

Saturday 11 June 2011 7.00pm
Barbican Hall

Mozart Idomeneo, re di Creta

Concert performance

Balthasar Neumann Ensemble and Choir
Thomas Hengelbrock *conductor*

Steve Davislim *Idomeneo*

Tamar Iveri *Elettra*

Camilla Tilling *Ilia*

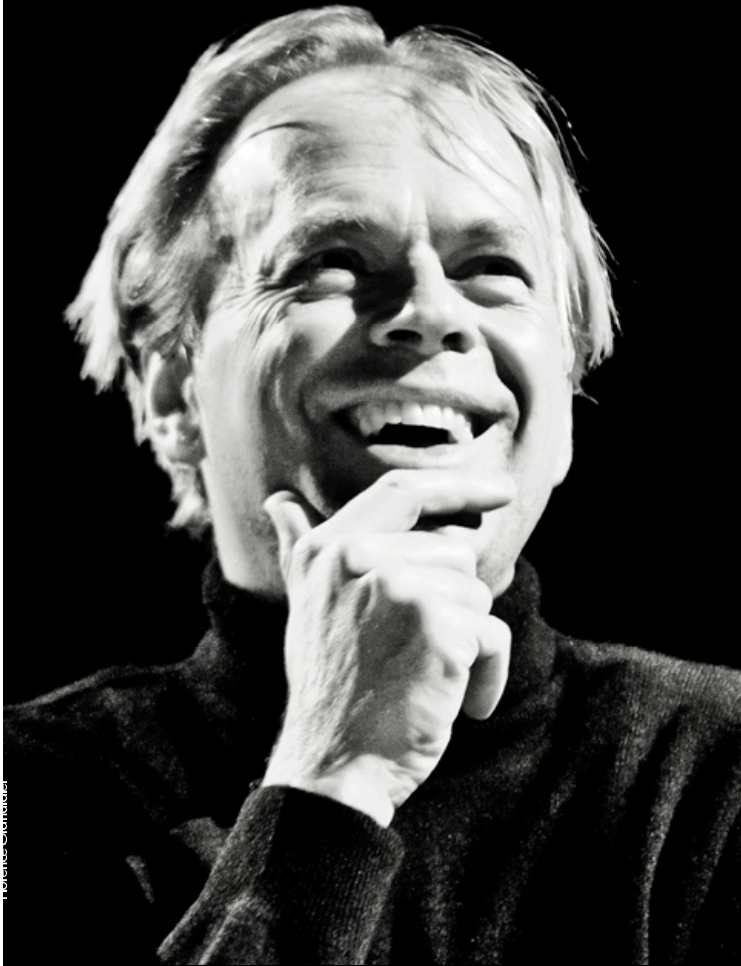
Christina Daletskia *Idamante*

Virgil Hartinger *Arbace*

Dominik Wortig *High Priest*

Marek Rzepka *A Voice*

There will be one interval, of 20 minutes, between Acts 2 and 3.



Wolfgang Amadeus Mozart (1756–91)

Idomeneo, re di Creta (1780–86)

Tonight's performance combines the Munich (1781) and Vienna (1786) versions

Idomeneo is Mozart's coming-of-age. His style, in the preceding years, had been steadily deepening: just think of the *Sinfonia concertante* for violin and viola, or the Piano Concerto in E flat, K271, or the splendid 'Posthorn' Serenade; if he had died in 1780 he would still have left a treasure trove. But in the opera commissioned for the Munich Carnival of 1781 he plumbed fresh depths and discovered a richness, force and flexibility of musical language unheard before and an unprecedented emotional intensity.

Mozart had been longing for a chance to exploit his newly developed powers of dramatic expression; but provincial Salzburg, without a resident company, was no use. En route for Paris in the winter of 1777–8, he had heard the famous Mannheim orchestra and been electrified by it. In Mannheim, too, he had encountered an operatic culture of a depth and seriousness that impressed him mightily. He told the Elector, Carl Theodor, that his 'dearest wish' was to compose an opera there.

