



SCHLESWIG-HOLSTEIN FESTIVAL ORCHESTRA
CHRISTOPH ESCHENBACH, CONDUCTOR
LANG LANG, PIANO

Saturday, April 10, 2010, at 7:30pm
Foellinger Great Hall | Great Hall Series

THE ACT OF GIVING

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PROGRAM

Schleswig-Holstein Festival Orchestra
Christoph Eschenbach, conductor
Lang Lang, piano

Ludwig van Beethoven
(1770-1827) *Leonore Overture No. 3 in C Major, Op. 72a*

Wolfgang Amadeus Mozart
(1756-1791) *Piano Concerto No. 17 in G Major, K. 453*
Lang Lang, piano
Allegro
Andante
Allegretto

20-minute intermission

Ludwig van Beethoven
(1770-1827) *Symphony No. 7 in A Major, Op. 92*
Poco Sostenuto—Vivace
Allegretto
Presto—Presto meno assai
Allegro con brio

The Schleswig-Holstein Festival Orchestra
appears by arrangement with:

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Program subject to change

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Schleswig-Holstein Music Festival Foundation
President: Prof. Rolf Beck
Principal Conductor of the Schleswig-Holstein
Festival Orchestra: Christoph Eschenbach
Palais Rantzau, Parade 1
23552 Lübeck, Germany
www.shmf.de

SCHLESWIG-HOLSTEIN FESTIVAL ORCHESTRA

Violin I

Chuanru He
Rachel Patrick
Anders Hui
Sheila Jaffé
Ko Eun Lee
Min-Ah Lee
Mari Hirai
Rafael Betancourt
Rachelle Hunt
Zhuohua Li
Malika Aziz
Yale Blomberg
Joan Alonso
Christian Torres

Violin II

Jennifer Lee
Anya Muminovich
Emilia Burlingham
Katharina Sommer
Haerim Lee
Hyejin Chang
Tallie Brunfelt
Nicolai Bernstein
Sumire Hara
Rahel Leiser
Soojin Chang
Beatriz Junco

Viola

Susana Hefe
Carrie Robinson
Jasmine Beams
Emilio Argento
Sylvain Seailles
Ana Mba
Flavia Motta

Alba Gonzales
Anna Pommerening
Bohye Lee

Cello

Phoebe Lin
Theresia Rosendorfer
Julius Himmler
Jean-Baptiste Schwebel
Matyas Major
Cecile Lino
Evaristo Urraca
Julie Hereish

Double Bass

Stephen Pfeiffer
Chih-ying Lin
Sukyung Chun
Dominik Luderschmid
Diego Marquite
David Freudenberger

Flute

Julie Moulin
Leonie Wolters
Carla Velasco

Oboe

Johannes Grosso
Nuria Cabezas Castano
Suzanne Bastian

Clarinet

David Marin Vargas
Miguel Expósito
Marco Gianì

Bassoon

Daniel Mohrmann
Dominik Schnell
Ignacio Soler

Horn

Adrian Diaz Martinez
Claude Tremuth
Peter Schmidt
Benoit Gausse
Dominik Zinsstag
Cenk Sahin

Trumpet

Moritz Görg
Oliver Krenz
Antonio Faillaci

Trombone

Johan Noothout
Ana Isabell Delgado Martin
Patrick Flassig

Tuba

Joe Muro

Percussion

Diego Aldonza Crespo
Aron Leijendeckers

Orchestra Staff

Benedikt Müller
Simon Dillmann
Christina Schonk

Ludwig van Beethoven
Born December 16, 1770, in Bonn, Germany
Died March 26, 1827, in Vienna, Austria
Leonore Overture No. 3 in C Major, Op. 72a

