

LSO

London Symphony Orchestra
Living Music

'Noseda brings thrilling momentum to the opera's powerful melodrama.'

The Sunday Times on Gianandrea Noseda conducting Rigoletto with the LSO at the Aix-en-Provence Festival



Sunday 15 September 2013 7pm
Barbican Hall

RIGOLETTO

Verdi Rigoletto

Gianandrea Noseda conductor
Dimitri Platanias Rigoletto
Desirée Rancatore Gilda
Saimir Pirgu Duke of Mantua
Gábor Bretz Sparafucile
Josè Maria Lo Monaco Maddalena
Julien Dran Matteo Borsa
Jean-Luc Ballestra Marullo
Madeleine Shaw Giovanna
Matthew Hargreaves Count Ceprano / Usher
Susana Gaspar Countess Ceprano / Page
Wojtek Smilek Count Monterone
London Symphony Chorus
Simon Halsey Chorus Director

*Interval after Act 1
Concert ends approx 9.40pm*

London's Symphony Orchestra

barbican

Resident
Orchestra

Welcome to the new LSO season



Welcome back to the Barbican for the first concert in the LSO's 2013/14 season. Tonight, it is a delight to open our concert series with Verdi's opera *Rigoletto*, conducted by Gianandrea Noseda, marking 200 years since the composer's birth.

For those of you who follow the LSO on tour blog, you will know that the Orchestra was in residence for four weeks at the Aix-en-Provence Festival in July. Verdi's *Rigoletto* with Noseda formed the centrepiece of the Orchestra's work in Aix to great critical acclaim, and it is wonderful to be able to share it with our London audiences.

Whilst the core of the Orchestra's work in Aix-en-Provence was around the opera, part of what makes the LSO's relationship so strong with the Festival is our joint commitment to getting everyone involved in making music. Throughout the Orchestra's residency, LSO members have been actively connecting with community groups, working with the Festival to coach and develop the Mediterranean Youth Orchestra, with young players drawn from some 18 countries.

Finally, I would like to extend thanks to LSO patrons and friends who join us this evening and for their continued support. I hope you all enjoy tonight's concert, and can join us again throughout the 2013/14 concert season.

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

LSO AT THE BBC PROMS

The Orchestra appeared twice at the BBC Proms this summer. The first concert, conducted by Principal Conductor Valery Gergiev, featured music by Borodin, Glazunov, Mussorgsky and the UK premiere of Sofia Gubaidulina's *The Rider on the White Horse*. The second, an all-British programme led by Principal Guest Conductor Daniel Harding, was dedicated to the memory of Sir Colin Davis.

iso.co.uk/reviews

THE LATEST RELEASE FROM LSO LIVE

Released this month on LSO Live is the second star-studded installment of Valery Gergiev's Szymanowski cycle, featuring the composer's Third and Fourth Symphonies, along with the deeply personal choral work, the *Stabat Mater*.

iso.co.uk/lsolive

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+ including 20% off standard ticket prices, a dedicated booking phone line and, for bigger groups, free hot drinks and the chance of a private interval reception. At tonight's concert, we are delighted to welcome:

**Edwin Smith & Friends, Whiteley Village
Music Club, Redbridge & District U3A and
Stephen Lewis & Friends**

iso.co.uk/groups

Coming soon Concerts at the Barbican and LSO St Luke's



LSO Sing Experience & join in choral music this season



OTHER HIGHLIGHTS

Wed 25 Sep 7.30pm

MAHLER 6

Strauss Burleske for Piano & Orchestra
Mahler Symphony No 6
Thomas Dausgaard conductor
Barry Douglas piano

Thu 31 Oct & Thu 14 Nov 7.30pm
SYMPHONIE FANTASTIQUE

Berlioz

Overture: Waverley
Les nuits d'été
Symphonie fantastique
Valery Gergiev conductor
Karen Cargill mezzo-soprano

RECOMMENDED BY
CLASSIC *fm*

Sun 1 Dec 7.30pm

LSO ON FILM

Featuring film scores by
Patrick Doyle
Harry Potter and the Goblet of Fire
Rise of the Planet of the Apes
Hamlet and much more
Frank Strobel conductor

RECOMMENDED BY
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Thu 30 Jan 7.30pm

UBS SOUNDSCAPES: WALTON

Brahms Violin Concerto
Walton Symphony No 1
Sir Antonio Pappano conductor
Janine Jansen violin



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THE MUSIC

Berlioz The Damnation of Faust (3 & 7 Nov)
Haydn The Creation (12 Jan)
Beethoven Mass in C major (22 Jun)

JOIN IN AN LSO SINGING DAY AT LSO ST LUKE'S

Haydn The Creation (4 Jan)
Rachmaninov Vespers (25 Jan)
Beethoven Mass in C major (22 Jun)

WANT TO JOIN ONE OF OUR CHOIRS?

Find out more about London Symphony Chorus,
LSO Community and LSO Youth Choirs
Email andra.east@lso.co.uk

YOU MIGHT LIKE

Wed 22 Jan 8pm, LSO St Luke's
UBS Soundscapes: Eclectica
An Eastern Vigil
with Estonian Philharmonic Chamber Choir



LSO Sing is generously supported by the
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Giuseppe Verdi (1813–1901)

Rigoletto (1851)

- 1 ACT ONE: THE DUKE OF MANTUA'S PALACE;
OUTSIDE RIGOLETTO'S HOUSE
- 2 ACT TWO: A ROOM IN THE PALACE
- 3 ACT THREE: A SEMI-RUINED BUILDING BY THE RIVER

Opera in three acts

Libretto by Francesco Maria Piave

Based on the play Le Roi s'amuse by Victor Hugo

It is hard nowadays to imagine that a popular staple of the operatic repertoire such as *Rigoletto* could once have caused scandal; but with this work – as on other occasions – Verdi chose a subject that alarmed theatrical managements and attracted the condemnation of the censors.

The Play

VICTOR HUGO (1802–85) was a French poet, novelist and dramatist. His most famous book, *Les Misérables*, is of course the novel on which the musical was based.

The Victor Hugo play on which the opera was based, *Le Roi s'amuse*, had been banned after its first performance in Paris in 1832 and was not staged there again for another 50 years. When Verdi's opera (which follows the original play fairly closely) was just a few weeks away from its Venice premiere (originally scheduled for December 1850), the Austrian Military Governor forbade its performance, deploring the 'repulsive immorality and obscene triviality' of the plot.

Official Disapproval

Such strong official disapproval was provoked mainly by the presentation of the two main characters of the drama. A ruler (a French monarch in the play, a 16th-century Duke of Mantua in the opera) is portrayed as a human being of little or no worth, completely lacking in scruples and concerned only with sexual gratification, while his jester – a lowly

creature, ugly and deformed – is shown to have pure and noble feelings, despite outward appearances. The work thus represents a reversal of the conventional theatrical wisdom whereby the well-born entertained only lofty sentiments and nice-looking characters were as principled as they were beautiful.

'Use four legs, run through the town and find me an influential person who can obtain the permission for making *Le Roi s'amuse*.'

