

Augsburger Allgemein

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[Ingolstadt: A worthy conclusion: There is a touch of Salzburg at the summer concerts \(augsburger-allgemeine.de\)](https://www.augsburger-allgemeine.de)

A worthy conclusion: there is a touch of Salzburg at the summer concerts

At the end of the Audi summer concerts there was a guest performance by the Salzburg Festival. The music deals with questions of human existence..

This year's Audi summer concerts ended with deeply moving intensity, with a guest performance by the Salzburg Festival. Under the title "Trauermusik, Lobgesänge", the Los Angeles Master Chorale presented works by the early baroque composer Heinrich Schütz and the contemporary composer Sofia Gubaidulina under the direction of Grant Gershon and in a production by Peter Sellars: the soul marriage of these works effortlessly bridged four centuries in an extremely harmonious interpretation.

The tension was palpable throughout the evening, not a single second brought anything that could be expected or calculated—attentive listening and watching was always required, which of course was richly rewarded.

First of all, the *Canticle of the Sun* by St. Francis of Assisi: the lyrics of this poem, which are timeless in themselves, clothed the choir and accompanying instruments in a musical robe that seemed transcendent. The percussion by Christoph Sietzen and Bogdan Bacanu complemented the sung words with powerful tonal impulses from marimba, glass harp, bells, tubular bells, metal plates, cymbals, delicately and virtuosically set to the point. Julia Hagen performed a real bravura piece on the cello. Her part, which was peppered with technical difficulties, demanded a high degree of flexibility, stamina, empathy and dedication, from the variable use of the bow to the maximum utilization of the vocal range and sound spectrum of the instrument. Hagen played the cello, cymbals, bass drum and flexaton with sovereign passion.

And what a choir! Flawless intonation, exact accentuation and text intelligibility, light-flooded transparency and an almost unearthly tonal richness and differentiation rounded off an astonishing listening and sound experience. The line-up, which is not strictly ordered according to voice type, as well as movement and gestures – directed by Peter Sellars! – of the singers, all masters of their craft, made the sound seem like a living, breathing tissue, the coloration of which was effectively underlined by James F. Ingall's lighting.

That seemed like it could hardly to be topped, but with Heinrich Schütz's *Musikalische Exequien* the effect of the singing deepened once again with a timeless intensity. The ultimate finality of life concerns everyone, cannot be detached from everyday life – this is why costume designer Danielle Domingue Sumi put the actors in everyday clothes. At the beginning of the 17th century, Heinrich Schütz created a deeply shocking work about human existence through the deep religiosity of a person who did not survive the war and plague unscathed. And also for those who want to break away from the religious statement: there remain questions to the depth of existence that seek less an answer than consolation. Both poles, question and consolation, met in a deeply touching way in this lastingly impressive concert.