Beethoven wrote not one but four overtures to *Fidelio*, his only opera. Of the four, *Leonore Overture No. 3 in C Major, Op. 72a* is unquestionably the greatest even though it was not used for the opera. In his essay "Contrast and Continuity," from *Beethoven and His World* (Princeton University Press), William Kinderman explains that anomaly thus: "No amount of revision, including even the compression of the original three acts to two, could resolve the fundamental conflict between the overture and the ensuing Act I. Beethoven had spectacularly overindulged his characteristic practice of musical foreshadowing. Consequently, the greatest of all dramatic overtures—*Leonore No. 3*—had to be cut from the opera to which it is inextricably bound." If *Fidelio* lost its best overture, the opera did not suffer, but neither did the overture since it stands alone, complete in itself, as one of Beethoven's finest works. The irony remains that most of us relate more to *Leonore Overture No. 3* than to the opera for which it was written—despite the 10 years Beethoven worked on *Fidelio*. *Leonore No. 3* was composed for the first revision of *Fidelio* and was performed in Vienna for the first time on March 29, 1806. Beethoven himself conducted. The title "Leonore" refers to the opera's heroine and was the original name of the opera before it was changed to *Fidelio*, the name that Leonore assumes in her many disguise.

The sustained note that opens the overture immediately sets an alarm for the ensuing musical

drama that can be perceived quite separately from the opera plot of heroic conjugal love. A tragic sense resolves into an exquisite lyricism underscored with chromaticisms that add tension to the music. From a certain musical darkness, bird calls bring momentary light before Beethoven plunges into a powerful moment that leads to a colorful development followed by an even more powerful conclusion suggestive of the last movement of his *Ninth Symphony*. That such contrast and variety can occur in one 14-minute work is an astounding statement of Beethoven's genius.

While *Leonore No. 3* may have failed as an overture, it is an overwhelming success as a symphonic statement or, as some have called it, a symphonic poem. Its only relationship to the opera is Beethoven's use of the theme from Florestan's aria in the opening of Act II and, of course, the offstage trumpet fanfares signaling the arrival of the Minister of Justice. In the late 19th century, Gustav Mahler began performing *Leonore No. 3* between the two scenes of Act II, a practice that has been resurrected lately.

Wolfgang Amadeus Mozart
Born January 27, 1756, in Salzburg, Austria
Died December 5, 1791, in Vienna, Austria
Piano Concerto No. 17 in G Major, K. 453

The years 1784 to 1786 were incredibly productive for Mozart. He produced no less than his six "Haydn" string quartets, the *Prague Symphony*, *The Marriage of Figaro*, and 12 piano concertos. Of the 12 concertos, six were written in 1784 alone, including number 17, which he composed in April 1784 for Barbara Ployer, one of his favorite students.

She must have been accomplished, since she gave the first performance of the work the following June and theoretically met its many demands.

Indeed, the G major concerto is a masterwork of compositional genius, gifted inspiration, and stunning innovation. Purists may prefer to hear it on the 18th-century fortepiano for which it was written, but so many of its effects suggest the modern piano. It is at once powerful and delicate, percussive and lyrical, brilliant and subtle. Whatever the instrument, the pianist must serve as both a brave soloist and an intimate collaborator with the orchestra. Governing all is a distinct sense of the operatic that plays in all of Mozart's music.

The sweet orchestral opening of the concerto quickly intensifies and darkens as repeated shifts from major to minor find their way into the movement and continue throughout. Here also begins Mozart's building of melodies from kernel phrases followed by the expansion and reintegration of them in ways far more complex than any composer had tried before. This concept would lead to Beethoven's highly developed use of the motto in his canon of string quartets and to what Arnold Schoenberg would later call the "developing variation" in Brahms. This is immediately evident when the piano enters and elaborates on a theme first suggested by the orchestra, a process sometimes known as "fantasia development." Strong statements are shared by the solo piano and orchestra. A final elaborate and beautiful piano cadenza heightens the drama before the orchestra returns for a powerful conclusion to the movement.

The second movement, Andante, begins on a tragic note from the orchestra, but, typical of Mozart, he pulls back and emerges into the lyrical. Still, there

remains an underlying sadness. The piano enters with a simple solo statement that suddenly darkens when the orchestra reenters. In close conversation with the orchestra, the piano offers elaborate embellishments. Interestingly, Mozart shifts the burden of darkness back and forth between piano and orchestra. Once more the piano offers a lyrical cadenza but with a steady and almost ominous repeated bass line and a startling moment of ascending thirds.

