

TONIGHT'S CONCERT

KURT WEILL

Thursday 28 April 2022 7-9pm
Barbican

Kurt Weill

Little Threepenny Music

Death in the Forest ^

Lonely House from 'Street Scene' *

Beat! Beat! Drums! † and Dirge for Two Veterans *
from 'Four Walt Whitman Songs'

Interval

The Seven Deadly Sins

Sir Simon Rattle conductor

Magdalena Kožená Anna

Andrew Staples father & tenor *

Alessandro Fisher brother

Ross Ramgobin brother & baritone †

Florian Boesch mother & bass-baritone ^

Sarah Playfair casting consultant

Generously supported by the
Jeremy and John Sacher Charitable Trust.

This performance is funded in part by the **Kurt Weill
Foundation for Music, Inc., New York, NY.**

Recorded for **LSO Live** and future broadcast on **C Major.**

Welcome



Kathryn McDowell CBE DL
LSO Managing Director

A warm welcome to this evening's LSO concert, in which Sir Simon Rattle, LSO Music Director, explores the music of German composer Kurt Weill.

The concert opens with the instrumental suite *Little Threepenny Music* for woodwind, brass and percussion, followed by a selection of the composer's songs for the stage, for which we are pleased to be joined by Florian Boesch, Andrew Staples and Ross Ramgobin, the latter making his debut with the Orchestra.

After the interval, mezzo-soprano Magdalena Kožená, with whom we have enjoyed many rewarding collaborations in this and previous seasons, makes a welcome return to perform Kurt Weill's *The Seven Deadly Sins*. We welcome back to the stage our three soloists from the first half and Alessandro Fisher, also making his first appearance with the LSO, to form the all-male quartet.

We are extremely grateful to the Jeremy and John Sacher Charitable Trust and the Kurt Weill Foundation for Music for their generous support towards tonight's concert, which is being recorded for LSO Live and for future broadcast on C Major.

I hope that you enjoy the concert and that you will be able to join us again soon. Following tonight's concert, the Orchestra and tonight's soloists perform *The Seven Deadly Sins* in concerts in Germany. We return to the Barbican next month with Dima Slobodeniouk, conducting Sibelius' Second Symphony and Sofia Guibaidulina's compelling violin concerto *Offertorium* with soloist Baiba Skride.

DEC Ukraine Humanitarian Appeal

The London Symphony Orchestra is joining with other leading arts venues and organisations to support the Disaster Emergency Committee's (DEC's) Ukraine Humanitarian Appeal.

DEC charities, and their local partners, are working to meet the immediate needs of people and will also help people affected by the conflict to rebuild their lives in the months and years to come. Please join us in supporting the DEC's Ukraine Humanitarian Appeal.



To donate visit dec.org.uk, scan the QR code, or text ARTS to 70150 to donate £10.

Texts cost £10 plus the standard network charge. £10 goes to the DEC Ukraine Humanitarian Appeal. You must be 16 or over and please ask the bill payer's permission. For full terms and conditions visit dec.org.uk

Coming Up

Friday 29 April 12.30pm
LSO St Luke's

LSO DISCOVERY FREE FRIDAY LUNCHTIME CONCERT

Want to know more about music? Enjoy a free, 45-minute informal chamber concert, with introductions from presenter Rachel Leach. Entry is free, just turn up!

Friday 6 May 1pm
LSO St Luke's

BBC RADIO 3 ARTIST SPOTLIGHT

A new series of chamber music concerts with BBC Radio 3 begins next month, with Nicholas Daniel showcasing the many colours and capabilities of the oboe.

iso.co.uk/whats-on

Contents

ABOUT THE MUSIC AND COMPOSERS

- 4 Little Threepenny Music
- 5 Death in the Forest
Lonely Heart from 'Street Scene'
- 6 Beat! Beat! Drums! and Dirge for Two Veterans
from 'Four Walt Whitman Songs'
- 8 The Seven Deadly Sins
- 10 Kurt Weill

ABOUT THE ARTISTS

- 12 Sir Simon Rattle
- 13 Magdalena Kožená & Andrew Staples
- 14 Alessandro Fisher & Ross Ramgobin
- 15 Florian Boesch & Sarah Playfair
- 16 The Orchestra

Please switch off all phones. Photography and audio/video recording are not permitted during the performance.

Editorial Photography Ranauld Mackechnie, Kurt Weill Foundation/Bridgeman Images, Oliver Helbig, Julia Wesely, Gerard Collett, Billy Goodworth, Andreas Weiss, Matthew Rose
Print John Good 024 7692 0059

Advertising Cabbells Ltd 020 3603 7937

Details in this publication were correct at time of going to press.

TELL US WHAT YOU THINK

We always want to make sure you have a great experience, and appreciate your feedback. Visit iso.co.uk/survey or scan the QR code to fill out a short survey about the concert.



