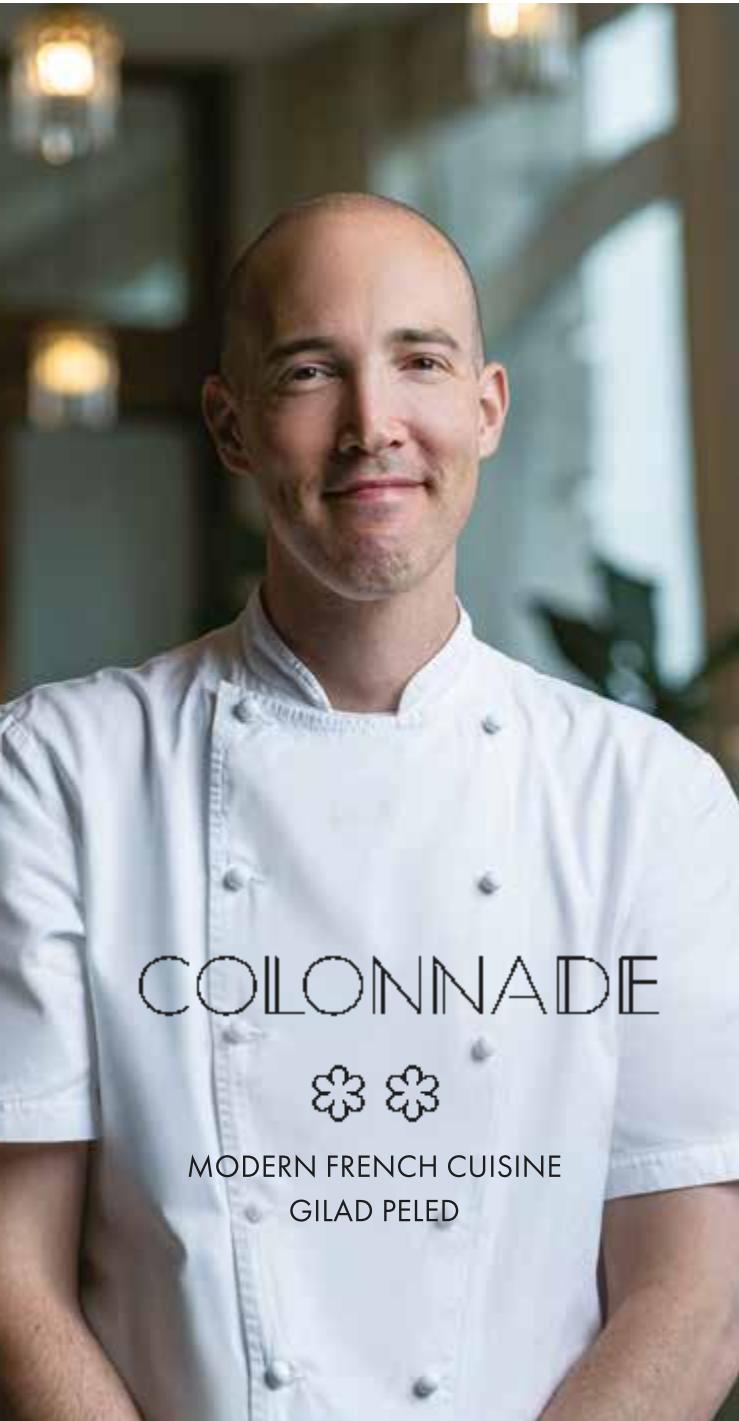
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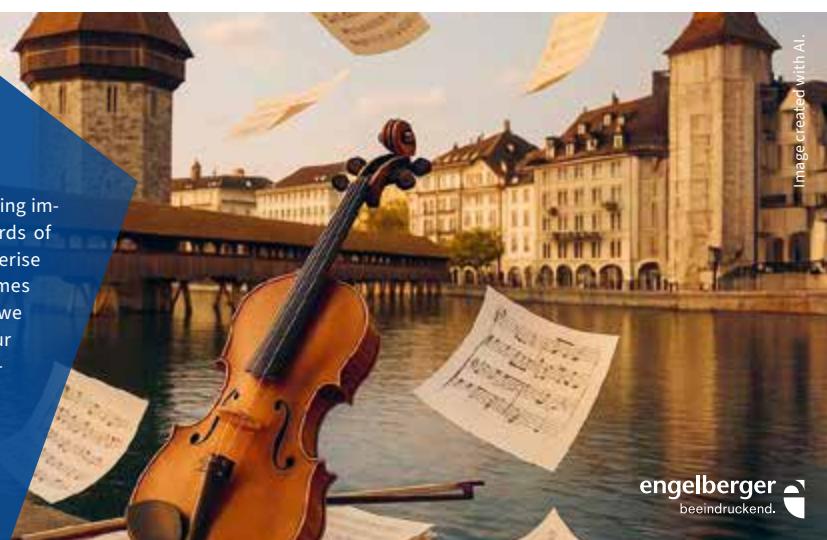


