Latvian National Opera and Ballet, Riga

Dzintari Great Hall, Jurmala
Welcome to the 2021
Riga Jurmala Music Festival!

It is a distinct pleasure, more than usual, to welcome you to the Riga Jurmala Music Festival. We sincerely hope that the return to the live performance experience will grant you some respite from what we have all endured over the past 15+ months.

We are very proud of the four weekends we have put together for you this summer. Four orchestras, remarkable soloists (including some of the top singers in the world today) and many young artists to discover – practically all of them making their debut at the Festival.

The concept we introduced with the Riga Jurmala Music Festival in 2019 remains a singular one in the landscape of Europe’s summer classical music festivals. It is a modular event, composed of weekends anchored around a visiting international orchestra and its music director. The weekends are scheduled between early July and early September, according to the availability of the ensembles, which are either on tour or receive special invitations. The orchestra performs two different programmes with outstanding soloists, while the third evening is devoted to a recital or chamber music with equally superb artists. Noon concerts on the weekend dates feature up-and-coming as well as established artists. The repertoire focuses primarily on the core classical music canon.

After only one year, the Riga Jurmala Music Festival has arguably marked its territory on the map of summer festivals. One reason is that few festivals are able to invite so many distinguished international symphonic orchestras each season. The other may be the Festival team’s innovation, as evidenced by its creative responses to the pandemic: Musical Soirées, the online Riga Jurmala Academy, a documentary with a new perspective on the life of conductor Mariss Jansons.

Another such response is the unexpected creation of the Mariss Jansons Festival Orchestra. In the face of a last-minute cancellation that could have had seismic consequences on the programming of a weekend, the team managed with the invaluable help of the orchestra musicians to put together a wild solution: the creation of a new symphony orchestra in less than four weeks. The original concept of the Festival never envisaged creating a proprietary orchestra; that concept may now be changing as a result.

We hope you enjoy your visit with us. We look forward to welcoming you back to a future edition of the Riga Jurmala Music Festival. In the meantime, please stay healthy and safe.
Mariss Jansons Festival Orchestra
John Eliot Gardiner, conductor
Yuja Wang, piano

July 16 at 19.00
Dzintari Concert Hall, Great Hall, Jurmala

Wolfgang Amadeus Mozart
Overture to Don Giovanni, K. 527

Wolfgang Amadeus Mozart
Piano Concerto No. 20 in D minor, K. 466
I Allegro
II Romanze
III Rondo, Allegro assai

Robert Schumann
Symphony No. 2 in C major, op. 61
I Sostenuto assai — Allegro, ma non troppo
II Scherzo: Allegro vivace
III Adagio espressivo
IV Allegro molto vivace

Mariss Jansons Festival Orchestra

Conductor Mariss Jansons (1943–2019) ranked as one of the finest Latvian artists as well as one of the most exceptional orchestral directors of all time. He possessed a gift for establishing a special rapport with the musicians he guest-conducted and particularly the four orchestras that he led as chief conductor or music director.

When the Riga Jurmala Music Festival was recently and unexpectedly confronted with the prospect of a weekend sans a renowned international orchestra to animate it, it almost seemed natural that the spirit of Jansons would lend a hand in the solution.

The musicians of the Bavarian Radio Symphony Orchestra spontaneously proposed the idea of creating a new orchestra composed of colleagues united in their fervent admiration for Jansons. In less than four weeks before this weekend’s performances, they recruited instrumentalists from the BRSO as well as the Berlin Philharmonic, the Concertgebouworkest, the Oslo Philharmonic, the Tonhalle Zurich and the Vienna Philharmonic. Although many of their fellow musicians were already on vacation, they enthusiastically agreed to save the show.

The Riga Jurmala Music Festival could never have produced this new orchestra without the musicians’ organising committee, the goodwill and flexibility of each musician who answered their call, the librarians of the BRSO, the stage crew, and of course the unconditional support of John Eliot Gardiner, Yuja Wang and András Schiff. It is now almost a luxury to ask whether this “accidental orchestra” will become a permanent fixture of the Festival. Time will tell. In the meantime, we realise we have one person to thank most of all for this happy ending: Mariss Jansons.
John Eliot Gardiner

As the founder and artistic director of the Monteverdi Choir, the Orchestre Révolutionnaire et Romantique and the English Baroque Soloists, John Eliot Gardiner is a leader in the international world of music, one of today’s most creative and dynamic musicians, and still at the forefront in terms of enlightened interpretation. He is the most important figure in the early music revival movement and a pioneer of historically informed performance. He regularly collaborates with the world’s leading symphony orchestras and has a repertoire that stretches from the 17th to the 20th century.

Gardiner’s recordings with his own ensembles as well as leading orchestras, among them the Vienna Philharmonic, have been released by major labels and feature a wide range of styles, from music by Mozart, Schumann, Berlioz, Elgar and Weill to masterpieces from the Renaissance and Baroque eras. His many recording accolades include two Grammy Awards and more Gramophone Awards than any other living artist.