Little Threepenny Music

Kurt Weill

- 1 Overture
- 2 Die Moritat von Mackie Messer
- 3 Anstatt-dass Song
- 4 Die Ballade vom angenehmen Leben
- 5 Polly's Lied
- 6 Tango-Ballade
- 7 Kanonen-Song
- 8 Dreigroschen-Finale



1929



22 minutes

Programme note by
Jessica Duchon

A *concerto grosso* is written for a group of solo instruments and an accompanying orchestral group (rather than one solo instrument, like many concertos). The genre was particularly popular in the 17th and 18th centuries.

On 31 August 1928, the audience at the Theater am Schiffbauerdamm, Berlin, witnessed history in the making. *Die Dreigroschenoper* (The Threepenny Opera) by the composer Kurt Weill and the playwright Bertolt Brecht (1898–1956) propelled this pair of angry young men to stardom as they captured the mood of Germany in the Weimar Republic with all its cynicism and corruption.

Weill and Brecht had first collaborated the previous year in the *Mahagonny-Songspiel*. The piece made a powerful impression on the impresario Ernst Auftricht, who then commissioned the team to create an adaptation of *The Beggar's Opera*, a 1728 'ballad-opera' by the English author John Gay, set in the London underworld.

Instead of simply translating Gay's work, Weill and Brecht took the bare bones of the story and concept, then stuffed it with their own modern equivalents of its ballads. Café songs, American dance-band music and more rubbed shoulders with take-offs of classical conventions like Lutheran chorale settings and the concerto grosso, mingled with furious social and political satire. The result was so successful that after five years had passed it had been performed more than 10,000 times in 18 languages. A few months after the premiere, Weill turned eight extracts into an instrumental work for the same forces as its original pit band: *Kleine Dreigroschenmusik* (Little Threepenny Music).

On 29 February 1929 Weill wrote to Universal Edition:

'I heard the *Kleine Dreigroschenmusik* (I deliberately avoided using the word 'suite') yesterday at rehearsal; I am very content with it ... I believe the piece can be played an awful lot, since it is precisely what every conductor wants: a snappy piece to end with.'

This not-a-suite was first performed at the Berlin Opera Ball in February 1929. In many ways the adaptation is itself a satire upon an 18th-century tradition; woodwind serenades based on successful operas and singspiels were a popular convention in Wolfgang Amadeus Mozart's day. Nevertheless, this adaptation was rarely performed in comparison to its parent work. Contrary to Weill's expectations, concert life in the late 1920s failed to suit a format originally designed – ironically, given this work's content – for 18th-century aristocratic entertainment.

First comes the Overture, a mock 18th-century concerto grosso setting episodes for groups of solo instruments between larger tutti (together) sections. 'Die Moritat von Mackie Messer' (The Ballad of Mack the Knife), perhaps Weill's best-known song, tells the story of a murder; next comes 'Anstatt-dass Song' (Instead of ...), a terse, cynical bargaining duet. 'Die Ballade vom angenehmen Leben' (Ballad of the Pleasant Life) is a catchy foxtrot and 'Polly's Lied' a rare moment of tenderness before the Tango-Ballade again exemplifies Weill's mix of melodic flair, irresistible rhythm and twists of the harmonic knife. After the acerbic 'Kanonen-Song', the 'Dreigroschen-Finale' builds up to close the selection with a grand spoof chorale.

Death in the Forest; Lonely House from 'Street Scene'

Kurt Weill

DEATH IN THE FOREST

Florian Boesch bass-baritone



1927



9 minutes

LONELY HOUSE FROM 'STREET SCENE'

Andrew Staples tenor



1947



4 minutes

Programme notes by
Jessica Duchon

September Song – from Weill's opera *Knickerbocker Holiday* – and *Mack the Knife* – from *The Threepenny Opera* – have both become popular American standards, recorded by the likes of Frank Sinatra, Ella Fitzgerald and Bing Crosby (among others).

'*S*eptember Song and *Mack the Knife* don't begin to tell the whole story!' Weill's wife Lotte Lenya once declared; and nowhere is this clearer than in the dark and disturbing world of *Death in the Forest*. Weill's cantata is a setting of Brecht's poem *Vom Tod im Wald* from his collection *Das Hauspostille*, written for a baritone in *Sprechstimme* style (midway between speech and singing) against a background of ten woodwind and brass instruments.

This atonal creation, closer in spirit to Arnold Schoenberg at his most experimental than to the popular tunes of *The Threepenny Opera*, was one of Lenya's own favourites among Weill's works – she praised its 'marvellous, mysterious' quality. Weill considered making it part of his 1928 cantata *Das Berliner Requiem*, also on death-haunted poems by Brecht, but decided that its style was incompatible. The cantata was first performed on 27 November 1927 by the vocalist Heinrich Hermanns, with members of the Berlin Philharmonic and the conductor Eugen Lang.

The poem tells of a horrific murder in a forest in the Mississippi region. Brecht himself later wrote of his *Hauspostille* collection: 'Most of the poems deal with decline and the poetry follows the decaying society to the bottom. Beauty establishes itself on wrecks, the scraps become delicate ...'. Referring to Karl Marx, he points to the hopelessness that inspires hope.

*S*treet Scene, stated Weill in 1947, occupied a special niche among his 25 plus stage works: 'It means to me the fulfilment of two dreams which I have dreamed during the last 20 years and which have become a sort of centre around which all my thinking and planning revolved'.

