



A profound faith in the music – Marie Jacquot’s debuts and reunions starting in summer 2025



Marie Jacquot repeatedly stresses that the music is at the focus of her work all the time, whether she is preparing, rehearsing or giving concerts. She always puts not just her technical conducting skills but also her musical and contextual insights at the service of each respective composition. After all, she learnt her “job” from the bottom up. From 2016-2019, she was the first Kapellmeisterin and deputy to the general music director at the Mainfranken Theater Würzburg. Then, from 2019-2022, she was Kapellmeisterin at the Deutsche Oper am Rhein in Düsseldorf/Duisburg. In the 2024/2025 season, she moved on to Copenhagen as the new principal conductor of the Royal Danish Orchestra. But she has kept her feet on the ground throughout. “I try not to let myself be torn along by the pace of our society,” says the musician, who was born in Paris in 1990 and completed her conducting studies in Vienna. As she sees it: “I want time to develop as a musician and a person.” Critics have praised Marie Jacquot’s calm but self-assured manner. In September 2020, the German weekly DIE ZEIT wrote: “Much about this conducting is completely self-contained, as if it were founded on a kind of contented, stoic serenity, or rather, a profound faith in the music.” It should be noted, however, that Marie Jacquot could have taken a very different career path: as a professional tennis player. At the age of 16, she changed course. But the sport equipped her with many different skills that she appreciates today as a conductor: “The independence of the arms, anticipation, the ability to adapt to anything your opposite number presents you with,” as she said in an interview with the DSO-Nachrichten, the information portal of the Deutsches Symphonie-Orchester Berlin. Her portrait in the ZEIT put it in a nutshell: “Barely visible gestural nuances were enough for her to change the orchestra’s sound for whole seconds at a time.”

Reunion with the WDR Symphony Orchestra Cologne and Antoine Temestit

On **June 14**, Marie Jacquot will begin the second half of her year of concerts, lighting a musical beacon in **Cologne** that points the way forward. There is great anticipation, as she will be taking on the direction the **WDR Symphony Orchestra Cologne** from the 2026/27 season. The concert will have a touch of inspiring fantasy with Anatoly Lyadov’s “The Enchanted Lake”, Walton’s masterly Viola Concerto (soloist: Antoine Tamestit) and Stravinsky’s “Petrushka”. It is no wonder that the Cologne Philharmonie has given the concert the title “Märchenklänge” (“Fairytale Sounds”). Marie Jacquot is particularly looking forward to **working together again with Antoine Tamestit**, with whom she has made many joint appearances. “Each time, a new dimension opens up for us, and I am incredibly looking forward to diving deeper and deeper into the intellectual world of this piece,” she says. Parts of the programme will already be performed two days earlier, in the **Philharmonie Essen** on **June 12**, as part of the “Happy Hour”, which is particularly popular with young audiences. Other concerts in June will take Marie Jacquot to Ingolstadt, Berlin and Dresden. On **June 21**, she will visit the Stadttheater Ingolstadt with the **Deutsches Symphonie-Orchester Berlin (DSO)**. The programme there will feature Vivian Fung’s “Earworms”, Antonín Dvořák’s Violin Concerto (soloist: Midori) and the “Gaelic Symphony” by Amy Beach. The conductor can be experienced on **June 22** at the Philharmonie in the DSO’s home city of Berlin with the same works. On **June 25**, she will be conducting the **Sächsische Staatskapelle Dresden** in the Kulturpalast. There, on the eve of the International Shostakovich Festival Gohrlich, she will lead performances of Shostakovich’s “Festive Overture”, his two piano concertos (soloist: Kirill Gerstein; trumpet in Piano Concerto No. 1: Helmut Fuchs) and Kurt Weill’s Symphony No. 2. The concert will be recorded and broadcast on July 21 on MDR Klassik.

