

# London Philharmonic Orchestra

2023/24 concert season at the Southbank Centre

## Free concert programme



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# London Philharmonic Orchestra

**Principal Conductor** Edward Gardner supported by Aud Jepsen

**Principal Guest Conductor** Karina Canellakis

**Conductor Emeritus** Vladimir Jurowski KBE **Patron** HRH The Duke of Kent KG

**Artistic Director** Elena Dubinets **Chief Executive** David Burke

**Leader** Pieter Schoeman supported by Neil Westreich

## Southbank Centre's Royal Festival Hall

Saturday 27 April 2024 | 3.00pm

# Richard Wagner

## Götterdämmerung

Opera in three acts

Sung in German with English surtitles

This performance will last approximately 6 hours 15 minutes including one 75-minute interval and one 25-minute interval.

**Vladimir Jurowski KBE** conductor

**Burkhard Fritz** Siegfried

**Svetlana Sozdateleva** Brünnhilde

**Albert Dohmen** Hagen\*

**Günter Papendell** Gunther

**Sinéad Campbell Wallace** Guttrune

**Robert Hayward** Alberich

**Kai Rüütel-Pajula** Waltraute

**Claudia Huckle** First Norn

**Claire Barnett-Jones** Second Norn

**Evelina Dobračeva** Third Norn

**Alina Adamski** Woglinde

**Alexandra Lowe** Wellgunde\*

**Angharad Lyddon** Flosshilde

**London Philharmonic Choir** Artistic Director: Neville Creed

**London Voices** Director: Ben Parry

**PJ Harris** director

**Mark Jonathan** lighting designer

**Pierre Martin Oriol** video designer

*\*Please note change of artist from originally advertised.*

The timings shown are not precise and are given only as a guide.  
Concert presented by the London Philharmonic Orchestra

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Performance generously supported by members of the Orchestra's *Ring Cycle* Syndicate.

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This performance is dedicated to the memory of Sir Andrew Davis CBE.

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# Welcome

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## Welcome to the Southbank Centre

We're the largest arts centre in the UK and one of the nation's top visitor attractions, showcasing the world's most exciting artists at our venues in the heart of London. We're here to present great cultural experiences that bring people together, and open up the arts to everyone.

The Southbank Centre is made up of the Royal Festival Hall, Queen Elizabeth Hall, Purcell Room, Hayward Gallery, National Poetry Library and Arts Council Collection. We're one of London's favourite meeting spots, with lots of free events and places to relax, eat and shop next to the Thames.

We hope you enjoy your visit. If you need any information or help, please ask a member of staff. You can also write to us at Southbank Centre, Belvedere Road, London SE1 8XX, or email [hello@southbankcentre.co.uk](mailto:hello@southbankcentre.co.uk)

Subscribers to our email updates are the first to hear about new events, offers and competitions. Just head to our website to sign up.

## Drinks

You are welcome to bring drinks from the venue's bars and cafés into the Royal Festival Hall to enjoy during the concert. Please be considerate to fellow audience members by keeping noise during the concert to a minimum, and please take your glasses with you for recycling afterwards. Thank you.

## We'd love to hear from you

We hope you enjoyed the performance. Could you spare a few moments afterwards to complete a short survey about your experience? Your feedback is invaluable to us and will help to shape our future plans.

Just scan the QR code to begin the survey. Thank you!



**A** warm welcome to this concert performance of Richard Wagner's opera *Götterdämmerung* ('Twilight of the Gods'). This is the culmination of our epic journey through the composer's four-part *Ring Cycle* with conductor Vladimir Jurowski, which began in 2018 with *Das Rheingold*, and continued with *Die Walküre* in 2019 and *Siegfried* in 2020. In 2021 Vladimir stepped down as the Orchestra's Principal Conductor after 14 highly-acclaimed years in the role, and became Conductor Emeritus. And earlier this year he was further recognised for his service to music and the arts when he received a KBE from His Majesty King Charles III – we were thrilled to add our congratulations!

We're delighted that many of the wonderful soloists and creative team from our earlier *Ring Cycle* performances return for today's concert, and we also welcome a number of talented artists making their LPO debuts, as well as our friends from the London Philharmonic Choir and members of London Voices.