But for the dynastic and political upheavals that led to the removal of Carl Theodor and his court and orchestra to Munich, he might have done. In fact the delay was providential. By the time the commission arrived, in the summer of 1780, the experiences Mozart had lived through in the interim had changed him. He had fallen passionately in love with the singer Aloisia Weber and had believed himself loved in return, only to be rejected; in Paris he had watched his mother die and had found himself alone for the first time in his young life; he had come into contact with a tradition of large-scale choral opera, infused with the loftiest ideals of classical French drama, that would influence him profoundly; and his relations with his beloved father – his

mentor and friend all his life – had been strained almost to breaking point.

We can only guess what echoes were struck in the depths of his soul by the scene, at the crux of the opera, when *Idomeneo* is forced to confront the sacrifice of his son that he has fought so desperately to avert, and by *Idamante's* words: 'Padre, mio caro padre, che dolce nome ...' (Now I understand: your agitation was not anger but paternal love). The beauty of that supreme moment is as moving as anything in an opera that – in the words of the American scholar Daniel Heartz – inspired in Mozart 'some of the most passionate and personal music he ever wrote'.

Even allowing for the coincidence of so many propitious elements – a longed-for challenge and a Mozart ready to rise to it, a subject that chimed with his deepest instincts, a virtuoso orchestra, singers he knew well, an operatic establishment dedicated to enriching Italian conventions with the values and techniques of French *tragédie-lyrique* and to dramatising the tragic dilemmas of rulers trapped in the consequences of their actions – even allowing for all this, the result is a marvel. No one had used the orchestra in this way – as an active agent in the drama; no one had remoulded operatic form to achieve that degree of flexibility and continuity; no one had created characters as palpably alive and deeply felt.

Yet for a century and a half *Idomeneo* maintained only a shadowy existence, relegated to the margins of musical history. Supposedly negated by its obsolete form, and peopled with antique heroes and heroines to whose stylised predicaments it was impossible to relate, it was commonly

dismissed as too remote from real life to have anything to say. Its resurrection, over the past 50 years, has revealed one of Mozart's greatest works.

The destruction of cities, the enslavement of populations, the dilemmas and evasions of rulers, the fatal consequences of their mistakes – these are no longer far-off events with no power to move us. Thanks to the genre-transcending intensity of Mozart's music, they touch us to the quick. These are, we realise, recognisably Mozartian creations, warmed to life by the same penetrating and compassionate understanding as makes the characters in the Viennese operas so real, but seen in the context of tragedy, not comedy: Idomeneo regal, guilt-ridden, defiant, Elettra a startlingly vivid study in neurosis, Ilia passionate, pure, altruistic, her moral progress from the unease and desperation of her Act 1 music to her exaltation in the quartet and her sublimity in the sacrifice scene the equal of Pamina's growth from girlhood to womanhood in *The Magic Flute*. As for Idamante, his abstract nobility is surely deliberate: he is the type of heroic, selfless idealist, the representative of the new civilisation whose dawn is celebrated at the end of the opera.

Only in Arbace, the king's loyal counsellor, was Mozart unable to escape from hidebound *opera seria* convention. For the rest, *Idomeneo* only needs listening to with ears and minds freed from preconceptions, received ideas, classifications and comparisons with other Mozart operas. Like them it has its unique, thrilling voice. We hear it from the outset, in the overture – grand but ominous, authority menaced by forces beyond its control, sea-driven music eloquent of the angry Neptune, symbol of the power of malignant fate in human affairs – and again immediately

afterwards in the accompanied recitative and aria where Ilia the captive Trojan princess wrestles with her warring feelings: hatred of the Greeks who destroyed her homeland and her father, love of the Cretan prince Idamante.