Yuja Wang

Yuja Wang’s brilliant career has been highly acclaimed by critics and greatly appreciated by audiences. Celebrated for her charisma and captivating stage presence, last season the Beijing-born pianist again proved that she is ready to achieve ever-new heights, from solo recitals and concert series to lengthy residencies and extensive tours with some of the world’s most venerated ensembles and conductors.

In the autumn of 2019 Wang toured China with the Vienna Philharmonic, and in early 2020 she and Gautier Capuçon embarked on a recital tour of Europe, performing at eleven premiere venues, including the Philharmonie de Paris and the Wiener Konzerthaus. Wang received advanced training in Canada and at Philadelphia’s Curtis Institute of Music under Gary Graffman. Her international breakthrough came in 2007, when she replaced Martha Argerich in a concert with the Boston Symphony Orchestra. She later signed an exclusive contract with Deutsche Grammophon and has since established her place among the world’s leading artists.
# Mariss Jansons Festival Orchestra Musicians

## STRINGS

<table>
<thead>
<tr>
<th>First Violins</th>
<th>Violas</th>
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<tbody>
<tr>
<td>Thomas Reif <em>Concertmaster</em></td>
<td>Tobias Reifland <em>Principal</em></td>
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<td>Maja Avramovic</td>
<td>BRSO</td>
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<td>Julia Becker</td>
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<td>Marc Daniel van Biemen</td>
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<td>Nicola Birkhan</td>
<td>CO</td>
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<td>Michael Christians</td>
<td>BRSO</td>
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<td>Daniela Jung</td>
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<td>Karin Löffler</td>
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<td>Daniel Nodel</td>
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<td>Franz Scheuerer</td>
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<td>Anne Schoenholtz</td>
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<td>Julita Smolen</td>
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<th>Second Violins</th>
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<tr>
<td>Korbinian Altenberger <em>Principal</em></td>
<td>Hanno Simons</td>
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<td>Celina Bäumer</td>
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<td>Susanna Baumgartner</td>
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<td>Amelie Böckheler</td>
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<td>Øyvind Fossheim</td>
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<td>Valérie Gillard</td>
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<td>Marlene Ito</td>
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<td>Leopold Lercher</td>
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<td>Andreas Marschik</td>
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<td>Santa Vižine</td>
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<tr>
<td>Cecilia Anne Wilder</td>
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<td>Jeroen Woudstra</td>
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## Violas

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<td>Hanno Simons <em>Principal</em></td>
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<td>Hans Josef Groh</td>
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<td>Katharina Jäckle</td>
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<td>Jaka Stadler</td>
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<td>Uta Zenke-Vogelmann</td>
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<td>Philipp Stubenrauch <em>Principal</em></td>
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<td>Michael Karg</td>
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<td>Lukas Richter</td>
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<td>José Trigo</td>
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## WINDS AND PERCUSSION

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<tr>
<td>Flutes</td>
<td>Silvia Careddu Principal</td>
<td>VPOa</td>
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<td></td>
<td>Natalie Schwaabe</td>
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<td>Oboes</td>
<td>Stefan Schilli Principal</td>
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<td>Emma Schied</td>
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<td>Clarinets</td>
<td>Wenzel Fuchs Principal</td>
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<td>Bettina Faiss</td>
<td>BRSO</td>
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<td>Bassoons</td>
<td>Eberhard Marschall Principal</td>
<td>BRSOa</td>
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<td>Susanne Sonntag</td>
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<td>Jesús Villa Ordóñez</td>
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<td>Horns</td>
<td>Ivo Gass Principal</td>
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<td>Norbert Dausacker</td>
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<td>Fons Verspaandonk</td>
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<td>Trumpets</td>
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<td>Herbert Zimmermann</td>
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<td>Trombones</td>
<td>Hansjörg Profanter Principal</td>
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<td>Uwe Schrodi</td>
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<tr>
<td>Timpani</td>
<td>Raymond Curfs Principal</td>
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### Stage Crew
- Giuseppe Cala
- Ronald Herd
- Martin Wosnik

### Librarians
- Michael Fritsch
- Hilde Harrer

### With very special thanks to
- Julia Becker
- Norbert Dausacker
- Stefan Tischler
The King’s Singers

Patrick Dunachie countertenor
Edward Button countertenor
Julian Gregory tenor
Christopher Bruerton baritone
Nick Ashby baritone
Jonathan Howard bass

July 17 at 12:00
Great Guild, Riga

FINDING HARMONY

I Have a Dream
Mahalia Jackson (arr. Stacey V. Gibbs)
If I Can Help Somebody
Harry Dixon Loes (arr. Stacey V. Gibbs)
This Little Light of Mine

Musical Reformation
Martin Luther and Johann Sebastian Bach
Ein feste Burg ist unser Gott
William Byrd Civitas sancti tui

