

International Conductors' Academy of the Allianz Cultural Foundation



A platform for a new type of conductor

Outstanding conductors are not only exceptional artists, but also, in every way, modern leadership personalities. Their approach is, in fact, quite similar to that of political and economic leaders: the complexity of large ensembles nowadays more and more resembles that of internationally composed and globally operating companies building an ever-increasing range of products and distribution channels. Different temperaments and cultural dynamics, instrument groups and soloists must be brought together in harmony (or calculated disharmony) to create a unique sound experience at the highest artistic level. Young conductors are unlikely to learn this combination of empathy and assertiveness, artistic flair and practical knowledge at universities or in conducting classes. Therefore, the International Conductors' Academy annually offered three talented young conductors, whose centre of life is Europe, the unique opportunity to rehearse with two of the most prestigious orchestras. In 2003, the Philharmonia Orchestra (PO), under the direction of Christoph von Dohnányi, and the London Philharmonic Orchestra (LPO), under Kurt Masur, launched the initiative to ensure that the most talented young conductors were accompanied by experienced maestros during a masterclass and taught how to direct an orchestra. This worldwide unique Conductors'

Academy at London's Southbank Centre was set up not only to prevent a shortage of qualified experts at the conductor's desk but also to provide a platform for a new type of conductor. This provided the young conductors with the chance to progress personally between experiment and repertoire and to expand their own global networks. For the participating conductors this 'intermediate level' was not only a last pause on their career ladders before beginning their international careers but also an intense and unforgettable group experience, which conductors and other leading personalities alike rarely get to enjoy.

Therefore, on behalf of the members of our boards and staff of our Foundation, I would like to express my sincerest thanks to all participants and partners of our International Conductors' Academy, foremost especially the orchestras themselves, their current Chief Conductors Esa-Pekka Salonen and Vladimir Jurowski, as well as their Executive Directors David Whelton and Timothy Walker, for the successful collaboration. Together with Karsten Witt and Peter Ruzicka, who have generously served our boards as experts, they have given European co-operation a new sound through this unique and international artistic project, and have thus given a larger audience the chance to hear it.

Michael M Thoss
Managing Director
Allianz Cultural Foundation

RESIDENT AT
**SOUTHBANK
CENTRE**

London **Philharmonic** Orchestra
philharmonia
orchestra

Conducting – a strange business?

It took the German tax office to bring to light that conducting is not what it seems. Since the days of Herbert von Karajan, the public has regarded the conductor as a kind of magician, who produces sounds with his fingertips, and shapes them with his eyebrows and the rest of his body. During a performance, the orchestra appears to follow his command like an army following a general. But a few years ago, when a reduced VAT rate was granted to performing artists in Germany, the tax office initially denied this special status to conductors. Even though this stance was later corrected by the courts – did the taxman not in fact hit a nerve? Just like stage directors and choreographers, who are considered backstage personnel along with designers and technicians, conductors play a key role in the rehearsal process. In performance, however, they do not play an instrument as the musicians do, and therefore they don't (or should not) produce any sounds themselves. They may give cues like a stage manager, and anticipate certain phrases like a prompter at the theatre. Nonetheless, their movements do not form an essential part of the artwork that is being performed, as it would in the case of a dancer. Consequently only the members of the orchestra can properly watch the conductor, while the audience only sees him from behind. Even the musicians, spend most of their time looking at their music, where they obviously find the more relevant information.

Conducting is a strange business and it is extremely difficult to learn. At the conservatoire, conductors are treated like other musicians. They study one or more instruments, as well as music history, solfège, and many other useful subjects, the most important of which is the

technique of conducting. They practise in front of the mirror, conduct their fellow conducting students at the piano, and play scores on the piano themselves. But throughout most of their student lives they must wait for their true instrument: the orchestra. Once they step in front of an orchestra, they are confronted with very different problems from those for which they have been preparing. Their job is not merely to uphold the composer's intentions as laid out in the score, set the tempi, explain the phrasing, and correct mistakes. Suddenly they find themselves bearing the full responsibility of leading a group of 12 to 120 people. They must organise, inspire and motivate the "team" much like a manager, and are faced with the task of integrating people of different nationalities and generations. Like a teacher, they must exert discipline, provide challenges for the top musicians, and look after the weaker ones.

The leader of a large group is not granted any time to adjust to his task. He must do the job right from the first second, or face rejection. A young conductor is under constant scrutiny from day one. Any insecurity, be it musical or social, will provoke resistance. During rehearsal, there is nowhere to hide and no time to recover; two or three times per day, for three hours, he is under the surveillance of the musicians that sit before him. Sections of musicians must often sit idly while their colleagues practise a certain phrase, and they have nothing else to do but watch the conductor. Although the musicians may be nice and rational as individuals, as a group they can be ferocious and merciless. It usually takes them only a few minutes to pass their verdict on a new conductor.

“The important thing is that one should let the orchestra breathe”

Otto Klemperer (1885–1973)



© Ben Ealovega

Just like in management or politics, it takes more than just good academic training to become a skilful conductor. One needs professional experience, in addition to the proper aura and personality. The communication skills needed to deal with the musicians, audiences, politicians, and sponsors can only be learnt in practice. The number of first class orchestras worldwide is constantly increasing. Musicians begin their professional training at an ever younger age, and even youth orchestras around the world perform at a technical level far superior to that of most professional orchestras a few decades ago. Given that all these orchestras rely on first class conductors, it seems surprising how little they invest in their future leaders.

In American orchestras, chief conductors typically have an assistant conductor who is

present at all rehearsals and concerts. The assistant conductor prepares the music material and takes over the podium when necessary. He learns from his 'master' and is gradually guided into the profession. This is the current model adopted by the Principal Conductors for both the London Philharmonic and Philharmonia orchestras (especially for large-scale projects), Vladimir Jurowski and Esa-Pekka Salonen, but generally in Europe this practice is less common. A young conductor, who may only have conducted a proper orchestra a handful of times during his studies, must fulfil his role as leader properly – or fail. He is typically not used to receiving serious criticism by anyone but some personal friends. There are many masterclasses for students, but once a young conductor is on the job, he is on his own.

Continued overleaf...

The Allianz Cultural Foundation was founded in 2000 with the aim of promoting cultural and educational projects in the spirit of European integration. In 2001, the newly appointed Kuratorium started its work. Hans Ulrich Obrist, the current director of the Serpentine Gallery, was also a founding member. We quickly agreed that we wanted to support promising young professional artists and scholars. With the foundation's limited funds, we were not able to reach out to the large numbers of people who deserved such help. We therefore decided to focus on future leaders, young people in a position to play a significant role in European culture. Thus, in music, we focussed on composers and conductors. With Ensemble Modern, one of the leading European contemporary music ensembles, we set up the International Composition Seminar, which has since become part of the new music festival "cresc..." in Frankfurt. And in 2003 we set up the International Conductors' Academy.

The launch of the International Conductors' Academy of the Allianz Cultural Foundation marked the beginning of a unique collaboration between two of Southbank Centre's resident orchestras, the London Philharmonic Orchestra and Philharmonia Orchestra and their respective Principal Conductors at the time, Kurt Masur and Christoph von Dohnányi. The aim was to select, each year, three talented young conductors to participate in a training programme throughout the concert season of both orchestras and to share a final concert in the Royal Festival Hall. And with its rich and varied musical agenda, Southbank Centre made a perfect backdrop for this project. It was to be an exciting departure for both orchestras. Not only were these orchestras going to work with relatively



© Ben Ealovega

unknown conductors, but they were also going to champion them in their own-promotion artistic seasons. We wanted to create a truly exceptional learning experience which would present a rare opportunity for young conductors to share the wisdom of two world-famous maestros alongside two world-class orchestras.

How would we find the right participants? I had always been convinced that there is no such thing as a hidden great conductor. While it may be possible to discover unknown talent among the thousands of young pianists who work in secluded practice rooms at conservatoires around the world, conductors practise their art in public from the very beginning. Their work takes place in front of large groups of musicians who constantly judge their superiors, just as we all did with our teachers at school and university. Therefore, we decided to go about selecting participants as if we were searching for a replacement to a last minute cancellation, and none of our usual conductors were available.

“You must have the score in your head, not your head in the score”

Hans von Bülow (1830–94)

This selection process involved discussions with music colleges and conservatoires internationally, requests for recommendations from established conductors, agents, orchestral managers, teachers, close scrutiny of finalists in conducting competitions and word of mouth. The final selection fell to the respective Maestros Masur and Dohnányi and to David Whelton (Managing Director, Philharmonia Orchestra) and Timothy Walker (Chief Executive, London Philharmonic Orchestra).

The structure of the Academy was carefully worked out so that it made sense to both the participants and the orchestras. The repertoire covered in one year was based around the orchestras' existing plans and programmes. On top of these masterclasses, they were required to attend all the rehearsals of the orchestras throughout four key periods and meet regularly with their mentors for ongoing guidance, coaching and feedback on all technical and musical matters. The Academy also covered a wide range of extra-curricular activities. Beyond the conducting, we wanted to be flexible with the opportunities we created for our participants, responding to the individual needs of each conductor in order that the training be both personal and relevant. For the orchestras this was a unique opportunity to capture these young conductors early in their careers, to make them aware of the parameters within which we have to work.