It is typical of the confidence and freedom with which Mozart goes his own way that the aria melts into the next scene, instead of ending with the full close obligatory in an age of singers' opera. Later in the act the music continues without a break, from Elettra's fiery, tormented recitative and aria (themselves linked) to the shipwreck scene and on to the landing of Idomeneo, his aria, his meeting with his son, his rejection of him, and Idamante's outburst of grief and bewilderment. Act 2 is still more closely knit. The music proceeds in an almost unbroken chain, through systematic contrast of colour, texture, key, rhythm and tempo, to the fury of the storm, the great choral ensemble, and the astonishing *pianissimo* climax.

In Act 3 (the most obviously influenced by Gluck's Paris operas, *Alceste* in particular) the music drama rises to new heights of emotional truth, richness of expression, and a use of orchestral colour for psychological effect that is Romantic before its time. The denouement's happy outcome is no mere conventional evasion of all that has gone before. It is a true parable of the Enlightenment. Idomeneo, representative of the old order, victim of the old decrees, yields to his son, the new man who sets his captives free and conquers superstition. The opera is an assertion of the power of tolerance, reason and love. No wonder Mozart loved it so much, and was so moved when he sang the quartet with his father and sister and his wife Constanze that he burst into tears.

Synopsis

Crete awaits Idomeneo's return from Troy. The king has sent captives ahead of him, among them the Trojan princess Ilia, with whom his son Idamante has fallen in love. Against her will Ilia loves Idamante but, possessed with hatred for the Greeks, hides her feelings. Idamante is also loved by Elettra, who has taken refuge from the upheavals of Argos. But the main conflict, to which the rivalry of Ilia and Elettra is contributory, springs from the vow, wrung from Idomeneo in mortal peril, to sacrifice the first living creature he sees on touching his native shore, and thence from his vain attempts to evade its consequences, for he lands safely but is met by his son.

Act 1

Following the Overture, Ilia laments her fate, torn between the memory of a father and brothers slain and her love for Idamante ('Am I then to adore a Greek?').

Idamante speaks openly to Ilia. Though moved, she reproves him, reminding him of what separates them. Idamante answers that the gods are to blame for the enmity that divides them and that makes his life meaningless: at her command he will gladly end it.

Idomeneo's fleet is sighted. At a report from Arbace that the king has drowned, Idamante and the people hurry to the shore. Alone, Elettra broods on the news of Idomeneo's death: Idamante will be free to marry as he pleases, a Trojan slave-girl will humiliate her cherished hopes. She calls on the Furies to work for her revenge.

Meanwhile Neptune, angry at the destruction of Troy, has raised a storm. The people implore the gods for mercy. Through the thunder, cries are heard from the foundering ships. As the storm subsides, Idomeneo, unobserved, lands uninjured. At first rejoicing in his safety, he is struck with growing remorse at his reckless vow and the innocent blood that must flow in fulfilment of it. Idamante approaches, sorrowing at his father's death; then, seeing an unknown stranger, offers help. Neither at first knows the other. As recognition dawns, Idomeneo rejects his son's embraces and rushes from him, leaving Idamante bewildered and grief-stricken.

The people, unaware of the price of their happiness, welcome the returning army and celebrate the sea-god's clemency.

Act 2

Idomeneo confides in Arbace. They decide to send Idamante out of harm's way, as Elettra's escort on her homeward journey to Argos. Arbace assures the king of his loyal support. Ilia, softened by the courtesy of the king, thanks Idomeneo: he has become like a father to her, and Crete, once a hated place, a new home. The suspicion that Ilia loves his son increases Idomeneo's anguish. Neptune will now claim three victims. He asks the god why he saved him from the sea only to confront him with a still worse fate.

Elettra looks forward joyfully to the moment of departure. In her presence Idamante will forget her hated rival and his love

for her will grow. Elettra prepares to embark and leave Crete for ever. The sea is calm, all augurs well. Idamante, despairing but obedient, and Elettra, full of gratitude, take leave of Idomeneo – Idamante still ignorant of the cause of his father's displeasure and leaving his tenderest hopes behind. All invoke the blessing of the gods on their journey.

