

Carola Glaser

Soprano Carola Glaser was born in Basel, Switzerland. She received her Bachelor of Arts degree in New York at the Mannes College of Music, followed by further training in Basel at the Conservatory with Peter Elkus and Kurt Widmer, and master classes with Anna Reynolds, Elisabeth Söderström and Renata Scotto.

From the beginning, the operas of Mozart were central to her artistic work, leading to appearances before international audiences. The wide range of her voice enables Carola Glaser to offer a superior and individual interpretation of diverse musical styles. Her broad repertoire spans the range from from Monteverdi to modern opera.

She will be accompanied at the piano by the Swiss pianist, Nadia Carboni.

Review

Intermezzo: "She was brilliantly up to her task - she wasn't only note perfect but also did justice to all the nuances of the role. She was also so completely convincingly waspish and sobbing, loving and suffering, as if she had never been anyone else other than Mrs. Conductor Stork."

Stephan M̂sch, Opernwelt, February 2009

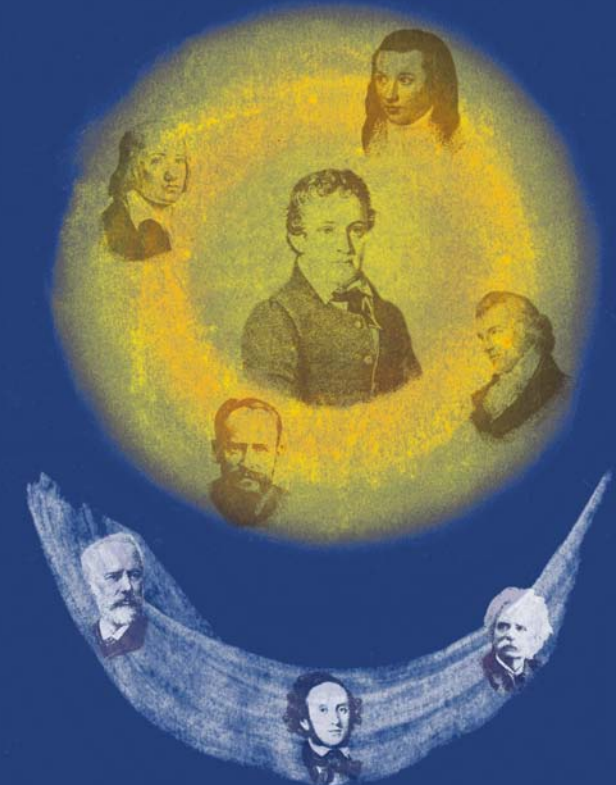
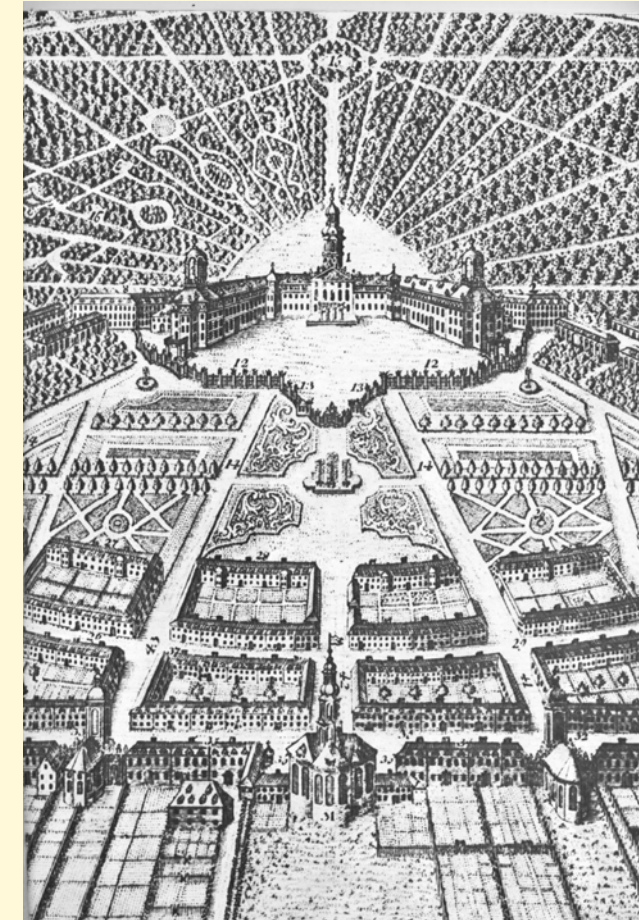