Mozart momentarily throws his hat to the wind in the third movement, Allegretto, which carries with it the humorous tale that it was inspired by Mozart's pet bird, who apparently whistled the theme. History tells us that Mozart bought the bird (for 34 kreuzer) after he composed the movement but nevertheless noted in his records that the bird did sing the tune. When the bird died three years later, Mozart buried it in the garden of his Vienna Landstrass house with a grave marker bearing a doggerel that began "Here lies a beloved clown . . ." But do not be fooled by the tale or the cheerfulness of the movement. The music soon grows so complex with Mozart's use of variation form that the good cheer is secondary to the complexity. Variations are never easy to compose or perform, but Mozart offers his elaborate set with eloquence and elegance. All in one voice, he accomplishes variety and continuity, a challenge indeed. He slips briefly into a dark minor mode with irregular rhythmic patterns before the final Presto section with its brilliant piano part and a return to an elaboration on the opening theme.

On the death of the American novelist Saul Bellow in 2005, *The New York Times* reported that Bellow once told a reporter that "for many years, Mozart was a kind of idol to me—this rapturous singing

that's always on the edge of sadness and melancholy and disappointment and heartbreak, but always ready for an outburst of the most delicious music." No better statement could be made about the *Piano Concerto in G Major*.

Ludwig van Beethoven
Symphony No. 7 in A Major, Op. 92

To assign programmatic associations to Beethoven's music is dangerous business, yet it is tempting to look at the historic events that surround the completion of *Symphony No. 7* in 1812. Obviously that year coincides with the ending of the Napoleonic Wars and a move toward a peaceful Europe. That alone does not explain the heroic qualities of the work because they were central to Beethoven's style at the time, but it is not difficult to picture a Europe on the edge of peace in the *Seventh Symphony*. Complete joyousness may not yet have set in, but surely a triumphant hopefulness had. To further extend the historic reference, Beethoven himself conducted the premiere of the *Seventh Symphony* on December 18, 1813, in Vienna at a benefit for wounded Austrian and Bavarian soldiers.

All this is suggested in the work's first movement with its bold, slow opening that brightens into the fast main section with its vivacious skipping rhythm that goes beyond playfulness and turns to pure power. It was sections such as this that caused Carl Maria von Weber to comment that Beethoven bordered on madness—or genius, as the case may be. "The extravagances of Beethoven's genius have

reached the *ne plus ultra* in the Seventh Symphony," said Weber, "and he is quite ripe for the madhouse."

The Allegretto tempo marking of the second movement can be misleading since the movement suggests a funeral march or even a military march through a cold and devastated Russia in its opening moments. The movement grows sunnier but the pulse of the solemn march persists, underscoring the governing rhythmic power of the entire work. This second movement accounts for much of the popularity of the work. It was encored at the premiere performance and even was inserted into the *Eighth Symphony* by some conductors who wanted to ensure the success of the shorter work.

Beethoven's use of the dance rhythms that energize the *Seventh Symphony* is evident in the colorful third movement. There is a suggestion of an elegant dance, but one that goes well beyond the courtly. The dainty and the grotesque seem to intermingle in this display of daring wit.

Dance again is the driving force of the dizzying finale movement, but it is a dance like no other. Surely it was this movement that caused Richard Wagner to call the *Seventh Symphony* the "apotheosis of the dance." It is a crowning moment in all symphonic music.

Program notes © 2010 by Lucy Miller Murray

Lucy Miller Murray is the founder of the Market Square Concerts in Harrisburg, Pennsylvania, and served as the director of the chamber music series from 1982 to 2009. Her book, Adams to Zemlinsky: A Friendly Guide to Chamber Music, was published by Concert Artists Guild of New York and is available at concertartists.org and amazon.com. www.lucymillermurray.com



Heralded as the "hottest artist on the classical music planet" by *The New York Times*, 27-year-old Lang Lang has played sold-out recitals and concerts in every major city in the world and is the first Chinese pianist to be engaged by the Berlin Philharmonic, the Vienna Philharmonic, and the top American orchestras.

As a testimony to his success, Lang Lang recently appeared in the 2009 *Time* 100—*Time* magazine's annual list of the 100 Most Influential People in the World. In 2008, over 5 billion people viewed Lang Lang's performance in Beijing's Opening Ceremony for the Games of the 29th Olympiad, where he was seen as a symbol of the youth and future of China. This status has inspired over 40 million Chinese children to learn to play classical piano—a phenomenon coined by *The Today Show* as "the Lang Lang effect." Recognizing Lang Lang's powerful cultural influence, in 2008, the Recording Academy named him its Cultural Ambassador to China. Most recently, Lang Lang has been chosen as an official worldwide ambassador to the 2010 Shanghai Expo.

