



## **Founding of oneMusic: Orchestra focuses on 50% world premieres, and a bridge between genres**

**With oneMusic, the internationally sought-after Israeli-American conductor Yoel Gamzou is founding a new kind of orchestra that will design its concert programmes according to two principles: The first being that at least 50 percent of the pieces performed should be new compositions. The second is that these world premieres are created by composers who come from different musical backgrounds, such as pop, film, folk or electronic music, and thus incorporate the entire spectrum of influences of our time into their music. In this way, Gamzou and the musicians involved want to create a vibrant, sustainable future for classical music. oneMusic starts on 15 and 16 September 2023 with three concert as part of the Beethovenfest's "Fellowship Programme" in Bonn.**

### Our Mission

"We are convinced that an art form can only have a future if its contemporary work is as relevant as its traditional canon," says Yoel Gamzou. "Our rationale is to commission new music that touches and inspires a modern audience - much more than most contemporary classical music has been able to do in recent decades." OneMusic's explicit goal is to be in dialogue with the audience and not only to challenge them intellectually "but also to touch them directly in a sensual and emotional way".

A central part of the programming of the oneMusic concerts remains the reinterpretation of the rich, timeless canon of masterpieces. However, at least 50 per cent of the works performed will be world premieres. "We believe that relevant new music makes people listen to the old masters with a fresh ear. That is why we are committed to this 50/50 principle of existing masterpieces and newly commissioned works in every concert," Yoel Gamzou explains.

The second, unusual novelty at oneMusic is the diversity of the composers chosen for the new compositions: They do not all come from the field of contemporary classical music, but from film, pop, folk or electronic music. "Good music is good music - that's why we want to present a programme at oneMusic that is as diverse as the entire world of music - and not just the "classical music bubble", says Gamzou. „My dream is that we will once again reach a state where world premieres are not programmed as an obligation, but are eagerly awaited by audiences and artists alike, just like the old 'blockbusters'. This is how the principle of the 'mainstream' works with Rihanna, Ed Sheeran or Taylor Swift, and how it has already worked with Mozart, Verdi, Wagner or Puccini. Why should this principle no longer work today in so-called 'classical music'?"

### The Selection Process

oneMusic actively seeks to discover composers overlooked by the traditional classical music industry and scouting channels. The aim is to commission works from artists with diverse musical backgrounds that reflect today's diverse spectrum of musical languages, instruments and styles. Social media plays a major role in this process: after Yoel Gamzou's Facebook call launched in November 2022, 350 composers were nominated, four of whom were selected for the commissioned compositions for the launch concert at the Beethovenfest 2023. "The decisive factor in the selection was not 'effect', 'accessibility' or 'low threshold'. It was much more important to us to find artists who use today's musical languages, but at the same time bring depth, artistic integrity and quality," says Gamzou. Ludwig van Beethoven's Fifth Piano Concerto and Fifth

Symphony will serve as the starting point for the world premieres in Bonn on 15 September: Beethoven should not represent a corset, but on the contrary inspire independent, diverse works. Two other composers will present their new compositions at two "String & Eletronics" concerts on 16 September.

### The Orchestra

The musicians of oneMusic are made up of some of the world's best soloists, orchestral and chamber musicians who are looking for new forms that combine innovation and experimentation at the highest quality. The launch concert on 15 September in Bonn will feature 52 musicians from orchestras such as the Zurich Opera Orchestra, the Bavarian State Orchestra, the Staatskapelle Berlin, the Royal Liverpool Philharmonic, the London Symphony Orchestra, the Copenhagen Philharmonic Orchestra, the Lucerne Symphony Orchestra, the Hamburg Philharmonic Orchestra and the Vienna Tonkünstler Orchestra.

### The Launch Concert at the Beethovenfest Bonn 2023

oneMusic will celebrate its first residency at the Beethovenfest Bonn in September 2023, where the Launch Concert will for the first time include four commissioned works by as many composers. These world premieres will be programmed alongside ever-popular pieces such as Ludwig van Beethoven's 5th Symphony. The inaugural concert will take place as part of the Beethovenfest's newly established "Fellowship Programme". Steven Walter, artistic director of the Beethovenfest Bonn: "We are very pleased and proud that the first concert of oneMusic will take place at the Beethovenfest. As a novel orchestral format, oneMusic fits wonderfully into our Fellowship Programme, which is designed to give new ideas and approaches a chance." More residencies are planned for the future across Europe, often in unexpected places and venues.