There were many off-site learning opportunities as well: all the conductors got to know the various departments of the orchestral management including education, marketing and planning. Their free time was spent meeting with leading representatives of other classical music

professions, including agents, publishers, recording companies, composers, promoters and many other music professionals. In this way, we aimed to foster a greater understanding of the complexities of the music business and prepare our young conductors for future artistic leadership roles. We certainly felt it was a valuable two-way process: the conductors were taken into the engine room of both orchestras where the work of putting together a varied orchestral season takes place. This made them all too aware of how very complicated this process is.

The project worked this way for 10 years, interrupted only by the renovation period of the Royal Festival Hall. It was nominated for an RPS Education Award. Meanwhile, Vladimir Jurowski and Esa-Pekka Salonen have kindly taken over from their predecessors, and guest conductors have also offered their mentoring services. (The coaches were, by the way, never paid for their work). The voluntary co-operation of so many partners, and the success of the Academy over so many years, proves its necessity. Ideally, the Academy could be continued after the expiration of the Allianz Cultural Foundation's funding. The concept of this project is extremely simple. The orchestras have shown their commitment to providing a forum in which young conductors are able to work at the highest level with each of these orchestras. In the future it would be wonderful for this model to be adapted by other orchestras.

Karsten Witt

Chief Executive of Southbank Centre

1999–2002

Curator of the Allianz Cultural Foundation

2001–2008

2003/04 conductors

Alan Buribayev
Joana Carneiro
Luke Dollman

“Being part of the first Academy, I can still recall every musical piece we studied in every single detail. It was so inspiring to watch Maestros Masur and Dohnányi work with such great orchestras and then have a chance to discuss and ask professional questions. We three also became great friends. Participation in the project expanded my vision of music and opened up a whole new range of possibilities of conducting. It is a great combination of theory and practice, and a wonderful cultural exchange between all its participants.”

Alan Buribayev



Alan Buribayev began his tenure as Chief Conductor of the RTE Orchestra in Dublin in September 2010, while also continuing his role of Chief Conductor of the Brabants Orchestra in the Netherlands.

Some highlights of recent seasons have included performances with the Oslo Philharmonic, City of Birmingham Symphony, NDR Hamburg, Berne Symphony, Trondheim Symphony, St Petersburg Philharmonic, Dresden Philharmonic, Leipzig Gewandhaus, Düsseldorf Symphony, Gothenburg Symphony, Melbourne Symphony, Baltimore Symphony, Orchestra Verdi Milano and Stuttgart Philharmonic orchestras. His recent debut with the Bolshoi Orchestra on tour in the UK resulted in an immediate invitation to conduct Prokofiev's *The Love of Three Oranges* in December 2011, and other future highlights include performances

with the Deutsches Symphonie-Orchester in Berlin, the Fundación Excelentia in Madrid, the Tokyo Metropolitan Orchestra, Malaysian Philharmonic Orchestra, Stavanger Symphony and two projects with the Winterthur Orchestra. Alan also maintains a strong name in Japan having conducted the Sendai Philharmonic Orchestra, Osaka Century Orchestra, and Sapporo Symphony amongst others.

From 2004 to 2007 Alan Buribayev was Principal Conductor of the Astana Symphony Orchestra. His tenure as Music Director of the Meiningen Theatre in Germany in the same time period brought him extensive experience on the opera platform. From September 2006 to June 2011 he was Chief Conductor of the Norrköping Symphony Orchestra.

Alan Buribayev was born in 1979 to a family of musicians; his father is a cellist and conductor and his mother is a pianist. He graduated with honours from the Kazakh State Conservatory as both violinist and conductor, and continued his conducting studies at the University of Music, Vienna with Professor Uros Lajovic.

"I remember the Academy with profound gratitude both to our mentors and to the musicians of the London Philharmonic and Philharmonia orchestras. Learning all Brahms' symphonies and discussing tempi in Beethoven symphonies with Maestros Masur and Dohnányi – these musical references are with me today, every time I conduct such pieces. I will never forget their generosity – attending a concert with Maestro Masur of the Leipzig Gewandhaus, and our pride – Alan, Luke and myself – in being in those seats with Maestro Masur, and chatting with him after the concert over dinner. It was an opportunity of a lifetime."

Joana Carneiro



© Rodrigo Souza

Joana Carneiro has attracted considerable attention for her vibrant performances in a wide diversity of musical styles. She is currently Music Director of the Berkeley Symphony Orchestra and Guest Conductor of the Gulbenkian Orchestra.

This season she makes her debut with the Cincinnati Opera conducting John Adams' *A Flowering Tree*, with returns to the LA Philharmonic (an all-20th century programme), St Paul Chamber Orchestra (opening its season), and Toronto Symphony. She also debuts with the Detroit and North Carolina symphonies.

Internationally, she leads the Royal Philharmonic Orchestra with Renée Fleming in the Royal Opera House in Oman, makes debuts with the Gothenburg, Gävle and New Zealand symphony orchestras, and returns to the Orchestra de Bretagne. In her native Portugal, she leads a ballet production of *Romeo and Juliet* with Companhia Nacional de Bailado.

Highlights from previous seasons include the Ensemble Orchestral de Paris, Prague Philharmonia, Orchestra Sinfonica del Teatro la Fenice, Macau

Chamber Orchestra and Beijing Orchestra at the International Music Festival of Macau. In the Americas, she has led the São Paulo State Symphony, Puerto Rico Symphony, Indianapolis Symphony, Los Angeles Chamber Orchestra and New World Symphony amongst others.

Previous work includes John Adams' *A Flowering Tree* with the Chicago Opera Theater and at the Cité de la Musique (Paris), and performances of Peter Sellars' stagings of Stravinsky's *Oedipus Rex* and Symphony of Psalms at the Sydney Festival, which won Australia's Helpmann Award for Best Symphony Orchestra Concert in 2010.

In 2008/09, she served as assistant conductor to Esa-Pekka Salonen at Paris Opera's première of Kaija Saariaho's *Adriana Mater* and critically-acclaimed performances of Philippe Boesmans' *Julie in Bolzano, Italy*.

Born in Lisbon, she began her studies as a violist before receiving her conducting degree from the Academia Nacional Superior de Orquestra in Lisbon. She was a finalist at the prestigious 2002 Maazel-Vilar Conductor's Competition at Carnegie Hall, and selected as a participant in the International Conductors' Academy of the Allianz Cultural Foundation in 2003/04.

She is the 2010 recipient of the Helen M. Thompson Award, conferred by the League of American Orchestras to recognise and honour music directors of exceptional promise.

"The International Conductors' Academy has given a generation of young conductors a window into how our profession is practised at the very highest level. It was an incredibly rewarding experience that opened my eyes to what is possible and gave me new goals to aim for."

Luke Dollman



© Ville Paasimaa

Luke Dollman studied conducting at the renowned Sibelius Academy in Helsinki gaining a Masters of Music degree with Leif Segerstam and Jorma Panula, as well as studying at the Aspen Music Festival as a Fellow with David Zinman. In 2000 Luke was awarded the First Prize in the Symphony Australia Westfield Conducting Competition hosted by the Melbourne Symphony Orchestra.

A recipient of the Bernard Haitink Scholarship, Luke Dollman held the position of Assistant Conductor to Edo de Waart at the Netherlands Radio Philharmonic from 2001 until 2003. During this time he appeared with the orchestra regularly, conducting public performances for national radio and television.

In 2005 Luke Dollman made his UK debut with the BBC National Orchestra of Wales in a main series concert that was broadcast on BBC Radio 3, and has since returned to them many times for concerts and recordings. Other important relationships have included the Sydney Symphony and Adelaide

Symphony in his native Australia, and he is also a regular guest with the Hong Kong Sinfonietta. A laureate of the Besançon International Conducting Competition, he made his French debut conducting the Monte Carlo Philharmonic for the opening concert of the Besançon Festival in 2009. 2011 saw his German debut with the Nordwestdeutsche Philharmonie. Other orchestras with whom he has worked include the Royal Scottish National, Helsinki Philharmonic, Oulu Symphony, Het Brabants Orkest, Holland Symfonia, Belgian National, Malaysian Philharmonic, Helsingborg Symphony, Gävle Symphony, Odense Symphony, New Zealand Symphony, Auckland Philharmonia and all of Australia's professional orchestras.

In 2004 Luke Dollman made his opera debut at Opera Australia (*Mozart's Le Nozze di Figaro*) and returned there again in 2005 to conduct *Die Zauberflöte*. In 2005 he made his Finnish National Opera debut with Puccini's *Manon Lescaut*, to great acclaim, and has since returned there to conduct several productions including the world première of Lera Auerbach and Terence Kohler's *Cinderella* in 2011. 2011 also saw his debut with the State Opera of South Australia conducting Bizet's *The Pearl Fishers*.

Future plans include returns to the Queensland Symphony Orchestra, Oulu Symphony, Hong Kong Sinfonietta and Finnish National Opera.

2004/05 conductors

Gustavo Dudamel

Eva Ollikainen

Jean-Philippe Tremblay



“To appreciate fully what the Allianz Academy meant to me, one needs to understand that I spoke very little English when I was offered this position in London. So the idea to come and spend weeks – even months – in London, was an opportunity which any young man in his 20s would not want to miss. I also made great friends both in the programme and with the players in the Philharmonia Orchestra. It was the Allianz programme that first put me onto the podium of the Philharmonia Orchestra, and that relationship opened many of the first big doors in my career.”