Continuing his presence on the world stage, Lang Lang was featured at the 2008 Grammy Awards, where he paired with jazz great Herbie Hancock for an astounding performance that was broadcast live to 45 million viewers worldwide. The two pianists continued their collaboration with an inaugural world tour in summer 2009.

Lang Lang has made it his mission to share classical music around the world, with an emphasis on training children and young musicians through

education and outreach programs. To that effect, he launched the Lang Lang International Music Foundation in New York with the support of the Grammy Awards and UNICEF. The Lang Lang International Music Foundation was created to enrich the lives of children through a deeper understanding and enjoyment of classical music and to inspire and financially support the next generation of musicians. In May 2009, Lang Lang and his three chosen scholars from the foundation—aged between eight and 10 years old—performed together on *The Oprah Winfrey Show* on "Oprah's Search for the World's Smartest and Most Talented Kids."

Lang Lang also continues to give master classes regularly throughout the world at the invitation of the most prestigious music institutions, including the Juilliard School, the Curtis Institute of Music, and the Manhattan School of Music and Hanover Conservatory, as well as all the top conservatories of China where he holds honorary professorships. He has held music residencies in Chicago, Toronto, San Francisco, London, Rome, and Stockholm, which include master classes for exceptional students. In addition to his numerous commitments, Lang Lang holds the title of the first Ambassador of the YouTube Symphony Orchestra. His role in this groundbreaking project created by YouTube and Google reflects his devotion to building new audiences and bringing classical music to young people worldwide.

In 2009, Lang Lang continued his busy touring schedule around the world. Lang Lang was a featured highlight of the Carnegie Hall festival Ancient Paths, Modern Voices: Celebrating Chinese Culture, where he premiered Chen Qigang's piano concerto *Er Huang* and closed the festival with a

performance of Rachmaninoff's *Piano Concerto No. 2* with the Shanghai Symphony Orchestra. He also presented Lang Lang and Friends, featuring rising talent from the United States and China performing works by Western and Chinese composers. In addition, the Vienna Musikverein presented Lang Lang Fest, which included a joint concert between Lang Lang and Cecilia Bartoli. As the youngest instrumentalist to ever receive an invitation, Lang Lang will also be in residence with the Berlin Philharmonic, which has several concerts with Lang Lang, including the New Year's Eve concert and a concert with 100 schoolchildren in the spring. In the 2010-11 season, Lang Lang will hold residencies in London, Paris, Milan, Madrid, and Sydney.

His biography, *Journey of a Thousand Miles*, published by Random House in 11 languages, was released to critical acclaim. As part of his commitment to the education of children, he released a version of his autobiography specifically for younger readers, entitled *Playing with Flying Keys*.

Tens of thousands of people have enjoyed Lang Lang's performances in open-air concerts in parks and venues around the globe, including New York City's Central Park, the Hollywood Bowl in Los Angeles, Chicago's Ravinia Festival, Theaterplatz in Dresden, and Hamburg's Derby Park. In December 2007, Lang Lang was the guest soloist at the Nobel Prize concert in Stockholm, an event attended by the Nobel Laureates and members of the royal family. He returned as a soloist for the 2009 Nobel Peace Prize award ceremony and concert for President Barack Obama. Collaborating with Maestro Seiji Ozawa, he appeared at the New Year's Eve gala opening for the National Center for the

Performing Arts in Beijing. He participated in the opening concert at Munich's Olympic Stadium with Mariss Janson, marking the commencement of the World Cup. In a celebratory concert for the closing of the 2008 Euro Cup finals, Lang Lang played with the Vienna Philharmonic under the baton of Zubin Mehta in front of Schönbrunn Palace, a concert at the Waldbühne with the Berlin Philharmonic and Sir Simon Rattle, and with the Staatskapelle Berlin with Daniel Barenboim.

Lang Lang has become the face of numerous global campaigns. Steinway has recognized Lang Lang's popularity with children by creating five versions of the Lang Lang Steinway, designed for early music education. This is the first time in its 150-year history that Steinway has ever used an artist's name to produce pianos. He is a global brand ambassador for Sony Electronics, with whom he anticipates achieving innovative and creative possibilities for the future. Lang Lang recently signed on to represent Aegon's worldwide financial services, and he is proud to continue his relationship with Audi Automobiles as its global brand ambassador. Lang Lang's performance clothes are provided by Versace.