*A letter from Verdi to his librettist,
Francesco Maria Piave*

Final Success

Despite the resistance of the authorities and with the imposition of a few minor changes, *Rigoletto* eventually reached the stage of La Fenice, Venice, on 11 March 1851, and quickly went on to achieve worldwide success, though some critics found it hard to accept its more novel features. It remains a powerful example of Verdi's early maturity – an opera in which innocence is set against cynicism and love is in conflict with the implacable spirit of vengeance, centred on the paradoxical yet fascinating figure of Rigoletto himself.

Programme note and synopsis © George Hall

George Hall writes widely on classical music, including for *The Guardian*, *BBC Music Magazine* and *Opera*.

Giuseppe Verdi

Rigoletto: Synopsis

IN BRIEF

Torn between his public persona as Court Jester which demands Rigoletto ridicule the weak, he feels forced to act as the world sees him – a deformed buffoon.

However, as a father he's a loving protector over his daughter. By way of revenge, those he loves to mock abduct his daughter and present her to Rigoletto's master, the Duke, a known womaniser, to defile. His daughter though is actually in love with the Duke, whom Rigoletto despises – he vows vengeance upon him. A tragic scene of events unfolds and leads to Rigoletto's worst nightmare.

RIGOLETTO on stage at the **AIX-EN-PROVENCE FESTIVAL**



© Patrick Berger / ArtcomArt

CAST

Rigoletto, the Duke of Mantua's jester
Dimitri Platanias baritone

Gilda, Rigoletto's daughter
Desirée Rancatore soprano

Duke of Mantua
Saimir Pirgu tenor

Sparafucile, a hired assassin
Gábor Bretz bass

Maddalena, Sparafucile's sister
Josè Maria Lo Monaco mezzo-soprano

Matteo Borsa, a courtier
Julien Dran tenor

Marullo, another courtier
Jean-Luc Ballestra baritone

Giovanna, Gilda's nurse
Madeleine Shaw mezzo-soprano

Count Ceprano, a nobleman
A court usher
Matthew Hargreaves bass-baritone

Countess Ceprano, the Count's wife
A page
Susana Gaspar soprano

Count Monterone, a nobleman
Wojtek Smilek bass

ACT 1

Scene 1: The Duke of Mantua's palace

At the Duke's party he tells a courtier that he is pursuing a girl he has seen at church; meanwhile he intends to seduce Countess Ceprano. As he flirts with her, the jester Rigoletto warns her husband he is being cuckolded. As Rigoletto moves away, another courtier – Marullo – announces that the hunchback has a mistress. Rigoletto suggests that the Duke have Ceprano beheaded. Ceprano threatens Rigoletto, winning support from the other courtiers for revenge on the hated jester.

Count Monterone arrives and insists on speaking to the Duke. Rigoletto mockingly stands in for his master, referring to the nobleman's ongoing grudge against the Duke for violating his daughter. Incandescent, Monterone warns he will demand vengeance from beyond the grave if he is executed. The Duke has Monterone arrested; the Count curses both the Duke and Rigoletto.

Scene 2: Outside Rigoletto's house, opposite Count Ceprano's

Returning home, Rigoletto recalls the old man's curse. The hired assassin Sparafucile offers him his services; Rigoletto refuses, but asks where he can be found if needed. Rigoletto reflects on his similarity to Sparafucile; he uses his tongue, Sparafucile his dagger.

Rigoletto enters the courtyard where his daughter Gilda greets him. She questions him about his secrets – his family, even his name are unknown to her. Finally she asks about her mother. Rigoletto tells her of the angelic woman who once loved him but is now dead. Fearing for Gilda's safety he

Giuseppe Verdi

Rigoletto: Synopsis (continued)

calls her companion Giovanna to confirm that no one saw him arrive and that the terrace is always locked. Suddenly he hears a noise outside and goes to investigate. As he does so, the Duke slips in and hides, throwing Giovanna a purse. Rigoletto tells Giovanna not to open the door to anyone and leaves.

Gilda admits to Giovanna that the young man who followed her to church has won her heart. Suddenly he appears at her side, dismissing Giovanna. The Duke's words of love find a ready response in Gilda's heart.

PREMIERE POSTER



The original poster from the premiere performance at La Fenice, 1851, double billed with *Faust*.

She asks his name; he is Gualtier Maldè, he says, a poor student. Meanwhile Giovanna hears the courtiers outside, preparing their revenge. The Duke realises he must leave and he and Gilda bid each other farewell.

Alone, Gilda muses on her lover. Seeing her, the courtiers believe her to be Rigoletto's mistress. Meanwhile instinct has brought

Rigoletto back and the courtiers ask him to join them in abducting Ceprano's wife. Putting on a mask, Rigoletto is blindfolded and holds the ladder while they remove the gagged Gilda. Eventually realising that he has been duped, Rigoletto pulls off his mask and sees his door open. He enters his home to find Gilda gone and remembers the curse.

INTERVAL – 20 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on Stalls and Circle level. The Barbican shop will also be open.

Why not tweet us your thoughts on the first half of the performance @londonsymphony, or come and talk to LSO staff at the Information Desk on Circle level.

ACT 2

A room in the palace

The Duke has returned to Rigoletto's house to find Gilda missing and wonders who has stolen her; he imagines the tears in her eyes as she thought of him. Courtiers arrive with news that they abducted Rigoletto's mistress; they describe how they stole her and brought her to the palace. The Duke hurries off to console her.

Rigoletto arrives seeking Gilda. He is told that the Duke is still asleep. When courtiers hold him back as he tries to force his way into the room where Gilda and the Duke are together, he upbraids them for their corruption, pleading with Marullo to return his daughter. As the distressed Gilda bursts out of the room and throws herself into her father's arms, he dismisses them so that Gilda can tell him why she is weeping.

Gilda describes the Duke's interest in her, their meeting and her abduction. As she weeps, Rigoletto consoles her. He tells Gilda they will leave Mantua. Monterone is led in on his way to prison, lamenting that the Duke has not been struck down. Rigoletto swears vengeance on the Duke, while Gilda begs him to forgive the man she loves.

VERDI on LSO LIVE

Discover more Verdi on LSO Live, including the composer's last and most dramatic work, *Otello* ('a spellbinding account', *The Observer*), and *Falstaff* (*Grammy* award winner for Best Opera).



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iTunes & Amazon

**ACT 3****A semi-ruined building by the River Mincio**

Rigoletto and Gilda arrive, watching as the Duke enters Sparafucile's tavern. He demands wine and Sparafucile's sister before singing about the faithlessness of women. Sparafucile brings in his sister Maddalena. As the Duke sets about seducing her, Gilda begins to comprehend his duplicity; she feels her heart breaking and Rigoletto promises revenge.

Rigoletto sends Gilda home to journey on alone to Verona, dressed as a man. He counts out ten scudi for Sparafucile, the remainder being payable upon completion of the job. He will come back later to inspect the result. A storm breaks. Enamoured of the Duke, Maddalena tries to persuade him to leave. Intent upon his fee, Sparafucile offers him a room for the night.

Gilda, now dressed as a man, returns and spies on the conversation between Sparafucile and Maddalena. Hearing them argue about killing the Duke she resolves to die in his place. She knocks, Maddalena opens the door, and Sparafucile stabs her.

