




# EDINBURGH INTERNATIONAL FESTIVAL



**PASSION,  
THRILLS,  
DRAMA...  
CLASSICAL  
MUSIC AND  
OPERA THIS  
SUMMER**

**OUT OF THIS WORLD**  
BEETHOVEN'S *FIDELIO* BLASTS  
OFF INTO OUTER SPACE

**INTIMATE RECITALS**  
IAN BOSTRIDGE AND MITSUKO  
UCHIDA ON PERFORMING IN  
THE USHER HALL

**BRING ME SUNSHINE**  
DAVID ZINMAN ON A FRESH  
APPROACH TO BRAHMS

**PASSION AND OBSESSION**  
BARRIE KOSKY ON HIS  
PROVOCATIVE OPERATIC  
DOUBLE BILL

**Images:** AKA, Monika Rittershaus, Marco Dos Santos, Chris Smith Gillard, Timothy Greenfield-Sanders, Priska Ketterer, Petra Coddington, Cheryl Mazak, Marco Borggreve, Christophe Abramowitz, Astrid Ackermann, Alastair Wright, Andy Catlin, Alexander Basta, Jim Rakete, Marc Ribes, Philippe Gontier, Stoffleth, Werner Kmettsch, Glogger, Richard Avedon, Ben Ealovega, Roger Mastroianni, Tom Haller, Kaupo Kikkas, Lukas Beck, Rob McDougall



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# A true Romantic

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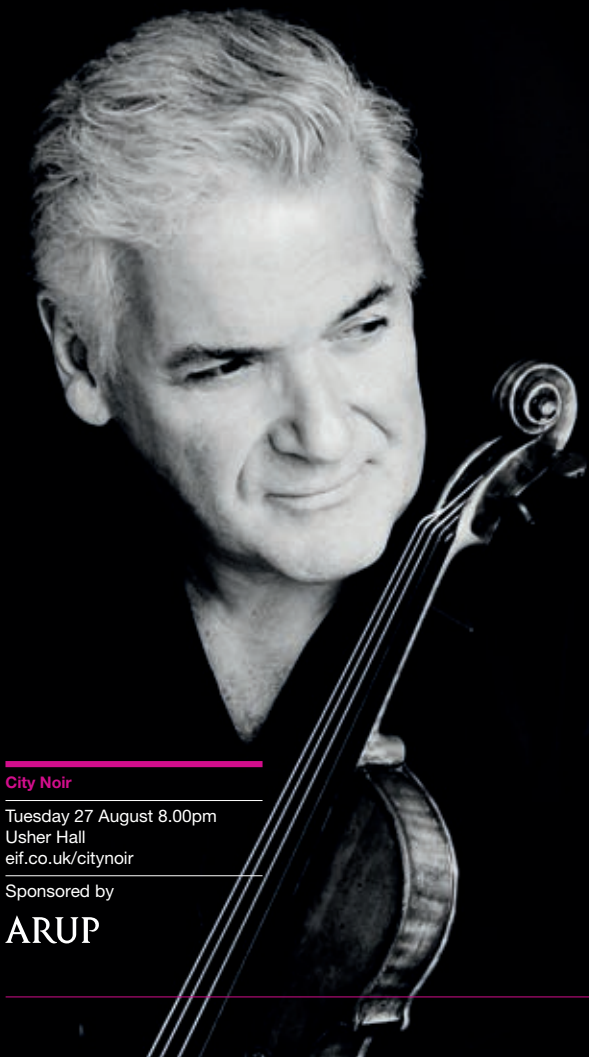
International violinist **Pinchas Zukerman** explains his late-flowering love for one of the cornerstones of the string repertoire, the **Bruch Violin Concerto**

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**W**ith its unforgettable, soaring melodies, and its heart-rending harmonies, there's only one word for Bruch's masterful First Violin Concerto: Romantic. It's no surprise that the piece regularly tops lists of best-loved classical works. What's more surprising is that Pinchas Zukerman, one of the most respected names in the violin world, came to the concerto so late. 'Lots of people play it when they're much younger, but I actually didn't,' he explains. 'But it's still been a very good friend of mine for a long time.' He's in no doubt about the piece's enormous emotional power, though. 'The Bruch is one of those Romantic violin concertos that speaks right from the heart. I like Bruch's writing for the fiddle very much – he's a very underrated composer, and a true Romantic.'

His Festival performance of the Bruch Concerto with the Royal Scottish National Orchestra shares its programme with a similarly sensual piece: John Adams's *City Noir*. But this is sensuality of a very different kind – dark, smoky and alluring, in its passionate evocations of Los Angeles in the 1940s and 50s. And evocative of Edinburgh right now is Tod Machover's *Festival City*, based on sounds submitted by Festival-goers from all over the world: get involved at [eif.co.uk/festival-city](http://eif.co.uk/festival-city).

**David Kettle**



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## City Noir

Tuesday 27 August 8.00pm

Usher Hall

[eif.co.uk/citynoir](http://eif.co.uk/citynoir)

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**ARUP**

# Passion and obsession



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Director **Barrie Kosky** reveals the inspirations behind his provocative operatic double bill of *Dido and Aeneas* and *Bluebeard's Castle*

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The idea of combining *Dido and Aeneas* and *Bluebeard's Castle* came from the production's conductor Constantinós Carydis – he felt instinctively that they would make a very interesting pairing. And as we were rehearsing them, we both realised that there were all sorts of reflections and resonances going on. Both pieces are about arrival and farewell in different ways, and also about death and obsessive love – for me it's very important that the love between the two pairs of characters feels absolutely genuine.

