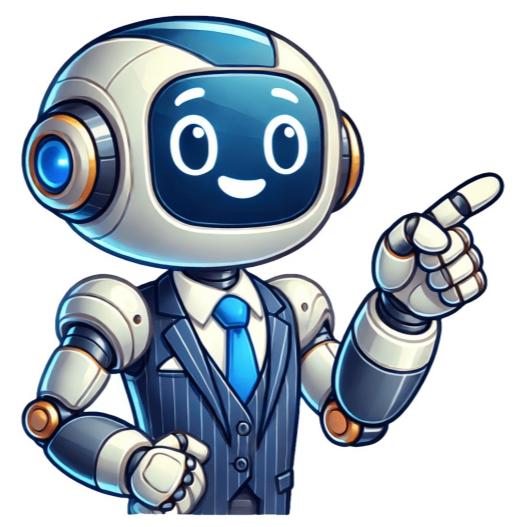


Continue



La scala milan programme 2025

Opera house in Milan, Italy This article is about the opera house. For other uses, see Scala (disambiguation). La Scala^{Exterior} of La ScalaAddressPiazza della Scala, Milan, ItalyCoordinates45°28'03"N 09°11'21"E / 45.46750°N 9.18917°E / 45.46750, 9.18917OwnerCity of MilanCapacity2,030ConstructionOpened1770ArchitectGiuseppe PiermariniWebsiteOfficial website La Scala (UK, Ita, srlsrl, US, fr, -/11) Italia, [la scala]¹ officially Teatro alla Scala (teatroallascala.it, lit, "Theatre at the Scala") is a historic opera house in Milan, Italy. The theatre was inaugurated on 3 August 1778 and was originally known as il Nuovo Regio Ducale Teatro alla Scala (lit, "the New Royal Ducal Theatre at the Scala")^{[2][3]} which previously was a church. The premiere performance was Antonio Salieri's Europa riconosciuta. Most of Italy's greatest operatic artists, and many of the finest singers from around the world, have appeared at La Scala. The theatre is regarded as being one of the leading opera and ballet theatres globally. It is home to the La Scala Theatre Chorus, La Scala Theatre Ballet, La Scala Theatre Orchestra, and the Filarmonica della Scala orchestra. The theatre also has an associate school, known as the La Scala Theatre Academy (Italian: Accademia Teatro alla Scala), which offers professional training in music, dance, stagecraft, and stage management. The Teatro alla Scala in Milan, by night La Scala's season opens on 7 December, Saint Ambrose's Day, the feast day of Milan's patron saint. All performances must end before midnight and long operas start earlier in the evening when necessary. The Museo Teatrale alla Scala (La Scala Theatre Museum), accessible from the theatre's foyer and a part of the house, contains a collection of paintings, drafts, statues, costumes, and other documents regarding the history of La Scala and of opera in general. La Scala also hosts the Accademia d'Arte e Mestieri dello Spettacolo (Academy for the Performing Arts). Its goal is to train a new generation of young musicians, technical staff, and dancers (at the Scuola di Ballo del Teatro alla Scala, one of the academy's divisions). Above the boxes, La Scala has a gallery—called the loggione—where the less wealthy can watch the performances. The gallery is typically crowded with the most critical opera aficionados, known as the loggionisti, who can be ecstatic or merciless towards singers' perceived successes or failures.^[4] For their failures, artists receive a "baptism of fire" from these aficionados, and fiascos are long remembered. For example, in 2006, tenor Roberto Alagna left the stage after being boozed during a performance of Aida, forcing his understudy, Antonello Palombi, to quickly replace him mid-scene without time to change into a costume. Alagna did not return to the production.^[5] This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources in this section. Unsourced material may be challenged and removed. Find sources: "La Scala" – news · newspapers · books · scholar · JSTOR (July 2017) (Learn how and when to remove this message) A nineteenth-century depiction of the Teatro alla Scala. A fire destroyed the previous theatre, the Teatro Regio Ducale, on 25 February 1776, after a carnival gala. A group of ninety wealthy Milanese, who owned private boxes in the theatre, wrote to Archduke Ferdinand of Austria-Este asking for a new theatre and a provisional one to be used while completing the new one. The neoclassical architect Giuseppe Piermarini produced an initial design. However, it was rejected by Count Firmian (the governor of the then Austrian Lombardy). A second plan was accepted in 1776 by Empress Maria Theresa. The new theatre was built on the former location of the church of Santa Maria della Scala, from which the theatre gets its name. The church was deconsecrated and demolished. Over a period of two years, the theatre was completed by Pietro Mariani, Pietro Nosetti, and Antonio Giuseppe