In **July**, Marie Jacquot will not be in Europe but touring the **USA and Canada**. On July 5 she will conduct the Aspen Chamber Symphony (Adès, Bruch, Mendelssohn), on July 10 the Cleveland Orchestra (Mozart, Strauss), on July 13 the San Diego

Symphony Orchestra (Beethoven, Mendelssohn) and on July 17, as the final concert on the tour, the National Arts Centre Orchestra in Ottawa (Jean Coulthard, Beethoven).

Debut at the BBC Proms and with Mozart's Magic Flute at the Royal Opera House in London

After the summer break, a self-declared dream will at last be fulfilled for Marie Jacquot: on **August 28**, she will make her **debut at the BBC Proms** in the Royal Albert Hall. She describes this performance with the BBC Symphony Orchestra as a "very important step" in her career. The programme includes, among other things, Bizet's orchestral suite "L'Arlésienne" and Sarasate's "Carmen Fantasy" with the South Korean violinist Inmo Yang. Speaking of the rest of the programme, the conductor says, "With Augusta Holmès' symphonic poem 'Andromède', we are performing an impressive composition that, unjustly, is little played." The programme ends with Saint-Saëns' Symphony No. 3, the so-called "Organ Symphony". "This is perhaps the work I have conducted the most often and one that enthralled me every time afresh," says Marie Jacquot.

In **September and October**, Marie Jacquot will be making two appearances with the Royal Danish Orchestra. On September 5, she will conduct Richard Strauss' tone poem "Death and Transfiguration" along with Mahler's grandiose Symphony No. 4 (soprano: Emily Pogorelc). On October 24, Scriabin's "The Poem of Ecstasy", Prokofiev's First Violin Concerto (soloist: Maria Ioudenitch) and Stravinsky's "Rite of Spring" — which caused a scandal at its first performance — will be on the programme.

From **October 10-20**, the conductor will once again devote herself to Mozart's "Magic Flute", making her **debut at the Royal Opera House in London (Covent Garden)** with five performances of the opera.

Debut with the Orchestre Philharmonique de Radio France

On **November 6**, Marie Jacquot will mark another very important first in her career by conducting the **Orchestre Philharmonique de Radio France in Paris**. The programme will feature three generations of French composers: Maurice Ravel, who reorchestrated Mussorgsky's "Pictures at an Exhibition"; Henri Dutilleul, whose exciting Cello Concerto, composed for Rostropovich, is inspired by Baudelaire's poetry (played here by the soloist **Nicolas Altstaedt**); and, finally, Marc-André Dalbavie, whose "Color" was premiered in the Carnegie Hall 20 years ago.

Return to Cologne and Vienna in November

Finally, on **November 14 and 15**, Marie Jacquot will return to the Cologne Philharmonie and the **WDR Symphony Orchestra** Cologne. The orchestra, founded in 1947, is known for its numerous and multi-award-winning recordings. This concert will also be recorded. The programme includes Bruckner's heaven-assailing Seventh Symphony and Handel's Organ Concerto. The soloist is Thomas Ospital, the "titular organist" at Saint-Eustache de Paris. He will round out the concerts with more music by Handel and by Jehan Alain. At the end of the month, Marie Jacquot will then be in Vienna, where she can be heard in two different programmes in quick succession with the **Wiener Symphoniker**. She has been principal guest conductor of the orchestra since the 2023/24 season. On November 19 and 20, she will conduct Kristine Tjøgersen's piece "Between Trees", which was premiered in 2021, Sibelius' famous Violin Concerto (soloist: Christian Tetzlaff) and Beethoven's Eighth Symphony in the Musikverein. On November 23 and 24 she will be performing at the Wiener Konzerthaus, where she will again interpret Stravinsky's "Petrushka" (the revised version of 1947). The programme will also include Poulenc's "Les Animaux modèles" and the "Stabat Mater" by the same composer, a work he himself described as a "requiem without despair". The French soprano Elsa Benoit will perform in this magnificent work alongside the Wiener Singakademie.

Marie Jacquot's schedule for the next months is thus full of exciting works, reunions and debuts: "Programmes full of energy, contrasts and high musical emotion!"

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