Gustavo Dudamel



© Richard Reinsdorf

Dynamic conductor Gustavo Dudamel's passionate music making invigorates audiences of all ages worldwide. Concurrently serving as Music Director of the Los Angeles Philharmonic, Gothenburg Symphony Orchestra, and Simón Bolívar Symphony Orchestra, the impact of his musical leadership is felt on three continents.

While his commitment to his music director posts accounts for 43 weeks of the year, Dudamel also guest conducts some of the world's greatest orchestras each season. This season he returns to the Vienna Philharmonic, Berlin Philharmonic and Orchestre Philharmonique de Radio France. He also returns to La Scala, for a performance of Mahler's Symphony No. 2, which will be recorded by RAI Italia Radio.

Dudamel's contract as Music Director of the LA Philharmonic has been extended to 2018-19, their centennial season. Under his leadership their reach has expanded to an unprecedented extent via LA PHIL LIVE theatrecasts, and through Youth Orchestra Los Angeles (YOLA).

The depth of the programming performed under Dudamel is remarkable. Programmes at the LA Philharmonic in 2011/12 represent the best and the boldest: from a newly commissioned oratorio by John Adams, to the Mahler project – performing the complete symphonic cycle with a combination of the LA Philharmonic and the Simón Bolívar Symphony Orchestra in both Los Angeles and Caracas – to beginning the LA Phil Mozart project this season with *Don Giovanni*, in a staged realization of the Mozart/da Ponte trilogy over the next three years.

In addition to the Mahler project, this season Dudamel leads performances with the Simón Bolívar Symphony Orchestra of Venezuela in his native Venezuela and on tour to Europe and South America.

An exclusive Deutsche Grammophon artist since 2005, Dudamel has fifteen recordings and six video/DVDs on the label. A recently released independent documentary, *Let the Children Play*, captures the mission of *El Sistema* along with the excitement of Dudamel's musical life.

Although named *Gramophone* Artist of the Year in 2011 and one of *Time* Magazine's 100 most influential people in 2009, Dudamel hails from humble beginnings in the small town of Barquisimeto, Venezuela, where his early musical and mentoring experiences moulded his commitment to music as an engine for social change – a lifelong passion.

“I think the Allianz Academy was a big boost for my career not only because of the professional contacts that I made through it, but also through the self confidence that as a very young professional I got out of it.”

Eva Ollikainen



© Maarit Kyröharju

Eva Ollikainen is a widely appreciated conductor in the Nordic countries. Despite her young age she maintains a regular relationship with such orchestras as the Royal Stockholm Philharmonic, Swedish Radio and Iceland Symphony. Highlights of recent seasons have included performances with the Deutsches Symphonie-Orchester Berlin, London Symphony Orchestra, Brussels Philharmonic and New Japan Philharmonic.

In 2008 Ollikainen made her debut with Royal Swedish Opera in Ravel's *L'heure espagnole* and Stravinsky's *The Nightingale*. With Finnish National Ballet she has conducted *Swan Lake* and *Sleeping Beauty*.

Having won the International Jorma Panula Conducting Competition in 2003, Ollikainen was invited to the International Conductors' Academy of the Allianz Cultural Foundation, where she had the opportunity to work with the London Philharmonic Orchestra and Kurt Masur, and the Philharmonia Orchestra and Christoph von Dohnányi. In 2006 she was a conducting fellow at Tanglewood Music Center to great public and critical acclaim. Her long-term teachers in Finland have been Jorma Panula and Leif Segerstam.

Eva is now enjoying her sabbatical year exploring the wonders and beauty of our earth by sailing square riggers and schooners, and learning about traditional sailing and wooden boats.

“For me, the Allianz Academy was a major event in my career. The quality and the passion of its creators and performers made it one of the best learning experiences I ever had.”

Jean-Philippe Tremblay



© Jacques Robert

French-Canadian conductor Jean-Philippe Tremblay has been heralded by the Canadian press as a ‘great interpreter’ with a ‘true musical vision’.

As Artistic Director and Founder of the Orchestre de la Francophonie, Tremblay has given more than 200 concerts across Canada and China, and guest engagements have included the Montreal Symphony, National Symphony in Washington DC, London Philharmonic and Philharmonia orchestras, Rotterdam Philharmonic, Prague Chamber Orchestra, Radio Orchestra of Dresden, Vienna Chamber Orchestra, Budapest Radio Chamber Orchestra, and Ensemble Moderne Contemporain.

In 2001 Tremblay was awarded by Pinchas Zukerman the Assistant Conductor position at Ottawa's National Arts Center Orchestra, a position he held for two years. More recently Tremblay made his debuts with the Flemish Radio Orchestra, Orchestre National de France, and both the Ottawa and Orford Arts Festivals while continuing his tenure as Artistic Director of the

Orchestre de la Francophonie and teaching for the Young Artists Program at the National Arts Centre (Ottawa).

A native of Chicoutimi Québec, Jean-Philippe Tremblay studied viola, composition and conducting at the Conservatoire de Musique du Québec à Chicoutimi followed by advanced studies in conducting at the Université de Montréal, the Royal Academy of Music in London, Pierre Monteux School and a fellowship at the prestigious Tanglewood Music Center. Other mentors have included Seiji Ozawa, André Previn, Robert Spano, Jorma Panula, and Michael Jinbo.

Tremblay is the recipient of the Joyce Conger Award for the Arts, the Rose Roitman Award and the Musician's Prize at the 2002 Mitropoulos International Competition for Orchestral Conducting. In 2004/05 he was selected by Kurt Masur and Christoph von Dohnányi to be one of three participants in the International Conductors' Academy of the Allianz Cultural Foundation.

An avid chamber musician, Jean-Philippe Tremblay often exchanges his baton for the viola – performing in various North American festivals and as Artistic Advisor for the New York-based Tremblay Ensemble. He is the violist for Montreal's *Jeunesses Musicales du Canada* chamber music series.

2007/08 conductors

Philippe Bach
Benjamin Northey
Jérémie Rhorer

“Normally as a conductor you cannot practise on a Stradivarius, so the first time you stand in front of such a great orchestra there is naturally a lot of pressure. It is an extraordinary opportunity to be able to practise on such a great instrument.”

Philippe Bach



© Priska Ketterer

Swiss conductor, Philippe Bach, was Kapellmeister and Stellvertretender Generalmusikdirektor at the Theater Lübeck from 2007–10. During this time he conducted productions of *Ballo in Maschera*, *The Cunning Little Vixen*, *Madama Butterfly*, *Adès' The Tempest* and *Henze's Elegy for Young Lovers*. In 2010 he was appointed Generalmusikdirektor of Meiningen Theatre and his first production was *Wagner's Rienzi*. In 2010/11 he conducted the *Hamburgische Staatsoper* in performances of *Hänsel und Gretel*, *Die Zauberflöte* and *La traviata*. Most recently he was appointed Principal Conductor of Berner Kammerorchester commencing in the 2012/13 season.

In 2006 he won First Prize at the International Jesús López-Cobos Opera Conducting Competition leading to his position as Assistant Conductor at the Teatro Real. Here he assisted Jesús López-Cobos and guest conductors including Josep Pons, Plácido Domingo, Alberto Zedda and Nicola Luisotti. He made his debut there conducting *Madama Butterfly* in 2007 and *Il barbiere di Siviglia* in 2008.

Bach has worked with many symphony and chamber orchestras including the Royal Liverpool Philharmonic, BBC Philharmonic, Brandenburgisches Staatsorchester Frankfurt, Tonhalle Orchester, Basel Sinfonietta, Orquesta Sinfonica de Madrid, Bern Symphony Orchestra, the Orchestre de Chambre de Lausanne and the RTE National Symphony Orchestra in Dublin. In 2010 Philippe Bach conducted the closing concert of the Menuhin Festival in Gstaad with pianist Khatia Buniatishvili.

In 2007/08 Bach was a participant on the International Conductors' Academy of the Allianz Cultural Foundation, working with Vladimir Jurowski and Christoph von Dohnányi. The scheme culminated in a successful concert with the London Philharmonic Orchestra at the Royal Festival Hall. In 2006 he conducted the London Symphony Orchestra, having been selected by the Orchestra for the LSO Discovery Conducting Scheme.

Bach studied French horn at the Musikhochschule Bern and Geneva Conservatoire, and orchestral conducting at the Musikhochschule Zürich with Johannes Schlaefli. In 2005 he received a fellowship from the prestigious American Academy of Conducting at the Aspen Music Festival. From 2004–2006 he was Junior Fellow in Conducting at the Royal Northern College of Music in Manchester.

Philippe Bach was born in 1974 in Saanen, Switzerland.

“The International Conductors' Academy was a major turning point in my career. It was a chance to step up, to be inspired and challenged at the highest possible level. The experience not only developed my conducting, it improved me as a person.”

Benjamin Northey



Australian conductor Benjamin Northey is one of Australia's busiest and most versatile musical stars. Currently Associate Conductor of the Melbourne Symphony Orchestra, Northey studied with John Hopkins in Melbourne, graduating in 1999 with a Masters degree in conducting. In 2001, he was awarded first prize in the Symphony Australia Young Conductor of the Year Competition under Finnish maestro Jorma Panula.

In 2002, Northey was the highest placed applicant in the prestigious Sibelius Academy Orchestral Conducting Course in Helsinki where he studied for three years with Leif Segerstam and Atso Almila. In 2003, Northey was awarded the 2003 Brian Stacey Memorial Trust Award under patron Sir Charles Mackerras. His 2005 diploma concert with the Sibelius Academy Symphony Orchestra included the European première of Brett Dean's *Amphitheatre* and he was awarded the international jury's highest possible mark. He completed his studies in 2006 as a guest student in Jorma Panula's class at the Stockholm Royal College of Music.