Rigoletto arrives. Sparafucile appears dragging a sack. Rigoletto pays him and prepares to throw it into the river. Suddenly he hears the Duke's voice singing the song he sang earlier. He opens the sack to see who is inside. To his horror, he finds his daughter, barely alive. She blames herself for what has happened. Rigoletto begs her not to die but she expires as he recalls the fatal curse.

**FROM THE CONDUCTOR
A TRIBUTE TO SIR COLIN DAVIS**

I always admired Sir Colin Davis for his musical integrity, his sense of drama, his ability to be flexible and yet faithful to the written text. These qualities made him a superb symphonic conductor but also an inspired operatic one. It is impossible to forget his accounts of *Otello* and *Falstaff*, just to mention two of the incredible achievements of his last years at the helm of his beloved LSO.

Today, I've been asked to open the LSO 2013/14 season with a Verdian masterpiece: *Rigoletto*. I know the love and respect Sir Colin Davis had for Verdi and the LSO. My thoughts go to him hoping that he'll enjoy it, wherever he is now, maybe with Verdi himself.

Ciao Sir Colin!

Gianandrea Noseda

**NOSEDA'S NEXT CONCERT
WITH THE LSO**

Sun 29 Sep 7.30pm

BRITTEN 100

Britten Four Sea Interludes
Prokofiev Piano Concerto No 3
Britten Sinfonia da Requiem
Shostakovich Symphony No 6
Gianandrea Noseda conductor
Nikolai Lugansky piano



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Join the London Symphony Chorus

The **London Symphony Chorus** (LSC) is proud to be partnered with the **London Symphony Orchestra**, one of the world's most acclaimed orchestras, and together we have recently appointed **Simon Halsey** – one of the world's leading choral conductors – as Chorus Director.

Choral singing has a long-established tradition in the UK. The London Symphony Chorus is recognised as one of the finest Choruses in the country and its reputation is worldwide.

Are you a singer?

By becoming a member of the London Symphony Chorus, you could be part of the exciting future of the Chorus in our new partnership with the LSO.

Rehearsals are exhilarating and demanding.

Simon's energy, enthusiasm and commitment generate performances of the highest standard.

You could sing with the LSO by becoming a member of the London Symphony Chorus.

The LSC performs regularly with the LSO in London and throughout Europe and the US. We are currently actively recruiting singers for all voice parts, of all ages and backgrounds.

New singers are always welcome to attend rehearsals before arranging an audition.

If you would like to join the Chorus please contact our Auditions Secretary, Helen Lawford:

helen.lawford@ntlworld.com
 020 8504 0925 | 07968 043054

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Giuseppe Verdi

Composer Profile



Verdi revolutionised Italian opera, finding a powerful musical expression for such themes as abduction, murder, premature death and seduction in early mature works like *Rigoletto* and *La traviata* and, in later life, brilliantly translating Shakespeare's *Othello* and *Falstaff* to the operatic stage. Keyboard and other musical studies in Le Roncole and nearby Busseto nurtured the boy's natural talent; however, he failed to gain a place at the Milan Conservatory. Undeterred, Verdi studied privately with Vincenzo Lavigna and duly became Maestro di Cappella in Busseto.

His first marriage ended tragically with the death of his wife in 1840. By then Verdi had completed his first opera, *Oberto*, which was performed in 1839 at La Scala, Milan. A series of works was commissioned by the illustrious Milanese theatre, including *Nabucco* and *I lombardi*. Their public success led to further commissions elsewhere, with new works created for Venice, Paris, London and Florence. His international profile was enhanced with the triumphant first productions of *Rigoletto* (1851), *Il trovatore* (1853) and *La traviata* (1853). In 1859, Verdi married the soprano Giuseppina Strepponi.

After the censors refused to allow the theme of regicide in *Un ballo in maschera* (1859), Verdi's work was championed by Italy's nationalist movement. By coincidence the letters of his name stood as an acronym for 'Vittorio Emanuele, Re D'Italia', allowing partisan opera fans to cry 'Viva Verdi' in support of both the composer and Italy's future king.

Between the composition of *Aida* (1871) and *Otello*, created for La Scala in 1887, Verdi wrote little for the stage. He broke off his retirement, however, to fashion a Requiem Mass in honour of Alessandro Manzoni, the Italian nationalist poet whom the composer revered. First performed in the church of San Marco, Milan, on 22 May 1874, the success of the Requiem and that of *Aida* confirmed Verdi's position as one of the world's leading composers, attracting honours and adding to his considerable income. His final opera, *Falstaff* (1892–3), was immediately recognised as a masterpiece.

Composer profile © Andrew Stewart

Andrew Stewart is a freelance music journalist and writer. He is the author of *The LSO at 90*, and contributes to a wide variety of specialist classical music publications.

In conversation with ... Gianandrea Noseda



In the run up to this evening's performance, Edward Appleyard caught up with Gianandrea Noseda about his performances in Aix, on his experience with the LSO, and of his life in music.

Following on from *Rigoletto* with the LSO at the Aix-en-Provence Festival ...

Conducting *Rigoletto* with the LSO in Aix was a fantastic experience – the artists had so much energy and the Orchestra, well, they went for it! The open-air Théâtre de l'Archevêche is pretty special as far as outdoor venues go because it's shaped like a courtyard which actually makes the acoustics function surprisingly well. We had packed audiences night after night; not just music-lovers, plenty of different people. There are many different challenges when you perform opera in a theatre compared to the concert hall. In the theatre, the singers and orchestra are much further away from each other, so sometimes co-ordinating the two things, and trying to gain a perfect sync, is tricky. When everyone's on the same stage the fact that

we are much closer together will of course help. The other most obvious difference is that there'll be no sets, no costumes etc. It'll be wonderful to be much more focused on the music itself.

Thoughts on singing ...

The most natural instrument in the world is the human voice, anyone can sing. Of course I'm not saying everyone has the potential to be the next big opera singer, but singing together in a choir and feeling part of a bigger performance is such a joy and everyone can do it. You put your talent, your voice, to the service of your other colleagues in the chorus to make the audience enjoy the performance. Music is about this: sharing everyone's talents – it's a mutual exchange of energy that results in something much more magnificent.

LSO highlights for Gianandrea ...

Looking back at works I've conducted with the LSO so far, all of which I've really enjoyed, we've done some Russian repertoire (Shostakovich and Prokofiev) and British music (Britten's War Requiem), German music (Beethoven's magnificent Fifth Symphony), and now Italian music with *Rigoletto*, so in five years we've explored all sorts of different repertoire. With the LSO, it doesn't matter if you perform X composer, Y composer or Z composer. I think, in my experience, they never step back.

... and on working with the Orchestra

The LSO has virtuosity, limitless virtuosity, flexibility, much attention to detail and care about the production of sound. These are among some of the best qualities for a modern orchestra – to be consistent, to be flexible, and to

'They are able to act like a chameleon, to change styles without losing that precision.'

Gianandrea Noseda on the LSO

be so committed to sound and style. Like many professional British orchestras, the LSO is quick – like myself, they don't like to waste time. They are able to act like a chameleon, to change styles without losing that precision, technique, intonation and flexibility. Performing Britten's War Requiem with the LSO, both in New York and at the Barbican, is one of the highlights of my concert activity.

Thoughts on London as a cultural hub ...