#### PART I

Florian Kovacic Largo for strings, timpani and percussion (World premiere)  
Ludwig van Beethoven Piano Concerto No. 5 in E flat major op. 73

#### PART II

Andrew Creeggan "Harlequin and Pierrot" (World premiere)  
Marshall McDaniel "Man making machine" (World premiere)  
Robin Haigh Concerto for Orchestra (World premiere)

#### PART III

Ludwig van Beethoven's Symphony No. 5 in C minor op. 67

Yoel Gamzou, conductor  
Elisha Abas, piano  
oneMusic Orchestra

Partner **Beethovenfest  
Bonn**

With generous support  **ParTec**  
MODULAR SUPERCOMPUTING

Main Patrons  
Bernhard & Julia Frohwitter

## OUR COMPOSERS

**Florian Kovacic:** Viennese composer Kovacic studied violoncello with Valentin Erben, architecture with Wilhelm Holzbauer and Paolo Piva, and composition with Ivan Eröd, Kurt Schwertsik and Ertrugul Sevsay. He was a Stucco artist in the monasteries of St. Florian, Kremsmünster and Schlierbach. His theatre music, performance, and world music has seen various formations, including: Action Theater Ensemble, Matsune & Subal, Alexander Gottfarb, Die Dreckige Combo, EXPO Shanghai.

**Robin Haigh:** Irish/British composer Robin Haigh works internationally with leading orchestras, ensembles, and soloists. His Ivor Novello Award and British Composer Award-winning music has been described as possessing an “idiomatic and unique compositional approach, blending together styles [...] in a way that feels genuine, honest, real” (What is Metamodern? Journal).

**Marshall McDaniel:** After graduating from the UdK Berlin in 2012, he wrote “The Five Minute Orchestra Extravaganza” commissioned by the Kasseler Staatsorchester before returning to Los Angeles. Back home in Hollywood he developed a passion for electronic music and film composition. He worked as a composer’s assistant to Michael Levine, Jeff Rona, and Daniel Licht, helping create the music for The Red Road and Dishonored 2 among many other films and TV shows

**Andrew Creeggan:** Toronto native Andrew Creeggan studied composition and piano at McGill University after leaving the ‘pop’ group Barenaked Ladies. He continues his journey as a musical creator with astonishing variety. He uses the moniker Andiwork for his solo recordings of experimental instrumental music and is releasing “Andiwork V” in June 2023. Andiwork IV won the ECMA for ‘instrumental album’ in 2022.

## SOLOIST

The great-great grandson of composer Alexander Scriabin, pianist **Elisha Abas** was a child prodigy who first appeared on the world stage at the age of six. He was the life-long student of Pnina Salzman, and by the age of eleven he had appeared with such great maestri as Leonard Bernstein, Isaac Stern, Zubin Mehta and Arthur Rubinstein, who became his mentor.

Abas has won many awards throughout the course of his career, having won the 1st prize at the America Israel Cultural Foundation Music Competition for eight consecutive years and the 1st prize at the Claremont Piano Competition. After nine busy years of touring the world, he took a break from performing in public, and became, in the meantime, a professional footballer in Israel’s premier league. He also gained a degree in law before returning to the world stage in 2004. career instantly took off, even though Abas has been extremely selective regarding his public appearances.

He has given recitals throughout the world, including, among others, a tribute recital to the memory of the victims of the Holocaust organised by the United Nations in New York, Carnegie Hall, Israel Radio’s Kol Hamusica Festival and the New York Chamber Music Festival. His concert appearances have included the Simón Bolívar Symphony Orchestra on the invitation of Gustavo Dudamel, the International Mahler Orchestra in Berlin, the National Symphony Orchestra of Cuba, the Symphony Orchestra of Karelia and the Staatstheater Kassel Orchestra.

Kontakt:  
Christoph Koch  
[christoph@koch-pr.com](mailto:christoph@koch-pr.com)  
+43 676 456 670

## YOEL GAMZOU ON oneMusic

In classical music, there has been a major problem over the past 100 years – the contemporary element of the art-form has lost its audience's interest through the cultivation, with few exceptions, of composers who have failed to create a common wavelength with their audiences. This has led to many composers giving up the trade, as they have been unable to express themselves freely and authentically, and because they have not found resonance to their own realities in the music they were expected to produce.

Especially in the German-speaking world, the division between so-called “serious music” and “entertaining music” and the repercussions of the former being subsidised, the latter having to be commercially viable, has led to an unnatural, false dichotomy that audience resonance cannot coincide with aspirations of high quality. Furthermore, it has led to a massive leak of talent: many creative minds in music have abandoned the contemporary classical world and have turned to film-music or other popular genres in order to be able to fully unfold their creativity, however limited by commercial functionality; others have simply not pursued the profession or ended up stagnating artistically.