In 2007, Northey was selected to participate in the International Conductor's Academy of the Allianz Cultural Foundation with mentors Christoph von Dohnányi and Vladimir Jurowski. This culminated in a performance of Stravinsky's *Symphony in C* in June 2008 at the Royal Festival Hall, to strong critical acclaim.

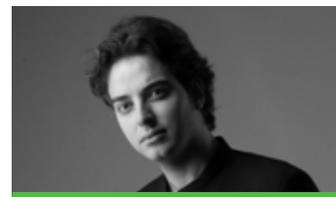
Within Australia, Northey made his professional debut with the Melbourne Symphony Orchestra in 2003. Since returning permanently in 2006, Northey has been a regular guest conductor with all the Australian state symphony orchestras and has led opera and ballet productions including *Don Giovanni* for Opera Australia, *L'elisir d'amore*, *The Tales of Hoffmann* and *La Sonnambula* for the State Opera of South Australia.

In 2010, Northey conducted a major programme with the London Philharmonic Orchestra at the Royal Festival Hall and made his debut with London's Southbank Sinfonia. Concert appearances in 2010 and 2011 included conducting the Sydney, Melbourne, Queensland, Adelaide, West Australian, Tasmanian, New Zealand and Christchurch symphony orchestras, Orchestra Victoria, and the Hong Kong Philharmonic Orchestra.

2012 engagements include *Così fan tutte* for Opera Australia, major concert appearances with all of Australia and New Zealand's major symphony orchestras and continued recordings for ABC Classics.

“It was a fantastic experience and above all a very enjoyable one, which taught me many fundamental lessons about conducting in a very short period of time. The tutoring we received from Maestros Dohnányi and Jurowski was extremely concise and intelligent, and it was tailored to the very specific needs of conductors just starting out in their careers. The feedback from the orchestral musicians was invaluable, because it was brutally honest but always very considerate. For a young conductor this really is the best possible way to learn. In conclusion, it was one of the most enriching and important experiences in my musical life thus far.”

Jérémie Rhorer



© Yannick Coupainne

Jérémie Rhorer was born in 1973 in Paris. There he studied the harpsichord, theory and composition, and assisted Marc Minkowski and William Christie. At 21, he formed the contemporary music ensemble Les Musiciens de la Prée. In 2005, together with violinist Julien Chauvin, he founded Le Cercle de l'Harmonie, an orchestra that performs on period instruments and focusses on the music of the late 18th century. It has since become a regular guest at major festivals such as Aix, Beaune and Bremen, and at the Opera Comique, and has a residency in Deauville. From 2011-13 Rhorer is Artistic Director of the Théâtre de Champs-Élysées's annual Mozart festival, conducting Le Cercle in staged performances of *Idomeneo* (2011), *Così fan tutte* (2012) and *Don Giovanni* (2013). It made its London debut at the Barbican Centre in 2011, and following several very successful discs for Virgin Classics/EMI, it has recently begun a Beethoven series on Naive.

Rhorer made his Wiener Staatsoper debut in January 2011 with *Così fan tutte* and was immediately invited for *Le nozze di Figaro* in 2012. In 2009 he conducted *Figaro* at La Monnaie, returning for *Idomeneo* in 2010, with concerts and further productions planned for 2013 and 2014. In 2013 he makes his Glyndebourne debut with the London Philharmonic Orchestra, also with *Figaro*.

In 2010, he made his Salzburg Festival debut conducting the Mozarteum Orchestra with Diana Damrau, and 2011 saw his North American debut at the Mostly Mozart Festival in New York. In 2011 he also conducted the Munich Chamber Orchestra, Orchestre National Bordeaux, Baseler Kammerorchester (Brahms, Berlioz, Kagel) and the Deutsche Kammerphilharmonie Bremen at the Hamburg Brahms Festival (Brahms' *German Requiem* with NDR Rundfunkchor). In 2012 he will debut with the Rotterdam Philharmonic and Frankfurt Radio Symphony orchestras. Previous orchestral engagements have included the Orchestre Philharmonique de Radio France, Stuttgart RSO, Ensemble Modern (Weill's *Seven Deadly Sins* with Angelika Kirschlager) and the orchestras of La Monnaie, Opera Bastille and Opera de Lyon.

Jérémie Rhorer is a prize-winning composer. He has had several works commissioned by Radio France and a major work premiered by the Orchestre National de Paris.

2008/09 conductors

Matthew Coorey
Anna-Maria Helsing
Christian Schumann



“The Allianz Academy is unique – a year in the company of great orchestras and great maestros offering great insight and immense inspiration. There is much to say about the rewards of such a programme but my greatest delight has been developing an ongoing relationship with the outstanding Philharmonia Orchestra. Something that wouldn't have happened had the Allianz Cultural Foundation not provided such a golden opportunity and something that has helped open many other doors to me. Thank you again Allianz.”

Matthew Coorey



Matthew Coorey is an Australian conductor based in the United Kingdom. His career began in 2003 when he was appointed Assistant Conductor to the Royal Liverpool Philharmonic Orchestra - this initial one-year contract with the RLPO then became a three-year commitment when he was appointed the Orchestra's first Conductor in Residence.

Soon after leaving the RLPO he appeared with the London Mozart Players and the Hallé Orchestra, both resulting in reinventions. His US debut with the Seattle Symphony Orchestra and Sarah Chang was described as 'auspicious' and the playing 'exulted'.

In recent seasons Coorey has made debuts with the London Philharmonic, Philharmonia, Sydney Symphony and City of Birmingham Symphony orchestras, and the National Orchestra of Ireland - all have offered reinventions.

Other recent appearances include return engagements with the RLPO, BBC Concert Orchestra and the Malaysian Philharmonic Orchestra as well

as debuts with BBC Philharmonic, Bournemouth Symphony, West Australian Symphony, BBC Scottish Symphony, BBC Symphony and the London Symphony orchestras.

Initially self-taught as a conductor, Coorey auditioned for Seiji Ozawa and was invited to the Tanglewood Music Festival. At Tanglewood he also worked with Jorma Panula who then became his principal conducting teacher.

Coorey came to the United Kingdom to take up the position of Junior Fellow in Conducting (under Sir Mark Elder) at the Royal Northern College of Music. Soon after commencing this position he was also appointed Assistant Conductor to the Royal Liverpool Philharmonic Orchestra and Gerard Schwarz and Principal Conductor of the Liverpool Philharmonic Youth Orchestra.

He was a prize-winner at the Georg Solti Conducting Competition in Frankfurt and a finalist in the Maazel-Vilar Conducting Competition.

He has recorded for Classic FM and Naxos Records and has collaborated with artists such as Sarah Chang, Freddy Kempf, Steven Osborne and Yevgeny Sudbin.

Coorey started his musical career as a horn player and after studying at the Sydney Conservatorium of Music he played regularly with the Australian Chamber Orchestra and the Sydney Symphony.

“The Academy, by letting us attend rehearsals with the great masters, helped me realise what I still need to work on in order to become a better conductor. The lessons we had during our own conducting sessions showed us how to achieve that. In all, it was a fantastic experience to get ‘back-stage’ and actually get a picture of how these orchestras work and the amazingly high level of it all.”

Anna-Maria Helsing



Anna-Maria Helsing is a Finnish conductor and the first woman ever to have become chief conductor of a Finnish symphony orchestra. Presently she is the Chief Conductor and Artistic Director of Oulu Symphony Orchestra, Jakobstads Sinfonietta and the Wegelius Chamber Strings.

Anna-Maria graduated from the Sibelius Academy in 2008 and participated in the International Conductors' Academy of the Allianz Cultural Foundation in 2008–2009. As a violinist she also graduated with diplomas from Finland

(1996) and Poland (2000). She has studied and attended masterclasses with famous conductors, such as Leif Segerstam, Jorma Panula, Esa-Pekka Salonen, Vladimir Jurowski and Gustavo Dudamel. She has conducted most of the Finnish orchestras, such as the Radio Symphony Orchestra, Turku, Tampere and Helsinki Philharmonic orchestras and Tapiola Sinfonietta. Elsewhere, she has worked with the Estonian National Symphony Orchestra (ERSO) and the Gothenburg Symphony Orchestra, Sweden. This season she made her debut in Germany, receiving the Louis Spohr Medal of 2011.

Anna-Maria Helsing also regularly conducts opera. Her debut at the Finnish National Opera was in Kaija Saariaho's *Adriana Mater* in 2008, and she has also conducted at the Savonlinna Opera Festival. She has assisted in productions at the Finnish National Opera, Savonlinna Opera Festival as well as in the Philharmonia Orchestra's production of Schoenberg's *Gurrelieder* with Esa-Pekka Salonen.

“My experience of the Allianz Academy was a thrilling, challenging, eye-opening, fertile, and salutary one. A precious moment unique in my life and my development. I might even go as far as to say that this was the period in which I ‘grew up’ and left adolescence behind. At some point on this long journey a young conductor needs to climb up high, needs to breathe the ‘thin air’, meet the demanding psychology and physiology of world-class musicians and the deep personalities that hold them together and show the way in today's modern music world. Thank you for showing me the mountain and giving me the chance to use my wings.”