They are about to embark when a tremendous storm breaks over the island and a monster rises out of the sea. The people recoil in terror from the portent, demanding to know who has aroused divine anger. Idomeneo reveals that the guilt is his. Offering his own life, he refuses to hand over or name the innocent victim. Uncomprehending, the people flee in horror.

Act 3

Ilia entreats the breezes to soothe her suffering heart and carry to Idamante the message that she loves him. Idamante enters, despondent at his father's continued rejection and Ilia's coldness. She reveals her true feelings and they rejoice in their mutual love.

Idomeneo and Elettra enter. She is incensed by this further blow; his worst fears are realised. Idomeneo continues to evade Idamante's questions, saying only that he must leave Crete and not return. In a quartet, Idamante bids farewell to Ilia. But she will go wherever he does and die with him. Idomeneo rails against the gods. Elettra longs for revenge. All four are for a moment united by their common suffering.

Arbace tells the king that the people are demanding his presence.

In an open space before the palace a great crowd has gathered; in front, the statue of the god; behind, the sea. The High Priest speaks of the destruction the monster has inflicted on the people; only the king can save them. Let him name the victim and render to Neptune his due. Idomeneo reveals that the victim is Idamante. There is general lamentation. As priests approach to make ready the sacrifice, Idomeneo submits and prays to the god to abate his anger.

Distant voices proclaim Idamante's triumph: he has slain the monster. Idamante enters. He has learnt the truth and is ready to die. Idomeneo embraces his son. He is preparing to strike when Ilia runs forward and offers herself in Idamante's place. Her action moves the god to pardon. A voice resounds from the statue of Neptune: love has conquered; Idomeneo is forgiven and released from his vow; but he must give up the kingdom to his son; Idamante and Ilia shall marry.

All give thanks to heaven, except Elettra who, finally foiled in her hopes, abandons herself to rage and madness. Idomeneo ascends the throne for the last time and proclaims Idamante to the people: their torments are at an end; Idamante and Ilia shall reign over them. All join in celebration of the power of love.

Programme note and synopsis © David Cairns

Surtitles by Kenneth Chalmers

About tonight's performers

Florence Grandjean



Thomas Hengelbrock *conductor*

Thomas Hengelbrock makes his debut this July at the Bayreuth Festival in a new production of *Tannhäuser*. In September he succeeds Christoph von Dohnányi as Chief Conductor of the NDR Symphony Orchestra. He is the founder and director of the Balthasar Neumann Choir and Ensemble, with which he has undertaken many opera projects and concerts.

In the opera house his repertoire ranges from Baroque rarities such as Legrenzi's *Il Giustino* and Steffani's *Niobe*, via Mozart's operas to Bernstein's *West Side Story*, Stravinsky's *The Rake's Progress* and Dallapiccola's *Il prigioniero*. He has also explored operas by Rossini, Bellini and Verdi on historical instruments.

He works with many acclaimed stage directors, including Philippe Arlaud, Achim Freyer, Pina Bausch, Sebastian Baumgarten and Luc Bondy. In 2006 he took on the role of stage director himself, with productions of Mozart's *Il re pastore* and *Don Giovanni* at the Salzburg and Feldkirch festivals respectively.

In the concert hall Thomas Hengelbrock also revels in unconventional approaches, with projects combining music, acting, literature and dance including *Metamorphoses of Melancholy* and *Festa teatrale*. He has also explored repertoire from Lotti to new music, premiering works by Jan Müller-Wieland, Quigang Chen, Erkki-Sven Tüür and Simon Wills.

Thomas Hengelbrock initially came to prominence as a conductor of historically informed performances and has previously been Artistic Director of the Deutsche Kammerphilharmonie Bremen (1995–8), Music Director of the Vienna Volksoper (2000–03) and in 2001 he founded the Feldkirch Festival, of which he was Artistic Director until 2006.