First, he intended to create 'a special brand of musical theatre which would completely integrate drama and music, spoken word, song and movement'; secondly, following his arrival in the US in 1935, he longed to write 'an American opera' – something that he sensed could only be fulfilled on Broadway. It was not until *Street Scene* that he felt he had achieved 'a real blending of drama and music, in which the singing continues naturally where the speaking stops and the spoken word as well as the dramatic action are embedded in overall musical structure'.

Street Scene is based on Elmer Rice's Pulitzer Prize-winning play, set on two oppressively hot summer days in a New York tenement; and as lyricist, Weill and Rice chose the Harlem Renaissance poet Langston Hughes to enhance the realistic, grass-roots character of the work. After the 1947 premiere, Weill won an inaugural Tony Award for Best Original Score.

In *Lonely House*, the young Sam Kaplan sings of the isolation he feels while observing the sights and sounds of his community at night.

Beat! Beat! Drums! and Dirge for Two Veterans from 'Four Walt Whitman Songs' Kurt Weill

Ross Ramgobin baritone †
Andrew Staples tenor *

- 1 **Beat! Beat! Drums!** †
- 4 **Dirge for Two Veterans** *



1941-47



3 & 5 minutes

Programme note by
Jessica Duchon

Like *Street Scene*, Weill's *Four Walt Whitman* songs were first performed in 1947, this time at an event given for Concert Hall Records, with tenor William Horne and pianist Adam Garner. Their inspiration, however, arrived somewhat earlier.

Weill and Lenya made their way in 1935 from Paris to New York – where Weill was to conduct the premiere of his 'dramatic oratorio' on a text by Franz Werfel, *Eternal Road* – and stayed there. Weill embraced his new environment wholeheartedly. On 27 August 1943, he declared in a radio broadcast that he had 'never felt as much at home in my native land [Germany] as I have from the first moment in the United States'.

Many people forced into exile by the Nazis, as Weill was, understandably retained anger, resentment or depression at being robbed of their homeland. Weill, however, did not look back; instead, his move to the US opened up a new world for him, in more ways than one. In 1937, talking to the playwright Paul Green with whom he was collaborating on the Johnny Johnson show, he remarked:

'I have the feeling that most people who ever came to this country came for the same reasons which brought me here: fleeing from the hate, the oppression, the restlessness and troubles of the Old World to find freedom and happiness in a New World.'

He had long admired the writing of Walt Whitman (whose work had been well translated into German), considering him 'the first truly original poetic talent to grow out of American soil'. When Weill became a naturalised American citizen in 1943, Green gave him a copy of Whitman's poetry collection *Leaves of Grass*. It is from the 1867 Civil War poems within this collection (in the group called *Drum-Taps*) that Weill chose poems to set in response to the attack on Pearl Harbor in 1941.

The songs stood as a patriotic tribute to his adopted home country. In 1947 he added 'Come Up from the Fields, Father', to complete a set of four songs that were then published together. 'Beat! Beat! Drums!' is suitably martial; the final song of the group, 'Dirge for Two Veterans', is suffused with bluesy melancholy.

INTERVAL 20 minutes

Enjoying the concert?
Let us know.



@londonsymphony

**SEP 2022 TO
JAN 2023**

NEW SEASON HIGHLIGHTS

Sir Simon Rattle conducts
Elgar, Sibelius, Bruckner, Brahms,
Schumann with **Mitsuko Uchida**
& Rachmaninoff with **Evgeny Kissin**

André J Thomas returns
with **Symphonic Gospel**
& a UK premiere by **Wynton Marsalis**
30 October & 6 November

Jess Gillam performs John Adams
& **Alice Sara Ott** performs Ravel
conducted by **Gianandrea Noseda**
17 & 24 November
(17 Nov part of EFG London Jazz Festival)

LSO Principals as soloists:
Peter Moore performs Takemitsu,
Roman Simovic performs Bartók
& **Ben Thomson** performs Marsalis
15 September, 27 October & 6 November

Janáček's Katya Kabanova with
Sir Simon Rattle, **Katarina Dalayman**,
Andrew Staples, **Amanda Majeski**,
Sir John Tomlinson, **Simon O'Neill**,
Ladislav Elgr & **Magdalena Kožená**
11 & 13 January

lso.co.uk/autumn2022

The Seven Deadly Sins

Kurt Weill

Magdalena Kožená Anna
Andrew Staples father
Alessandro Fisher brother
Ross Ramgobin brother
Florian Boesch mother

- 1 Prologue
- 2 Sloth
- 3 Pride
- 4 Wrath
- 5 Gluttony
- 6 Lust
- 7 Greed
- 8 Envy
- 9 Epilogue



1933



35 minutes

Sung in German
Libretto by **Bertold Brecht**
English surtitles by
Magdalena McLean
Operated by **Kelly Lovelady**

Programme note by
Jessica Duchon

Adolf Hitler was appointed Chancellor of Germany on 30 January 1933. After the arson attack on the Reichstag on 27 February, the regime imposed a permanent suspension of civil rights. Weill, who was Jewish, and Brecht, who was a Marxist, recognised the beginning of the end.