Christian Schumann



In March 2010, Christian Schumann made his debut at the Bavarian State Opera in Munich, conducting Peter Eötvös' opera *Die Tragödie des Teufels*, where he returned in 2011. From 2007 until 2009, he was Kapellmeister at the Swiss Operahouse in St Gallen, where he conducted amongst others Bizet's *Carmen*, Stravinsky's *Le sacre du printemps*, Strauss' *Arabella* and was re-engaged in 2010 for the first local staging of Benjamin Schweitzer's opera *Jakob von Gunten*. In 2008 he worked with the Bayerische Rundfunk for the *Musica Viva* series with *Mixtur 2003* by Stockhausen.

Born in 1983 in Germany, Christian Schumann received his diploma in conducting and composition from the University of Music Franz Liszt in Weimar. During his studies, he was additionally influenced by teachers such as Kurt Masur, Peter Eötvös, Pierre Boulez and Jorma Panula.

After participating in the International Conductors' Academy of the Allianz Cultural Foundation in 2009,

he then had the opportunity to conduct numerous renowned orchestras: Aarhus Symphony Orchestra, Beethoven Orchester Bonn, Filharmonia Łódzka im. Artura Rubinsteina, Hanoi and Saigon Philharmonic Orchestras, Hamburger Symphoniker, Philipppines Philharmonic Orchestra, Staatsorchester Mainz and Saarbrücken, Sinfonieorchester Aachen, and WDR Radio Orchestra Cologne. He has also worked with ensembles including Ensemble Resonanz and the Austrian Ensemble for New Music [OENM] as well as conducting in prestigious opera houses including Bayerische Staatsoper München and Wielki Opera in Warsaw.

In addition he has worked with the MDR-Sinfonieorchester Leipzig, National Symphony Orchestra of the Polish Broadcasting Corporation Katowice, Philharmonie Luxembourg, Sjaelland Orchestra Copenhagen, Staatskapelle Dresden, Tonkünstler-Orchester Niederösterreich and the Wiener Symphoniker. In Abu Dhabi (UAE) he conducted the orchestra of the Sibelius Academy, in Teplice Berg's Violin Concerto and in Portland/ Maine (USA), Beethoven's Symphony No. 9.

Recently, he made his debut with the Pannon Philharmonic Orchestra Pécs in Hungary, with Liszt's *Mazeppa* and Piano Concerto No. 2 and excerpts from Wagner's *Rienzi*, *Tannhäuser*, *Lohengrin*, *Die Walküre* and *Götterdämmerung*.

2010/11 conductors

Arturo Alvarado

Darrell Ang

Yordan Kamdzhhalov

“As a young conductor this was a golden opportunity to work with great musicians and to experience how it feels to conduct these great orchestras. I was very grateful for the friendliness of the musicians from both orchestras and appreciated not only their advice but support and encouragement. Among my highlights, to have conducted the Philharmonia Orchestra in concert makes me think that whatever happens I may rest in peace because I got to work with one of the best orchestras in this world.”

Arturo Alvarado



Born in Peru, Arturo Alvarado started his musical education at an early age studying classical guitar and composition in Lima. Despite early success in concert halls across Latin America, Alvarado moved on to orchestral conducting in 2000, entering the Rimsky-Korsakov Conservatory of St Petersburg. In December 2011, he graduated from the Sibelius Academy where he studied with Leif Segerstam, having previously completed his studies both at the Conservatoire Superior de Paris and the Hanns Eisler Hochschule für Musik.

Alvarado has worked with a number of reputable orchestras in Europe and the US, including the Tapiola Sinfonietta, Oulu and Norrköping Symphony orchestras, Essen Philharmonie, Bochumer Symphoniker, Ensemble Orchestral

de Paris and the Castleton Festival orchestra. He has recently conducted several opera productions including Britten's *Turn of the Screw* and Cimarosa's *Il matrimonio segreto*, which was part of the Savonlinna Opera Festival 2011.

Alvarado has been honoured with multiple grants from the Solti Foundation allowing him to participate in renowned masterclasses with Zsolt Nagy, Peter Eötvös, Jorma Panula, Kenneth Kiesler, Sir Roger Norrington and Sylvain Cambreling. In 2010, he was invited by Maestro Lorin Maazel to join him at the Castleton Festival in Virginia. Also invited to the Interaktion conducting workshop in Berlin, Alvarado had the opportunity to work with musicians from the top German orchestras.

In 2008, Alvarado founded the Ensemble 27, an orchestra formed by students of the Sibelius Academy. They inaugurated the *Sibafest* festival with a concert honouring Magnus Lindberg's 50th birthday, the repertoire including not only works by Lindberg but also works by Luciano Berio and Witold Lutosławski.

Alvarado lives in Helsinki with his wife and newborn daughter.

“With the Philharmonia and London Philharmonic orchestras, I have learnt how to make full use of one’s resources in the shortest amount of time, as well as to work quickly in order to turn most disadvantages into successful musical results. The podium sessions with Salonen, Jurowski and Maazel were eye-openers: and I must have learnt more in those lessons than in my entire conducting education combined!”

Darrell Ang



Darrell Ang is the Young Associate Conductor of the Singapore Symphony Orchestra, Conductor Laureate of the St Petersburg Chamber Philharmonic, Music Director of the Singapore National Youth Orchestra and will take up the post of Music Director of the Orchestre de Bretagne in 2012. He won the 50th Besançon International Young Conductors' Competition (2007), 9th Antonio Pedrotti International Competition for Conductors (2006) and 8th Arturo Toscanini International Competition for Conductors (2008).

Born in Singapore, he studied piano, violin, bassoon and composition at St Petersburg State Conservatory and at Yale University. He has worked with (amongst others) Orchestre National de Lyon, Orchestre Philharmonique du Strasbourg, St Petersburg Philharmonic, Taipei Symphony Orchestra, National Symphony Orchestra of Taiwan, Singapore Lyric Opera, Wiener Kammerorchester, Copenhagen Philharmonic, London Philharmonic Orchestra, and RTVE Symphony Orchestra Madrid.

He co-founded the St Petersburg Chamber Philharmonic and pioneered music by John Adams, Per Nørgård, and Aksell Masson. He is one of the foremost interpreters of contemporary Asian composers, including Chen Yi, Tan Dun, Zhou Long, Chen Qigang, Isang Yun, and Takemitsu.

At the St Petersburg Opera and Rimsky-Korsakov State Opera he worked closely with Mariinsky soloists in a wide range of repertoire from Purcell to Mozart, Verdi and Britten. In concert he has worked alongside Nikolai Demidenko, Cristina Ortiz, Hu Nai-Yuan, Alban Gerhardt, Huseyin Sermet, Sergio Tiempo and Stephen Hough.

His *Fanfare for a Frazzled Earth* was premièred by the Singapore National Youth Orchestra in Singapore. As Chief Conductor of NTSO Taiwan-China Youth Orchestra, he brought together young musicians from China and Taiwan. He conducted the World Youth Olympic Games Orchestra at their inaugural concert 2010 in Singapore. He enjoys discovering exceptional young talents, featuring winners of international competitions in concerts at Carnegie Hall, St Petersburg Philharmonic Hall and the Esplanade Concert Hall in Singapore.

This season he debuts with the Orchestre National de Belgique, Jena Philharmonie, Philharmonia Orchestra, Orchestra Sinfonica Giuseppe Verdi di Milano, Ensemble Orchestral Contemporain, Konzerthausorchester Berlin, Orchestre de l'Opéra Rouen, and Ensemble Intercontemporain.

“To work with the Philharmonia and London Philharmonic orchestras and to meet also the phenomenal administration staff of these amazing orchestras was just unbelievable. This showed me new horizons, developed my understanding of conducting itself, and of the meaning of ‘an orchestra’...This time has changed my life forever.”

Yordan Kamdzhhalov



Born in 1980 in Bulgaria (now living in Berlin), Yordan Kamdzhhalov has been appointed General Music Director of the City of Heidelberg, Artistic Director and Chief Conductor of the Opera Theatre, the Philharmonic Orchestra and the Schloss Festival – a position he takes up from 2012/13.

He has been critically recognized for his ‘gentle manner’ (*The Guardian*), musical precision and the way he charms an orchestra; ‘Kamdzhhalov bore a more than passing resemblance to the young Celibidache’ (*Classical Source*).

He has performed with the Philharmonia Orchestra; Deutsches Symphonie-Orchester Berlin (his live-broadcast début on German radio from the Berlin Philharmonie); Berlin Symphony Orchestra; Tonhalle Orchestra, Zurich; Lucerne Festival Academy Orchestra; Komische Oper Berlin; Beethoven Orchestra, Bonn; English Chamber Orchestra and the Orquestra Nacional do Porto. He is also Artistic

Director of the International Ensemble Innorelatio in Berlin, which he founded in 2006. In 2010 Kamdzhhalov had his first US engagement as a cover conductor for Esa-Pekka Salonen at the Los Angeles Philharmonic Orchestra.

Future engagements include the Komische Oper Berlin; Orquestra Sinfónica Portuguesa at the National Opera Theatre, Lisbon; Boston debut with ensemble musikFabrik Köln and a concert tour with mezzo-soprano Vesselina Kasarova and the Helsinki Baroque Orchestra.

Among the international awards he has received are First Prize at the Jorma Panula Conducting Competition, 2009; Third Prize at the Gustav Mahler Conducting Competition, 2010; and nomination for Best Conductor of the Year 2010 by the Deutschlandradio.

