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Ressort: Kunst, Kultur und Musik

Vienna Opernball 2025: Night of Elegance and Music

Vienna State Opera, 28.02.2025 [ENA]

The Vienna Opernball has long been synonymous with glamour, refinement, and the highest artistic excellence, and the 2025 edition was no exception. Held in the magnificent halls of the Vienna State Opera, this annual event once again transported its esteemed guests into a world of resplendent beauty, where music, dance, and tradition converged in breathtaking harmony. This year's program, featuring a dazzling array of musical masterpieces and extraordinary performances, solidified the Opernball's reputation as one of the most illustrious cultural events in the world.

The evening commenced with Karl Rosner's resounding Fanfare, an electrifying prelude that set the tone for the grandeur to follow. Under the precise baton of Markus Henn, the Stage Orchestra of the Vienna State Opera delivered a performance brimming with stately confidence and vibrant energy. This ceremonial introduction seamlessly gave way to the Austrian National Anthem and Beethoven's Ode to Joy, each rendered with an unwavering sense of solemnity and pride by the Wiener Opernball Orchestra under the baton of László Gyükér. The rich sonority and impeccable cohesion of the ensemble were a testament to the outstanding musical tradition upheld by the Vienna State Opera.

As anticipation reached its peak, Frédéric Chopin's Polonaise in A Major, Op. 40/1 heralded the grand entrance of the debutant couples, each pair moving with an air of poised elegance. The Polonaise's majestic phrasing and heroic grandeur provided the perfect accompaniment for this time-honored tradition, setting the stage for an evening of sublime artistry. The sight of these young dancers, in their immaculate white gowns and tuxedos, gracefully moving through the historic halls, was nothing short of enchanting.

One of the most anticipated highlights of the evening was the Vienna State Ballet's performance of Johann Strauss II's Kaiserwalzer, Op. 437. Choreographed by the brilliant Martin Schläpfer, the piece was a study in exquisite refinement. The dancers—featuring principal artists Elena Bottaro, Olga Esina, and Marcos Menha, among others—embodied effortless grace, their movements flowing seamlessly with the lilting rhythms of Strauss' timeless waltz. The visual harmony was further enhanced by the stunning costumes designed by Ida Gut, which added an extra layer of splendor to an already mesmerizing performance.

The Ballet Academy of the Vienna State Opera also delivered a commendable performance, with young talents such as Natalia Gabriela Ivan and Christopher Krasnansky displaying remarkable technical prowess and expressive sensitivity. Following this moment of ethereal beauty, Johann Strauss II's Csárdás from

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Ritter Pásmán, Op. 441 ignited the hall with its fiery energy. Under the masterful baton of Cornelius Meister, the Vienna State Opera Orchestra delivered a performance brimming with passion and rhythmic vitality. The transition from the stately waltzes to the pulsating vigor of the Csárdás demonstrated the orchestra's extraordinary versatility and dynamism, captivating the audience with its exuberance.

Another breathtaking moment of this magic evening came with Nadine Sierra's radiant interpretation of Strauss' Frühlingsstimmen Waltz, Op. 410. Sierra's crystalline soprano, imbued with warmth and effortless agility, captured the essence of spring's renewal and joy. Her voice soared over the orchestra with lyrical beauty, each phrase sculpted with precision and sensitivity.

A further highlight was the appearance of the internationally acclaimed tenor Juan Diego Flórez, whose performance of Bella enamorada from El último romántico was nothing short of revelatory. Flórez's golden-toned voice, impeccable phrasing, and charismatic stage presence transported the audience into the world of Spanish lyricism. His ability to blend vocal brilliance with emotional depth made this moment truly unforgettable.

The evening reached another high point with a delightful ensemble performance of Alle maskiert from Eine Nacht in Venedig. The charming interplay between Nadine Sierra, Maria Nazarova, Juan Diego Flórez, and Daniel Jenz injected the event with a sense of playful exuberance. Their sparkling chemistry and impeccable musicianship brought this operetta gem to life, adding a touch of Viennese theatrical charm to the proceedings.

As the night progressed, the grand reassembly of the opening committee was marked by a reprise of Chopin's Polonaise in A Major. This was followed by the spirited Violetta Polka-Française, Op. 404 by Johann Strauss II, choreographed by Maria Angelini-Santner and Christoph Santner. The young dancers of the Eröffnungskomitee performed with remarkable synchronization and vibrancy, their precision and enthusiasm exemplifying the rich dance tradition that defines the Opernball.

The culmination of the evening came, as always, with Strauss' iconic An der schönen blauen Donau, Op. 314. As the first strains of this immortal waltz filled the air, the dance floor became a sea of whirling figures, embodying the essence of Viennese elegance. Under László Gyükér's expert direction, the Wiener Opernball Orchestra rendered the piece with sumptuous lyricism, inviting all in attendance to surrender to the intoxicating magic of Strauss' masterpiece.

Beyond its artistic brilliance, the Vienna Opernball is a celebration of culture, history, and the enduring power of the arts to unite and inspire. It is a night where tradition and modernity intertwine, where music and dance transcend time, and where Vienna reaffirms its place as the capital of classical elegance. The

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2025 edition was a testament to this legacy, delivering an evening of unmatched splendor and artistic triumph.

As the final notes lingered in the air and the last dancers took their bows, one thing was certain—the Vienna Opernball remains an unparalleled beacon of cultural refinement, a night where dreams waltz into reality, and the spirit of Vienna shines at its brightest.

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