We decided to stage *Dido and Aeneas* in a strange, abstracted 17th- or 18th-century world, very formal and stylised. Then in *Bluebeard's Castle* after the interval, there's essentially a bare, open space and two modern characters. It was clear to me from the start that the famous doors in *Bluebeard's Castle* had to be connected with the characters' bodies – so the garden has to grow out of Bluebeard's body, and likewise the lake of tears and Bluebeard's vast kingdom. We decided to use natural elements like smoke and water so that we weren't competing with the music – to allow Bartók's score to have its full expressive quality.'

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#### **Dido and Aeneas & Bluebeard's Castle**

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Saturday 24 & Sunday 25 August 7.15pm  
Festival Theatre, Edinburgh  
[eff.co.uk/dido-bluebeard](http://eff.co.uk/dido-bluebeard)

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Supported by **The Binks Trust**

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With additional support from  
**Consulate General of the Federal  
Republic of Germany, Edinburgh**





# Poetic pianism

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What connects the piano music by Debussy and Ligeti in Pierre-Laurent Aimard's Festival programme is a deep exploration of the instrument's sounds

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For a piece to be well-suited for the piano, tactile concepts are almost as important as acoustic ones', the late György Ligeti himself once said. 'I have to feel them out with my hands.' His virtuosic piano *Études* extend the techniques of piano-playing in music of extraordinary imagination and beauty, just as the vivid sound pictures in Claude Debussy's evocative *Préludes* did in 1913. Like Debussy, Ligeti said, his own *Études* flow like the spoken word and 'behave like growing organisms'.

Alongside his two late-night recitals in The Hub, Pierre-Laurent Aimard plays pieces from both of these ground-breaking collections side by side in his Festival recital, duly casting new light on the music of both composers. **Jessica Duchon**

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**Pierre-Laurent Aimard**

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Friday 23 August 11.00am  
The Queen's Hall  
[eif.co.uk/aimard](http://eif.co.uk/aimard)

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Supported by **Edinburgh International Festival Benefactors**

# A rich history



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**More than a century of exceptional music-making marks out the Royal Concertgebouw Orchestra as one of the world's greatest ensembles**

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If critics or the listening public are ever polled, Amsterdam's Royal Concertgebouw Orchestra consistently emerges as one of the world's very top ensembles. That's hardly surprising: it's been in existence since way back in 1888, and the acoustic glories of its hallowed concert hall, the Concertgebouw, have played no small part in the development of its warm, transparent and beautifully blended orchestral sound. Nor has the astonishing roll-call of conductors who have been at the orchestra's helm since its founding, including Willem Mengelberg, Eugen Jochum, Bernhard Haitink and Riccardo Chailly.

It was in 1988 that Queen Beatrix granted the orchestra its Royal appellation, in recognition of a century of exceptional music-making.

The current chief conductor is the charismatic Mariss Jansons (who performs two concerts with the Bavarian Radio Symphony Orchestra on 11 and 12 August), but it's Daniele Gatti who directs Mahler's visionary Ninth Symphony at this year's Festival. Gatti is a renowned Mahlerian, and his passion for the composer's powerful music is matched by the orchestra's own rich history of Mahler performances. **David Kettle**



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## Royal Concertgebouw Orchestra

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Friday 30 August 8.00pm  
Usher Hall  
[eif.co.uk/concertgebouw](http://eif.co.uk/concertgebouw)

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Pinsent Masons

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With additional support from  
**Embassy of the Kingdom of  
The Netherlands, London**

# The art of song



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**Ken Walton looks at the inspirations  
behind four international singers' Queen's  
Hall recitals in this year's Festival**

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If any Romantic song cycle ever got close to releasing a virtual scent, it is surely Schumann's *Dichterliebe*. Like the Heine poems he uses, Schumann's nuanced settings bring alive a sensitive, poetic world of flowers and longing. German baritone Christian Gerhaher – a singer noted for the natural poetry of his voice – and pianist Gerold Huber include the 16-song collection in their Schumann recital.

Beethoven's contribution to the Lieder genre was relatively small. But when moved to song, the effect was deeply personal and moving. German tenor Werner Gura positions the distant longing of *An die ferne Geliebte*, Beethoven's love-soaked song cycle, at the heart of a Queen's Hall programme that also features the firm hand of Schubert.

Dorothea Röschmann enjoys a formidable reputation as a leading soprano in the world's opera houses. But she's equally at home in the recital hall, applying her love of characterisation to the intimate world of Romantic German Lieder. She teams up with regular accompanist Malcolm Martineau to explore the worlds of Schubert, Wolf and Berg.

Véronique Gens makes her Festival debut singing the songs she loves best – those of her native France. 'I wouldn't sing songs I didn't like,' says the soprano, once better known for her inspirational Baroque performances. What guided her choice of Fauré, Duparc, Debussy, Chausson and Hahn for her Queen's Hall morning recital? 'The link is my heart, and the way I feel about them.'

**Ken Walton**

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**Christian Gerhaher & Gerold Huber**

Saturday 10 August 11.00am  
The Queen's Hall  
[eif.co.uk/gerhaher-huber](http://eif.co.uk/gerhaher-huber)

Supported by  
**The Peter Diamand Trust**

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**Werner Gura & Christoph Berner**

Friday 16 August 11.00am  
The Queen's Hall  
[eif.co.uk/gura-berner](http://eif.co.uk/gura-berner)

Supported by  
**Edinburgh International Festival Benefactors**

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**Dorothea Röschmann & Malcolm Martineau**

Monday 19 August 11.00am  
The Queen's Hall  
[eif.co.uk/roschmann-martineau](http://eif.co.uk/roschmann-martineau)

Supported by  
**Edinburgh International Festival Benefactors**

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**Véronique Gens & Susan Manoff**

Friday 30 August 11.00am  
The Queen's Hall  
[eif.co.uk/gens-manoff](http://eif.co.uk/gens-manoff)

Supported by  
**John-Paul and Joanna Temperley**

# Sacred and profane

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**Conductor Marc Minkowski reveals the inspirations behind his Schubert symphony concerts with Les Musiciens du Louvre Grenoble**

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I like to travel in the mind of a composer, to stay in his world, to live with him for a while, and I thought I would love to take an orchestra with me.' French conductor Marc Minkowski is understandably passionate about the two all-Schubert concerts he brings to the Festival this year with his period-instrument orchestra Les Musiciens du Louvre Grenoble. And he feels that we can gain a lot by immersing ourselves in the composer's noble music, from the youthful enthusiasm of his early symphonies to the spiritual intensity of the later ones. 'It's a mixture of very virtuosic, demanding things and holy, sacred moments.'