Fe. The theatre had a total of "3,000 or so" seats^[6] organized into 678 pit-stalls, arranged in six tiers of boxes above which is the 'loggione' or two galleries. Its stage is one of the largest in Italy (16.15m d x 20.4m w x 26m h). Building expenses were covered by the sale of boxes, which were lavishly decorated by their owners, impressing observers such as Stendhal. La Scala (as it came to be known) soon became the preeminent meeting place for noble and wealthy Milanese people. In the tradition of the times, the main floor had no chairs, and spectators watched the shows standing up. The orchestra was in full sight, as the orchestra pit had not yet been built. As with most of the theatres at that time, La Scala was also a casino, with gamblers sitting in the foyer.^[7] Conditions in the auditorium, too, could be frustrating for the opera lover, as Mary Shelley discovered in September 1840: At the Opera they were giving Otello Nicolai's Templario. Unfortunately, as is well known, the theatre of La Scala serves, not only as the universal drawing-room for all the society of Milan, but every sort of trading transaction from horse-dealing to stock-jobbing, is carried on in the pit; so that brief and fat between the snatches of melody one can catch.^[8] La Scala was originally built with 84 oil lamps mounted on the stage and another thousand in the rest of the theatre. To reduce the risks of fire, several rooms were filled with hundreds of water buckets. In time, oil lamps were replaced by gas lamps; these, in turn, were replaced by electric lights in 1883. Interior of the opera house in 1900. The original structure was renovated in 1907 when it was given its current layout with 1,987 seats. In 1943, during World War II, La Scala was severely damaged by bombing. It was rebuilt and reopened on 11 May 1946, with a memorable concert conducted by Arturo Toscanini—twice La Scala's principal conductor and an associate of the composers Giuseppe Verdi and Giacomo Puccini—with a soprano solo by Renata Tebaldi, which created a sensation. La Scala hosted the first productions of many famous operas and had a special relationship with Verdi. However, for several years, Verdi did not allow his work to be played here, as some of his music had been modified (he said "corrupted") by the orchestra. This dispute originated in a disagreement over the production of his Giovanna d'Arco in 1845; however, the composer later conducted his Requiem there on 25 May 1874. He announced in 1886 that La Scala would host the premiere of what was to become his penultimate opera, Otello.^[9] The premiere of his last opera, Falstaff was also given in the theatre. In 1882, the Filarmonica della Scala orchestra was established to develop a symphonic repertoire to add to La Scala's operatic tradition.^[10] In 1901 the orchestra drew in members from the larger pool of musicians that comprise the Orchestra della Scala. The Filarmonica was conducted first by Carlo Maria Giulini, then by Riccardo Muti, plus many collaborative relations with some of the greatest conductors of the time.^[11] As early as 1958 R. Vermeulen of Philips Electronics experimented with "loudspeakers for stereo reverberation" at La Scala, which were "concealed in the cove along the ceiling".^[11] The exterior of La Scala in 2005 after the 2002/04 renovations. The theatre underwent a major renovation from early 2002 to late 2004. The theatre closed following the traditional 7 December 2001 season-opening performances of Otello, which ran through December. From January 2002 to November 2004, the open company transferred to the new Teatro degli Arcimboldi, built the Pirelli-Bicocca industrial area 4.5 miles (7.2 km) from the city center. The theatre's restored interior. The renovation by architect Mario Botta proved controversial, as preservationists feared that historic details would be lost.