We would like to extend our sincere gratitude to the members of the Orchestra's *Ring Cycle* Syndicate, without whose generous support these performances would not have been possible.

So sit back as we lose ourselves in the world of the *Ring*: a vivid tapestry of mythical landscapes, from the majestic halls of Valhalla, home of the gods, to the fortress of the Gibichungs and the murky depths of the Rhine. As the warrior maiden Brünnhilde and fearless hero Siegfried, Svetlana Sozdateleva and Burkhard Fritz head an outstanding cast in a drama of star-crossed passion and ultimate evil; of treachery, courage and a love more powerful than the end of the world. What could be a more fitting conclusion to our 2023/24 season? We hope you enjoy it.



© Jason Bell

**David Burke**  
Chief Executive

**Elena Dubinets**  
Artistic Director

# Today's performance

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## Götterdämmerung: Opera in three acts Premiere: Festspielhaus, Bayreuth (Germany), 1876

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<b>Composer</b>	Richard Wagner
<b>Librettist</b>	Richard Wagner
<b>Conductor</b>	Vladimir Jurowski KBE
<b>Siegfried</b>	Burkhard Fritz
<b>Brünnhilde</b>	Svetlana Sozdateleva
<b>Hagen</b>	Albert Dohmen
<b>Gunther</b>	Günter Papendell
<b>Gutrune</b>	Sinéad Campbell Wallace
<b>Alberich</b>	Robert Hayward
<b>Waltraute</b>	Kai Rützel-Pajula
<b>First Norn</b>	Claudia Huckle
<b>Second Norn</b>	Claire Barnett-Jones
<b>Third Norn</b>	Evelina Dobračeva
<b>Woglinde</b>	Alina Adamski
<b>Wellgunde</b>	Alexandra Lowe
<b>Flosshilde</b>	Angharad Lyddon
<b>London Philharmonic Choir</b>	
<b>London Voices</b>	
<b>Lighting Designer</b>	Mark Jonathan
<b>Lighting Programmer</b>	Rohan McDermott
<b>Video Designer</b>	Pierre Martin Oriol
<b>Assistant Conductor</b>	Martin Pickard
<b>Music Staff</b>	Peter Selwyn Anthony Legge Harry Sever
<b>Deputy Stage Manager</b>	Brad Hamilton
<b>Costume Supervisor</b>	Kitty Callister
<b>Hair</b>	Billie Sanger
<b>Make-up</b>	Annabelle Miller
<b>Casting Advice</b>	Sarah Playfair
<b>Surtitles</b>	Created by Simon Rees Operated by Damien Kennedy

### With thanks to the LPO's *Ring Cycle* Syndicate:

The Candide Trust  
Hamish & Sophie Forsyth  
Malcolm Herring  
Sir Simon & Lady Robey

The Metherell Family  
Clive and Helena Butler

David & Yi Buckley  
Fiona Espenhahn in memory of Peter  
Iain & Alicia Hasnip  
Molly Jackson  
Peter & Lucy Noble  
Mikhail Noskov & Vassilina Bindley

### Approximate timings

Act I	120 minutes
<i>Interval</i>	<i>75 minutes</i>
Act II	65 minutes
<i>Interval</i>	<i>25 minutes</i>
Act III	75 minutes

**Please note that interval durations will be strictly adhered to and latecomers will not be re-admitted.**

The LPO would also like to thank the National Theatre for their loan of lighting equipment, and the Southbank Centre's Production Manager Joshua Borley and Event Manager Carol Cristiani for their assistance.

# London Philharmonic Orchestra

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© Benjamin Ealovega

Uniquely groundbreaking and exhilarating to watch and hear, the London Philharmonic Orchestra has been celebrated as one of the world's great orchestras since Sir Thomas Beecham founded it in 1932. Our mission is 'to share wonder with the modern world through the power of orchestral music', which we accomplish through live performances, online, and an extensive education and community programme, cementing our position as a leading orchestra for the 21st century.

Our home is at the Southbank Centre's Royal Festival Hall, where we're at the beating heart of London's cultural life. You'll also find us at our resident venues in Brighton, Eastbourne and Saffron Walden, and on tour worldwide. In 2024 we celebrate 60 years as Resident Symphony Orchestra at Glyndebourne Festival Opera, combining the magic of opera with Glyndebourne's glorious setting in the Sussex countryside.