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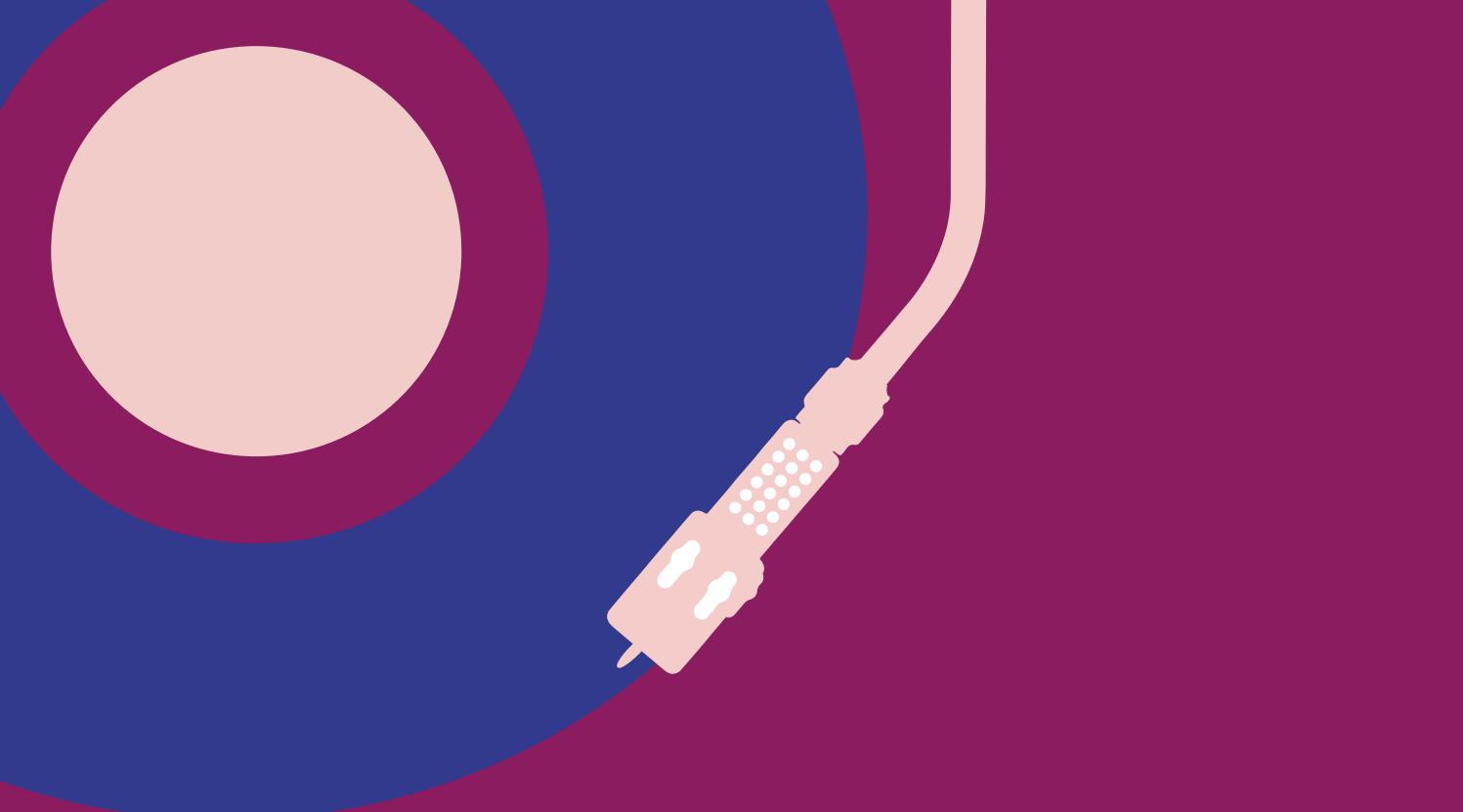
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A FEAST FOR THE SENSES AT THE KKL LUZERN

For weeks before Lucerne Festival Summer even begins, preparations at the KKL Luzern are already in full swing. The building then shines in its finest light. As the Festival's main venue, it is the hub of our wide-ranging program and offers guests an experience that delights all the senses.

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KKL Luzern

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Tue 25.08.	Debut Yuki Hirano violin
Thu 27.08.	Debut Bridget Yee piano
Tue 01.09.	Debut Jonas Müller baritone
Thu 03.09.	Debut Elias David Moncado violin
Tue 08.09.	Debut Mared Pugh-Evans harp
Thu 10.09.	Debut Poiesis Quartet string quartet



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Lucerne Festival Pulse
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www.lucernefestival.ch

Lucerne Regatta
26 – 28 June 2026
www.lucerneregatta.com

Spitzen Leichtathletik Luzern
July 2026
www.spitzenleichtathletik.ch

Luzern Live
16 – 25 July 2026
www.luzern-live.ch

Lucerne Festival Summer
13 August – 13 September 2026
www.lucernefestival.ch

World Band Festival Lucerne
19 – 27 September 2026
www.worldbandfestival.ch

SwissCityMarathon – Lucerne
23 – 25 October 2026
www.swisscitymarathon.ch

Lucerne Blues Festival
7 – 15 November 2026
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Lucerne Festival Forward – Echoes of Schumann
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