Minkowski is convinced that a historically informed approach pays off. 'The old instruments bring a kind of poetry, a balance and intimacy, which is very natural in this music.' Does he have a favourite Schubert symphony? 'I like all of them. The "Great" is a very deep experience, but I have a lot of tenderness for the Third, and the "Unfinished" is just a dream to play.' **David Kettle**



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**Les Musiciens du Louvre Grenoble 01**

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Wednesday 14 August 7.30pm  
Usher Hall  
[eif.co.uk/louvre1](http://eif.co.uk/louvre1)

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**Les Musiciens de Louvre Grenoble 02**

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Thursday 15 August 7.30pm  
Usher Hall  
[eif.co.uk/louvre2](http://eif.co.uk/louvre2)

# Opera for the space age



**Director Gary Hill explains why his new production of Beethoven's *Fidelio* takes place on a starship heading to infinity**

In his first ever opera production, American contemporary media artist Gary Hill takes Beethoven's earthbound rescue opera and sends it hurtling into space and infinity on a doomed spacecraft. The cast of Lyon Opéra glides around on motorised Segways, dressed with depersonalised conformity. The virtual world of Hill's video trickery – a visually hypnotic fourth-dimensional perspective – collides excitingly with the human reality of Beethoven's. Words from Harry Martinson's 1950s

science fiction poem *Aniara* wrestle with playwright Pierre Bouilly's story of sacrifice, heroism and ultimate triumph. 'I suppose it's a kind of mash-up,' says Hill. '*Fidelio* is completely contradictory to what happens in *Aniara*. I'm deliberately trying to collide them, to see where the threads can be woven together.' Or is Hill setting out to challenge the way we view historical opera in the 21st century? One thing's for certain. It's *Fidelio*, but not as we know it... **Ken Walton**

## Fidelio

Saturday 10 August &  
Monday 12 August 7.15pm  
Festival Theatre, Edinburgh  
[eif.co.uk/fidelio](http://eif.co.uk/fidelio)

Supported by  
**John and Angela Kessler**



# In the spotlight

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## Two of the Chamber Orchestra of Europe's eminent musicians explain the challenges of playing as a soloist with your own band

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It's one thing to be a member of an orchestra, but quite another to perform with that orchestra as a soloist. That's the challenge facing violinist Lorenza Borrani and the cellist William Conway, and others, in the Chamber Orchestra of Europe's Festival concerts featuring sinfonia concertantes by Haydn and Mozart.

'It's an honour to be asked,' says Conway, a founder member of the COE, 'and also a big responsibility. As a soloist you're representing the orchestra and you don't want to let your colleagues down.'

Borrani agrees: 'We're all friends in the COE because we respect each other so much,' she says. 'That's why it's harder to play as a soloist with your own orchestra than with another one.'

Being in the COE is an experience different from most other orchestras, according to both musicians. 'The orchestra isn't full-time,' Borrani explains. 'We assemble for specific projects, so everyone brings all their energy to it. And I grew up listening to wonderful recordings by this orchestra, so for me it's special because it is my favourite orchestra.'

Conway is meanwhile looking forward to playing in Edinburgh with the conductor Yannick Nézet-Séguin: 'He's a really charismatic, wonderful musician and person. It's a joy to work with him.' **Jessica Duchon**



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**Chamber Orchestra of Europe 01**

Friday 16 August 8.00pm  
Usher Hall  
[eif.co.uk/coe1](http://eif.co.uk/coe1)

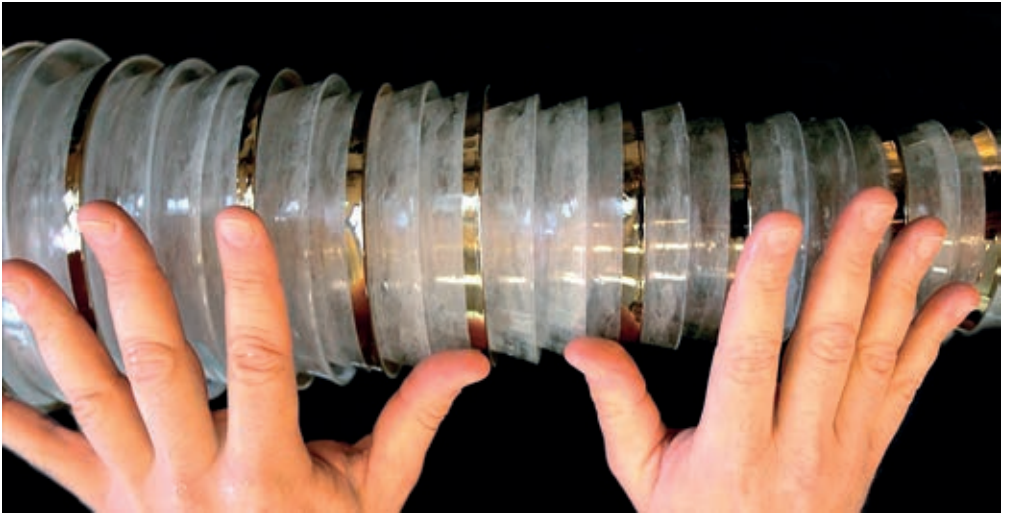
Supported by **The Pirie Rankin  
Charitable Trust**

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**Chamber Orchestra of Europe 02**

Sunday 18 August 7.30pm  
Usher Hall  
[eif.co.uk/coe2](http://eif.co.uk/coe2)

Supported by **The Ellem Foundation**



# Ghost in the machine

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**French musician Thomas Bloch brings one of the rarest of all instruments to this year's Festival**

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**P**aganini called it “the angelic organ”. But a French doctor wrote: “It can break your nerves and shoot down the strongest man within an hour.” You can choose which side you’re on...’.