Singing Revolution 1991
Traditional South African (arr. Neo Muyanga)
Ayihlome + Qula kwedini
Gustav Ernesaks Mu isamaa on minu arm
(My Fatherland Is My Love)

Lost Songs of the Highlands
Traditional (arr. David Overton) Loch Lomond
Traditional (arr. Daryl Runswick) Puirt a’bheul
(Mouth Music)

The People Left Behind
Leyb Yampolsky (arr. Toby Young)
S’Dremlen feygl

In Our Time
A selection of new arrangements. The programme features a selection of pieces in close harmony that show how music continues to unite societies in some of the struggles of today’s world. Reflecting on moments as diverse as the Feminist Movement and the 2017 Manchester bombings, this concluding chapter is packed with brand-new arrangements that show the prevailing power of music in the present day.
Finding Harmony

Singing together binds us together. From the Protestant Reformation in Europe in the 1500s to the U.S. Civil Rights Movement, there have been countless moments in history when songs have united nations, cultures and causes. This is still the case in today’s world. Finding Harmony is evidence that music has always been our common language. A unique collection of pieces that span the globe – including music that’s too often forgotten – each song is the key to a powerful true story about who we are and how we’ve got here. Together, Finding Harmony proves how deeply we can be moved by all kinds of stories when songs connect us to them, to each other, and to the places we come from.

The King’s Singers

The King’s Singers have represented the gold standard in a cappella singing on the world’s greatest stages for over fifty years, renowned from Carnegie Hall to the Sydney Opera House for their unrivalled technique, versatility in an unprecedented range of styles and genres, and consummate musicianship and skill in performance. They continue to expand an extensive legacy of over 150 recordings, including an Emmy and two Grammy Awards, and draw on the group’s rich heritage and pioneering spirit to create an extraordinary wealth of unique collaborations and original works, including by Nico Muhly, John Rutter, Judith Bingham, James MacMillan, György Ligeti, Luciano Berio, Krzysztof Penderecki and Toru Takemitsu.

The group was formed in 1968, when six recent choral scholars from King’s College, Cambridge gave a debut concert at London’s Queen Elizabeth Hall. By chance, the group was made up of two countertenors, a tenor, two baritones and a bass, and it has maintained this formation ever since.
Matthias Goerne, baritone
Víkingur Ólafsson, piano

July 17 at 19:00
Great Guild, Riga

Franz Schubert
— Der Wanderer, D. 489
  (Georg Philipp Schmidt von Lübeck)
— Wehmut, D. 772
  (Matthäus von Collin)
— Der Jüngling und der Tod, D. 545
  (Joseph von Spaun)
— Fahrt zum Hades, D. 526
  (Johann Baptist Mayrhofer)
— Schatzgräbers Begehr, D. 761
  (Franz Adolf Friedrich von Schober)
— Grenzen der Menschheit, D. 716
  (Johann Wolfgang von Goethe)

Robert Schumann
— Meine Rose, op. 90, no. 2
— Kommen und Scheiden, op. 90, no. 3
— Die Sennin, op. 90, no. 4
— Einsamkeit, op. 90, no. 5
— Der schwere Abend, op. 90, no. 6
  (Nikolaus Lenau)

Franz Schubert
— Des Fischers Liebesglück, D. 933
  (Karl Gottfried von Leitner)
— Der Winterabend, D. 938
  (Karl Gottfried von Leitner)
— Gesänge des Harfners aus Wilhelm Meister,
  D. 478 (Johann Wolfgang von Goethe)
  1. Wer sich der Einsamkeit ergibt
     (The Harpist’s Song No. 1)
  2. Wer nie sein Brot mit Tränen ass
     (The Harpist’s Song No. 2)
  3. An die Türen will ich schleichen
     (The Harpist’s Song No. 3)

Johannes Brahms
Vier ernste Gesänge, op. 121
1. Denn es gehet dem Menschen
   (Ecclesiastes [3:19–22])
2. Ich wandte mich, und sahe an alle
   (Ecclesiastes [4:1–3])
3. O Tod, wie bitter bist du (Sirach [41:1–2])
4. Wenn ich mit Menschen- und mit
   Engelszungen redete (First Epistle to the Corinthians [13:1–3, 12–13])
Matthias Goerne

Matthias Goerne is one of the most versatile and internationally sought-after vocalists and a frequent guest at renowned festivals and concert halls. His carefully chosen roles range from Wolfram von Eschenbach in Tannhäuser, Amfortas in Parsifal, Marke in Tristan and Isolde and Wotan in Der Ring des Nibelungen to Orest in Manfred Trojahn’s opera Orest and Jochanaan in Richard Strauss’ Salome. He has also sung the title roles in Béla Bartók’s Bluebeard’s Castle and Alban Berg’s Wozzeck.