^{[12][13]} However, the open company was satisfied with the improvements to the structure and the sound quality, which was enhanced when the heavy red carpets in the hall were removed. The stage was entirely rebuilt, and an enlarged backstage allows more sets to be stored, permitting more productions. Seats now include monitors for the electronic libretto system provided by Radio Marconi, an Italian company, allowing audiences to follow opera librettos in English and Italian in addition to the original language. The opera house re-opened on 7 December 2004 with a production, conducted by Riccardo Muti, of Salieri's Europa riconosciuta, the opera performed at La Scala's inauguration in 1778.^[14] Tickets for the re-opening costed up to €2,000.^[15] The renovations cost a reported €61 million and left a budget shortfall that the opera house overcame in 2006.^[15] Daniel Barenboim (at the Musikverein, Vienna, 2008) Carlo Fontana, the general manager of La Scala since 1990, was dismissed in February 2005 by the board of governors over differences with the music director, Riccardo Muti. The resulting staff backlash caused serious disruptions and staff strikes. In a statement, the theatre's board said it was "urgent to unify the theatre's management". On 16 May 2005, the La Scala orchestra and other staff overwhelmingly approved a no-confidence motion against Muti. They demanded the resignation of Fontana's replacement, Mauro Meli. Muti had already been forced to cancel a concert a few days earlier because of the disagreements. Italy's culture minister, Giuliano Urbani, supported the conductor but called for urgent action by management to safeguard the smooth operation and prestige of La Scala. On 2 April 2005, Muti resigned from La Scala, citing "hostility" from staff members.^[16] In May 2005, Stéphane Lissner, formerly head of the Aix-en-Provence Festival, was appointed General Manager and artistic director of La Scala, becoming the first non-Italian in its history to hold the office. On 15 May 2006, Daniel Barenboim was named Maestro Scalero, or de facto principal guest conductor of the company. In October 2011, Barenboim was appointed the next music director of La Scala, effective December 2011, with an initial contract of 16 years.^[16] In June 2019, it was announced that Pereira will leave in 2020 and will be replaced by Dominique Meyer.^[19] La Scala was originally selected to host the opening ceremony of the 134th IOC Session in 2019, but the event was moved to Lausanne, Switzerland.^[20] Milan submitted a joint bid with Cortina d'Ampezzo for the 2026 Winter Olympics.^[20] Antonio Carlos Gomes (1836–1896) Franco Faccio (1871–1889)^[21] Arturo Toscanini (1903–1905) Leopoldo Mugnone (1905–1906) Arturo Toscanini (1907–1910) Tullio Serafin (1910–1914) Gino Donizetti (1914–1917) Tullio Serafin (1917–1918) La Scala was closed from 1918 to 1920. Arturo Toscanini (1928–1953) Carlo Maria Giulini (1953–1956) Guido Cantelli (1956)[22] Antonino Votto (1956–1968) Claudio Abbado (1968–1986) Riccardo Muti (1986–2005) The position was vacant from April 2005 to December 2007 Daniel Barenboim (2007–2014) Riccardo Chailly (2015–present) Myung-Whun Chung (designated, 2027–) See Category:Operas world premieres at La Scala^[17]: Europa riconosciuta by Antonio Salieri 1794: Idante, ovvero i sacrieni d'Ecate by Marcos Bellini 1812: Il pietro del paragone by Gioachino Rossini 1813: Aureliano in Palmira by Gioachino Rossini 1814: Il turco in Italia by Gioachino Rossini 1820: Margherita d'Anjou by Giacomo Meyerbeer 1827: Il pirata by Vincenzo Bellini 1831: Norma by Vincenzo Bellini 1833: Lucrezia Borgia by Gaetano Donizetti 1834: Maria Stuarda by Gaetano Donizetti 1839: Oberto, Conte di San Bonifacio by Giuseppe Verdi 1840: Un giorno di regno by Giuseppe Verdi 1842: Nabucco by Giuseppe Verdi 1843: Un ballo in maschera by Giacomo Puccini 1876: La bohème by Giacomo Puccini 1896: Madama Butterfly by Giacomo Puccini 1924: Nella mia bella Bologna 1879: Maria Tudor by Amilcare Ponchielli 1887: Otello by Giuseppe Verdi 1889: Edgar by Giacomo Puccini 1892: La Wally by Alfredo Catalini 1893: Falstaff by Giuseppe Verdi 1901: Don Juan by Georges Bizet 1908: Samson et Dalila