French musician and performer of rare instruments Thomas Bloch is describing the uniquely ghostly, ethereal sound of one of the rarest instruments of them all: the glass harmonica. He brings this extraordinary contraption to The Queen’s Hall for a recital of little-known Mozart gems with the Hebrides Ensemble. How would he describe the instrument? ‘It looks

like a horizontal kebab! – but with the meat replaced by glass bowls that turn on an axis. It sounds like when you try to rub a crystal glass with wet fingers to make it sing after a good meal. But imagine that instead of one glass, you have 37 of them across three octaves.’

Once heard, the glass harmonica is never forgotten. And it’s just one of the instruments whose impact on composers this year’s Festival sets out to demonstrate – from Schubert and Brahms writing for the developing clarinet (14 August) to Beethoven harnessing the formidable power of the modern piano (17 August). **David Kettle**



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**Hebrides Ensemble and Thomas Bloch**

Monday 26 August  
11.00am  
The Queen’s Hall  
[eif.co.uk/hebrides-bloch](http://eif.co.uk/hebrides-bloch)

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Supported by  
**Edinburgh International Festival Benefactors**

# Angel of desire

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**Director John Fulljames explains the genesis of *American Lulu*, Austrian composer Olga Neuwirth's provocative reimagining of Berg's seductive opera**

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**A**s a female Austrian composer, Olga Neuwirth wanted to tell the Lulu story from a new perspective. She's taken Acts 1 and 2 of Berg's original opera and simplified them, and she's written an entirely new Act 3. She's also reorchestrated the music, using a Las Vegas-style big band – she really pulls out the jazz colours of the original.

Race is crucial to the piece – Olga sets it in America, not just during the gender and sexual revolutions of the 1960s, but across the racial revolution as well. We're using footage and images of the period in the staging, and Olga also interpolates speeches by Martin Luther King.

We've got an amazing singer, Angel Blue, as Lulu herself. And there's a mirror character alongside her, Eleanor, who in some ways represents Billie Holiday. She's played by Jackie Dankworth, a brilliant jazz and blues vocalist.'

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## American Lulu

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Friday 30 August & Saturday 31 August 7.15pm  
King's Theatre  
[eif.co.uk/americanlulu](http://eif.co.uk/americanlulu)



# Intimate recitals

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**Both tenor Ian Bostridge and pianist Mitsuko Uchida look forward to sharing cherished music with listeners in their respective Usher Hall recitals**

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Ian Bostridge feels he owes his career to the Edinburgh International Festival. 'I sang there for the first time in 1994, in Britten's *A Midsummer Night's Dream*,' he says, 'and that performance convinced me to become a professional singer, though I was still working as an academic.' This year he appears in recital at the Usher Hall with pianist Lars Vogt. A cavernous space, perhaps, for intimate Lieder? No according to Bostridge: 'If a large hall has the right shape and acoustic, then you just have to create focus. I've done recitals in the Usher Hall before and I've felt it works very well.'

Creating a sense of intimacy in sizeable venues is 'just a matter of listening', says the great Japanese pianist Mitsuko Uchida, another perennial Festival favourite. 'You speak to the audience; you don't have to scream and shout. You pull people in. If I can hear the sound coming back from the end of the hall, then it is fine. The size of the hall doesn't bother me.' Her Usher Hall recital is filled with exceptionally intimate music, including Schumann's extraordinary *Gesänge der Frühe*: 'This was the last set of piano pieces that he completed before his final breakdown. It's strange music, but so deep and beautiful – almost in slow motion.' **Jessica Duchon**



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## **Mitsuko Uchida**

Tuesday 13 August 8.00pm  
Usher Hall  
[eif.co.uk/uchida](http://eif.co.uk/uchida)

Supported by **Joscelyn Fox**

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## **Ian Bostridge & Lars Vogt**

Thursday 22 August 8.00pm  
Usher Hall  
[eif.co.uk/bostridge-vogt](http://eif.co.uk/bostridge-vogt)





# Fresh ears

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## Violin superstar Midori's two Festival recitals offer new perspectives on Bach's seminal Sonatas and Partitas

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**B**ach's Partitas and Sonatas for solo violin are such iconic works in the instrument's repertoire that to cast fresh light on them is a perennial challenge for every violinist. That task is at the centre of Japanese-born violin superstar Midori's mission in August. In each of her two Festival concerts she pairs Bach's solo-violin works with the music of today. The first features Schnittke's *Prelude in memoriam Dmitri Shostakovich*, in which a phantom accompaniment is almost suggested, unheard; in the second, Argentinian composer Mario Davidovsky's *Synchronisms No 9* finds the violin in duo with electronics. Beside these, will Bach sound antique or perhaps equally new? Either way, there can't help but be a new perspective. **Jessica Duchen**



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### Midori

Thursday 22 August 11.00am  
The Queen's Hall  
[eif.co.uk/midori1](http://eif.co.uk/midori1)

Supported by **Roxane Clayton**

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### Midori

Saturday 24 August 11.00am  
The Queen's Hall  
[eif.co.uk/midori2](http://eif.co.uk/midori2)

Supported by **Edinburgh International Festival Benefactors**

A portrait of conductor David Zinman, an older man with a grey beard and mustache, wearing a dark jacket. He is looking directly at the camera with a neutral expression. The background is dark and out of focus.