Opera Repertoire (Excerpt)

Mozart	Don Giovanni; Elvira, Anna Die Zauberflöte; Pamina, 1. Dame
Puccini	La Bohème; Mimi Suor Angelica; Angelica
R. Strauss	Capriccio; Gräfin
Verdi	Falstaff; Alice Il trovatore; Leonora La Traviata; Violetta
Wagner	Lohengrin; Elsa Das Rheingold; Freia Götterdämmerung; Gu- trune
Lohengrin	Elsa
Rienzi	Irene
Tannhäuser	Elisabeth
Weber	Der Freischütz; Agathe

Concert Repertoire (Excerpt)

Beethoven	9th Sinfonie Missa solemnis Christus am Ölberg
Britten	War Requiem
Bruckner	Mass f minor
Dvorak	Stabat mater Te deum
Fauré	Requiem
Gounod	Cécilie Mass
Liszt	Orchestra Songs
Mahler	2nd, 4th and 8th Symphonies
Martinu	Gilgamesch-Epos, H.351
Mendelssohn	Lobesgesang
Mozart	Requiem
Ravel	Shéhérazade (Song Cycle with Orchestra)
Rossini	Stabat mater
Schubert	Mass in G Major Mass in B Major Mass in C Major Mass in c minor
Schumann	Op.2 Streichquartett od. Kammerensemble
Schostakowitch	14th Symphony A. Blok Cycle for Soprano, Violine, Cello and Piano
Strawinski	Les Noces
Verdi	Requiem



Song recital

Manen-Chants

Synthesis of composition: Atmani
Soprano: Carola Glaser
Piano: Nadia Carboni

Saturday, 25th of February 2012, 19:30 p.m.
Palace of Karlsruhe (GE), Garden-Hall

Manen Chants

In the Manen-Chants, Atmani brings together the words of Friedrich Schiller, Novalis, Hölderlin, Christian Morgenstern und Kaspar Hauser with new renditions of the music of Mendelssohn, Tchaikovsky and Grieg, creating new syntheses that serve the words of the writers.

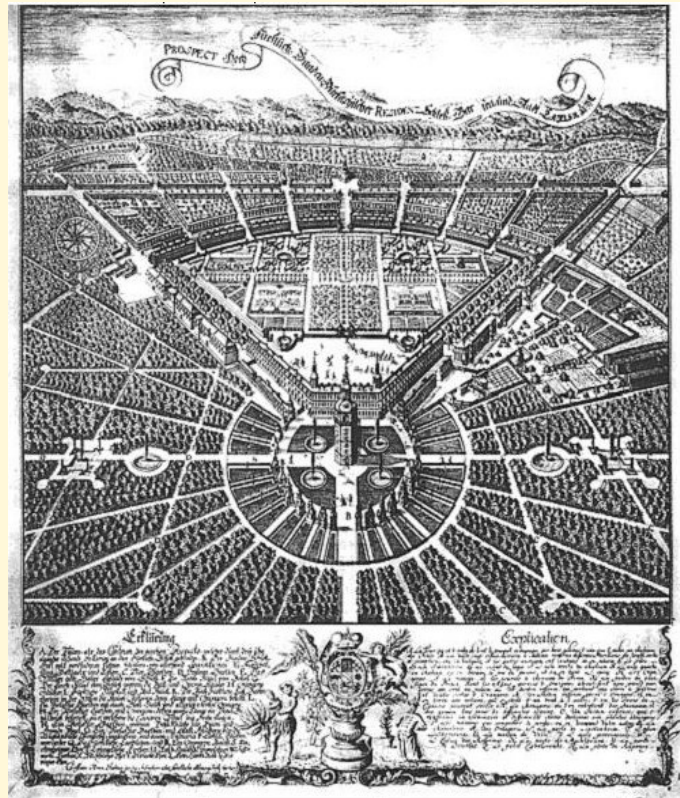
The composition also includes original works by Atmani. Through this act he has created a unique, new form that unifies the diverse artists in one common gestalt.