Highlights of Goerne’s 2020/21 season include concerts with the Amsterdam Concertgebouw Orchestra under the baton of Jaap van Zweden, the Orchestre National de France and Orchestre de Paris under Mikko Franck, the Gewandhausorchester Leipzig, the Rotterdam Philharmonic Orchestra and the Israel Philharmonic Orchestra under Lahav Shani, and the Chicago Symphony Orchestra under Christoph Eschenbach.

This season at the Staatsoper Unter den Linden in Berlin, Goerne is set to sing the title roles in Wagner’s The Flying Dutchman as well as Berg’s Wozzeck.

Goerne’s artistry has been documented on numerous recordings, many of which have received rave reviews and prestigious awards, including five Grammy nominations, an ICMA award, Gramophone and BBC Music Magazine awards for vocal music in 2017, and the Diapason d’Or Arte and Echo Klassik awards for singer of the year, also in 2017. Three albums featuring Goerne were released in 2019: Brahms’ Requiem with the Swedish Radio Symphony Orchestra under Daniel Harding, William Kentridge’s production of Berg’s Wozzeck at the Salzburg Festival, and an album of songs by Robert Schumann with pianist Leif Ove Andsnes. In March 2020, Deutsche Grammophon released an album of songs by Beethoven recorded by Goerne and Jan Lisiecki.
Víkingur Ólafsson, piano

July 18 at 12:00
Great Guild, Riga

Claude Debussy
Prélude from La Damoiselle élue (for solo piano)

Jean-Philippe Rameau
from the Suite in E minor, RCT 2 (from Pièces de clavecin, 1724):
— Le rappel des oiseaux
— Rigaudons I, II & double
— Musette en rondeau
— Tambourin
— La villageoise
— Gigues en rondeau I & II

Claude Debussy
Jardins sous la pluie (from Estampes, L. 100)

Claude Debussy
Serenade for the Doll (from Children’s Corner, L. 113)

Claude Debussy
The Snow is Dancing (from Children’s Corner, L. 113)

Jean-Philippe Rameau
from the Suite in D major, RCT 3 (from Pièces de clavecin, 1724):
— Les tendres plaintes
— Les tourbillons
— L’entretien des Muses

Claude Debussy
Des pas sur la neige (from Préludes, Book 1)

Jean-Philippe Rameau
from the Suite in D major, RCT 3 (from Pièces de clavecin, 1724):
— La joyeuse
— Les cyclopes

Jean-Philippe Rameau
and Víkingur Ólafsson
The Arts and the Hours (transcription from Les Boréades, RCT 31)

Claude Debussy
La fille aux cheveux de lin (from Préludes, Book 1)

Claude Debussy
Ondine (from Préludes, Book 2)

Jean-Philippe Rameau
from the Suite in G major, RCT 6 (from Nouvelles suites de pièces de clavecin, 1726–1727):
— La poule
— L’enharmonique
— Menuets I & II
— Les sauvages
— L’égycptienne
Víkingur Ólafsson

Ólafsson made an unforgettable impact with the release of three albums, Philip Glass: Piano Works (2017), Johann Sebastian Bach (2018) and Debussy–Rameau (2020) on Deutsche Grammophon, for whom he is an exclusive recording artist. Praised for revealing new possibilities within the music and featuring diverse original compositions and transcriptions, including Ólafsson’s own, the Johann Sebastian Bach album has appeared on multiple lists of best albums of the year and was named by Gramophone magazine as one of the greatest Bach recordings ever.

With a captivating ability to communicate both on stage and through his recordings, in the coming seasons Ólafsson will be an artist-in-residence at some of the world’s top concert halls. Last season, he was the artist-in-residence on BBC Radio 4’s Front Row programme, broadcasting weekly live performances from the empty Harpa concert hall in Reykjavik during lockdown.

Ólafsson is continuing an international recital tour with his new Debussy–Rameau solo programme, which includes performances in Riga as well as at Carnegie Hall, Konzerthaus Berlin, Konzerthaus Dortmund, Beethoven-Haus Bonn, the Ruhr Piano Festival, the Resonanzen Festival Saarbrücken, Laeiszhalle in Hamburg, Tonhalle Düsseldorf, Sendesaal in Hannover, Palau de la Música in Barcelona, the Théâtre des Champs-Elysées, Flagey in Brussels and Muziekgebouw in Amsterdam.