# Bring me sunshine

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**Conductor David Zinman brings a fresh, light approach to Brahms in his two concerts with the Tonhalle Orchestra of Zurich**

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**A**merican conductor David Zinman is noted for his hatred of pomposity, and a willingness to pepper the odd musical presentation with his gift for comedy and impersonations. 'I'm the Mel Brooks of the violin,' the former fiddler once declared. Which is why, when it comes to such serious-minded composers as Brahms, he and his Tonhalle Orchestra of Zurich tend to find rays of sunshine others might have missed. Both are in Edinburgh for two nights this year, where the focus is on Brahms – the Violin Concerto, with Franz Peter Zimmermann as soloist, and the visionary *German Requiem*. **Ken Walton**

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**Tonhalle Orchestra  
Brahms Violin Concerto**

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Saturday 24 August 8.00pm  
Usher Hall  
[eif.co.uk/brahmsviolin](http://eif.co.uk/brahmsviolin)

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**Tonhalle Orchestra  
Brahms Requiem**

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Monday 26 August 8.00pm  
Usher Hall  
[eif.co.uk/brahmsrequiem](http://eif.co.uk/brahmsrequiem)

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Supported by  
**The Stevenston Charitable Trust**

# Sing for your countries

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**Top-name choirs from Britain and Estonia  
celebrate their respective homelands'  
musics at this year's Festival**

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**W**hat distinguishes a British choir from an Estonian one? The answer should become abundantly clear in August, when the golden glow of Harry Christophers's The Sixteen and the deep-scented richness of the Estonian Philharmonic Chamber Choir make their respective appearances a week apart in this year's Usher Hall series.

They've both gone for repertoire that is close to home. The Sixteen's courageous programme journeys from Scots composer James MacMillan to Thomas Tallis's 16th-century surround-sound spectacular, the 40-part *Spem in alium*. 'Eccentricity is a feature of this programme, especially the technical wizardry of Robert Wylykynson's 13-part round *Jesus autem*. It's completely wacky for 1490', says Christophers.

For Daniel Reuss, conductor of the Estonian choir, the focus is on Pärt, Schnittke, Kreek and Rachmaninov, music that showcases the unique timbre of the Estonian singing voice. 'It's fuller, darker, lower in pitch, and full-bodied,' he says. Two great choirs, each with its own story to tell.

**Ken Walton**

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## The Sixteen

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Wednesday 21 August 7.30pm  
Usher Hall  
[eif.co.uk/sixteen](http://eif.co.uk/sixteen)

Supported by **CLASSIC fm**

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## Estonian Philharmonic Chamber Choir

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Thursday 29 August 8.00pm  
Usher Hall  
[eif.co.uk/estonian](http://eif.co.uk/estonian)





# Fascinating rhythms

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**Violinist Irvine Arditti challenges you to tap your feet to the beat at his Quartet's Festival recital**

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If rhythm's your thing, the Arditti Quartet's Festival concert should be right up your street – especially the pieces by American maverick composer Conlon Nancarrow. His music uses such mind-bendingly complicated rhythms that it often requires a mechanical player piano to perform it.

But this isn't complexity for its own sake: Nancarrow's music sparkles with jazzy energy, wit and life, and it's enormous fun. 'I think it's probably the most complex music we've ever played,' admits the Quartet's first violinist Irvine Arditti. 'And it's quite a challenge for us to imitate the player piano, because it can play faster than is humanly possible!'

Arditti continues the mechanical theme in two searing works by Xenakis – *Ikhoor* and *Tetras* – written with the help of computer mathematics, tying in with the Festival's technological theme. 'The energy is built up in different ways in Xenakis and Nancarrow,' explains Arditti, 'but it ends up having a similarly powerful effect.' He completes the recital with the piquant harmonies of Janáček's First Quartet the 'Kreutzer Sonata'. **David Kettle**

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#### **Arditti Quartet**

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Thursday 27 August 11.00am  
The Queen's Hall  
[eif.co.uk/arditti2](http://eif.co.uk/arditti2)

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Supported by **Susie Thomson**

# Listings

## Fri 9 August

- ▶ **Alexander Nevsky Royal Scottish National Orchestra**  
Valery Gergiev joins the RSNO in a pair of seminal masterpieces by Prokofiev  
*Usher Hall 7.30pm £12-£46*  
[eif.co.uk/opening](http://eif.co.uk/opening)

## Sat 10 August

- ▶ **Christian Gerhauer & Gerold Huber**  
One of the finest Lieder singers of his generation performs intimate songs by Schumann  
*The Queen's Hall 11.00am £8-£29*  
[eif.co.uk/gerhauer-huber](http://eif.co.uk/gerhauer-huber)

- ▶ **Fidelio Opéra de Lyon**  
Beethoven's only opera unfolds on board the doomed spacecraft Aniera  
*Festival Theatre 7.15pm £16-£68*  
[eif.co.uk/fidelio](http://eif.co.uk/fidelio)

- ▶ **20th Century Classics BBC Scottish Symphony Orchestra**  
An evening of thrilling 20th-century music including Varèse and Berio  
*Usher Hall 8.00pm £12-£42*  
[eif.co.uk/lbbcso1](http://eif.co.uk/lbbcso1)

