

JONATHAN STOCKHAMMER

Conductor

The LSO was on electrifying form for Stockhammer in Adams, Debussy, and Ravel. The playing had an extraordinarily clean, gleaming, pristine quality, so that every fleck of sound told. It yielded nothing to Adams's own performance with the LSO 20 years ago, in its brilliance, its emotional clout and its sense of epiphany.

Seen and Heard International

Recent highlights in Jonathan Stockhammer's diary include Mahler's Symphony No. 2 'Resurrection' with the Seoul Philharmonic opening the 2025 PyeongChang Festival, his debut with the London Symphony Orchestra with works by Debussy, Ravel, and Adams, and a sold-out run of Philip Glass' *Akhnaton* in Barrie Kosky's new production at Komische Oper Berlin. He conducted Mahler, Mendelssohn, and Haas in his debut with Yomiuri Nippon Symphony Orchestra at Tokyo Opera City; Mahler's Symphony No. 6 at the Vienna Musikverein; Mahler's *Das Lied von der Erde* at Ljubljana Festival; Lutosławski's Concerto for Orchestra with Bremer Philharmoniker; Tchaikovsky's *Eugene Onegin* with Staatskapelle Berlin, and a mini-festival including violin concertos of Berg, Stravinsky, Bartók, Prokofiev, Schönberg, and Hartmann with Patricia Kopatchinskaja and Dresdner Philharmonic. His musical direction of Kirill Serebrennikov's new production of Alfred Schnittke's *Life with an Idiot* at Zurich Opera earned lavish praise: "huge ovations at the Zurich Opera House...one of the great conductors of modern music leads Schnittke's complex score... with enormous aplomb" (SWR Kultur).

Forthcoming highlights for the 2025-26 season include Stockhammer's Bayreuther Festspiele debut with Bernhard Lang's *Brünnhilde brennt*, in cooperation with Theater Dortmund; Tchaikovsky's Symphony No. 3 with Deutsche Radio Philharmonie Saarbrücken Kaiserslautern; a tour with the Bundesjugendorchester and Bundesjazzorchester including dates at the Berlin and Cologne Philharmonies; Sibelius' Symphony No. 2 with Bremer Philharmoniker, and returns to Staatskapelle Dresden, and the Norwegian Radio Orchestra. Additionally, he works with Sinfoniker Hamburg (Beethoven's Symphony No. 6), Bilkent Symphony Orchestra (Copland's *Appalachian Spring*), with Ensemble Modern, and Dresden Sinfoniker.

Jonathan Stockhammer regularly conducts leading international orchestras including the Orchestre National de France, Orchestre Philharmonique de Radio France, Oslo Philharmonic, Czech Philharmonic, Finnish Radio Symphony Orchestra, NDR Elbphilharmonie Orchestra, Philharmonia, Frankfurt Radio Symphony, Vienna Radio Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, and the Sydney Symphony Orchestra, to name a few, and at such festivals as Salzburg, Lucerne, Schwetzingen, Donaueschingen, Biennale Venice, Wiener Festwochen and Wien Modern. Jonathan has also enjoyed close collaborations with Ensemble Modern, Stuttgart Radio Symphony Orchestra, Berlin Radio Symphony Orchestra (RSB), WDR Symphony Orchestra, Norddeutscher Rundfunk (NDR), London Sinfonietta, and Opéra de Lyon.

Opera plays a central role in Stockhammer's career, with notable performances including *Akhnaton* (Glass), *Satyagraha* (Glass), *Dialogues des Carmélites* (Poulenc), *The Cunning Little Vixen* (Janáček), *Carmen* (Bizet), *L'Heure Espagnole* (Ravel), *Powder Her Face* (Adès), *Faustus - the Last Night* (Dusapin), *Eine florentinische Tragödie* (Zemlinsky), *Al*

gran sole carico d'amore (Nono), *Tri Sestri/Three Sisters* (Eötvös), *Proserpina* (Rihm), and *Lucie traditrici* (Sciarrino). He has conducted at prestigious houses such as the Vienna State Opera, Zurich Opera, Staatsoper Berlin, New York City Opera, Oper Frankfurt, Theater Basel, Opera Vlaanderen, the New National Theatre Tokyo, and Komische Oper Berlin.

Stockhammer explores music that blurs the boundaries between classical music, rock, pop, and hip-hop. His CD *Greggery Peccary & Other Persuasions* with Ensemble Modern, featuring works by Frank Zappa, won an Echo Klassik Award. He also recorded a new soundtrack to Sergei Eisenstein's 1925 film *Battleship Potemkin*, composed and performed by the Pet Shop Boys. His live recording of *The New Crystal Silence* with Chick Corea, Gary Burton and the Sydney Symphony Orchestra won a Grammy in 2009. His collaboration with spoken word artist Saul Williams on *Said the Shotgun to the Head*, featuring music composed by Thomas Kessler, has also been particularly successful.

Born in Los Angeles in 1969, Jonathan studied composition with Ian Krouse and Stephen Hartke, and conducting with Daniel Lewis. Still a student, he had the opportunity to fill in for a series of concerts with the Los Angeles Philharmonic and was subsequently mentored by chief conductor Esa-Pekka Salonen. He later moved to Germany where he still resides.

Promoters please note: We update our biographies regularly and ask that they are not altered without permission. For updated versions, please e-mail Flora Dyson: fd@jamesbrownmanagement.com