Both fled the country. Weill went initially to Paris, while the playwright began a nomadic existence that took him in succession to Prague, Vienna, Zurich and Lugano, until Weill asked him to come to France to write *The Seven Deadly Sins*.

This 'sung ballet' was a commission from a wealthy Englishman, Edward James, who intended it for his wife, the dancer Tilly Losch, in whom he had noted a striking resemblance to Weill's wife, Lotte Lenya. A dual-aspect individual thus became central to the story: the practical and materialistic Anna I (who sings) and the artistic, passionate Anna II (who dances) are ostensibly twin sisters, but really represent different sides of the same person.

Lenya was to portray Anna I, with Losch dancing Anna II. Lenya was being somewhat artistic and passionate herself at the time and was not together with Weill, but instead having an affair with a bass singer who had performed in *The Rise and Fall of the City of Mahagonny*. To persuade Lenya to sing Anna I, Weill (who was having an affair of his own with the set designer's wife) gave the lover a role in the new work's male quartet – as Anna's mother! The creative team's complex interpersonal relations became still more convoluted when Lenya embarked on an affair with Losch.

Brecht was second choice as librettist, Jean Cocteau having turned the project down. All was not well between writer and composer; during their last project, they had experienced a serious rift, during which Brecht had threatened to kick 'that phony Richard Strauss' down the stairs.

Nor did the format demanded for *The Seven Deadly Sins* seem promising: Brecht loathed ballet for what he saw as its bourgeois nature. Broke and in exile, however, he had to bite the bullet and accept the job for the money. He wrote the text in a matter of days and promptly departed. Weill was left musing: 'After having worked with B [Brecht] for a week I am of an even stronger opinion that he is one of the most repulsive, unpleasant fellows running around on this earth. But I am able to separate this completely from his work'. He thought this 'the finest score I've written up to now', but, unsurprisingly, it was their last collaboration.

The text is replete with satire and social critique, Brecht's icy pen lambasting religion, the commodification of women and capitalism. Ironically, though, the two Annas perhaps mirror to some extent the idealistic composer and his hard-headed librettist.

The premiere was given on 3 June 1933 at Paris' Théâtre des Champs-Élysées, with choreography by George Balanchine. The audience, but for its German emigrés, were left perplexed, whether by language, politics or story.

After Weill's death, Lenya resuscitated the piece in a new concert version, transposed down to suit her now lower voice. In an

English translation by W H Auden and Chester Kallman, the work's fortunes began to expand in the UK and US after 1960. In the 21st century, it has gone global – though usually (as tonight) without the second, dancing Anna.

The story, inspired by Brecht's travels from city to city, is set in America. Anna's family demands that she must earn enough money in seven years for them to build a little house by the Mississippi. Torn between her two sides, Anna faces a new challenge in each of seven different locations. The male quartet of her parents and two brothers also become a type of Greek chorus, commenting upon the events.

PROLOGUE AND THE SEVEN SINS

In the Prologue, Anna introduces her family, her alter-ego and her plans: 'We have one past and one present, one heart and one savings account. Each of us will only do what is good for the other. Isn't that right, Anna?' The family wonder if Anna will 'apply herself'.

For 'Sloth', at home in Louisiana, Anna's family prays for her divine protection (a chorale parody) and they remind her not to be lazy.

'Pride' (Memphis, Arizona) is portrayed in a waltz. Anna is a topless cabaret dancer, trying to turn the job into art. Her employers, however, are more interested in her physical attributes.

'Anger' finds Anna in Los Angeles, working for Hollywood. Seeing an extra being

mistreated, the passionate and principled side of Anna objects, but is nearly fired. Her pragmatic side recognises that following her instincts is ill-advised.

The family ensemble turns into a barbershop quartet for 'Gluttony': in Philadelphia, Anna has signed a star contract that forbids weight gain ...

'Lust' (Boston) finds Anna the mistress of a wealthy man named Edward (Brecht was kicking the commissioner), but she loves Fernando, who is poor. Practical Anna must convince her passionate alter-ego that this is commercially unethical. She dumps her beloved.

In 'Greed', in Tennessee (or, in the later version, Baltimore), the family is pleased that Anna's name is in the newspapers, but anxious that men are shooting themselves for her sake. Her greed might go too far.

'Envy', in San Francisco, depicts Anna learning that she cannot be as happy as she thinks other people are unless she rejects her material joys. She pulls together the lessons of experience, with fake triumphalism: her idealistic alter-ego must not be envious of 'those people that can't be bought, the proud ones that are outraged at any brutality, happy people who follow only their urges, who love only their lovers and simply take whatever they need'.

Finally, in the Epilogue, Anna returns to Louisiana and the family, mission accomplished – 'Isn't that right, Anna?'