by Camille Saint-Saëns 1910: Quirino by Luca Puccini 2025. Il nome della rosa by Francesco Filidei. ^ "La Scala" [dead link] (US) 2006). After La Scala Boos, a Tenor Boos' Back! The New York Times. Retrieved 31 January 2018. ^ Beauvert, Moatti & Kleinfehn 1995, p. 80. ^ Mallard 2007, p. 165. ^ Shelle 1944, p. 111. ^ a b "Filarmonica della Scala - About Us, History" filarmonica.it. Archived from the original on 31 October 2020. Retrieved 27 October 2020. ^ Vermeulen, Roelof. "Stereo-Reverberation." Journal of the Audio Engineering Society, 62 (April 1993), 124–130. [Article includes photograph and installation diagram.] ^ Ridings, Alan (5 December 2004). "La Scala Proudly Emerges From a Drama of Its Own". The New York Times. ISSN 0362-4321. Retrieved 2 May 2022. ^ "Critics say restoration has ruined La Scala", The Guardian, 10 December 2002. Retrieved 2 May 2022. ^ "La Scala's roof hires top official", BBC News, 5 November 2004. ^ a b "La Scala hires top official", BBC News, 25 February 2005. ^ "Barenboim to lead La Scala". Gramophone, London, 14 October 2011. Retrieved 15 October 2011. ^ It's official: Riccardo Chailly is the new music director, Gramophone (London), 10 December 2013. ^ Alexander Pereira to Begin La Scala Tenure in October 2014, Year Earlier Than Originally Announced, Opera News, 19 July 2013. Retrieved 7 October 2013. ^ Brug, Manuel (22 June 2019). "Teatro alla Scala: Meyer will Pereira in Mailand ablösen". Retrieved 31 July 2019. ^ "IOC Elects Maria as Host of the IOC Session in 2019" (Press release). International Olympic Committee. 15 September 2017. Retrieved 21 February 2019. ^ Conati & Medici 1994, p. 42. ^ Candelot died in an airplane crash one week after his appointment. Beauvert, Thierry; Moatti, Jacques & Kleinfehn, Florian (1995). Opera Houses of the World, New York: The Vendome Press. ISBN 978-0-300-10044-0. Mallach, Alan (30 November 2007). The Autumn of Italian Opera: From Verismo to Modernism, 1890–1915, Lebanon, NH: University Press of New England. ISBN 978-1-55553-683-1. Rambles in Germany and Italy in 1840, 1842, and 1843, Vol. I, London: Edward Moxon, p. 111. Official website Media related to Teatro alla Scala at Wikipedia Article David Willey, "La Scala faces uncertain future", BBC News online, 12 November 2005 Zoomable image of the interior Archived 6 September 2017 at the Wayback Machine Toscanini's reforms at La Scala Virtual tour Seat preview - Photo and sweep panorama overlooking the stage from every seat Portal: Opera Retrieved from "The Motorsport Images Collections captures events from 1895 to today's most recent coverage Discover The CollectionCurated, compelling, and worth your time. Explore our latest gallery of Editors' Picks Browse Editors' FavoritesExperience AI-Powered CreativityThe Motorsport Images Collections captures events from 1895 to today's most recent coverage Discover The CollectionCurated, compelling, and worth your time. Explore our latest gallery of Editors' Picks Browse Editors' FavoritesExperience AI-Powered CreativityAbout Teatro alla Scala, popularly known as La Scala, is the main opera house in Milan, and one of the most prestigious theaters in the world. The theater is located in the homonymous square, flanked to the west by the Ricordi Casino, home to the La Scala Theater Museum (Museo Teatrale alla Scala). SHORT HISTORY After a fire destroyed the Royal Ducal Theater (Teatro Regio Ducale) on February 26, 1776, Empress Maria Theresa of Austria, at the request of Milanese patrician families, issued a decree for the construction of a new theater. The project was entrusted to the famous architect Giuseppe Piermarini. The theater was built on the site of the Church of Santa Maria alla Scala, named after its founder - Regina della Scala, member of the Delta Scala family, Lords of Verona. The demolition of the church began on August 5, 1776, and on May 28, 1778, the theater was completed. On August 3, the theater was inaugurated with Antonio Salieri's Europa riconosciuta, in the presence of the governor of Milan, Archduke