Rosa Frank



Steve Davislim *tenor*

The Australian tenor initially played the French horn, before studying voice with Dame Joan Hammond. He also studied with Gösta Winbergh, Neil Shicoff and Luigi Alva and attended Irwin Gage's Lieder class and the International Opera Studio in Zurich.

He began his career as a member of the ensemble of Zurich Opera. Since then, notable appearances have included Almaviva (*The Barber of Seville*) in Berlin, Almaviva, Lensky (*Eugene Onegin*) and Tom Rakewell (*The Rake's Progress*) in Hamburg, Fenton (*Falstaff*) at the Royal Opera House, Covent Garden, Don Ottavio (*Don Giovanni*) in Sydney and Naples, Tamino (*The Magic Flute*), Belmonte (*Die Entführung aus dem Serail*) and Tom Rakewell at the Vienna Volksoper,

the title-role in Weber's *Oberon* in Paris, Caen and here at the Barbican and Pong (*Turando*) at the Salzburg Festival. In 2003 he sang Lensky and David (*Die Meistersinger*) at Sydney Opera. One of his career-defining moments was singing the title-role in *Idomeneo* at La Scala, Milan, in 2005.

Notable debuts include Jaquino (*Fidelio*) with Christoph von Dohnányi for Chicago Lyric Opera, Tom Rakewell in Dresden and Görgé (Zemlinsky's *Traumgöрге*) in Berlin. He made his debut at the Metropolitan Opera, New York, in *Die Entführung aus dem Serail* in 2008 and the following year sang his first Max in Weber's *Der Freischütz*.

Steve Davislim's recordings include Bach cantatas, songs by Britten and Richard Strauss, choral works by Beethoven, Haydn, Mozart, Rossini and Tippett, and operas by Handel, Martinů and Weber.

Recent and future projects include Martinů's *Julietta* with Geneva Opera, concerts with Sir Colin Davis in Paris and *La clemenza di Tito* in Dresden.



Tamar Iveri *soprano*

Born in Tbilisi and the daughter of the Georgian baritone Avtandil Javakishvili, who was her first teacher, Tamar Iveri has been acclaimed at many major theatres around the world, including the Vienna State Opera, Metropolitan Opera, New York, Royal Opera House, Covent Garden and the Opéra Bastille, Paris, as well as at the Salzburg Festival and the Arena di Verona. She made her professional operatic debut in Batumi in the role of Desdemona (Verdi's *Otello*).

Notable operatic appearances include Fiordiligi (*Così fan tutte*) at the Salzburg Festival, Donna Anna (*Don Giovanni*) at the Metropolitan Opera

and in Dresden, Hamburg and Madrid, Desdemona at the Berlin State Opera, La Fenice, Venice, and on tour in Japan under Riccardo Muti, Mimi (*La bohème*) at the Vienna State Opera and Deutsche Oper Berlin, and Amelia (*Simon Boccanegra*) at the Royal Opera House, Covent Garden, and in Berlin, Vienna and Parma. She made her debut at the Opéra de Paris as Elisabetta (*Don Carlos*), at the Bavarian State Opera as Tatyana (*Eugene Onegin*) and in Houston as Marguerite (*Faust*). She is a frequent guest at the Théâtre du Capitole in Toulouse, where her roles have also included her first Suor Angelica.

She has worked with many leading conductors, including Sir Colin Davis, James Levine, Fabio Luisi, Kent Nagano, Gianandrea Noseda, Seiji Ozawa and Antonio Pappano.

Earlier this year Tamar Iveri sang her first Lucrezia (*I due Foscari*) in Las Palmas. Future seasons will see her debuts in Bellini's *Norma*, Verdi's *Il trovatore*, *La forza del destino* and *Un ballo in maschera*, as well as Puccini's *Madama Butterfly*.