I love London as a city and more so as a cultural city because so many things are going on. Because of that I consider London, along with New York, a capital for music. It's an exciting place to be! Of course London is in my future plans, it's one of the cities I want to spend more time in. So many things happen here. If you stay in London for two weeks, it's easy to see so many artists, many directors or soloists, and because one or the other is playing with a different orchestra you can go and meet with them too. It's like being sat in the canteen of the Metropolitan Opera House: you sit there for one hour and you see all the major singers and conductors. On a much bigger scale, that happens here.

On spare time and relaxation ...

I like to read, novels mostly but history books too, and I like to walk a lot when I'm in a city. I think it's the best way to get the 'smell' of a city, the atmosphere, just from walking through the streets. Happily, my wife Lucia loves it too, and when we have time, we walk in the mountains. I like to keep myself well trained because conducting is physically demanding too! I like learning about wine; I'm not an expert but little by little I learn more and more.

Noseda's passion for music and conducting, and his idols

I've always had a passion for music, since my childhood playing the piano, taking lessons. I decided to become a conductor when I was a student at the conservatory in Milan and I applied for an international competition, which unexpectedly, I won! Three months later I applied for a second competition and I won that too! So, I just stopped and said 'well Gianandrea this is the way, but it's not going to be easy'. It's all happened very naturally. I have so many idols and if I had to pick out one it would be unfair. At one point I was absolutely obsessed with Bernstein. After that, Karajan, and after that a period of Italian conductors starting with Toscanini and de Sabata. But my real musical idol was pianist Glenn Gould – I so admired the way he thought about music.

And finally, how do you find something new in a work like Beethoven's Symphony No 5?

When I approach a work like Beethoven's Fifth Symphony I try to forget whatever is in my head, which is almost impossible. The sign of a very good symphony is that whenever you go back to it, you will find elements you have never seen before. If you imagine looking at a work of art, focusing your attention on just one small square of it, you'll see things you won't have noticed before. Then, when you focus your attention on those details, all the balance and perception of the picture can change, because previously you were attracted to something else in the work! I don't think anyone could understand these works in their entirety – which is equally exciting as it is frustrating. Frustrating because whatever you do, you will miss a big portion of everything else. Exciting because next time you try again and find something new.



Gianandrea Noseda *'Conducting the London Symphony Orchestra, [he] steers a taut path and captures the vitality of the music.'*

The Telegraph



Gianandrea Noseda is Music Director of the Orchestra and Chorus of the Teatro Regio in Turin and Chief Guest Conductor of the Israel Philharmonic. He is Artistic Director of the Stresa Festival near his home at Lake Maggiore and Victor De Sabata Guest Conductor at the Pittsburgh Symphony Orchestra. He works with many of the world's leading orchestras and has made debuts this season at the Vienna State Opera, the Cleveland Orchestra and the Los Angeles Philharmonic.

He now regularly conducts the LSO and made his debut at the Aix-en-Provence Festival with the Orchestra in 2013, conducting *Rigoletto* for ten performances, as well as an orchestral programme celebrating Britten's centenary.

Born in Milan, Gianandrea was the first foreign Principal Guest Conductor of the Mariinsky Theatre in St Petersburg. In 1999 he became Principal Guest Conductor at the Rotterdam Philharmonic and at the Orchestra Sinfonica Nazionale della RAI.

In 2011 he conducted the LSO in celebrated performances of Britten's War Requiem in both London and New York. Alex Ross of *The New Yorker* wrote, 'Noseda marshalled the finest War Requiem that I have heard', and Richard Morrison in *The Times* wrote 'Noseda's unashamedly dramatic interpretation held the audience transfixed'. After nearly ten years leading the BBC Philharmonic, Gianandrea took the new role of Conductor Laureate in 2011, and now visits the orchestra in Manchester and at the BBC Proms.

In 2012 Gianandrea made his opera debut at La Scala, Milan with Verdi's *Luisa Miller*. He also led a tour of the European Union Youth Orchestra taking them to the Stresa Festival and on to the Edinburgh International Festival – his debut there.

Gianandrea's work this season at the Teatro Regio Torino has been intense, as he has introduced major recording projects and international tours including a (now annual) opera engagement at the Théâtre des Champs Elysées in Paris. In May he took his Italian forces to perform the Verdi Requiem at the Dresden Music Festival and then to the Vienna Konzerthaus for the first time. He has also conducted them in two aria recording projects for Deutsche Grammophon celebrating Verdi's 200th birthday, featuring Anna Netrebko and Rolando Villazon.

Noseda is deeply committed to supporting Italy's musical heritage, and is conducting no less than five Verdi operas around the world and four Verdi Requiems as part of the bicentenary celebrations of the composer's birth. Further afield, his work with the Metropolitan Opera goes from strength to strength, and he will return with two productions in 2014, including the much awaited new production of *Prince Igor* staged by Dmitry Tchernyakov.

His recording successes with the BBC Philharmonic included the 2005 Beethoven symphony cycle which was downloaded 1.4 million times from the BBC Radio 3 website. He has made more than 35 discs for Chandos records including surveys of composers such as Liszt, Rachmaninov, Smetana, Respighi and Bartók. He also champions works by lesser known Italian composers through performances with the BBC Philharmonic and the Teatro Regio, with the latest CD of Casella's Symphony No 3 already garnering glowing reviews.

Music Director

Teatro Regio in Turin

Conductor Laureate

BBC Philharmonic

Chief Guest Conductor

Israel Philharmonic Orchestra

Victor De Sabata Guest Conductor

Pittsburgh Symphony Orchestra

Principal Conductor

Orquesta de Cadaqués

Artistic Director

Stresa Festival

Dimitri Platanias Rigoletto (Baritone)



Greek baritone Dimitri Platanias first studied classical guitar, but winning the Alexandra Trianti Scholarship to study in Italy persuaded him to change to a career in singing. He returned to make his debut at Greek National Opera, singing the role of Alfio in *Cavalleria Rusticana* and followed this with Leporello in *Don Giovanni*, Figaro in *The Marriage of Figaro*, Marcello in *La bohème*, and Paolo Albiani in *Simon Boccanegra*. He continues to sing regularly with the company.

His debut in Italy as Gerard in *Andrea Chenier* led to *Nabucco* with the Fondazione Toscanini and Amonasro in *Aida* in Savona and Livorno. He sang his first *Rigoletto* at the Casa da Musica Porto and was invited to sing Amonasro at the Bregenz Festival, repeating the role for the Odeon of Herodes Atticus. He made his debut at Teatro La Fenice in Venezia as Rigoletto under Myung-Whun Chung, sang his first Scarpia in *Tosca* for Opera Ireland and repeated the role for the Athens Megaron. His Covent Garden debut was as Rigoletto under Sir John Eliot Gardiner, which was streamed to cinemas worldwide. He sang his first Conte di Luna in *Il Trovatore* at the Odeon of Herodes Atticus and was invited by Teatro La Fenice di Venezia to make his role debut as Iago in *Otello*. He sang his first *Simon Boccanegra* with Opéra de Nice at the Royal Opera Muscat and returned to the Athens Megaron for his role debut as Guido di Monforte in *I Vespri Siciliani* and *Nabucco*.