Lang Lang began playing piano at the age of three, and by the age of five he had won the Shenyang competition and had given his first public recital. Entering Beijing's Central Music Conservatory at age nine, he won first prize at the Tchaikovsky International Young Musicians Competition and played Chopin's 24 Études at the Beijing Concert Hall at age 13. Lang Lang's break into stardom came at age 17, when he was called upon for a dramatic last-minute substitution at the Gala of the Century, playing the Tchaikovsky concerto with the Chicago Symphony Orchestra. Following this gigantic debut, he performed successful concerts around the world. *The Times* in London remarked: "Lang Lang took a

sold-out Albert Hall by storm. . . . This could well be history in the making." He has made numerous TV appearances, including those on *The Today Show*, *The Tonight Show with Jay Leno*, *Good Morning America*, *The Early Show* on CBS, and *60 Minutes*, among many others. Lang Lang has been featured on every major TV network and in news and lifestyle magazines worldwide, including such diverse publications as the *New Yorker*, *Esquire*, *Vogue*, *The Times* (London), *Financial Times*, *GQ*, *Cosmopolitan*, *Die Welt*, *Reader's Digest*, and *People*. Hailed by the *Chicago Tribune* as the "biggest, most exciting keyboard talent encountered in many years," Lang Lang has progressed from one triumphant appearance to the next.

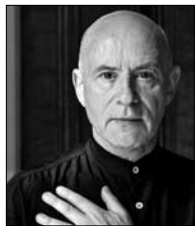
Lang Lang has performed for numerous international dignitaries, including former Secretary-General of the United Nations Kofi Annan, Secretary-General Ban Ki-moon, President George H. W. Bush, President George W. Bush, President William J. Clinton, Queen Elizabeth II, President Hu Jin-Tao of China, President Horst Koehler of Germany, Prince Charles, Prime Minister Vladimir Putin of Russia, and President Nicolas Sarkozy of France.

In 2004, he was appointed International Goodwill Ambassador to the United Nations Children's Fund (UNICEF). Lang Lang has contributed and worked to raise funds and awareness for earthquake relief efforts in China. This included auctioning the red Steinway piano played during his 2008 New York Central Park concert and donating the net proceeds to the American Red Cross China Earthquake Fund and playing a benefit concert at Carnegie Hall. As the chairman of the Montblanc de la Culture Arts Patronage Award Project, Lang Lang celebrates another aspect of arts commitment. He also currently serves on the Weill Music Institute Advisory Committee as part of Carnegie Hall's educational

program and is the youngest member of Carnegie Hall's Artistic Advisory Board. He has been added as one of the 250 Young Global Leaders picked by the World Economic Forum and received the 2010 Crystal Award in Davos.

Lang Lang is the featured soloist on the Golden Globe-winning score *The Painted Veil* composed by Alexandre Desplat, and he can be heard on the soundtrack of *The Banquet* composed by Tan Dun. All of his albums have entered the top classical charts as well as many pop charts around the globe. His album of the first and fourth Beethoven piano concertos with L'Orchestre de Paris and Christoph Eschenbach debuted at number one on *Billboard's* Classical chart. Lang Lang also appeared on *Billboard's* New Artist chart at the highest position ever for a classical artist. In 2007, he was nominated for a Grammy, becoming the first Chinese artist to be nominated for Best Instrumental Soloist. He was honored by the Recording Academy with the 2007 Presidential Merit Award; past recipients include Zubin Mehta and Luciano Pavarotti. He recently recorded the movie soundtrack of the Japanese blockbuster film *Nodame Cantabile*; Chopin's 24 Études for Project Chopin, which is the largest project in honor of Chopin's bicentenary; and *Nuit de Mai* with Plácido Domingo. Lang Lang's latest recording is of Rachmaninoff and Tchaikovsky piano trios with Vadim Repin and Misha Maisky. In February 2010, Lang Lang joined Sony Music Entertainment as an exclusive recording artist; his first album with Sony features a live recording of his 2010 recital at Vienna's legendary Musikverein.

For further information, visit www.langlang.com.