Kurt Weill In Profile

1900 (Germany) to 1950 (US)



IN BRIEF

Born 1900, Dessau

Died 1950, New York City

Musical training

Berlin Hochschule für Musik

Famous contemporaries

Erich Wolfgang Korngold,
Ernst Krenek,
Paul Hindemith

Best known for

The 'play with music'
The Threepenny Opera,
the operas *Rise and Fall of the City of Mahagonny*
and *Street Scene*, musicals
including *Lady in the Dark*
and *Lost in the Stars*

Composer profile by
Sophie Rashbrook

Kurt Weill was born in Dessau, Germany, the son of a Jewish cantor. Weill studied music at Berlin's Prussian Academy of Arts, where he was taught by Ferruccio Busoni, the Italian composer whose music drew on a variety of musical idioms, and who instructed Weill: 'Do not be afraid of banality'. From these lessons, Weill started to find his own musical ideas, experimenting with the use of everyday sounds in his music.

He put these ideas into practice with his early operas; one-acters, for the most part, usually with an anarchic streak (*The Tsar Has Himself Photographed* contains an assassination plot disguised within a tango record). In 1924 he met Lotte Lenya, the streetwise Vienna-born singer whose raw, emotionally direct vocal qualities began to infiltrate his music. Weill's meeting with

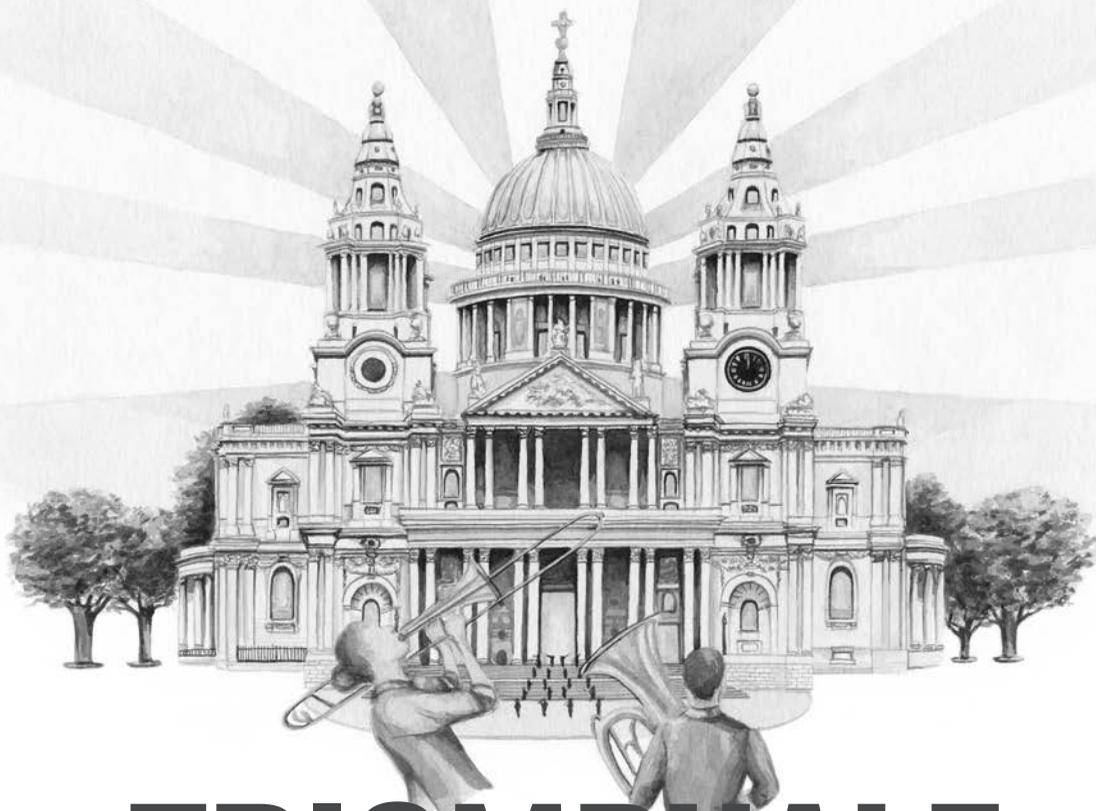
the playwright Bertolt Brecht in 1927 also had a seismic effect on him – their collaborations (including *The Threepenny Opera* and *Rise and Fall of the City of Mahagonny*) brought left-leaning political bite to the German music theatre landscape.

In the 1930s, Weill, like so many others of Jewish descent, was forced into exile; a theme which surfaces with great poignancy in many of his later works. Eventually settling in America, he wrote musicals for Broadway and a few film scores, but despite incorporating something of a Hollywood sound-world, his music never lost the piquant spirit of his Berlin training. He also continued to write operas, including the 'folk opera' *Down in the Valley* and the 'American opera' *Street Scene*. Weill died suddenly of a heart attack (probably from overwork) in 1950.

With thanks to the Jeremy and John Sacher Charitable Trust and the Kurt Weill Foundation for Music for their generous support towards tonight's concert.

The Jeremy and John Sacher Charitable Trust is a foundation interested in supporting the performance of orchestral works by composers whose music was banned in Germany during the Nazi era.