Always pushing boundaries, Ólafsson established his own record label prior to signing to Deutsche Grammophon, created and presented the Útúrdúr series on classical music broadcast on Icelandic television and is the founder of the award-winning Reykjavík Midsummer Music Festival.
Mariss Jansons Festival Orchestra
John Eliot Gardiner, conductor
András Schiff, piano

July 18 at 19:00
Dzintari Concert Hall, Great Hall, Jurmala

Robert Schumann
Piano Concerto in A minor, op. 54
I Allegro affettuoso
II Intermezzo: Andantino grazioso
III Allegro vivace

Johannes Brahms
Symphony No. 1 in C minor, op. 68
I Un poco sostenuto - Allegro
II Andante sostenuto
III Un poco allegretto e grazioso
IV Adagio - Più andante - Allegro non troppo, ma con brio

András Schiff

Born in Budapest in 1953, András Schiff studied piano at the Liszt Ferenc Academy of Music. Having collaborated with the world’s leading orchestras and conductors, he now focuses primarily on solo recitals, recording and conducting. In recent years, his interpretations of Bach’s music have become an annual highlight of the BBC Proms. He regularly performs at the Verbier, Salzburg and Baden-Baden Festivals, Wigmore Hall in London, the Musikverein in Vienna, the Philharmonie de Paris and on tour in North America and Asia. Schiff is the artistic director of the Teatro Olimpico Festival in Vicenza. Vicenza is also the home of the Cappella Andrea Barca, a chamber orchestra consisting of international soloists, chamber musicians and friends that Schiff founded in 1999. He has appeared together with this orchestra at Carnegie Hall, the Lucerne Festival and Mozart Week in Salzburg. Schiff also enjoys a close relationship with the Chamber Orchestra of Europe, the Budapest Festival Orchestra and the Orchestra of the Age of Enlightenment. In 2018, he accepted the role of principal artist with the Orchestra of the Age of Enlightenment, which complements his interest in performing on period keyboard instruments.

Schiff continues to support new talents, primarily through his Building Bridges series, which gives performance opportunities to promising young artists. He also teaches at the Barenboim-Said and Kronberg academies and frequently gives lectures and masterclasses.
In spring 2020, when a trustee of the Riga Jurmala Music Festival proposed the idea of producing a documentary about renowned Latvian conductor Mariss Jansons, the challenge was to determine how to approach his life story from a fresh perspective. With at least three documentaries about Jansons already in existence, the Festival took a decisive first step towards creating a work that would set itself apart from the rest by engaging Peter Maniura to write and direct it. Maniura is an award-winning television producer and director of documentary and live event programmes, with more than twenty-five years' experience in music and arts broadcasting at the BBC, the European Broadcasting Union and independently.

Maniura wrote a treatment for Mariss Jansons: A Tale of Four Orchestras, which recounts Jansons’ life story through the eyes of the musicians who were his musical collaborators and in many cases also his friends. The four orchestras that Jansons led as music director or chief conductor during the last forty years of his life – the Oslo Philharmonic, the Pittsburgh Symphony, the Concertgebouworkest and the Bavarian Radio Symphony Orchestra – readily enlisted to provide interviews, access to archival materials and, in touching tribute to their late maestro, specially recorded performances of works that were closely associated with Jansons. Maniura felt it was important that each conductor possess some form of link with Jansons, yet the quality of the connections with the projected conductors surpassed his expectations.

Early on, Maniura and the Festival decided (with the blessing of the four orchestras) that they would wait for optimal filming conditions instead of settling for performances with small orchestral formations wearing masks and socially distanced as required during the pandemic – when any form of performing was even permitted. Rather amazingly, the contribution of the Oslo Philharmonic was filmed in January under normal circumstances.

During this extended pre-production period, Maniura has succeeded in unearthing new, never-before-seen archives; had preliminary interviews with almost all of the orchestra musicians identified to appear in the film; and continued to work closely in partnership with the orchestras to find ways to enrich their respective chapters in the documentary.

Since the documentary was born from a heartfelt initiative to honour the memory of Mariss Jansons, the Festival has decided to waive fees for selected television partners to broadcast the work. Mariss Jansons: A Tale of Four Orchestras is co-produced with Latvian Television and NRK in Norway. The projected release is spring 2022.
Creating encounters between seasoned performers and young artists

“The team behind the Riga Jurmala Music Festival is committed to providing a major platform for young talent from all over the Baltics and abroad through performances and opportunities to work with the world’s greatest artists in an atmosphere of cultural exchange.” – 30 November 2018 press release

From the beginning, education was on the Riga Jurmala Music Festival’s mind. With such an array of notable soloists and orchestra musicians appearing on its stages, it was a relatively simple step to create encounters between experienced artists and young talents, particularly those from the Baltic countries where such opportunities are less common.

The traditional format is the masterclass, a lesson between the professor and the student that is observed by an audience. A Festival offers the student a rare chance to work with a master and to also see them perform.

Joining forces with the Jāzeps Vītols Latvian Academy of Music in Riga and Toms Ostrovskis, the head of its Performing Arts Department, the Festival announced that the Riga Jurmala Academy would debut in 2020 with masterclasses led by soloists and orchestra musicians.