Future plans include Germont in *La Traviata* at Teatro La Fenice; *Nabucco* at Staatstheater Stuttgart; Scarpia in *Tosca* and Iago in *Otello* at Oper Frankfurt; his role debut as Macbeth at the Athens Megaron; his Brussels debut as Rigoletto at Théâtre Royal de la Monnaie; his debut at the Bayerische Staatsoper as Simon Boccanegra and Alfio in *Cavalleria Rusticana*, and the title role of *Nabucco* for the Royal Opera Covent Garden.

Desirée Rancatore Gilda (Soprano)

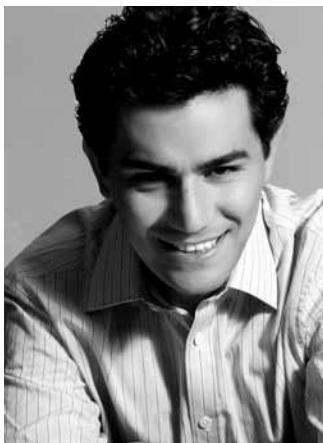


Desirée Rancatore is one of the leading stars of Italian opera. Born in Palermo in 1977, she studied violin and piano before beginning, at the age of 16, to extend her study of singing. At the age of 19 she debuted as Barbarina in *The Marriage of Figaro* at the Salzburg Festival, singing for the first time in Italy in 1997 at the opening of the season at the Regio di Parma Theatre (*L'Arlesiana* by Cilèa). Since then, she has become a regular in the foremost theatres in Europe and Asia.

At the age of 20 she returned to Salzburg to sing in *Il Seraglio*, which marked the beginning of a fruitful collaboration with the Austrian Festival. At the age of 21 she debuted in the Massimo di Palermo Theatre, in the Accademia Nazionale di Santa Cecilia, and sang her first Olympia in *The Tales of Hoffmann*. She debuted her Olympia in Vienna, returning to the Staatsoper with *Rigoletto* and *Puritani*. While in Paris she also performed in the operas *L'enfant et les sortilèges*, *Parsifal* and *The Magic Flute*; her Nannetta from *Falstaff*, which she debuted in Covent Garden, was also recorded for posterity on DVD (BBC). One role which has elevated Rancatore on the international opera scene is Gilda from *Rigoletto*, which she has performed in Melbourne, San Francisco, Tokyo, Venice, Mexico, Vienna, Beijing, Naples, Salerno, Florence and Zurich. Another of her best-loved roles is Adina from *L'elisir d'amor*, which she debuted in Laurent Pelly's production at the Bastille Opera House in Paris. In concert she has also performed as a soloist in the *Petite Messe Solennelle* in Paris and in Mozart's Mass in C Minor, in Mozart's Requiem, and Pergolesi's Stabat Mater.

Among the numerous prizes she has received for her work, outstanding awards include the Ester Mazzoleni Special Prize in 2008 and the International Mimosa d'Oro Prize 2008. In 2010 she was awarded the first Opera Oscar for the most popular soprano by the Verona Arena, and won the Zenatello Prize for the best soprano in 2008.

Saimir Pirgu Duke of Mantua (Tenor)



Saimir Pirgu's whirlwind advance from conservatoire in Italy to the leading roles on the world's premier opera stages sees him positioned as a new generation lyric tenor of choice for leading conductors such as Claudio Abbado, Riccardo Muti, Lorin Maazel, Daniele Gatti, Antonio Pappano and James Conlon. From the outset, the humble but determined singer was identified as a major future talent. In past seasons he has sung *Don Giovanni* (Opéra National de Paris), *L'Elisir d'Amore* (Vienna and

Rome), *La Traviata* (Royal Opera House Covent Garden), *Gianni Schicchi* (Metropolitan Opera New York and Los Angeles Opera), *Idomeneo* at the Styriarte Festival in Graz, *The Magic Flute* (La Scala, Milan); and Riccardo Muti chose him for Verdi's Requiem at the Salzburg Festival.

Amongst Saimir Pirgu's past seasons, outstanding successes include a new production of *La Traviata* at the Wiener Festwochen followed by Dvořák's *Stabat Mater* in Graz with Nikolaus Harnoncourt at the Styriarte Festival and then at the Salzburg Festival for Berlioz's *Messe Solennelle* with Riccardo Muti. After those he sang *L'Elisir d'amore* again at the Wiener Staatsoper; *I Capuleti e I Montecchi* in San Francisco; *I Due Figaro* in Buenos Aires, with Riccardo Muti; *La bohème* at the Gran Teatre del Liceu in Barcelona; and Schubert's *Mass No 5* with the Symphonieorchester des Bayerischen Rundfunks in Munich.

Future plans include *La bohème* in Washington; *La Traviata* and *King Roger* in London; *La Clemenza di Tito* at the Opéra National de Paris; *Macbeth* and a Gala Concert at the Gran Teatre del Liceu in Barcelona; *Lucia di Lammermoor* in Los Angeles and Toulouse where he also will perform *La Favorite*; and *La Traviata* in Vienna and San Francisco.

Gábor Bretz Sparafucile (Bass)



Gábor Bretz was born in Budapest, where he still regularly performs with the Hungarian State Opera. He began vocal training in Los Angeles and subsequently at the Béla Bartók Conservatory and the Franz Liszt Academy. Gábor has also attended masterclasses with Julia Hamari, Ralf Doring, Eva Marton and Yevgeni Nesterenko. He was awarded the Cesare Bardelli prize at the 2004 Viotti International Singing Competition, and was the winner of the 2005 Maria Callas Grand Prix Competition in Athens.

His roles with the Franz Liszt Academy have included the title role in *Mefistofele*, Leporello in *Don Giovanni*, Banquo in *Macbeth*, Escamillo in *Carmen*, Kothner in *Die Meistersinger von Nürnberg* and Don Fernando in *Fidelio*. Other notable appearances include Escamillo/Zuniga in *Carmen* under Dudamel at La Scala, Sparafucile in *Rigoletto* at the Theater an der Wien and numerous performances in the title role of *Bluebeard's Castle*. Other operatic appearances include the Salzburg Festival, Komische Oper Berlin, Opera Zagreb, Opéra de Rennes, Moscow and at La Scala, Milan. In addition to his operatic appearances Gábor Bretz sings regularly in concert, and his repertoire includes the major oratorios of Bach, Haydn, Mozart, Rossini, Puccini and many more.

Engagements in the 2012/13 season included *Bluebeard's Castle* with the Swedish Radio Symphony Orchestra and Daniel Harding, plus a recording of Szymanowski's *Stabat Mater* for Chandos. Elsewhere, performances included Ferrando in *Il Trovatore* at the Vienna Festwochen, Sparafucile in *Rigoletto* at the Festival d'Aix-en-Provence, *Parsifal* in Bologna, Colline in *La bohème* at the Royal Opera House and Escamillo in *Carmen* at the Metropolitan Opera.

Josè Maria Lo Monaco Maddalena (Mezzo-soprano)



Josè Maria Lo Monaco was born in Catania where she graduated in piano and began studying singing. At a very young age, she won several international contests (Viotti, Caruso, Zandonai, Corradetti) quickly establishing herself in the new generation of Italian mezzo-sopranos. She debuted at the Teatro alla Scala in Purcell's *Dido and Aeneas* and in Rossini's *Petite Messe Solennelle*.