- ▶ **La Belle et la Bête Philip Glass Ensemble**  
Philip Glass's magical re-imagining of Jean Cocteau's 1946 classic film  
*The Edinburgh Playhouse 8.00pm £12-£35*  
[eif.co.uk/labelle](http://eif.co.uk/labelle)

## Sun 11 August

- ▶ **Tchaikovsky Symphony No 6 Bavarian Radio Symphony Orchestra**  
Mariss Jansons conducts one of Tchaikovsky's best-loved creations  
*Usher Hall 7.30pm £12-£42*  
[eif.co.uk/tchaikovsky6](http://eif.co.uk/tchaikovsky6)

- ▶ **La Belle et la Bête Philip Glass Ensemble**  
Philip Glass's magical re-imagining of Jean Cocteau's 1946 classic film  
*The Edinburgh Playhouse 8.00pm £12-£35*  
[eif.co.uk/labelle](http://eif.co.uk/labelle)

## Mon 12 August

- ▶ **Chiaroscuro Quartet**  
Recital includes string quartets by Mozart and Schubert  
*The Queen's Hall 11.00am £8-£29*  
[eif.co.uk/chiaroscuro](http://eif.co.uk/chiaroscuro)

- ▶ **Fidelio Opéra de Lyon**  
Beethoven's only opera unfolds on board the doomed spacecraft Aniera  
*Festival Theatre 7.15pm £16-£68*  
[eif.co.uk/fidelio](http://eif.co.uk/fidelio)

- ▶ **Mahler Symphony No 2 Bavarian Radio Symphony Orchestra**  
The Orchestra performs one of the most moving pieces in the orchestral repertoire  
*Usher Hall 8.00pm £12-£42*  
[eif.co.uk/mahler2](http://eif.co.uk/mahler2)

- ▶ **Cafe Concerts: Pure Brass**  
Bach to Berio, Lutoslawski to Puttin' on the Ritz  
*The Hub 9.00pm £10*  
[eif.co.uk/cafeconcerts](http://eif.co.uk/cafeconcerts)

## Tue 13 August

- ▶ **Bernada Fink & Anthony Spiri**  
Songs by Schumann, Mahler, Debussy and Falla  
*The Queen's Hall 11.00am £8-£29*  
[eif.co.uk/fink-spiri](http://eif.co.uk/fink-spiri)

- ▶ **Mitsuko Uchida**  
Programme of Bach, Schoenberg and Schumann  
*Usher Hall 8.00pm £12-£34*  
[eif.co.uk/uchida](http://eif.co.uk/uchida)

- ▶ **The Poet Speaks**  
Patti Smith and Philip Glass pay homage to Beat poet Allen Ginsberg  
*The Edinburgh Playhouse 8.30pm £12-£35*  
[eif.co.uk/poetspeaks](http://eif.co.uk/poetspeaks)

- ▶ **Cafe Concerts: Belmonte Quartet**  
String quartets by Schubert, Mendelssohn and Dvořák  
*The Hub 9.00pm £10*  
[eif.co.uk/cafeconcerts](http://eif.co.uk/cafeconcerts)

## Wed 14 August

- ▶ **Nicola Boud, Sabine Devieille, Jane Gower, Sophie Gent, Kristian Bezuidenhout**  
Four classics from the chamber repertoire from Mozart, Schubert, Glinka and Brahms  
*The Queen's Hall 11.00am £8-£29*  
[eif.co.uk/boud](http://eif.co.uk/boud)

- ▶ **Les Musiciens du Louvre Grenoble**  
One of the world's great period-instrument orchestras perform Schubert symphonies No 1, No 5 and No 7 'Unfinished'  
*Usher Hall 7.30pm £12-£42*  
[eif.co.uk/louvre1](http://eif.co.uk/louvre1)

- ▶ **Cafe Concerts: Hannah Stone**  
The royal harpist plays Bach, Dizi, Prokofiev and Salzedo  
*The Hub 9.00pm £10*  
[eif.co.uk/cafeconcerts](http://eif.co.uk/cafeconcerts)

## Thu 15 August

- ▶ **Nikolai Lugansky**  
Russian-born pianist Lugansky performs Janáček, Schubert, Rachmaninov, Liszt and Wagner  
*The Queen's Hall 11.00am £8-£29*  
[eif.co.uk/lugansky](http://eif.co.uk/lugansky)

- ▶ **Les Musiciens du Louvre Grenoble**  
Performing Schubert's Third and 'Great' symphonies  
*Usher Hall 7.30pm £12-£42*  
[eif.co.uk/louvre2](http://eif.co.uk/louvre2)

- ▶ **Cafe Concerts: Duo Servais**  
Duos by Mozart, Paganini, Giesriegl and Servais  
*The Hub 9.00pm £10*  
[eif.co.uk/cafeconcerts](http://eif.co.uk/cafeconcerts)

## Fri 16 August

- ▶ **Werner Güra & Christoph Berner**  
Songs by Beethoven and Schubert  
*The Queen's Hall 11.00am £8-£29*  
[eif.co.uk/gura-berner](http://eif.co.uk/gura-berner)

- ▶ **Chamber Orchestra of Europe**  
Conducted by Yannick Nézet-Séguin the Orchestra perform Strauss, Haydn and Beethoven  
*Usher Hall 8.00pm £12-£42*  
[eif.co.uk/coe1](http://eif.co.uk/coe1)

## Sat 17 August

- ▶ **Andreas Haefliger**  
Concert features two titans of the piano repertoire – Schubert's Piano Sonata in G and Beethoven's Piano Sonata in B flat  
*The Queen's Hall 11.00am £8-£29*  
[eif.co.uk/haefliger](http://eif.co.uk/haefliger)