Ferdinand of Habsburg-Este, accompanied by Maria Beatrice d'Este, Count Carlo Giuseppe of Firmian and Duke Francesco III d'Este. During 1807, the interior decorations were redesigned according to Neoclassical taste, while in 1814, following the demolition of some nearby buildings, including the Convent of San Giuseppe, the stage was enlarged after a project by Luigi Canonica. In 1943, during the Second World War, La Scala was severely damaged by bombing. The theater was rebuilt and reopened on May 11, 1946. The theater underwent a major renovation between 2002 and 2004. ARCHITECTURE The characterizing architectural elements of the facade are the tympanum, the pilasters, and the semi-columns of the central body. The two small lateral bodies, built in 1835, confer a distinct monumentality to the facade, and the gallery which precedes the entrance offers depth. The floors are marked by cornices and have different wall coverings. The ground floor and the mezzanine, interrupted by seven blind arches, are covered by ashlar masonry, while the upper floors are covered with simple white plaster. The gallery is surmounted by a terrace with a balustrade. In correspondence with the terrace, between the semi-columns of the central body, there are three gabled doors. On the sides of the doors, there are four rectangular windows, decorated also with triangular tympanums. The facade is crowned by a decorated tympanum, based on a design by Piermarini, with a bas-relief by Giuseppe Franchi. The bas-relief depicts the allegory of The chariot of the Sun chased by the Night. Inside, the large hall of the theater has the shape of a horseshoe embellished with Neoclassical decorations. The hall has four tiers of boxes with 36 boxes, while the fourth has 39. HOW TO GET THERE The closest Metro station is Duomo, located about 350 meters away in Piazza del Duomo, on the Metro Lines M1 and M3. The closest tram stop, Teatro alla Scala, is located a few meters away, on the tram Line 1, Map Teatro alla Scala (2012) Block in den Zuschauerraum Scala, italienisch Teatro alla Scala, in Mailand, auch kurz Scala[1] ist eines der bekanntesten und bedeutendsten Opernhäuser der Welt. Es liegt an der Piazza della Scala, nach der das Opernhaus benannt wurde. Der Platz hat den Namen von der Kirche Santa Maria della Scala erhalten, die hier 1381 errichtet worden war und die nach der Stifterin Beatrice Regina della Scala, der Frau von Bernabò Visconti, benannt wurde. Die Mailänder Scala bietet Platz für 2.030 Zuschauer. Plan für die Scala von 1779 Marsch in 19. Jahrhundert Die Scala ist der Nachfolgebau des 1776 abgebrannten Teatro Regio Ducale. Maria Tudor wird in der Hauptfassade des damals österreichischen Landbeir für den Neubau der Kirche Santa Maria alla Scala abreißten und durch den klassizistischen Architekten Giuseppe Piermarini das eher schlicht wirkende neue Opernhaus in nur 23 Monaten errichten. Den Eingang bildet eine Vorhalle mit Portikus. Über der Fensterreihe befindet sich ein Giebelfeld mit dem Sonnenwagen des Apoll. Das neue Haus wurde am 3. August 1778 eröffnet, zur Premiere wurde Antonio Salieri Oper L'Europa riconosciuta aufgeführt. Nach der schweren Beschädigung im Zweiten Weltkrieg (1943) war das legändare Opernhaus in Rekordzeit wiedereröffnet. Dem überstehen Wiederaufbau waren verschiedene Fehler geschuldet, so wurde beispielsweise unter dem Orchestergraben Bauschutt abgelagert, was die Akustik beeinträchtigte. Eine Grundsanierung wurde dringend erforderlich. Eine heftige Diskussion über die Art der Sanierung entbrannte. Trotz erheblichen Protests, einer Sammlung von 18.000 Unterschriften durch die Primaballerina Carla Fracci zugunsten einer Erhaltung und behutsamen Modernisierungen der voll funktionsfähigen Bühnentechnik und trotz Prozessen vor Gericht wurde die Scala teilweise abgerissen. Das Foyer, der Zuschauerraum und die von Stahlträgern gestützten Außenmauern blieben stehen. Der gesamte Hinter Teil, beginnend mit der Bühne aus Holz, wurde entfernt. Von 2002 bis Anfang Dezember 2004 war