These personalities who have shaped the culture of Europe, were not able to meet in the course of their lives and in their work. Now, they are coming together. Art will lead the way to the meeting, even the artists themselves.

It is the artist himself who hears the inner voice of a gestalt. He is able to recognize what is missing, and to unite elements which are separated. Thus, that which seems to already be known can arise in a new way.

When we listen to singing, music as art is revealed directly through the singing voice. The performance of a soloist – in contrast to

an opera or choir – reveals to us the artistry of a single voice. Through her voice, the singer opens a musical journey for the audience with her voice.



The Palace Karlsruhe

The city of Karlsruhe was founded about 300 years ago by the Duke of Baden, Karl Wilhelm. According to a legend, he had a vision of a star-shaped city, while he was sleeping.

Out of this he conceived the idea of a “fan-shape.” The foundation for the present day “fan-city” Karlsruhe was laid on June 17, 1715.

The palace of residence is the centre of the city, where 32 radiating streets come together. This, the princely residence of Baden, also inspired Voltaire, Goethe, Napoleon and Heinrich v. Kleist.



„I have been in Karlsruhe also this time and it is a pity, that you haven't seen this city, built like a star. It is clear and light like a rule, and if one comes into it, it seems as if a well-ordered reason speaks to oneself.“

Heinrich von Kleist (1777 - 1811)

The Garden Hall, which stands between the main part of the palace and the tower, serves as an extension. The view through the high, nearby windows opens into directly into nature. There also is a direct entrance from the Garden-Hall to the palace garden, enabling the Garden-Hall to serve as architectural connection for the life in the palace and the outer world.

In addition to its important role in family and official occasions, an important part of history in the Garden-Hall took place in the garden Hall, for it was there that Grand Duke Karl enacted an new constitution in 1818. This document enabled the citizens of Baden to be included in the political decisions of Baden. Here, too, one of the first democrat assemblies too place.

Approach

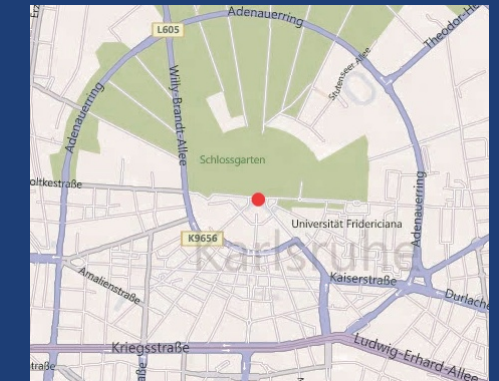
Public transportation: please exit at the Stop „Marktplatz“

The Palace of Karlsruhe is in the centre of the city.

By car: Please follow the signs „Zentrum“ to be lead to parking places.

N Zentrum-Nord for the parking levels Passagehof or Kronenplatz

S Zentrum-Süd for the parking levels Friedrichsplatz, Marktplatz, Mendelssohnplatz



Tickets are available at the advance booking (see email address or telephone number below) or at the box office

Phone +49 (0)6272 9208962

E-Mail: manengesang@mani-foundation.org

20 € admission, 15 € reduced

Timed entry 18:00 p.m. (Please pick up your advanced booked tickets until 18:45 p.m.)

Organisation by Mani Foundation (in course of corporation)