The Kurt Weill Foundation, Inc. promotes and perpetuates the legacies of Kurt Weill and Lotte Lenya by encouraging an appreciation of Weill's music through support of performances, recordings, and scholarship, and by fostering an understanding of Weill's and Lenya's lives and work within diverse cultural contexts. It administers the Weill-Lenya Research Center, the Grant and Collaborative Performance Initiative Program, the Lotte Lenya Competition, the Kurt Weill/Julius Rudel Conducting Fellowship, the Kurt Weill Prize for scholarship in music theatre, and publishes the Kurt Weill Edition and the Kurt Weill Newsletter. Building upon the legacies of both Weill and Lenya, the Foundation nurtures talent, particularly in the creation, performance, and study of musical theatre in its various manifestations and media. Since 2012, the Kurt Weill Foundation has administered the musical and literary estate of composer Marc Blitzstein. kwf.org



TRIOMPHALE

Thursday 23 June 2022 7pm
Gala Concert at St Paul's Cathedral

Sir Simon Rattle directs a spectacular, site-specific performance of **Berlioz's** colossal *Grande symphonie funèbre et triomphale*, starting with an atmospheric procession of over 80 musicians into the Cathedral. Plus three of **Messiaen's** most personal masterpieces, including organ solos by **Simon Johnson**.

The evening raises funds to support the LSO's Always Playing Appeal, and also includes a special gala dinner event. Visit [Iso.co.uk/gala](https://iso.co.uk/gala) for more information.

[Iso.co.uk/triompnale](https://iso.co.uk/triompnale)

This event is made possible by the support of **Sir Joseph Hotung Charitable Settlement**.
In aid of the London Symphony Orchestra Registered Charity No 232391. Illustration by Ink Between The Lines 2022.

Sir Simon Rattle LSO Music Director



ON STAGE WITH THE LSO

Sunday 12 June
7pm, Barbican

HAYDN, MOZART, GERSHWIN & JOHN ADAMS

Thursday 16 June
7pm, Barbican

ARTIST PORTRAIT: HÅKAN HARDENBERGER

Thursday 23 June
7pm, St Paul's Cathedral

TRIOMPHALE: GALA CONCERT AT ST PAUL'S

From 1980 to 1998, Sir Simon Rattle was Principal Conductor and Artistic Adviser of the City of Birmingham Symphony Orchestra and was appointed Music Director in 1990. In 2002 he took up the position of Artistic Director and Chief Conductor of the Berlin Philharmonic, where he remained until the end of the 2017/18 season. Sir Simon took up the position of Music Director of the London Symphony Orchestra in September 2017 and will remain there until the 2023/24 season, when he will take the title of Conductor Emeritus. From the 2023/24 season Sir Simon will take up the position of Chief Conductor of the Symphonieorchester des Bayerischen Rundfunks in Munich. He is a Principal Artist of the Orchestra of the Age of Enlightenment and Founding Patron of Birmingham Contemporary Music Group.

Sir Simon has made over 70 recordings for EMI (now Warner Classics) and has received numerous prestigious international awards for his recordings on various labels. Releases on EMI include Stravinsky's *Symphony of Psalms* (which received the 2009 Grammy Award for Best Choral Performance), Berlioz's *Symphonie fantastique*, Ravel's *L'enfant et les sortilèges*, Tchaikovsky's *The Nutcracker Suite*, Mahler's *Symphony No 2* and Stravinsky's *The Rite of Spring*.

From 2014 Sir Simon continued to build his recording portfolio with the Berlin Philharmonic's new in-house label, Berliner Philharmoniker Recordings, which led to recordings of the Beethoven, Schumann and Sibelius symphony cycles. Sir Simon's most recent recordings include Rachmaninoff's *Symphony No 2*, Beethoven's *Christ on the Mount of Olives* and Ravel, Dutilleux and Delage on Blu-Ray and DVD with LSO Live.

Music education is of supreme importance to Sir Simon, and his partnership with the Berlin Philharmonic broke new ground with the education programme *Zukunft@Bphil*, earning him the Comenius Prize, the Schiller Special Prize from the city of Mannheim, the Golden Camera and the Urania Medal. He and the Berlin Philharmonic were also appointed International UNICEF Ambassadors in 2004 – the first time this honour has been conferred on an artistic ensemble.

Sir Simon has also been awarded several prestigious personal honours which include a knighthood in 1994, and becoming a member of the Order of Merit from Her Majesty The Queen in 2014. Most recently, he was bestowed the Order of Merit in Berlin in 2018. In 2019, Sir Simon was given the Freedom of the City of London.

Magdalena Kožená Anna (mezzo-soprano)



Magdalena Kožená has worked with conductors including Claudio Abbado, Pierre Boulez, Gustavo Dudamel, Sir John Eliot Gardiner and Bernard Haitink, and with recital partners including Daniel Barenboim, Yefim Bronfman, Malcolm Martineau, Andrés Schiff and Mitsuko Uchida, with whom she has performed at Carnegie Hall, Wigmore Hall, Alice Tully Hall, Concertgebouw Amsterdam and more, and at the Aldeburgh, Edinburgh and Salzburg festivals.