Although the pandemic interrupted those plans, it also fostered the creation of new ideas. As travel and physical contact were forbidden, they were replaced by a remote, digital experience, and the Riga Jurmala Academy’s series of online masterclasses was born. Significantly, it permitted the Festival to offer activities to its audiences and to young students despite the cancellation of the 2020 edition of the Festival. The Festival could also now offer educational events throughout the year. The masterclasses were streamed live on the Festival’s social media platforms; they were then made available for catch-up streaming on the Festival’s website and its YouTube channel. While individual artists and other cultural institutions have offered online masterclasses during the pandemic, the sheer scope of the Riga Jurmala Academy’s output and the quality, both artistically and technically, have been remarkable. Since the first event in April 2020, 28 artists have taught 90 students in front of a cumulative audience of over 100,000 people. Professors have included strings and winds soloists from the Bavarian Radio Symphony Orchestra, the Concertgebouworkest and the Chicago Symphony Orchestra; pianists Leif Ove Andsnes and Yefim Bronfman; violinist Renaud Capuçon; cellists Mischa Maisky and Gautier Capuçon; singers Benjamin Appl, Joseph Calleja, Alice Coote and Olga Peretyatko; and guitarist MILOŠ.

With the return of the in-person Festival this summer, the Riga Jurmala Academy is introducing live masterclasses with András Schiff on July 17, Renaud Capuçon on August 6, Renée Fleming on August 27, Yefim Bronfman on August 28 and Leif Ove Andsnes on September 3. After this summer’s Festival, the online masterclasses will resume as a fixture of the Riga Jurmala Academy. An initiative born of necessity has inadvertently given the academy a broader role and a higher profile than it would have probably had at such an early stage.
After everything we have lived through together, it feels like an eternity since the summer of 2019, when we first raised the curtain on the Riga Jurmala Music Festival to an audience of Latvian and international music-lovers. We inaugurated an innovative concept of non-consecutive summer weekends, each featuring an international orchestra in two concerts with world-class soloists, a renowned recitalist for the third evening, and a variety of young and established artists for noon concerts. The artistic result exceeded our expectations; we decided to aim high in order to make our mark from the beginning, and the reactions from audiences and the press confirmed that we hit our target.

Sadly, world events prevented us from proceeding with the 2020 Festival and its strong programme. Thus, this year’s audiences are in fact the appreciative witnesses of our actual second edition, which in a bizarre turn of events has benefited from the effects of the COVID-19 pandemic. The Bayreuth Festival Orchestra, performing for the first time in a city that employed Richard Wagner for two years, appears following the Chicago Symphony Orchestra’s cancellation of its entire European tour.

The newly-created Mariss Jansons Festival Orchestra is the result of the late withdrawal of the Bavarian Radio Symphony Orchestra from its scheduled events. Both orchestras cancelled due to the major risks they faced due to the pandemic; we regret their absence and look forward to seeing them on our stages in the near future. These unexpected surprises join the already formidable programme, including the St. Petersburg Philharmonic Orchestra and the Concertgebouworkest, an impressive selection of the world’s leading instrumentalists and vocalists and much more. I am very proud of what we have managed to accomplish despite all the odds and sincerely hope you enjoy your visit to the Riga Jurmala Music Festival.
A message from the Executive Director

Zane Čulkstēna
Executive Director

It means so much to me to be able to welcome you back to the Riga Jurmala Music Festival.

A lot has happened since we were last together in the summer of 2019. Above all, I would like to thank our exceptional group of trustees. Despite the cancellation of the second edition of the Riga Jurmala Music Festival, they never wavered from their commitment to keep this amazing project going at a time of such insecurity in the world. They even went further by approving funding for new initiatives that allowed us to offer something to our audiences as we prepared the current edition: the Musical Soirées in Riga and Jurmala in the summer of 2020, the 27 online masterclasses offered by the Riga Jurmala Academy throughout 2020 and 2021 led by world-renowned musicians, for example, cellist Mischa Maisky and pianist Leif Ove Andsnes as well as principals from leading orchestras such as the Bavarian Radio Symphony Orchestra, and the development of a unique documentary about conductor Mariss Jansons.

I also thank our resilient team. Its members have survived a veritable roller coaster of incertitude with weekly ups and downs regarding the progress of the virus and its effects on our plans; they stayed focused throughout and demonstrated an amazing adaptability to ever-changing circumstances. I am very fortunate to work with such an incredible group of devoted and passionate individuals. Ultimately, all of the efforts of the trustees and the team are for you. Our objective has been to put together a 2021 edition that is as close to normal as possible for the majority of our audience, subject to the current restrictions. Our decisions may cause inconveniences for some of you, and we apologise in advance.