die Mailänder Scala geschlossen, um Akustik und Bühnentechnik auf den neuesten Stand zu bringen und dabei doch den Stil der ursprünglichen Inneneinrichtung weitgehend zu erhalten. Mit der Renovierung wurde der Schweizer Architekt Mario Botta beauftragt. Unter seiner Verantwortung entstand ein Theater mit modernster Bühnentechnik, aber Foyer und Zuschauerraum erhielten eine Rekonstruktion der Ausstattung von 1778. Seither kann auf drei Bühnen gleichzeitig gepröbt werden. Der neue Bühnenturm erreicht eine Höhe von 38 Metern. Wiedereröffnet wurde das Opernhaus am 7. Dezember 2004 mit diesen Opern wie zur Ersteröffnung: L'Europa riconosciuta. Regie führte Luca Ronconi, die Ausstattung entwarf Pier Luigi Pizzi, Dirigent war Riccardo Muti, die Hauptrolle sang die deutsche Sopranistin Diana Damrau. Unter den 2000 geladenen Gästen waren Sophie Lorenz und Giorgio Armani sowie Angehörige mehrerer europäischer Königshäuser. Eine Eintrittskarte der höchsten Preisstufe kostete 2400 Euro. Ein Konflikt entzündete sich an der Person des Nachfolgers des Intendanten Carlo Fontana. Der Musikdirektor Muti favorisierte Maurizio Meli, gegen den sich jedoch die Belegschaft in Protestversammlungen aussprach. Die Wogen schlugen so hoch, dass Muti das Vertrauen in seine Position nicht mehr gegeben sah und zurücktrat. Schließlich kristallisierte sich Stéphane Lissner, Intendant des Festivals in Aix-en-Provence sowie Musikintendant der Wiener Festwochen, und Alexander Pereira, Direktor des Opernhauses Zürich als wichtigste Nachfolgekandidaten heraus. Lissner wurde 2005 bestellt und gab dafür seine Position in Aix auf. Am 1. Oktober 2014 trat Alexander Pereira die Nachfolge Lissners an.^[2] Im März 2019 lehnte der Scala-Aufsichtsrat den Einstieg Saudi-Arabien – gegen Zahlung einiger Millionen als Sponsor – in das Mailänder Opernhaus ab.^[3] Nach einer großen öffentlichen Ablehnung der vom Intendanten Alexander Pereira eingefädelten Millionengelder gegen Beendigung des saudi-arabischen Kulturaustausches und den Scala-Aufsichtsrat stellten sich Politiker anderer italienischer Parteien gegen die Initiative. Eröffnung der Saison (7. Dezember 2022) Die Saison beginnt alljährlich am 1. Dezember, dem Namstag des Stadtpatrons von Mailand, des Bischofs und Kirchenpatrons hl. Ambrosius (Sant' Ambrogio). Laufzeit des Opernhauses beginnt die besten Plätze in Bezug auf Sicht und Akustik in der Logen 19, die in der Mitte des hinteren Parketts liegen.^[4] Alle Auführungen folgen traditionsgemäß „punktlich“ zu den vollen Stunde. Auch auf der Weltbühne wird gegen Punktzeit gehandelt.^[5] Seit 2015 Giulio Catti-Cusza (1898–1907) Jenner-Mataloni (1932–1943) Carlo Gatti (1943–1946) Alberto Moragno (1946–1950) Arturo Toscanini (1906–1909) Arturo Toscanini (1910–1912) Tullio Serafin (1917–1918) Arturo Toscanini (1920–1921) Arturo Toscanini (1922–1923) Bruno Mars (1994–1998) Arturo Toscanini (1998–2005) Guido Cantelli (1956) Claudio Abbado (1956–1959) Riccardo Muti (1986–1995) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[6] Riccardo Muti (1986–1995) Daniel Barenboim (2011–2014)^[7] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[8] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[9] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[10] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[11] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[12] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[13] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[14] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[15] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[16] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[17] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[18] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[19] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[20] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[21] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (2011–2014)^[22] Riccardo Muti (1995–2005) Daniel Barenboim (2006–2011) als Hauptdirigenten Daniel Barenboim (