She made her Salzburg Festival debut as Zerlina (Mozart's *Don Giovanni*) in 2002, and returned as Idamante (Mozart's *Idomeneo*) in 2013. Her first appearance at New York's Metropolitan Opera was in 2003 as Cherubino (Mozart's *The Marriage of Figaro*). She has since been a regular guest, most recently

in Strauss' *Der Rosenkavalier* as Octavian (2019/20). Other highlights include the title roles in Bizet's *Carmen* (Salzburg Easter and Summer Festivals, 2012), Charpentier's *Médée* (Theater Basel, 2015) and Martinů's *Julietta* (Staatsoper Berlin, 2016) and the Waitress in Kaija Saariaho's new opera *Innocence* at the Aix en Provence Festival (2021).

In recent seasons, Magdalena has developed a series of projects which have toured widely in Europe and Asia, highlighting her artistry and diversity, including performances of big band numbers from the 1930s and 1940s with The Melody Makers, semi-staged performances of the music of Claudio Monteverdi and Luciano Berio, and performances with Spanish Baroque ensemble Private Musicke and flamenco expert Antonio El Pipa.

Andrew Staples father (tenor)



A prolific concert performer, Andrew Staples has appeared with the Berlin and Vienna Philharmonics, Symphonieorchester des Bayerischen Rundfunks and the Orchestra of the Age of Enlightenment with Sir Simon Rattle; London Symphony Orchestra, Orchestre de Paris and Swedish Radio Symphony Orchestra with Daniel Harding; Deutsches Symphonie-Orchester Berlin and Scottish Chamber Orchestra with Robin Ticciati; Rotterdams Philharmonisch Orkest, Orchestre Métropolitain and Philadelphia Orchestra with Yannick Nézet-Séguin; Accademia Santa Cecilia with Semyon Bychkov; and the Staatskapelle Berlin with Daniel Barenboim.

He made his debut at the Royal Opera House, Covent Garden as Jaquino (Beethoven's *Fidelio*),

returning for Flamand (Strauss' *Capriccio*), Tamino (Mozart's *The Magic Flute*), Tichon (Janáček's *Katya Kabanova*), Narraboth (Strauss' *Salome*) and Froh (Wagner's *Das Rheingold*). He has also appeared at the Metropolitan Opera, National Theatre Prague, La Monnaie Brussels, Salzburg Festival, Hamburg State Opera, Theater an der Wien, Lucerne Festival and the Lyric Opera of Chicago.

Recent and future engagements include his Metropolitan Opera debut as Andres (Berg's *Wozzeck*); Nicias in concert performances of Massenet's *Thaïs* with the Toronto Symphony Orchestra; and Mahler's *Das Lied von der Erde* with the New York Philharmonic, Orchestre de Paris, Deutsches Symphonie-Orchester Berlin and Budapest Festival Orchestra.

Alessandro Fisher brother (tenor)



Awarded a 2022 Borletti-Buitoni Trust Fellowship, Alessandro Fisher read Modern Languages at Clare College, Cambridge, furthering his studies at the Guildhall School of Music & Drama. Awarded First Prize at the 2016 Kathleen Ferrier Awards, he is an Associate Artist of The Mozartists and between 2018 and 2021 was a member of the BBC New Generation Artists Scheme, performing a wide range of repertoire in concert and the studio.

He made his Salzburg Festival debut as Lucano (Monteverdi's *L'incoronazione di Poppea*) for Salzburg Festival, and his operatic engagements have further included Delmiro/Alindo (Cavalli's *Hipermestra*) for Glyndebourne Festival Opera, Fabio (Handel's *Berenice*) for the Royal Opera House, Covent

Garden, and Fenton (Verdi's *Falstaff*) for The Grange Festival. With the Radio Filharmonisch Orkest, he sang Saint-Saëns' *Oratorio de Noël* at Amsterdam's Concertgebouw, and he has recorded for Chandos, Harmonia Mundi, Retrospect Opera and Signum.

His engagements in 2021/22 include Osvaldo (Mercadante's *Il proscritto*) and a Salon Series recital for Opera Rara, Mendelssohn's *Elias* at the Badisches Staatstheater Klagenfurt, Monteverdi's *Vespers 1610* with La Nuova Musica, Vaughan Williams' Symphony No 3 and *On Wenlock Edge* with the BBC Philharmonic and The Swinging Sixties with The Mozartists. He also records Britten's *Les Illuminations* with the Ulster Orchestra and appears in *A Home for All Seasons* at Wigmore Hall.

Ross Ramgobin brother (baritone)



Ross Ramgobin studied at the Royal Academy of Music and the National Opera Studio. He has sung First Mate (Britten's *Billy Budd*), Rambashi (David Bruce's *The Firework Maker's Daughter*) and Miteb (Zaid Jabri's *Cities of Salt*) at the Royal Opera House, and at the International Handel Festival in Göttingen he has sung Pallante (*Agrippina*) and Arasse (*Siroe, re di Persia*).

Other appearances have included Gaveston (George Benjamin's *Lessons in Love and Violence*), Protector (Benjamin's *Written on Skin*) for Radio France and at the Vienna Konzerthaus and with the Melos Ensemble, Demetrius (Britten's *A Midsummer Night's Dream*) for Israeli Opera, Belcore (Donizetti's *L'elisir d'amore*) at the Verbier Festival and Masetto (Mozart's *Don Giovanni*) for Angers-

Nantes Opéra, plus roles for Birmingham Opera Company, English National Opera, Opera Holland Park, Welsh National Opera, the BBC Proms, and Aldeburgh and Edinburgh Festivals.