- ▶ **Fauré Requiem Scottish Chamber Orchestra**  
Conductor Robin Ticciati is joined by Sir Thomas Allen and Isaac Washington  
*Usher Hall 8.00pm £12-£42*  
[eif.co.uk/faurerequiem](http://eif.co.uk/faurerequiem)

## Sun 18 August

- ▶ **Pierre-Laurent Aimard & Marco Stroppa**  
Concert celebrating the new sound worlds that technology has brought to piano music  
*The Hub 10.00pm £15*  
[eif.co.uk/aimardlate1](http://eif.co.uk/aimardlate1)

- ▶ **Chamber Orchestra of Europe**  
Yannick Nézet-Séguin conducts a programme including Beethoven's Seventh Symphony  
*Usher Hall 7.30pm £12-£42*  
[eif.co.uk/coe2](http://eif.co.uk/coe2)

## Mon 19 August

- ▶ **Dorothea Röschmann & Malcolm Martineau**  
A richly expressive recital of Romantic songs from Schumann, Wolf and Berg  
*The Queen's Hall 11.00am £8-£29*  
[eif.co.uk/roschmann-martineau](http://eif.co.uk/roschmann-martineau)

- ▶ **Russian National Orchestra**  
Includes Rachmaninov's Piano Concerto No 2 performed by Nikolai Lugansky  
*Usher Hall 7.30pm £12-£42*  
[eif.co.uk/rno1](http://eif.co.uk/rno1)

- ▶ **Cafe Concerts: Sax Ecosse**  
Music for saxophone quartet including works by Jonathan Dove and György Ligeti  
*The Hub 9.00pm £10*  
[eif.co.uk/cafeconcerts](http://eif.co.uk/cafeconcerts)

## Tue 20 August

- ▶ **Nachtmusique**  
An all Mozart programme exploring the composer's glorious music for wind ensemble  
*The Queen's Hall 11.00am £8-£29*  
[eif.co.uk/nachtmusique](http://eif.co.uk/nachtmusique)

- ▶ **Russian National Orchestra**  
Includes Rachmaninov's Piano Concerto No 3 and Scriabin's Symphony No 1  
*Usher Hall 7.30pm £12-£42*  
[eif.co.uk/rno2](http://eif.co.uk/rno2)

## Wed 21 August

- ▶ **Christophe Rousset & Les Talens Lyriques**  
The French harpsichordist is joined by his celebrated period instrument ensemble in a concert of Couperin short pieces for harpsichord and storytelling chamber works  
*The Queen's Hall 11.00am £8-£29*  
[eif.co.uk/rousset](http://eif.co.uk/rousset)

- ▶ **The Sixteen**  
One of Britain's most accomplished choral groups contrasts the glories of English and Scottish vocal music  
*Usher Hall 7.30pm £12-£34*  
[eif.co.uk/sixteen](http://eif.co.uk/sixteen)

▶ **Pierre-Laurent Aimard, Marco Stroppa & Samuel Favre**  
A vibrant depiction of the natural world and a pioneering work of electronics in this late-night recital  
*The Hub* 10.00pm £15  
eif.co.uk/aimardlate2

## Thu 22 August

▶ **Midori**  
Internationally renowned violinist performs programme including Bach's Sonatas and Partitas  
*The Queen's Hall* 11.00am £8-£29  
eif.co.uk/midori1

▶ **Christophe Rousset**  
Harpisichord virtuoso explores the remarkable richness of Baroque harpsichord music  
*St Cecilia's Hall* 5.45pm £15  
eif.co.uk/rousset2

▶ **Ian Bostridge & Lars Vogt**  
One of the world's most admired tenors performs a programme of touching songs of love and nostalgia  
*Usher Hall* 8.00pm £12-£34  
eif.co.uk/bostridge-vogt

## Fri 23 August

▶ **Pierre-Laurent Aimard**  
French pianist performs selected works from Debussy's Préludes and Ligeti's Études  
*The Queen's Hall* 11.00am £8-£29  
eif.co.uk/aimard

▶ **Christophe Rousset**  
Harpisichord virtuoso explores the remarkable richness of Baroque harpsichord music  
*St Cecilia's Hall* 5.45pm £15  
eif.co.uk/rousset2

▶ **Bang on a Can All-Stars**  
Renowned Brooklyn-based ensemble brings together some of the world's most adventurous musical thinkers  
*Usher Hall* 8.00pm £12-£34  
eif.co.uk/bangonacan

▶ **Cafe Concerts: Trio Nielson**  
Bartók's Romanian Folk Dances and Piazzolla's Nightclub 1960 along with folk melodies from Denmark and Scotland  
*The Hub* 9.00pm £10  
eif.co.uk/cafeconcerts

## Sat 24 August

▶ **Midori**  
Concert contrasting Bach's seminal Sonatas and Partitas with contemporary violin music  
*The Queen's Hall* 11.00am £8-£29  
eif.co.uk/midori2

▶ **Dido and Aeneas / Bluebeard's Castle**  
**Oper Frankfurt**  
Desire, obsession and doomed love in two one-act operas  
*Festival Theatre* 7.15pm  
£16-£68  
eif.co.uk/dido-bluebeard

▶ **Brahms Violin Concerto**  
**Tonhalle Orchestra**  
Conductor David Zinman is joined by Frank Peter Zimmermann for Brahms's Violin Concerto  
*Usher Hall* 8.00pm £12-£42  
eif.co.uk/brahmsviolin

## Sun 25 August

▶ **Dido and Aeneas / Bluebeard's Castle**  
**Oper Frankfurt**  
Desire, obsession and doomed love in two one-act operas  
*Festival Theatre* 7.15pm £16-£68  
eif.co.uk/dido-bluebeard