We are very fortunate to offer you such a variety of performances this year, some of which are particularly significant for Latvians (the creation of the Mariss Jansons Festival Orchestra, the debut of conductor Andris Nelsons at our Festival, the first performances by the Bayreuth Festival Orchestra in the city that employed Richard Wagner for two years of his life). I hope you have a wonderful visit to the Riga Jurmala Music Festival. It is incredible to be back together again!
Riga Jurmala Music Festival

team

Martin T:son Engstroem artistic director

Zane Ėulkstēna executive director

Miguel Esteban associate artistic director

Igors Bass board member

Madara Kalme event and operations manager

Helēna Juta Sarkisjane digital communication and e-commerce manager

Sanda Katkeviča producer

Līva Bileskalne development manager

Krišs Salmanis lead designer

Anna Brigadere designer

Polīna Tamuža ticketing manager

Elga Skane ticketing administrator

Ilona Zilgalve ticketing administrator

Jekaterina Levina hospitality manager

Toms Ostrovskis Riga Jurmala Academy director

Special thanks to:

Premier Communications: Simon Millward, Tessa Deterding and the team; Signe Lonerte; Aija Freija; Renāte Prancāne; Ilze Pole; Kaspars Zālītis; Māra Bandeniece; Una Dakne; Antoņina Suhanova; Jāzeps Vītols Latvian Academy of Music: Guntars Prānis and the team; Dekorāciju darbnīca: Oskars Plataiskalns and the team; Augu māja and Valters Ozolinš; Wiedemann Lampe: Benji Wiedemann and the team; Dzintari Concert Hall: Guntars Kirsis and Kristīne Ķipure; Latvian National Opera: Sandis Voldinš and the team; Latvian Television: Ieva Rozentāle and the team; Latvian Radio: Gunda Vaivode and the team; 5 krasti: Egija Oņegina and the team; Akvile Adomaityte; Sandra Dimitrovich; Hanzas Perons: Ieva Irbina and the team; Barents seafood restaurant; Māra Bērziņa and the team; Deem: Edmunds Mickus and the team; KM Sound: Armins Dublinskis and the team; Embassy of Switzerland in Latvia; Embassy of the Kingdom of the Netherlands in Latvia; Royal Norwegian Embassy in Latvia; Embassy of the United States of America in Latvia; and The French Institute in Latvia.
Riga Jurmala Music Festival
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Guntis Râvis
Arkady Suharenko
Yuri Scheffler
Jānis Zuzāns
Riga Jurmala Music Festival partners

Amber Beverage Group (ABG)
ABG is a producer, distributor, logistics provider and retailer of beverages that manages more than 600 brands, from the highest-class spirits and sparkling wines to Mexican tequila. Founded in 1900 in Riga, ABG has grown to become a global player in the field of alcoholic drinks. As an international market player, ABG is pleased that cooperation with the Riga Jurmala Music Festival is an opportunity to put Latvia and the Baltic states on the global map of events.

Food Union
Food Union is a global food producers’ group that makes delicious food products loved by consumers in a variety of countries. In Latvia, Food Union is the unrivalled leader in the dairy products and ice cream market. Based on in-depth market knowledge, the company continuously invests in innovation to strengthen and develop recognised and beloved Latvian food brands such as Ekselence, Pols, Kārums. Food Union’s cooperation with the Riga Jurmala Music Festival serves as a platform from which to draw inspiration and interact with people who share its values.

Balticovo
Balticovo is the largest producer of eggs and egg products in northern Europe and has more than forty-five years of experience in the business. It is a 100% locally owned company and one of Latvia’s leading export-oriented businesses, selling approximately 70% of its products in international markets. Latvia is a rich country – it is home to export-oriented services, produces goods for export and also hosts outstanding cultural events attracting artists from all around the world. Balticovo exports its products to more than twenty different countries and understands the need to showcase one’s own uniqueness. It is therefore pleased to also support other exportable ideas.

Rietumu banka
Rietumu Banka is the leading private bank in Latvia focused on providing a wide range of high-level personal financial services for corporate clients and wealthy individuals. For already twenty years, Rietumu banka and its Future Support Fund have continuously supported ambitious cultural and art projects that are important for Latvia, and the Riga Jurmala Music Festival is definitely one such event. With the Festival’s high artistic quality, excellent organisation and events that are accessible to a wide range of music lovers and creative youth, there is nothing else like it in the Baltic states.

Credit Suisse
Based in Zurich, Switzerland, Credit Suisse is one of the world’s largest financial services providers. Employing more than 48,000 people, the bank’s strategic focus is global leadership in asset management and investment banking. Credit Suisse is truly proud to establish cooperation with the Riga Jurmala Music Festival. By supporting the Festival and other internationally recognised cultural venues – including in Zurich, Beijing and Sydney – the company’s main goal is to promote the accessibility of classical music to more and more listeners all across the globe. Credit Suisse’s target markets are in central Europe and the Baltic states, and therefore this partnership is an excellent opportunity to demonstrate its commitment to the region.
RTP Global
Established in 2000 in Russia as ru-Net, the venture capital firm now known as RTP Global has invested in ninety different businesses in more than ten countries across Europe and Southeast Asia as well as the United States and India. Five of the companies it invested in in their early stages – Yandex, EPAM, Delivery Hero, RingCentral and Datadog – have gone on to become companies worth millions.