Music director designate of the National Symphony as well as the John F. Kennedy Center for the Performing Arts in Washington, DC, Christoph Eschenbach is in demand as a guest conductor with the finest orchestras and opera

houses throughout the world. Artistic director of the Schleswig-Holstein Musik Festival from 1999 to 2002, he has continued a close relationship with the festival, regularly conducting the orchestra at home and on tour as well as playing piano concerti and recitals.

Highlights of Eschenbach's current season include multiple appearances with the Orchestre de Paris, where he is music director through August 2010; performances of Verdi's *Requiem* with the National Symphony, his first as music director designate; tours with the London Philharmonic and the Staatskapelle Dresden; and engagements with the Wiener Philharmoniker, the Filarmonica della Scala, the New York Philharmonic, the San Francisco Symphony, the Münchner Philharmoniker, the NDR Symphony—where he served as music director from 1998 to 2004—and the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, which he conducts in a special open-air concert in St. Peter's Square in the presence of the Pope. As a pianist, Eschenbach continues his collaboration with baritone Matthias Goerne, with whom he is recording Schubert's three song cycles for the Harmonia Mundi label.

A prolific recording artist for more than five decades, Eschenbach has recorded as both a conductor and a pianist on labels including Deutsche

Grammophon, Sony/BMG, Decca, Ondine, Warner, and Koch. His recent Ondine recording of the music of Kaija Saariaho with the Orchestre de Paris and soprano Karita Mattila won the 2009 MIDEM Classical Award in Contemporary Music.

Mentored by George Szell and Herbert von Karajan, Eschenbach has previous posts that include chief conductor and artistic director of the Tonhalle-Orchestra from 1982 to 1986 and music director of the Houston Symphony from 1988 to 1999, the Ravinia Festival from 1994 to 2003, and the Philadelphia Orchestra from 2003 to 2008. His many honors include the Légion d'honneur, Commandeur dans l'Ordre des Arts et des Lettres, the Officer's Cross with Star and Ribbon of the German Order of Merit, and the Commander's Cross of the German Order of Merit. He also received the Leonard Bernstein Award from the Pacific Music Festival, where he was co-artistic director from 1992 to 1998.

When the great American conductor, artistic mentor, and patron Leonard Bernstein created the Orchestral Academy in 1987, it was the first of its kind in Europe. Modeled on the famous American festival Tanglewood, the Orchestral Academy was envisioned by Bernstein as a center for training young orchestral musicians of the highest caliber. Today, the Orchestral Academy is at the core of the educational mission of the Schleswig-Holstein Music Festival, one of Europe's most important classical music festivals, held annually in the north of Germany.

Each year, the Orchestral Academy assembles an international youth orchestra by vetting students from around the world. Auditions are offered each winter in 30 cities across North and South America, Asia, Europe, and the Middle East to more than 1,200 young musicians. On the basis of these performances, a jury admits approximately 100 handpicked musicians, 26 years of age and younger, to join the Orchestral Academy. In other words, the Schleswig-Holstein Festival Orchestra is composed of the world's finest young musicians.

Participation in the Schleswig-Holstein Festival Orchestra provides an extraordinary opportunity for these students to grow musically. Stipends covering travel, room and board, as well as tuition expenses are granted to all participants by the Foundation of the Schleswig-Holstein Music Festival. While in residence at the festival, experienced teachers from the Berlin Philharmonic, the Munich Philharmonic, and the NDR Symphony Orchestra guide sectional rehearsals. Famous conductors lead two intensive rehearsals per day with the entire orchestra. Under the guidance of these mentors, the orchestra has the opportunity to read, study, and perform the greatest orchestral music. Chamber music is also

an important component, and lectures, seminars, and an exhibition related to the music round off the summer program.

The official home of the Orchestral Academy is the Salzau Castle, the state cultural center located 100 kilometers north of Hamburg. This 19th-century building, surrounded by an expansive park in Schleswig-Holstein's most beautiful region, offers ideal conditions for intensive work and diverse recreational activities. Musicians are housed in the castle and rehearse and perform in a large barn, refitted as a concert hall. At Salzau, young people from around the world not only grow together as an orchestra but also form a social community. Mutual understanding, respect, tolerance, and an awareness of the universality of music and life beyond it—these values lie at the heart of the Orchestral Academy.