Kamdzhhalov graduated from the State Academy of Music in Berlin and the Academy of Music in Sofia. Chosen by Peter Eötvös, he took part in the Lucerne Festival Academy 2007. He has participated in international workshops and masterclasses under the direction of Lorin Maazel, Pierre Boulez, David Zinman, Jorma Panula, Bernard Haitink, Daniel Barenboim and Sir Simon Rattle.

He is co-initiator and President of the Yordan Kamdzhhalov Foundation, which supports talented young artists from his native country.

2011/12 conductors

Thomas Blunt
Domingo Hindoyan
Ward Stare



“To be able to develop my skill and artistry as a conductor whilst working with two world-class orchestras under the tutelage of world-class conductors is an incredible opportunity – a rare chance to be in a learning environment with musicians of the highest calibre. I hope it will deepen my knowledge of the relationship between orchestra and conductor, giving me a clear understanding of what a professional orchestra needs from a conductor, whilst also giving me invaluable exposure and a fantastic platform on which to build my career.”

Thomas Blunt



Thomas Blunt was Chorus Master at Glyndebourne 2006–2009 and was Assistant Conductor to Vladimir Jurowski and the London Philharmonic Orchestra from 2010–11.

He studied cello and conducting at the Junior Royal Academy of Music before taking up an organ scholarship at Trinity College Cambridge. After graduation he furthered his conducting studies under Neil Thomson at the Royal College of Music where he also took part in masterclasses with Bernard Haitink and prepared orchestras for visiting conductors including Haitink, Andrew Litton, Gianandrea Noseda, Sir Roger Norrington and Vasily Petrenko.

Credits include concerts with the LPO (Royal Festival Hall) and English Chamber Orchestra; performances of Bruckner's Mass No. 2 in E minor in São Paulo with the LPO and the Coro da Orquestra Sinfônica do Estado de São Paulo, Birtwistle's *Theseus Game* (LPO/ Foyle Future Firsts, Queen Elizabeth Hall); Mahler Symphony No. 6 (LPO rehearsal conductor); *Das klagende Lied* (LPO banda) for the LPO's first public

performance to open its first concert season at the newly refurbished Royal Festival Hall; *La Cenerentola*, *Falstaff* and *L'elisir d'amore* (Glyndebourne on Tour); *The Rape of Lucretia* and *The Turn of the Screw* (Arcola Theatre); Cimarosa's *The Italian Girl in London* for Bampton Classical Opera with performances at the Buxton Festival and St. John's Smith Square; *Night Pieces*, *Of Water and Tears* and *Masquerade* (Jerwood Glyndebourne Chorus Development Scheme, LPO); world première of Dave Maric's ballet *Ghosts* for ROH2; *The Rape of Lucretia* and *Così fan tutte* (Benjamin Britten International Opera School); *Roméo et Juliette* (British Youth Opera); concerts with Southbank Sinfonia and Cambridge University Chamber Orchestra.

He has also worked as assistant conductor at La Monnaie on Enescu's *Oedipe*, at Opera North on *Rusalka* and *Così fan tutte* and at the Cantiere Internazionale d'Arte di Montepulciano on *The Knot Garden*. Whilst at Glyndebourne he assisted conductors including Music Director Vladimir Jurowski, Maurizio Benini, Edward Gardner, and Enrique Mazzola; he also assisted Iván Fischer in Budapest with the Budapest Festival Orchestra on Mahler Symphony No. 6 and assisted Jurowski for the LPO's Prokofiev festival.

Future plans include further work as assistant conductor at Welsh National Opera, and a re-invitation to conduct in São Paulo.

“Observing the rehearsals of the different conductors confirmed my belief that there are many different styles and ways of creating great music, even within the same orchestra. During the individual sessions on the podium, I had the opportunity to develop my own style, thanks to the invaluable advice of Sir Andrew Davis and Yannick Nézet-Séguin, which helped me take into account my personality and my ideas. The Academy is a very important step towards conducting excellence as it gives one the opportunity to improve one’s skills in the best possible conditions, all of which can potentially contribute greatly to the advancement of one’s career.”

Domingo Hindoyan



© Y. Petit

Born in Caracas, Venezuela, Domingo Hindoyan began his music studies as a violinist and member of the renowned Venezuelan musical education programme *El Sistema*. After obtaining a masters degree in conducting at the Conservatoire de Genève with the highest distinction with Professor Laurent Gay and further perfecting his conducting skills at several master classes (Bernard Haitink in 2008, Jesús López Cobos in 2009, and David Zinman in 2010), Hindoyan is increasingly gaining international recognition. He also maintains close ties with his native Venezuela where he is a regular guest conductor within *El Sistema*.

Domingo Hindoyan has won several conducting prizes. In 2010, he was awarded the 2nd prize at the Cadaqués International Conducting Competition, and in 2009 he received the 4th prize at the Malko International Conducting Competition. He was also a semifinalist at the Besançon Conducting Competition (2009) and a finalist at the Jesús

López-Cobos Opera Conductor Competition in Madrid (2008).

Hindoyan was selected for the prestigious Allianz International Conductors' Academy 2011/12, where he has worked with mentors Esa-Pekka Salonen and Vladimir Jurowski.

He has conducted the Orchestre Philharmonique Royal de Liège, Simón Bolívar Symphony, Basel Symphony, Lausanne Chamber, Madrid Symphony and Cadaqués orchestras among others. In June 2011 Hindoyan made a very successful debut with the Orchestre de la Suisse Romande.

Future engagements include Orchestre Philharmonique de Luxembourg, Orchestre Philharmonique Royal de Liège, Nancy Symphony Orchestra and 10 performances of *L'elisir d'amore* at the Bregenz Opera.

During the 2012–13 season, he will conduct a new production at the Graz Opera of *Hänsel und Gretel* and a revival of *La traviata* as well as a ballet evening of *The Rite of Spring* and *Les Noces*.

As a result of the relationship developed with Maestro Barenboim in the framework of the West-Eastern Divan Orchestra, Hindoyan regularly works with him in Berlin and Milano.

Domingo Hindoyan has also worked as assistant to Claudio Abbado for concerts with the Simón Bolívar Symphony Orchestra in Lucerne and Caracas.

“The most wonderful thing about this experience was not only having the opportunity to work with two of London’s greatest orchestras but being totally immersed in all that London has to offer musically. London has a dense concentration of world-class artists, orchestras and conductors, and being invited to observe rehearsals and attend performances was truly inspirational. For a young conductor, I can’t imagine having a better introduction to the London classical music scene and I will always be grateful for having had such a tremendous opportunity.”

Ward Stare



© Suzy Gorman

Ward Stare is Resident Conductor of the Saint Louis Symphony Orchestra (SLSO) and Music Director of the Saint Louis Symphony Youth Orchestra. He made his highly successful debut with the SLSO in 2009 and in 2010 led the Youth Orchestra in its New York City debut.

In 2007 Stare debuted with the Cleveland Orchestra and other engagements included the Memphis Symphony, Florida Orchestra and the Moscow Chamber Orchestra. In 2009 he made his German debut with the Deutsches Symphonie-Orchester Berlin (DSO Berlin) and a critically acclaimed subscription debut with the Saint Louis Symphony Orchestra.

The 2010/11 season included a re-engagement with the DSO Berlin and his European operatic debut at the Norwegian Opera (Oslo) with Britten's *The Rape of Lucretia*. Future engagements include concerts with the Detroit Symphony, appearances at the DITTO Festival in Seoul, Colorado Music Festival,

subscription concerts with the Madison Symphony and soloist Lynn Harrell and St Paul Chamber Orchestra with soprano Christine Brewer. In 2012/13 Stare makes his debut with the Lyric Opera of Chicago, with invitations to conduct a second production. Chosen to participate in the prestigious International Conductors' Academy of the Allianz Cultural Foundation, Stare has worked intensively with the Philharmonia Orchestra and the London Philharmonic Orchestra this year.

He was a League of American Orchestras Fellow with the Los Angeles Philharmonic (2007/08), and conducted the orchestra's Toyota Symphonies for Youth Series. He also assisted Sir Andrew Davis (2008) at the Lyric Opera of Chicago in Berg's *Lulu*.

He received the Robert J Harth Conductor Prize (2006) and the Aspen Conducting Prize (2007), and returned to Aspen in 2008 as Assistant Conductor to David Zinman. He has also worked with Janos Furst and Jorma Panula and studied composition with Michel Merlet.

Ward Stare originally trained as a trombonist at The Juilliard School. He was appointed Principal Trombonist of the Lyric Opera of Chicago and has performed with the Chicago Symphony Orchestra and the New York Philharmonic, among others. As a soloist, he has performed in both the US and Europe.



Esa-Pekka Salonen, Principal Conductor and Artistic Advisor of the Philharmonia Orchestra

talks to Barbara Palczynski, former Manager of the International Conductors' Academy about the challenges of conducting in the future and the role of the Allianz Conductors' Academy.

Esa-Pekka Salonen is rehearsing Beethoven's Symphony No. 7 in Henry Wood Hall, for the Philharmonia Orchestra's tour to Gran Canaria. We sit down to discuss the International Conductors' Academy and his own musical journey.

BP: When Karsten (Witt) asked me to set up the Academy 10 years ago, it was incredibly exciting. For young conductors to learn with two of the world's leading symphony orchestras and their principal conductors was a unique opportunity. Did you ever participate in anything similar?