LSC group
LSC is the leading ship management and crewing company in the Baltics. It also specialises in the management of oil and oil product tankers as well as chemical tankers. LSC supports the Riga Jurmala Music Festival because it knows its employees appreciate the excellent music and atmosphere that the Festival creates!

Uniting History
The Uniting History Foundation is a charitable organisation that works actively to preserve Latvia’s historical heritage and develop the country’s cultural scene as well as reduce social inequality. By supporting transnational cultural projects, the foundation wishes to emphasise that music and art are an international language of communication that knows no borders – music and art bring people closer and create new paths towards mutual understanding and a tolerant, inclusive society. The Riga Jurmala Music Festival lets audiences become acquainted with the world of classical music, highly acclaimed solo artists and orchestras, thus highlighting the values that unite different peoples and cultures.

Ola Foundation
The Ola Foundation’s complex of buildings in Ķīpsala, one of the most beautiful spots along the Daugava River in Riga, will be a space where the mind can meet the heart. It will be a permanent home for art, music, discussion platforms, creative residencies and educational projects. The Riga Jurmala Music Festival is a wonderful opportunity to meet musicians, orchestras, conductors and soloists of the highest calibre from around the world.

ZUZEUM
The Zuzeum Art Centre is the home of the Zuzâns Collection, the largest private collection of Latvian art in the world. Founded in 2017, it is an investment made by the art patrons and collectors Dina and Jānis Zuzâns in the art infrastructure of Latvia and the broader Baltic Sea region. The centre’s aim is to promote Latvian art in an international context. Together with the Riga Jurmala Music Festival, Zuzeum sees an opportunity to create an international network in which those who are closer to visual art and those who live with music in their hearts can find a common language.

BMW
With its four brands – BMW, Mini, Rolls-Royce and BMW Motorrad – the BMW Group is the world’s leading manufacturer of premium cars and motorcycles. It also provides premium mobility services. For more than fifty years, the BMW Group has passionately supported top-class art projects and events around the world. BMW is also the leading premium car brand in Latvia, so its newly established cooperation with the world-class Riga Jurmala Music Festival is very rewarding. BMW is the official car of the Festival and provides the highest level of comfort for the artists on their way to and from the concert venues.

Nordeka
Nordeka is a Latvian regional passenger transport operator that has been operating in the market since 1991. Nordeka provides passenger transport on an individual demand with comfort-class buses. Passenger transport is an important service in creating a good first impression – among audiences as well as event participants – regarding venues and the events held at those venues. While the creators of culture are concerned with visitors’ enjoyment, Nordeka’s role is to give them a sense of security on their way to a venue.
Riga Jurmala Music Festival
2021

Mischa Maisky and Lily Maisky at the 2019 Festival
06.08.–08.08.

August 6 at 19:00
Dzintari Concert Hall, Great Hall, Jurmala
St. Petersburg Philharmonic Orchestra
Yuri Temirkanov, conductor
Mischa Maisky, cello

August 7 at 12:00
Great Guild, Riga
Daniel Lozakovich, violin
Mikhail Pletnev, piano

August 7 at 10:00
Dzintari Concert Hall, Great Hall, Jurmala
St. Petersburg Philharmonic Orchestra
Yuri Temirkanov, conductor
Renaud Capuçon, violin

August 8 at 12:00
Great Guild, Riga
Yoav Levanon, piano

August 8 at 19:00
Great Guild, Riga
Arcadi Volodos, piano
27.08.–29.08.

August 27 at 19:00
Dzintari Concert Hall, Great Hall, Jurmala
Royal Concertgebouw Orchestra
Daniel Harding, conductor
Yefim Bronfman, piano

August 28 at 12:00
Great Guild, Riga
Alexandre Kantorow, piano

August 28 at 19:00
Dzintari Concert Hall, Great Hall, Jurmala
Royal Concertgebouw Orchestra
Daniel Harding, conductor
Renée Fleming, soprano

August 29 at 12:00
Great Guild, Riga
Daumants Liepiņš, piano

August 29 at 19:00
Dzintari Concert Hall, Great Hall, Jurmala
Bryn Terfel, bass-baritone
Annabel Thwaite, piano
September 2 at 19:00
Great Guild, Riga
Leif Ove Andsnes, piano

September 3 at 19:00
Latvian National Opera and Ballet, Riga
Bayreuth Festival Orchestra
Andris Nelsons conductor,
Christine Goerke soprano
Klaus Florian Vogt tenor

September 4 at 12:00
Great Guild, Riga
Mao Fujita, piano

September 4 at 19:00
Latvian National Opera and Ballet, Riga
Bayreuth Festival Orchestra
Andris Nelsons conductor
Christine Goerke, soprano
Klaus Florian Vogt, tenor
Günther Groissböck, bass

September 5 at 12:00
Great Guild, Riga
Marc Bouchkov, violin
Mao Fujita, piano

September 5 at 19:00
Latvian National Opera and Ballet, Riga
Maria João Pires, piano