No art form can, or should survive, if it only recreates the old. It is through the excitement of new creativity, that is rooted and is in constant dialog with the old masters, that an art form attains constant development and growth. This is the process that captivates audiences.

oneMusic aims to diminish the boundaries between musical genres through its different projects, especially its flagship project oneMusic Orchestra. oneMusic aims to become an internationally relevant platform in the classical music world and nurture a new, different generation of composers: creating new music on the highest level, combining centuries of tradition and skill with the richness and diversity of nowadays' versatile spectrum of musical languages, instruments and styles.

People nowadays consume more music than ever before, as it has become more available than it has ever been. One often hears the concern that “music is in crisis”. Considering how many billions of people consume music regularly, and how curious they are to discover new artists, this is hardly true. But how come the “art music” has lost its audiences to so many other, more popular genres?

In the mainstream classical music world, one encounters either some niche festivals where “contemporary classical music” is performed for a very limited audience, or on the other hand, traditional classical concerts where rarely any new music is featured. Hardly any contemporary classical composer has been able to create a bond with the audience as strong as what many 19th and early 20th century composers have achieved, where listeners eagerly awaited the artists' newly composed works and followed them passionately.

We believe that art is only relevant when it is in dialog with its audience – that does not mean art always has to please or appeal, but it has to communicate with its audience on a common wavelength. Ultimately, it is not the genre that matters, but the authenticity and quality of the art.

## BIOGRAPHY YOEL GAMZOU

Israeli-American conductor Yoel Gamzou has distinguished himself as a radical, versatile conductor with a strong affinity for early-20th-century symphonic repertoire, and is renowned for his interpretations of the works of Gustav Mahler.

On the concert platform Gamzou has conducted, among others, Deutsches Symphonie-Orchester Berlin, Mozarteum Orchester Salzburg, the Norwegian Radio and Vienna Symphony Orchestras, the Israel and Copenhagen Philharmonics, Berner Symphonieorchester, Bamberger and Hamburger Symphoniker, Deutsche Radio Philharmonie, Stuttgarter Philharmoniker, Belgrade Philharmonic Orchestra, Frankfurter Museumsorchester, and Sinfonieorchester St. Gallen.

Operatic engagements include regular appearances at the Hamburgische Staatsoper, Wiener Staatsoper and the Bayerische Staatsoper. He made his debut at the latter with a special premiere alongside Performance Art Icon Marina Abramovic, he was part of the creative team for the world premiere of "7 Deaths of Maria Callas", which he conducted in September 21. The production subsequently toured to Opéra National de Paris, Teatro San Carlo Naples, Greek National Opera, Deutsche Oper Berlin, Carre Amsterdam and in autumn 2023 will play at the English National Opera in London.

In 2022 he jumped in at 8 hours notice to conduct Erich Wolfgang Korngold's "Die tote Stadt" at the Wiener Staatsoper. The performance was followed by immediate re-invitations for a number of productions, including the iconic „Fledermaus“ directed by Otto Schenk, „Tosca“, and others.

In 2022, Gamzou conducted a critically acclaimed new production of „Carmen“ at Staatsoper Hamburg, which has led to a fruitful relationship with the house. Future projects include Giacomo Puccini's „Tosca“ and "Die tote Stadt". He also enjoys varied collaborations with Staatstheater Wiesbaden and Gothenburg Opera.

Gamzou was the General Music Director of Theater Bremen from 2017 to 2022, where he conducted multiple critically and publicly acclaimed new productions of repertoire ranging from Shostakovich's „Lady Macbeth of the Mtensk District“ to Janacek's "Jenufa" to his own arrangement of John Lennon's „Imagine“-album for symphony orchestra, chorus and rock band. He regularly returns to Bremen as guest-conductor.

Gamzou's relationship with the music of Gustav Mahler has influenced every part of his career. He gained universal recognition at the International Gustav Mahler Conducting Competition when, as a 19-year old, he was awarded the competition's 'Special Prize'. In 2010, his widely acclaimed completion of Mahler's unfinished 10th Symphony was premiered and published by Schott Music. Both the premiere in Berlin, and the subsequent concert tour that followed in 2011 saw Gamzou conducting the International Mahler Orchestra, which he founded himself in 2006. A live-recording of the tour's final concert at the Berlin Philharmonie was released on the WERGO label in Germany. Gamzou's realization of Mahler's 10th Symphony continues to be performed around the world, often with Gamzou himself conducting.

After the success of the International Mahler Orchestra, Gamzou has now founded oneMusic, a new orchestra dedicated to the commissioning and performing-new, genre-defying music with at least 50% world premieres in its programming. It will have its inaugural residency at Beethovenfest Bonn in September 2023.

Gamzou was born to an artistic family, and grew up in New York, London, and Tel Aviv. He trained with Israeli-American conductor Winston Dan Vogel, and was the last student of Carlo Maria Giulini, with whom he worked for 2 years until the maestro's death in Milan.