Anna Hult

Camilla Tilling *soprano*

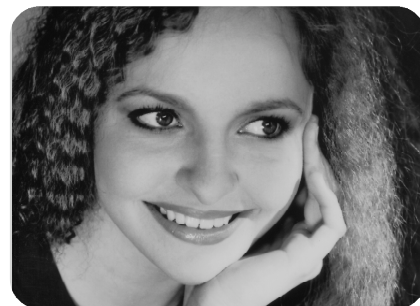
The Swedish soprano Camilla Tilling studied in Gothenburg and London before coming to international prominence as Corinna in Rossini's *Il viaggio a Reims* for New York City Opera. This was followed by debuts with the Royal Opera House, Covent Garden, Glyndebourne Festival Opera, La Monnaie, the Metropolitan Opera, New York, Chicago, La Scala, San Francisco, Paris, Munich, Drottningholm and at the Aix-en-Provence Festival.

Her roles have included Pamina (*The Magic Flute*), Dorinda (*Handel's Orlando*), Oscar (*Un ballo in maschera*), Arminda (*La finta giardiniera*), the Governess (*The Turn of the Screw*) and the Angel (Messiaen's *St François d'Assise*) for the Netherlands Opera.

Equally at home on the concert platform, Camilla Tilling has appeared at the Salzburg and Vienna festivals, as well as at the BBC Proms, Wigmore Hall and Carnegie Hall, among others. Among the orchestras with which she has worked are the Berlin and Los Angeles Philharmonic orchestras, Chicago, Danish Radio and San Francisco Symphony orchestras, Mahler Chamber Orchestra, Orchestre National de France and the Royal Concertgebouw Orchestra.

Her discography includes Cherubini's Mass in D minor with Riccardo Muti, Mahler's Symphony No. 4 under Benjamin Zander, Belinda in Purcell's *Dido and Aeneas* under Emmanuelle Haïm, Grieg's *Peer Gynt* with Paavo Järvi and Beethoven and Mozart under Paul McCreesh. Her most recent recording is a selection of songs by Richard Strauss with Paul Rivinius.

Highlights this season include a new production of Zemlinsky's *Der Zwerg* at Munich's Bayerische Staatsoper, conducted by Kent Nagano, her debut at Madrid's Teatro Real as the Angel in *St François d'Assise*, as well as concerts in Frankfurt, Lyons and Rotterdam and the current European tour of *Idomeneo*.



Christina Daletskaya *mezzo-soprano*

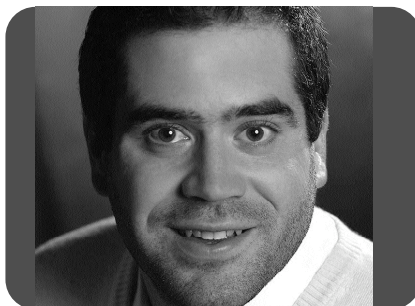
Christina Daletskaya was born in Lviv in the Ukraine and initially studied the violin, performing the concertos of Beethoven, Mendelssohn and Tchaikovsky with the Lviv Symphony Orchestra while still a teenager.

She began her vocal studies with Ruth Rohner in Zurich, winning prizes in three international competitions. She also attended masterclasses with Thomas Quasthoff, Christa Ludwig, Marjana Lipovšek and Michael Schade.

She has since appeared as a soloist with the Mozarteum Orchestra under Ivor Bolton, Liège Philharmonic Orchestra with Patrick Devin and the Winterthur Orchestra with Jac van Steen and has given recitals in Zurich, Vienna, Barcelona, Strasbourg, Freiburg and several Canadian cities.

She made her stage debut at the Teatro Real in Madrid as Rosina (*The Barber of Seville*) in 2008 and further engagements have included Flora (*La traviata*), Zerlina (*Don Giovanni*) and Macha (Shostakovich's *Cheryomushki*) at the Opéra de Lyon. Last year she sang Cherubino (*The Marriage of Figaro*) in Graz, making her debut at Zurich Opera in the same role last January. She also made her role debut as Mercédès (*Carmen*) at the Baden-Baden Festival and Emilia (*Otello*) in Baden-Baden, Luxembourg, Dortmund and Paris.