EPS: My story was somewhat different. I always thought composing would be my full-time profession and conducting would fill the gaps so I was not actively seeking these sorts of opportunities. That said, there was Aspen and Tanglewood in the States, but in Europe the Allianz programme is completely unique.

BP: So what are the ingredients that make a good conductor?

EPS: It is a rather fragile agreement between the conductor and the musicians, that certain gestures find their equivalent expression in sonic terms. And this is based on a mutual willingness to make it work. Learning how to convey your ideas to an orchestra – precisely, effectively and organically – is a lifetime's process. It is about the sensitivity to know when to lead, and when to let them do their thing.

BP: What is it like for a young conductor to stand in front of a world-famous symphony orchestra?

EPS: It is very challenging. I remember my own first time when I conducted the Philharmonia. I was 25 and it was scary but unbelievably exciting. The moment I thought of something, it was already happening. You feel that you ought to be able to give the orchestra something more than just getting them through the piece and going through the motions. The players read you and react to you all the time. They are like a huge magnifying mirror that enables you to see everything so clearly.

BP: And how can the orchestra benefit from these experiences?

EPS: The orchestras know that it is in their best interest to invest in young talent because later down the line, these youngsters might become very important names for them. And if there is a connection early on, the chances are that the conductor will remain faithful to this first encounter.

BP: What did you take away from your experiences in these teaching sessions?

EPS: It is fascinating working with young conductors because they come from an unvarnished point of no compromise and no cynicism. And because they have nothing to lose, they sometimes ask orchestras to do things that a more experienced conductor might not consider. It opens up everyone's horizons.



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“Learning how to convey your ideas to an orchestra – precisely, effectively and organically – is a lifetime's process”

Esa-Pekka Salonen

It takes the orchestras outside their comfort zone. They ask me questions that really make me think. And for me it is also a great way to check in with the new generation.

BP: What do you particularly like about the Allianz International Conductors' Academy?

EPS: I come out of the sessions feeling inspired and encouraged by their energy. We live in challenging times at the moment, with severe cuts to the arts all over Europe and many journalists writing about the demise of this kind of music. We older conductors sometimes wonder whether we are the last of the Mohicans. Everything loses its meaning if there is no next generation, no future. So to see young talent emerging is like a reaffirmation of oneself. I know that if this art form is in good hands after I am gone it makes me feel confident about my own work. So I continue because I owe it to the future of the art form.

BP: Who inspired you?

EPS: There were many conductors along the way. In concrete terms, I was lucky enough to be helped by Pierre Boulez. But I was also in a very fortunate position to have some schoolmates who later became very serious conductors like Saraste and Vänskä. They were very important to me because you had to deliver or fall behind and we formed long lasting friendships. Ollie Knussen was also very influential in my life.

BP: Where do you see your emphasis concerning repertoire with the Philharmonia in the future?

EPS: The challenge is to create a profile that in some way has an identity and integrity that stands out from the overall landscape, which in London is especially challenging because of the astonishing amount of music going on here every day. I try to develop projects that go deeper into one composer, like the Vienna project (*City of Dreams: Vienna 1900-1935*, 2009) or the Bartók project (*Inferral Dance: Inside the World of Béla Bartók*, 2011). I am also very interested in using multimedia with a symphony orchestra. Not by any means replacing the concert experience but in certain cases, enhancing it. The reason why the Philharmonia was founded in 1945 was in response to the new recording technology. The advent of the LP made it possible to have a mass market for classical music. So if the *raison d'être* of the orchestra was to respond to modern technology, why would a forward-looking orchestra suddenly become a backward-looking one? And lastly, contemporary repertoire. I find it impossible to imagine a young person who is not interested in new music. Most people are naturally drawn to new things as well as enjoying the traditional. So it is essential for young conductors to embrace this.

Vladimir Jurowski, Principal Conductor of the London Philharmonic Orchestra

talks to Barbara Palczynski about the Allianz Conductors' Academy and his own path to success.

It's a mild day in January. The LPO is rehearsing at the Royal College of Music for their next project, Prokofiev: *Man of the People*? with Principal Conductor Vladimir Jurowski.

BP: One of the things that makes our Allianz Academy unique is the on-the-job training that the conductors and orchestras provide. Were you ever luck enough to experience something similar?

VJ: Not really. As a child, my father took me to all his rehearsals, and I used to sit and listen. I never participated in any competitions because I am not a competitive person. I hated the idea of fighting over something that is of an extremely personal and individual nature. I started by conducting contemporary music chamber ensembles, but I was never expecting anyone to ask me to conduct big symphony orchestras. And then miraculously things started to happen for me.

BP: So tell me which steps in your career were particularly groundbreaking.

VJ: The impulse all came from the Wexford Festival in 1995. I was conducting Rimsky Korsakov's *May Night* and this led to an unexpected invitation to conduct at Covent Garden. Then there was also my debut at the Berlin Komische Oper where I was an assistant conductor at the ballet and then I was put into the pit!

And of course in 2001 my appointment at Glyndebourne, which eventually led to my relationship with the LPO.

BP: Your role takes on a duality between opera and symphony orchestra. Tell me how this works for you.

VJ: The dual nature between the podium and the pit is indispensable for any great conductor. A great orchestra and a great conductor have to be equally good in both. The real conducting starts in the opera because you have to be aware and in control of many more aspects. Traditionally, this is how the symphony orchestra came into being, if you look at the Dresden Staatskapelle or Leipzig Gewandhaus. In the past, most great conductors started their careers as opera conductors. Opera remains incredibly important to me because in the beginning there was the human voice and the word. When working with a symphony orchestra this is one of my main aspirations – to make people realise the necessity for a deep comprehension of the word behind the note. And then the realisation of the genuine and natural breath.

BP: Tell us which conductors you found inspirational.

VJ: When I was little, obviously it was my father. However he is not the reason that I became a conductor, because it is not easy to do the same job as your dad! I saw Bernstein when I was 16 and he completely changed my perception of the orchestra. What I witnessed was an incredible mixture of sensibility and power. His music exuded humanity. In the Soviet Union, with the exception of Rozhdestvensky, the conductors were extremely professional but there seemed



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“The dual nature between the podium and the pit is indispensable for any great conductor.”

Vladimir Jurowski

to be a total detachment between them and the orchestras. But Gennady (Rozhdestvensky) had an absolute magical control and his early opera conducting was spectacular. His music is exceedingly brilliant and fascinating. But the warmth that came from Bernstein made me realise it was possible to make the players behave in a totally different fashion. Gennady is a great communicator but he had the opposite convictions to Bernstein. For him, music was music, music was art. But for Bernstein, music was life. Life itself. Then the third and probably the strongest influence for me was Carlos Kleiber.

BP: Tell us how you approached the teaching aspect of the Allianz programme.

VJ: For me, teaching is about being able to verbalise your knowledge. During our sessions I never interrupted the rehearsals. It would be of no avail to talk about what is of an esoteric nature in front of 70 pairs of eyes. When we are in front of the orchestra, our pulse and our blood pressure go up. You are often not capable of taking instructions for what they are worth, and even less able to then make them work. There needs to be a calm state. So I let the conductors gather their own notes and criticisms from the players and then after I would discuss it with them. In this way, I could be more open, and sometimes harsh. This is of immense value to young conductors, to be able to collect these experiences. At the Conservatoire my old teacher would always make us give the first lessons to the new students

because he wanted us to go through the process of having to teach what we had already learned. When we teach, we too are learning all the time.

BP: What would you say is the particular strength of the LPO?

VJ: We already talked about the dual nature of their work. They combine the highest professionalism with the deepest humanity. The way they interact with one another and the way they are welcoming to guest conductors – I have never experienced this with other orchestras. They are also a good combination of youth and experience.

BP: How important do you think it is for young conductors to embrace contemporary music? And how do you see your own influence on the repertoire of the LPO?

VJ: I think all young conductors should start their professional activities with contemporary music (unless they are coming from a very specialised field like early classical baroque music). Not just contemporary music but also the music of the late 19th century. There is an immense layer of repertoire that has never been or is rarely performed. I have been quite successful in bringing such new repertoire to the LPO. I would also like to extend my own personal repertoire, adding those works that I have been consciously avoiding because of my young age. But now I have hit the 40 mark, I feel it is time to go further into Mahler and the next big step would be the exploration of Bruckner.

London Philharmonic Orchestra

The London Philharmonic Orchestra is one of the world's finest orchestras, balancing a long and distinguished history with a reputation as one of the UK's most adventurous and forward-looking orchestras. As well as performing classical concerts, the Orchestra also records film and computer game soundtracks, has its own record label, and reaches thousands of Londoners every year through activities for schools and local communities.

The Orchestra was founded by Sir Thomas Beecham in 1932, and since then has been headed by many of the great names in the conducting world, including Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. The current Principal Conductor is Russian Vladimir Jurowski, appointed in 2007, and French-Canadian Yannick Nézet-Séguin is Principal Guest Conductor.

The Orchestra is based at the Royal Festival Hall in London's Southbank Centre, where it has performed since it opened in 1951 and been Resident Orchestra since 1992. It gives around 40 concerts there each season with many of the world's top conductors and soloists. Concert highlights in 2011/12 include a three-week festival celebrating the music of Prokofiev, concerts with artists including Sir Mark Elder, Marin Alsop, Renée Fleming, Stephen Hough and Joshua Bell, and several premières of works by living composers including the Orchestra's Composer in Residence, Julian Anderson. In addition to its London concerts, the Orchestra has flourishing residencies in Brighton and Eastbourne, and performs regularly around the UK. Every summer, the Orchestra leaves London for four months and

takes up its annual residency accompanying the famous Glyndebourne Festival Opera in the Sussex countryside, where it has been Resident Symphony Orchestra since 1964.