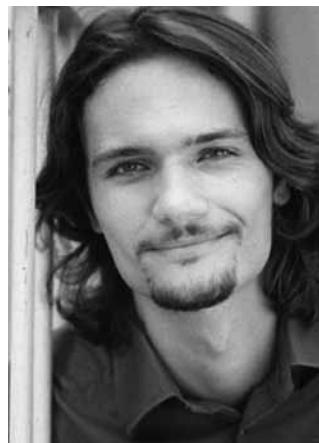
Her recent engagements include the principal role of Timante in Jommelli's *Demofonte* with

Ricardo Muti at the Salzburg Festival, Ravenna Festival and Opéra de Paris, and her debut as the title role in Rossini's *La Cenerentola* with Evelino Pido and Daniele Abbado in Reggio Emilia, Bari and Cagliari; and Cherubino and Dorabella in *The Marriage of Figaro*.

During the last season she sang Emilia in Rossini's *Otello* in Opéra de Lyon, Paris Théâtre des Champs-Élysées and recently at La Monnaie in Brussels; Smeton in Donizetti's *Anna Bolena*; Juditha in Vivaldi's *Juditha Triumphans*; Agnese in Bellini's *Beatrice di Tenda* and the title role in Gluck's *Orfeo ed Euridice* by Gluck; Dorabella in *Così fan tutte* in Menorca; and Cornelia in *Giulio Cesare* at several Italian theatres.

Other projects have included the role of Smeton in *Anna Bolena* in Firenze, Cherubino in *The Marriage of Figaro* and Dorabella in *Così fan tutte* at La Fenice in Venice, *La Donna del Lago* at La Scala, and in spring of 2012 she debuted in the title role in *Carmen* at Opéra National de Lyon.

Julien Dran Matteo Borsa (Tenor)



Julien Dran was born in 1983 in Bordeaux. The son and grandson of singers, he started studying music at an early age and at eleven was admitted to the Bordeaux Conservatoire to study the horn. Because of his love of singing and on the advice of his parents, he switched to singing for two years at the Bordeaux Conservatoire, and very early on began his professional experience in June 2005, singing *The Swan* in *Carmina Burana*, a role he returned to in February 2006.

Julien won first prize in the Gayarre Singing Competition in Pamplona, Spain (he first appearance in such a competition), and following the Clermont Ferrand International Singing Competition, Dran was asked to take part in a new production of *Così fan tutte* where he sang the part of Ferrando.

Projects in recent seasons include Matteo Borsa in *Rigoletto* (Monaco), Ruiz in *Il Trovatore* (Massy Opera), Remendado in *Carmen* (Nancy), Fenton in *Falstaff* (Metropolitan Opera New York), *Dialogues des carnélites* (Massy Opera), Gastone in *La Traviata* (Limoges and Reims), Tamino in *The Magic Flute* (Corte Festival) and Count Almaviva in *The Barber of Seville* (Bordeaux Grand Theatre).

This year has so far seen performances in Dresden where he took part in *Les huit scènes de Faust* directed by François-Xavier Roth; followed by the part of Fra Diavolo in *Limoges* and Borsa in *Rigoletto* at the Aix-en-Provence Festival.

Dran will return to the role of Fenton in *Falstaff* at the Massy Opera in November, and Ferrando in *Così fan tutte* with the Auvergne Lyrical Center in October, before taking two major roles as Nadir in *The Pearl Fishers*, in March 2014, and Lindoro in *The Italian Girl in Algiers* in January and February 2014 at the Avignon Opera.

Jean-Luc Ballestra Marullo (Baritone)



Baritone Jean-Luc Ballestra was hailed as 'Révélation lyrique de l'Année' at the Victoires de La Musique Classique Awards 2007. After a two-year training programme at the Centre National d'Insertion Professionnelle d'Artistes Lyriques (CNIPAL), he was also designated a 'Révélation Lyrique' by France's performing rights society, ADAMI. After his debut in the role of Mars (*Orpheus in the Underworld*) and Mercutio (*Romeo and Juliet*) at the Opéra de Nice, he sang Schaubard (*La bohème*) at the Opéra de Nancy

and Marseille. He continued his collaboration with the Opéra de Nice with roles such as Ein Musiklehrer (*Ariadne auf Naxos*) and Ping (*Turandot*).

In 2004, he made his debut at the Opéra National de Paris in *Les Dialogues des Carmélites* (reproduced in Madrid) and performed Johann (*Werther*) and Gubetta (*Lucrezia Borgia*) in Monte Carlo. He started the 2006 season at the Opéra de Montpellier as Morales in *Carmen*. He was then reinvited by the Opéra National de Paris to sing *Pantalon* in a new production of *The Love of Three Oranges* and Steuermann in *Tristan und Isolde*. Then he sang Lescaut (Massenet's *Manon* and Puccini's *Manon Lescaut*) in Nice, Escamillo in *Carmen* with Glyndebourne Touring Opera, Gregorio (*Romeo and Juliet*) at the Salzburg Festival, Silvano (*Un Ballo in Maschera*), Cyprien in Boesman's creation, and *Yvonne Princesse de Bourgogne* at the Opéra de Paris which was also presented at the Wiener Festwochen and La Monnaie. Recently, Jean-Luc Ballestra sang Escamillo in *Carmen* at Opéra de Lille and Hong Kong, made his debut at Teatre del Liceu, Barcelona as Silvio (*Il Pagliacci*) and was in Moscow and at the Salzburg Festival for concerts.

Madeleine Shaw Giovanna (Mezzo-soprano)



Samling Scholar Madeleine Shaw studied at the Royal Scottish Academy of Music and Drama and the National Opera Studio supported by English National Opera. Madeleine was subsequently part of the Young Singers Programme at ENO.

Solo performances include Elgar's *Sea Pictures* and *Dream of Gerontius*, Copland's *In the Beginning*, Bach's B Minor Mass, Vaughan Williams' *Serenade to Music* at the Edinburgh International Festival, Bach's

Christmas Oratorio, Taverner's *Lamentation for Jerusalem* in Jerusalem and Bethlehem, Tippett's *A Child of our Time* at The Sage, Gateshead and St Matthew Passion in Cambridge and Bury St Edmunds. She also sang in Duruflé's Requiem, Haydn's Nelson Mass and in an opera gala with the Royal Scottish National Orchestra, Mozart's Requiem in Spain (with Sir John Eliot Gardiner), Debussy's *La Demoiselle Élue* with BBC National Orchestra of Wales, Verdi Requiem in Ely and Gloucester Cathedrals, *Messiah* in Norway, Spain, at The Bridgewater Hall, and at the Royal Festival Hall; Falla's *The Three Cornered Hat* with the BBC National Orchestra of Wales, Wellgunde in *Götterdämmerung* and the *Glagolitic Mass* with the Hallé and Emilia in *Otello* with the BBC Philharmonic.