Plans include Berlioz's *L'enfance du Christ* in Basle under Thomas Hengelbrock, the role of Idamante in Baden-Baden and at the Mozartfest Würzburg, Haydn's 'Nelson' Mass in Essen, Rosina for Zurich Opera, Dvořák's *Stabat mater* with Christian Zacharias in Lausanne and a tour as Annio (*La clemenza di Tito*) with Louis Langrée.



Virgil Hartinger *tenor*

Victor Hartinger studied in New York and Salzburg and participated in the Marlboro Music Festival in Vermont for a number of summers.

He is particularly in demand in oratorio, with repertoire including Bach's Passions, many Handel oratorios, Beethoven's *Christus am Ölberge*, Mendelssohn's *St Paul* and Puccini's *Messa di gloria*. Conductors with whom he has worked include Riccardo Chailly, Christophe Coin, Reinhard Goebel, Thomas Hengelbrock, Ton Koopman, Sigiswald Kuijken, Nicholas McGegan, Peter Neumann and Paul O'Dette.

He is also sought after in the field of opera, where his roles have included Belmonte (*Die Entführung aus dem Serail*), Mengone (Haydn's *Lo speziale*), multiple roles in Britten's

A Midsummer Night's Dream and Rossi's *Il palazzo incantato*, and Pinkerton (*Madama Butterfly*). He made his European operatic debut in 2008 at the Deutsche Oper in Düsseldorf, in the role of Cirene (Wilderer's *Giocasta*).

Virgil Hartinger's discography includes *Alexander's Feast* conducted by Peter Neumann.

Forthcoming engagements include a tour of Bach cantatas with Thomas Hengelbrock, Bach's B minor Mass with Ivor Bolton and Puccini's *Messa di Gloria* in Berlin and Frankfurt.



Dominik Wortig *tenor*

Dominik Wortig studied in Düsseldorf and later attended masterclasses with Brigitte Fassbaender and Kurt Moll. Since 2000 he has been a member of the Hagen Theatre in Germany, where

his roles have included Pelléas (*Pelléas et Mélisande*), Lensky (*Eugene Onegin*), Don Ottavio (*Don Giovanni*) and Hans (*The Bartered Bride*).

He has also appeared as a guest at other theatres, notably the Stuttgart Staatsoper, where he sang the title-role in Kraus's *Aeneas in Karthago*, and the Dresden Staatsoper and Theater Wuppertal for the role of Tamino (*The Magic Flute*).

In concert Dominik Wortig has appeared with orchestras in Lyons, Amsterdam, Hamburg, Cologne and Düsseldorf and has recorded widely both on CD and for WDR Cologne.

Balthasar Neumann Ensemble

The Balthasar Neumann Ensemble was founded in 1995 by Thomas Hengelbrock. Its historically informed performances range in repertoire from Baroque to modern, with a particular focus on music of the 17th and 18th centuries.

It was Ensemble-in-Residence for 12 years at the Schwetzingen Festival, presenting many newly discovered Baroque works and, together with Thomas Hengelbrock, performing

works such as *The Magic Flute* and Haydn's *L'anima del filosofo* with the stage director Achim Freyer. It has also been Ensemble-in-Residence in Feldkirch, where it has performed Monteverdi's *L'Orfeo*, Beethoven's *Missa solemnis* and premiered Jan Müller-Wieland's melodrama, *King of the Night*.

With the Balthasar Neumann Choir it presents unusual concert programmes and innovative semi-staged projects that combine music, recitation, acting and dance.

Together with the choir, the ensemble has toured to China, South America and Mexico, among other places. Last year it won a *Gramophone* Award and it has also received the Culture Prize of the State of Baden-Württemberg.

The ensemble's namesake, Balthasar Neumann (1687–1753), was the most prominent German architect of the Baroque period.