The London Philharmonic Orchestra tours internationally, performing concerts to sell-out audiences worldwide. In 1956 it became the first British orchestra to appear in Soviet Russia and in 1973 made the first-ever visit to China by a Western orchestra. Touring remains a big part of the Orchestra's life: tours in the 2011/12 season include visits to Belgium, Switzerland, Germany, the US, Spain, China, Russia, Oman, Brazil and France.

Even if you've never set foot in a concert hall, you may well have heard the London Philharmonic Orchestra on film soundtrack recordings: it has recorded many blockbuster scores, from *The Lord of the Rings* trilogy to *Lawrence of Arabia*, *The Mission*, *Philadelphia* and *East is East*. The Orchestra also broadcasts regularly on television and radio, and in 2005 established its own record label. There are now over 50 releases on the label, which are available on CD and to download. Recent additions include Dvořák's *Symphonic Variations* and Symphony No. 8 conducted by Sir Charles Mackerras; Holst's *The Planets* conducted by Vladimir Jurowski; Mahler's Symphony No. 8 under Klaus Tennstedt; and Shostakovich Piano Concertos with Martin Helmchen under Vladimir Jurowski. The Orchestra was also recently honoured with the commission to record all 205 of the world's national anthems for the London 2012 Olympics Team Welcome Ceremonies and Medal Ceremonies.

To help maintain its high standards and diverse workload, the Orchestra is committed to the welfare of its musicians and in December 2007

received the Association of British Orchestras/Musicians Benevolent Fund Healthy Orchestra Bronze Charter Mark.

The London Philharmonic Orchestra maintains an energetic programme of activities for young people and local communities. Highlights include the ever-popular family and schools concerts, fusion ensemble The Band, the Leverhulme Young Composers project and the Foyle Future Firsts

orchestral training scheme for outstanding young players. Over the last few years, developments in technology and social networks have enabled the Orchestra to reach even more people worldwide: all its recordings are available to download from iTunes and, as well as a YouTube channel, news blog, iPhone app and regular podcasts, the Orchestra has a thriving presence on Facebook and Twitter.

Find out more and get involved!

lpo.org.uk

“We are always looking for the next great conductor but we also have a responsibility, not only to identify, but to give a helping hand to the next generation of talented musicians, and to enable them to realise their artistic aspirations. Our long-term collaboration with the Philharmonia Orchestra and Southbank Centre on the young conductors' programme, funded by the Allianz Cultural Foundation, has allowed us to see exciting young talent working first hand with our orchestras, Principal Conductors, guest conductors and conducting teachers, where hopefully they will have received invaluable wisdom and advice. Many have gone on to achieve deserved success in orchestral life throughout the world. We are of course enormously grateful to the support of the Allianz Cultural Foundation, without which none of this could have been achieved.”

Timothy Walker

Chief Executive and Artistic Director,
London Philharmonic Orchestra

Philharmonia Orchestra

The **Philharmonia Orchestra** is one of the world's great orchestras. Acknowledged as the UK's foremost musical pioneer, with an extraordinary recording legacy, the Philharmonia leads the field for its quality of playing, and for its innovative approach to audience development, residencies, music education and the use of new technologies in reaching a global audience. Together with its relationships with the world's most sought-after artists, most importantly its Principal Conductor and Artistic Advisor Esa-Pekka Salonen, the Philharmonia Orchestra is at the heart of British musical life.

Today, the Philharmonia has the greatest claim of any orchestra to be the UK's National Orchestra. It is committed to presenting the same quality, live music-making in venues throughout the country as it brings to London and the great concert halls of the world. In 2011/12 the Orchestra is performing more than 160 concerts, as well as recording scores for films, CDs and computer games. Under Esa-Pekka Salonen a series of flagship, visionary projects – *City of Dreams: Vienna 1900–1935* (2009), Bill Viola's *Tristan und Isolde* (2010) and *Infernal Dance: Inside the World of Béla Bartók* (2011) – have been critically acclaimed. For 16 years now the Orchestra's work has been underpinned by its much admired UK and International Residency Programme, which began in 1995 with the launch of its residencies at the Bedford Corn Exchange and London's Southbank Centre. During 2011/12 the Orchestra not only performs more than 35 concerts at Southbank Centre's Royal Festival Hall, but also celebrates its 15th year as Resident Orchestra of De Montfort Hall in Leicester and its 11th year as Orchestra

in Partnership at The Anvil in Basingstoke; and launches new residencies at the new Marlowe Theatre in Canterbury, and the Three Choirs Festival. The Orchestra's extensive touring schedule this season also includes performances in more than 30 of the finest international concert halls in Europe and China with conductors including Esa-Pekka Salonen, Lorin Maazel and Kurt Masur.

During its first six decades, the Philharmonia Orchestra has collaborated with most of the great classical artists of the 20th century. Conductors associated with the Orchestra include Furtwängler, Richard Strauss, Toscanini, Cantelli, Karajan and Giulini. Otto Klemperer was the first of many outstanding Principal Conductors, and other great names have included Lorin Maazel (Associate Principal Conductor), Riccardo Muti (Principal Conductor and Music Director), Giuseppe Sinopoli (Music Director) and Sir Charles Mackerras (Principal Guest Conductor). As well as Esa-Pekka Salonen, current titled conductors are Christoph von Dohnányi (Honorary Conductor for Life), Kurt Sanderling (Conductor Emeritus) and Vladimir Ashkenazy (Conductor Laureate).

Throughout its history, the Philharmonia Orchestra has been committed to finding new ways to bring its top quality live performance to audiences worldwide, and to using new technologies to achieve this. Many millions of people since 1945 have enjoyed their first experience of classical music through a Philharmonia recording, and in 2011/12 audiences can engage with the Orchestra through webcasts, podcasts, downloads, computer games and film scores as well as through its unique interactive music education website, The Sound Exchange (www.philharmonia.co.uk/thesoundexchange).

More than 3,500 people a month download free monthly Philharmonia video podcasts, which include artist interviews and features on repertoire and projects; these films are also watched by more than one million people on YouTube. In May 2010 the Orchestra's digital "virtual Philharmonia Orchestra" project, RE-RITE, won both the RPS Audience Development and Creative Communication Awards, and after appearances in London, Leicester and Lisbon, tours to Dortmund in November 2011. RE-RITE, devised with Esa-Pekka Salonen, secured the Philharmonia's

position as a digital innovator and earlier this year the Orchestra announced the launch of a new digital production company, Rite Digital. The Philharmonia and Rite Digital are currently working on a follow-up audio-visual installation, *Universe of Sound: The Planets*. This installation, based on Holst's *The Planets*, will premiere at the Science Museum in summer 2012 and allow audiences closer than ever to the heart of the Orchestra.

www.philharmonia.co.uk

"The International Conductors' Academy of the Allianz Cultural Foundation was a unique and very special programme. For a conductor at the outset of their career, gaining practical experience and exposure outside the competition circuit with the world's leading orchestras can be a major challenge. No other initiative has addressed this difficulty facing our most gifted young conductors as they make the transition from a youthful, prodigious career into the top ranks of the world's great orchestral institutions. We've enjoyed working with each of the conductors and following their subsequent careers enormously and are very grateful to the Allianz Cultural Foundation for their vision in having identified the need for this programme and for enabling it."

David Whelton
Managing Director,
Philharmonia Orchestra

A unique collaboration

“Any programme instituted to educate and advise young conductors is absolutely necessary today. We were therefore very grateful when the Allianz programme was created, giving young conductors the opportunity to work with great established conductors and two wonderful and professional orchestras – the Philharmonia and London Philharmonic orchestras. Through this programme, the participants could achieve a higher level of music making. The expectations of our audiences today are high and it is unfortunate that the programme could not be continued because it is our duty to nurture young talent. I am delighted that I could contribute a little bit to the success of the Allianz International Conductors' Academy.”

Kurt Masur

Principal Conductor,
London Philharmonic Orchestra
2000–2007

“Southbank Centre is committed to the development of artists at all stages of their careers and it is especially important that artists are given an appropriate, supportive exposure early in their working lives. The International Conductors' Academy of the Allianz Cultural Foundation has provided a welcome opportunity to create a platform for some of the world's best young conductors, and it has been a great source of pride to us at Southbank Centre that our hall, our resident orchestras and their principal conductors have been at the disposal of these wonderful young talents.”

Gillian Moore MBE

Head of Classical Music,
Southbank Centre

“One of the most rewarding aspects of my career is working alongside young and passionate musicians, helping them to develop both creatively and technically.

The International Conductors' Academy of the Allianz Cultural Foundation allows conductors to develop their craft in the most natural place possible – on the podium. It is an invaluable experience for these young and talented individuals, on the brink of their career, to work alongside and learn from experienced conductors and in front of orchestras as special as the Philharmonia Orchestra and the London Philharmonic Orchestra.

And they do so not only once, but the fact that they have the chance to work with the orchestra and observe and learn from the conductors over an entire year is what separates the Allianz project from most, allowing both a network of support and the time and space to develop. The concert at the end of the year showed that these conductors have not only skill but the maturity and dedication to carve out what will be a fruitful and successful career for each of them.”

Christoph von Dohnányi

Principal Conductor,
Philharmonia Orchestra
1997–2008

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