▶ **Beethoven Prometheus**  
**Scottish Chamber Orchestra**  
Haydn's Symphony No 104 'London' and Beethoven's The Creatures of Prometheus  
*Usher Hall* 7.30pm £12-£42  
eif.co.uk/prometheus

▶ **Cafe Concerts: Nemtsov Duo**  
Sonatas by Poulenc, Brahms and Rachmaninov  
*The Hub* 9.30pm £10  
eif.co.uk/cafeconcerts

## Mon 26 August

▶ **Hebrides Ensemble & Thomas Bloch**  
Unusual instruments and boundary-pushing music old and new  
*The Queen's Hall* 11.00am £8-£29  
eif.co.uk/hebrides-bloch

▶ **Brahms Requiem**  
**Tonhalle Orchestra**  
David Zinman conducts one of Brahms's most magnificent creations: the German Requiem  
*Usher Hall* 8.00pm £12-£42  
eif.co.uk/brahmsrequiem

▶ **Cafe Concerts: Jacquin Trio**  
Works by Kurtág, Huw Watkins and Bruch alongside Mozart's Kegelstatt  
*The Hub* 9.30pm £10  
eif.co.uk/cafeconcerts

## Tue 27 August

▶ **Arditti Quartet**  
The pre-eminent contemporary music ensemble performs a programme of Janáček, Xenakis and Nancarrow  
*The Queen's Hall* 11.00am £8-£29  
eif.co.uk/arditti2

▶ **City Noir**  
**Royal Scottish National Orchestra**  
Programme includes Bruch's First Violin Concerto and John Adams' 'City Noir'  
*Usher Hall* 8.00pm £12-£42  
eif.co.uk/citynoir

▶ **Cafe Concerts: Olga Jegunova**  
The Latvian-born pianist plays Schubert, Mozart and Rachmaninov  
*The Hub* 9.00pm £10  
eif.co.uk/cafeconcerts

## Wed 28 August

▶ **Zukerman Chamber Players**  
A richly melodic programme including Mendelssohn's D minor Piano Trio  
*The Queen's Hall* 11.00am £8-£29  
eif.co.uk/zukerman

▶ **Ensemble musikFabrik**  
A concert of blazing energy, infectious rhythms and big sounds in tribute to Frank Zappa  
*Usher Hall* 8.00pm £12-£34  
eif.co.uk/musikfabrik

▶ **Cafe Concerts: Zuzana Zaimlová and Veronica Böhmová**  
A mixed programme by Dvořák and a selection of German composers for soprano and piano  
*The Hub* 9.00pm £10  
eif.co.uk/cafeconcerts

## Thu 29 August

▶ **Andreas Scholl & Tamar Halperin**  
Songs by Schubert, Brahms, Haydn and Mozart  
*The Queen's Hall* 11.00am £8-£29  
eif.co.uk/scholl-halperin

▶ **Estonian Philharmonic Chamber Choir**  
The renowned Choir make a welcome return to the Festival  
*Usher Hall* 8.00pm £12-£34  
eif.co.uk/estonian

▶ **Cafe Concerts: Live Music Now talk**  
Co-founder Ian Stoutzker discusses Live Music Now's distinctive work and vision with LMN Scotland director Carol Main  
*The Hub* 8.00pm Free  
eif.co.uk/cafeconcerts

▶ **Cafe Concerts: Flercusssion**  
Includes Debussy's La Belle au bois dormant  
*The Hub* 9.00pm £10  
eif.co.uk/cafeconcerts

## Fri 30 August

▶ **Véronique Gens & Susan Manoff**  
An inspirational singer of Baroque music, Gens performs songs by Fauré, Duparc, Debussy, Chausson and Hahn  
*The Queen's Hall* 11.00am £8-£29  
eif.co.uk/gens-manoff

▶ **American Lulu**  
**Scottish Opera and The Opera Group**  
Award-winning composer Olga Neuwirth's radical re-working of Alban Berg's unfinished opera  
*King's Theatre* 7.15pm £15-£35  
eif.co.uk/americanlulu

▶ **Royal Concertgebouw Orchestra**  
One of the world's truly great orchestras performs Mahler's Symphony No 9  
*Usher Hall* 8.00pm £12-£29  
eif.co.uk/concertgebouw

## Sat 31 August

▶ **Quatuor Ébène**  
The French ensemble perform a programme of Haydn, Bartók and Mendelssohn  
*The Queen's Hall* 11.00am £8-£29  
eif.co.uk/quatuorebene

▶ **American Lulu**  
**Scottish Opera and The Opera Group**  
Award-winning composer Olga Neuwirth's radical re-working of Alban Berg's unfinished opera  
*King's Theatre* 7.15pm £15-£35  
eif.co.uk/americanlulu

▶ **Verdi Requiem**  
**BBC Scottish Symphony Orchestra**  
Donald Runnicles conducts the BBC SSO in Verdi's powerful Requiem  
*Usher Hall* 8.00pm £12-£29  
eif.co.uk/verdirequiem

## Sun 1 September

▶ **Virgin Money**  
**Fireworks Concert**  
**Scottish Chamber Orchestra**  
The Festival comes to a spectacular finale with inspirational music and breathtaking fireworks against the backdrop of Edinburgh's iconic castle  
*Princes Street Gardens* 9.00pm £12.50 £17.50 £27.50  
eif.co.uk/virginmoneyfireworks

# Fiery Festival Finale!

Festival 2013 concludes with a spectacular concert, with fireworks launched from Edinburgh's iconic Castle to Musorgsky's dazzling *Pictures at an Exhibition* with its barn-storming brass fanfares performed live by the Scottish Chamber Orchestra.

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## Virgin Money Fireworks Concert

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Sunday 1 September 9.00pm  
[eif.co.uk/virginmoneyfireworks](http://eif.co.uk/virginmoneyfireworks)

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