Last season's engagements included Siegrune in *Die Walküre* for Opera North, Rossweisse in *Die Walküre* at the Royal Opera, Covent Garden, and Mercedes in *Carmen* and further performances of *Death in Venice* both for ENO and at the Holland Festival. Concert engagements included *Messiah* in Edinburgh and for Manchester Camerata, and Beethoven's Ninth Symphony with the NYO. BBC Proms appearances at the Royal Albert Hall included She-Ancient in *A Midsummer Marriage* and Flowermaiden/Squire Two/Voice from Above in *Parsifal* with the Hallé. Subsequent engagements include Wellgunde in *Götterdämmerung* for Opera North, Mercedes in *Carmen* for WNO and Magdalene in *Die Meistersinger* for ENO.

Matthew Hargreaves Count Ceprano / Usher (Bass-baritone)



Matthew Hargreaves was born in London and began singing as a chorister at Westminster Abbey. He later went on to study at the Guildhall School where he won several prizes including an award from the Wolfson Foundation. He was a finalist in the 1996 International Coloratura Singing Competition in Luxembourg, and was the winner of the Decca Prize in the 1997 Kathleen Ferrier Award Competition.

Recent and future engagements include Inspector in *A Dog's Heart*

(La Scala, Milan), Leporello in *Don Giovanni* (Opera North), Stagehand in *The Makropulos Case* at the Edinburgh International Festival and Opera North, Narumov in *The Queen of Spades* and Voice of Neptune in *Idomeneo* (Grange Park Opera), Angelotti in *Tosca*, Gubetta in *Lucrezia Borgia* (English National Opera), Figaro in *The Marriage of Figaro* and Leporello in *Don Giovanni* for Opera Holland Park as well as Montano/Herald in *Otello* with the BBC Philharmonic under Gianandrea Nosedà. Recent concert work includes Christ in St John Passion with Kristiansand Symphony Orchestra (Norway) and with Manchester Camerata, and *Winterreise* for the Oxford Lieder Festival.

Matthew has an extensive concert and oratorio repertoire and has worked with all the major British orchestras. He has performed Handel's *Sing Unto God* with The Academy of Ancient Music conducted by Christopher Hogwood at the BBC Proms, *Messiah* with the Hallé, Fauré's Requiem at the Welsh Proms, Vaughan Williams' *Five Mystical Songs* with Ulster Orchestra and *Pulcinella* with the Royal Philharmonic Orchestra under Leonard Slatkin. He has also sung *L'Allegro, il Penseroso ed il Moderato* by Handel with Netherlands Radio Chamber Philharmonic and Choir, Bach's St John Passion with Music of the Baroque conducted by Nicholas Kraemer in Chicago and Handel's *Messiah* with Gothenburg Symphony Orchestra, the Detroit Symphony and on tour across Europe with The English Concert.

Susana Gaspar Countess Ceprano / Page (Soprano)



Portuguese soprano Susana Gaspar studied at the Lisbon Music Conservatory, the Guildhall School and at the National Opera Studio, supported by the Royal Opera House. She has also received support from Dipesh and Anne Shahk, the Worshipful Company of Cordwainers, Derek Butler Trust, Caloust Gulbenkian Foundation and the Vasconcellos Award.

Competition prizes include the Basil Turner prize (at British Youth Opera) and first prize (Lieder), Portuguese Song prize and the

Algarve Musical Award in the Rotary Club Singing Competition. She was a finalist in the Richard Tauber Competition at Wigmore Hall and the Guildhall School Gold Medal Singing Competition and represented Portugal in the 2013 BBC Cardiff Singer of the World Competition.

Opera includes Serpina in *La serva padrone* at Lisbon Conservatory, Mimi in *La bohème* for British Youth Opera, Josephine in *Comedy on the Bridge* (Martinů) at Teatro Nacional de São Carlos, the title role in *The Little Prince* (Daniel Schvetz) at Teatro da Trindade, Euridice in *Orfeo ed Euridice* at Convento de Mafra and Papagena in *The Magic Flute* at Quinta da Regaleira. She also appears regularly in concert and recital, including at St-Martin-in-the-Fields, St Olave's Church, Winchester, Cambridge, Lisbon (Calouste Gulbenkian Foundation, Centro Cultural de Belém), France, Zürich, Malaysia and Mexico.

She joined the Jette Parker Young Artists Programme in September 2011 and made her Royal Opera debut as Barbarina in *The Marriage of Figaro*, followed by Countess Ceprano's wife in *Rigoletto*, Giannetta in *L'elisir d'amore*, First Innocent in *The Minotaur*, Papagena in *The Magic Flute*, and Voice from Heaven in *Don Carlo*. She has covered Susanna in *The Marriage of Figaro*, Gilda in *Rigoletto* and Mimi in *La bohème*.

Wojtek Smilek Count Monterone (Bass)



Born in Poland, Wojtek Smilek studied singing at the Music Academy in Krakow. In 1992, he won by a unanimous vote the Grand Prize at the Bellini International Singing Competition in Sicily. He sang at the Radio France and Montpellier Festival in Wagner's *Rienzi*, Reyer's *Sigurd*, and Puccini's *Missa di Gloria*. He later took part in productions in Liège with the Royal Opera of Wallonia, in Nantes, Lille and Saint-Etienne, in the roles of Jorg in Verdi's *Stifelio*, Gremin in Tchaikovsky's *Eugene Onegin*,

and Frère Laurent in Gounod's *Roméo et Juliette*. He was invited to sing at the Chorégies d'Orange as Angelotti in *Tosca*, and also performed at the Grand Théâtre de Genève, in the role of Ferrando in Verdi's *Il Trovatore*.

Other notable productions he has sung in are Tchaikovsky's *Maid of Orleans* and Britten's *A Midsummer Night's Dream* in Strasbourg and Mulhouse, in Verdi's Requiem and Saint-Saëns' *Samson et Dalila* in Saint-Etienne, and in Verdi's *Don Carlos*. He later returned to Liège where he sang the parts of Banco in *Macbeth*, Sparafucil in Verdi's *Rigoletto*, Oroveso in *Norma* and Balthazar in Donizetti's *La favorite*.

For two years, he was a member of the troop of the Vienna State Opera where he sang the main roles of the French and Italian repertoire. He took the role of Alidoro in Rossini's *La Cenerentola* in Las Palmas, and more recently was Fiesco in Verdi's *Simon Boccanegra* in Toulon.

Simon Halsey Chorus Director



Simon Halsey is one of the world's leading conductors of choral repertoire, regularly conducting prestigious orchestras and choirs worldwide. Halsey holds the position of Chief Conductor of the Berlin Radio Choir, has been Chorus Director of the CBSO Chorus for over 25 years, and works closely there with the orchestra's Music Director Andris Nelsons. Since 2012 he has been Choral Director of the London Symphony Orchestra and London Symphony Chorus, working closely with LSO Principal

Conductor Valery Gergiev and leading choral strategy across the LSO's performance and education programmes. Simon Halsey also holds the positions of Artistic Director of the Berlin Philharmonic's Youth Choral Programme and Director of the BBC Proms Youth Choir.

Recent projects for Halsey with the Berlin Radio Choir include Mozart's *The Magic Flute* with the Berlin Philharmonic and Sir Simon Rattle in the orchestra's new Easter residence in Baden-Baden. As Director of the BBC Proms Youth Choir, Halsey rehearsed young singers from all over the UK to perform Vaughan Williams' *A Sea Symphony* during the First Night of the 2013 BBC Proms. Recent projects with the London Symphony Chorus and Orchestra include Szymanowski's *Stabat Mater*, and *Song of the Night* with Valery Gergiev, and Brahms' Requiem. Halsey's work with the choir has been said to have caused a 'spectacular transformation' (*Evening Standard*).