He sang the title role in Britten's *Owen Wingrave* and Ramiro (Ravel's *L'heure espagnole*) in films for Grange Park Opera and, most recently, returned to ENO as Prince Arjuna (Glass' *Satyagraha*) and the Israeli Opera as Figaro (Mozart's *The Marriage of Figaro*).

Upcoming engagements include a return to the Royal Opera House to sing Gamekeeper (Dvořák's *Rusalka*) and Schaunard (Puccini's *La bohème*), John Adams' *The Death of Klinghoffer* at Amsterdam's Concertgebouw, Holst's *Sāvitrī* with Britten Sinfonia and Stanford's Requiem with the CBSO.

Florian Boesch mother (bass-baritone)



Austrian baritone Florian Boesch is one of today's foremost Lieder interpreters, appearing at venues including Wigmore Hall, the Vienna Musikverein and Konzerthaus, Amsterdam's Concertgebouw, Hamburg's Laeiszhalle, Philharmonie Cologne, and at the Edinburgh and Schwetzingen festivals, among others. He has been an artist in residence at Wigmore Hall, Vienna Konzerthaus, Teatro Real Madrid and Theater an der Wien. In the 2021/22 season, he is artist in residence at the Elbphilharmonie in Hamburg.

In concert, Boesch has worked with orchestras and conductors such as the London Symphony Orchestra, Vienna Philharmonic, Berlin Philharmonic, Royal Concertgebouw Orchestra,

Orchestre Philharmonique de Radio France, Gewandhausorchester Leipzig, Mozarteumorchester Salzburg and Bamberger Symphoniker, with Ivor Bolton, Gustavo Dudamel, Ádám Fischer, Iván Fischer, Pablo Heras-Casado, Philippe Herreweghe, Sir Simon Rattle, Robin Ticciati and Franz Welser-Möst. He has performed in many concerts under Nikolaus Harnoncourt at the Vienna Musikverein, the Styriarte and Salzburg festivals, and in Berlin and Japan. On the opera stage he recently sung Zoroastro in a new production of Handel's *Orlando* and performed the title roles in Berg's *Wozzeck* and Handel's *Saul*, all at the Theater an der Wien.

Boesch studied with Ruthilde Boesch and in Vienna with Robert Holl.

Sarah Playfair casting consultant



For the last 24 years Sarah Playfair has been a freelance opera casting director working regularly with Garsington Opera, Birmingham Opera Company and Tête à Tête, and on a project basis with many other organisations including English National Opera, Music Theatre Wales, Manchester International Festival, the Barbican, London Philharmonic Orchestra, BBC Symphony Orchestra, City of Birmingham Symphony Orchestra, Donmar Warehouse, Almeida, Young Vic, Britten-Pears Arts, Bethlehem Millennium Festival, Channel 4 and the BBC. She was also casting consultant for the film of *The Magic Flute* (director Kenneth Branagh, conductor James Conlon).

Prior to becoming self-employed she held senior positions with English National Opera, Scottish Opera, Welsh National Opera and Glyndebourne after learning her trade as a stage manager with WNO, as a junior manager with London Contemporary Dance Theatre at The Place, with Prospect Theatre Company and then in the Casting/Planning department of ENO. She has a particular interest in young British and UK-trained singers.

London Symphony Orchestra

On Stage

Leader

Roman Simovic

First Violins

Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
William Melvin
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Alix Lagasse
Csilla Pogany

Second Violins

David Alberman
Thomas Norris
Sarah Quinn
Miya Väisänen
David Ballesteros
Matthew Gardner
Naoko Keatley
Belinda McFarlane
Iwona Muszynska
Andrew Pollock
Paul Robson

Violas

Rebecca Jones
Gillianne Haddow
Malcolm Johnston
Germán Clavijo
Julia O’Riordan
Sofia Silva Sousa
Robert Turner
Luca Casciato
Anna Dorothea Vogel

Cellos

Timothy Walden
Alastair Blayden
Daniel Gardner
Amanda Truelove
Victoria Harrild
Ghislaine McMullin
Simon Thompson

Double Basses

Rodrigo Moro Martin
Patrick Laurence
Matthew Gibson
José Moreira
Jani Pensola
Simo Väisänen

Flutes

Gareth Davies
Sarah Bennett

Piccolo

Sharon Williams

Oboe

Juliana Koch

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Thomas Lessels

Alto Saxophone

Simon Haram

Tenor Saxophone

Shaun Thompson

Bassoons

Rachel Gough
Joost Bosdijk

Contra Bassoon

Luke Whitehead

Horns

Timothy Jones
Angela Barnes

Trumpets

James Fountain
Kaitlin Wild
Catherine Knight

Trombone

Peter Moore

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton

Harp

Bryn Lewis

Piano

Elizabeth Burley

Guitar & Banjo

Justin Quinn

Accordion

Iñigo Mikeleiz-Berrade