Balthasar Neumann Choir

The Balthasar Neumann Choir, founded in 1991 by Thomas Hengelbrock, is made up of professional young singers. It first came to prominence the following year, with a performance of *Dido and Aeneas* in Utrecht. Central to its repertoire is music of the 16th, 17th and 18th centuries, but it performs music from Pérotin to Ligeti.

The choir is particularly associated with joint staged projects with the Balthasar Neumann Ensemble, which have included the semi-staged productions *Festa teatrale* and *Metamorphoses of Melancholy* (a homage to English composers and poets of the 17th century). Its Choral Nights, featuring music of the Romantic era combined with recitation, have been highly praised.

In 2005 it made its debut at the Opéra de Paris in Gluck's *Orphée et Eurydice*, directed by Pina Bausch. Three years later, with Cecilia Bartoli, it presented *La sonnambula* at Baden-Baden, continuing the collaboration last year with *Norma* in Dortmund. The choir is currently Ensemble-in-Residence at the Mozart Festival in Würzburg.

Balthasar Neumann Ensemble and Choir

Ensemble

Musical Assistant

Riccardo Minasi

Violin I

Daniel Sepec *
Barbara Duven
Rachel Harris
Ursula Kortschak
Anna Melkonyan
Verena Schoneweg
Verena Sommer
Bettina Van Roosebeke

Violin II

Gunther Schwiddessen *
Basma Abdel-Rahim
Ulrike Engel
Lisa Immer
Monika Nussbächer
Veronika Schulz
Martina Warecka

Viola

Friedemann Wollheim *
Jeannette Dorée
Pablo de Pedro
Claudia Hofert
Marco Massera

Cello

Christoph Dangel *
Gesine Queyras
Indira Rahmatulla
Kaamel Salah-Eldin

Double Bass

Davide Vittone *
Nicola dal Maso

Flute

Michael
Schmidt-Casdorff
Takashi Ogawa

Oboe

Emma Black
Josep Domenech

Clarinet

Florian Schüle
Sebastian Kürzl

Bassoon

Carles Cristobal Ferran
Györgyi Farkas

Horn

Ulrich Hübner
Renée Allen
Helen MacDougall
Jörg Schultess

Trumpet

Paolo Bacchin
Jonathan Impett

Trombone

Christoph Paus
Cas Gevers
Ralf Müller

Timpani

Stefan Rapp

Fortepiano

Florian Birsak

** Principal*

Choir

Chorus Master

Detlef Bratschke

Soprano

Constanze Backes
Anja Bittner
Kerstin Bruns
Cécile Kempnaers
Christina Kühne
Katia Plaschka
Sibylle Schaible
Agnes Scheibelreiter
(solo)

Alto

Anne Bierwirth (solo)
Detlef Bratschke
Edzard Burchards
Angela Froemer
Sibylle Kamphues
Susan Marquardt
Hanna Roos
Mona Spägle

Tenor

Virgil Hartinger (*Arbace & solo*)
Nils Giebelhausen
Mirko Heimer
Tilman Kögel
Victor Schiering
Stephan Gähler

Bass

Manfred Bittner (solo)
Ralf Ernst
Stefan Geyer
Marek Rzepka (*A Voice*)
Tobias Schlierf
Raimonds Spogis

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Elizabeth Watts © Dylan Thomas

Fri 24 Jun 6.30pm

La Finta Giardiniera

Academy of Ancient Music

Richard Egarr conductor

Rosemary Joshua Sardiniana

Elizabeth Watts Serpette

Klara Elk Arminclia

Daniela Lehner Ramiro

James Oldchrist Il Contino Belliore

Andrew Kennedy Podestà

Andrew Foster-Williams Nardo

Concert performance



Sally Matthews

Tue 28 Jun 7.30pm

Mozart Mass in C minor and Solemn Vespers

Le Cercle de l'Harmonie

Les Éléments (Joël Suublette) conductor

Jérémy Rhorer conductor

Sally Matthews soprano

Ann Hallenberg mezzo-soprano

Rainer Trost tenor

Nahuel Di Piero bass-baritone

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