Halsey has worked on countless major recording projects, many of which have won major awards, including several Gramophone Awards and Preis der Deutschen Schallplattenkritik. He won the Grammy Award for Best Choral Performance in 2008, 2009 and 2011. Halsey was presented with the prestigious Bundesverdienstkreuz Erste Klasse, Germany's Order of Merit by State Cultural Secretary André Schmitz in Berlin, in recognition of outstanding services to choral music in Germany.

London Symphony Chorus

On stage



President Emeritus

André Previn KBE

Vice Presidents

Claudio Abbado
Michael Tilson Thomas

Patron

Simon Russell Beale

Chorus Director

Simon Halsey

Chairman

Lydia Frankenburg

Deputy Chorus Directors

Roger Sayer
Matthew Hamilton

Isc.org.uk

The London Symphony Chorus was formed in 1966 to complement the work of the London Symphony Orchestra. The partnership between the LSC and LSO was developed and strengthened in 2012 with the joint appointment of Simon Halsey as Chorus Director of the LSC and Choral Director for the LSO.

The LSC also partners other major orchestras and has worked internationally with the Berlin and Vienna Philharmonics, Boston Symphony and the European Union Youth Orchestra. The LSC tours extensively throughout Europe and has visited North America, Israel, Australia and South East Asia.

The Chorus has recorded extensively; recent releases include Britten's *War Requiem* with Gianandrea Noseda, Haydn's *The Seasons*, Walton's *Belshazzar's Feast*, Verdi's *Otello*, and the world premiere of James MacMillan's *St John Passion* all under Sir Colin Davis; and with Valery Gergiev, Mahler's *Symphonies Nos 2, 3 and 8*.

The recent recording of *Götterdämmerung* with the Hallé under Sir Mark Elder won a *Gramophone* award. Last season the Chorus undertook critically acclaimed performances of Mozart's *Requiem*, Brahms' *Requiem*, Szymanowski's *Stabat Mater* and Berlioz's *The Damnation of Faust*. Next season's concerts include tonight's *Rigoletto*, Berlioz's *The Damnation of Faust and Romeo and Juliet* (both with the LSO under Gergiev), Haydn's *The Creation*, the world premiere of Sir Peter Maxwell Davies' Tenth Symphony, Beethoven's *Mass in C major* and a series of a cappella concerts including the *Rachmaninov Vespers* and Tallis' *Spem in Alium*. The tour includes:

St David's Hall, Cardiff 11 May 2014

Newbury Festival 23 May 2014

The Anvil, Basingstoke 31 May 2014

The London Symphony Chorus is always interested in recruiting new members, welcoming applications from singers of all backgrounds, subject to an audition. For further information, call Helen Lawford, Auditions Secretary, 020 8504 0295 or visit Isc.org.uk.

TENORS

David Aldred
Paul Allatt
Robin Anderson
Matt Fernando
Andrew Fuller
Jesse Hollister
Warwick Hood
Tony Instrall
John Marks
Alastair Mathews
John Moses
Malcolm Nightingale
Daniel Owers
Peter Sedgwick
Anthony Stutchbury
Malcolm Taylor
Owen Toller
James Warbis
Bradley Warburton
Robert Ward
Paul Williams-Burton

BASSES

David Armour
Peter Avis
Dominic Beecher
Bruce Boyd
Gavin Buchan
Andy Chan
Steve Chevis
James Chute
Ed Curry
Gareth Davies
Damian Day
Thomas Fea
Ian Fletcher
Robert Garbolinski
John Graham
Robin Hall
Owen Hanmer
Christopher Harvey
Jean-Christophe Higgins
Derrick Hogermeer
Anthony Howick
Alex Kidney
Thomas Kohut
Gregor Kowalski
Georges Leaver
Geoff Newman
Andrew Ridal
Tim Riley
Alan Rochford
Nic Seager
Gordon Thomson
Nick Weekes

London Symphony Orchestra

On stage

VIOLINS

Roman Simovic *Leader*
Lennox Mackenzie
Nigel Broadbent
Ginette Decuyper
Gerald Gregory
Jörg Hammann
Maxine Kwok-Adams
Claire Parfitt
Laurent Quenelle
Colin Renwick
Sylvain Vasseur
David Worswick

SECOND VIOLINS

Evgeny Grach
Thomas Norris
Sarah Quinn
Miya Vaisanen
Matthew Gardner
Belinda McFarlane
Iwona Muszynska
Philip Nolte
Paul Robson
Ellie Fagg

VIOLAS

Paul Silverthorne
Regina Beukes
German Clavijo
Lander Echevarria
Anna Green
Richard Holttum
Heather Wallington
Jonathan Welch

CELLOS

Timothy Hugh
Alastair Blayden
Jennifer Brown
Mary Bergin
Daniel Gardner
Hilary Jones
Minat Lyons

DOUBLE BASSES

Colin Paris
Nicholas Worters
Patrick Laurence
Matthew Gibson
Thomas Goodman
Jani Pensola

FLUTES

Adam Walker
Sharon Williams

PICCOLO

Sharon Williams

OBOES

Nora Cismondi
Michael O'Donnell

COR ANGLAIS

Christine Pendrill

CLARINETS

Chris Richards
Chi-Yu Mo

BASSOONS

Joost Bosdijk
Dominic Morgan

HORNS

Christopher Parkes
Angela Barnes
Timothy Jones
Jonathan Lipton

TRUMPETS

Philip Cobb
Gerald Ruddock

TROMBONES

Dudley Bright
Rebecca Smith

BASS TROMBONE

Paul Milner

CIMBASSO

Patrick Harrild

TIMPANI

Nigel Thomas

PERCUSSION

Neil Percy
Sam Walton

BANDA

PICCOLO
Chris Green

OBOE

Thomas Barber

CLARINETS

James Burke
Sarah Thurlow

HORNS

Brendan Thomas
Kathryn Saunders
Adrian Uren

TRUMPET

Rod Franks

TROMBONES

Matthew Gee
James Maynard

TUBA

Martin Knowles

PERCUSSION

Antoine Bedewi
Tom Edwards
Oliver Yates

Your views

Inbox



Zena Woodley

Don't think I've ever heard Elgar 2 played with such passion, nor the Britten sung so well. Wonderful & memorable.
on LSO at the BBC Proms (20 August 2013)



Elisabeth Davies

Fabulous Prom – didn't realise I hadn't lived until I'd heard *The Great Gate of Kiev* played so rousing. Also, absolutely loved the Gubaidulina.
on LSO at the BBC Proms (13 August 2013)



David Gladwell

It was an interpretation of astonishing drive and energy, played with chamber quartet intensity, bow hair flying! ... Gordan Nikolitch's vision of the work was clear, his direction, urgent, taut, exciting, but always allowing Beethoven's moments of repose, grace and wit time to breath.
on Beethoven's Eighth Symphony (16 June 2013)

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LSO STRING EXPERIENCE SCHEME

Established in 1992, the LSO String Experience Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The scheme auditions students from the London music conservatoires, and 20 students per year are selected to participate. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players.

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