## Soundtrack to key moments

Everyone will have heard the Grammy-winning London Philharmonic Orchestra, whether it's playing the world's National Anthems at every medal ceremony of the London 2012 Olympics and Paralympics, our iconic recording with Pavarotti that made *Nessun Dorma* a global football anthem, or closing the flotilla at The Queen's Thames Diamond Jubilee Pageant. And you'll almost certainly have heard us on the soundtracks for major films including *The Lord of the Rings*.

## Sharing the wonder worldwide

We're one of the world's most-streamed orchestras, with over 15 million plays of our content each month. In 2023 we were the most successful orchestra worldwide on YouTube, TikTok and Instagram, with over 1.1m followers across all platforms, and in spring 2024 we featured in a behind-the-scenes TV documentary series on Sky Arts: 'Backstage with the London Philharmonic Orchestra'. During 2024/25 we're once again working with Marquee TV to broadcast selected live concerts to enjoy from your own living room.

## Our conductors

Our Principal Conductors have included some of the greatest historic names like Sir Adrian Boult, Bernard Haitink, Klaus Tennstedt and Kurt Masur. In 2021 Edward Gardner became our 13th Principal Conductor, and Vladimir Jurowski became Conductor Emeritus in recognition of his impact as Principal Conductor from 2007–21. Karina Canellakis is our current Principal Guest Conductor, and Tania León our Composer-in-Residence.

## Next generations

We're committed to nurturing the next generation of musicians and music-lovers: we love seeing the joy of children and families experiencing their first musical moments, and we're passionate about inspiring schools and teachers through dedicated concerts, workshops,

## Pieter Schoeman

### Leader

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resources and training. Reflecting our values of collaboration and inclusivity, our OrchLab and Open Sound Ensemble projects offer music-making opportunities for adults and young people with disabilities and special educational needs.

Today's young instrumentalists are the orchestra members of the future, and we have a number of opportunities to support their progression. Our LPO Junior Artists programme leads the way in creating pathways into the profession for young artists from under-represented communities, and our LPO Young Composers and Foyle Future Firsts schemes support the next generation of professional musicians, bridging the transition from education to professional careers. We also recently launched the LPO Conducting Fellowship, supporting the development of two outstanding early-career conductors from backgrounds under-represented in the profession.

### Our 2024/25 season

Principal Conductor Edward Gardner leads the Orchestra in an exciting 2024/25 season, with soloists including Joyce DiDonato, Leif Ove Andsnes, Patricia Kopatchinskaja, Víkingur Ólafsson and Isabelle Faust, and works including Strauss's *Alpine Symphony*, Ravel's *Daphnis and Chloe* and Mahler's Eighth Symphony. Principal Guest Conductor Karina Canellakis joins us for three concerts including Bruckner's Fourth Symphony, Tchaikovsky's Sixth Symphony, and Mozart with pianist Benjamin Grosvenor. We'll also welcome back Conductor Emeritus Vladimir Jurowski, as well as guest conductors including Mark Elder, Andrew Davis, Lidiya Yankovskaya, Robin Ticciati and Kevin John Edusei.

Throughout the season we'll explore the relationship between music and memory in our 'Moments Remembered' series, featuring works like Beethoven's 'Eroica' Symphony, Strauss's *Metamorphosen* and John Adams's *On the Transmigration of Souls*. During the season there'll be the chance to hear brand new works by composers including Freya Waley-Cohen and David Sawer, as well as performances by renowned soloists violinist Gidon Kremer, sarod player Amjad Ali Khan, soprano Renée Fleming and many more. We're also looking forward to tours to US, Japan, China and Europe, as well as a calendar bursting with performances and community events in our Brighton, Eastbourne and Saffron Walden residencies.



© Benjamin Ealovega

Pieter Schoeman was appointed Leader of the London Philharmonic Orchestra in 2008, having previously been Co-Leader since 2002. He is also a Professor of Violin at Trinity Laban Conservatoire of Music & Dance.

Pieter has performed worldwide as a soloist and recitalist in such famous halls as the Concertgebouw in Amsterdam, Moscow's Rachmaninov Hall, Capella Hall in St Petersburg, Staatsbibliothek in Berlin, Hollywood Bowl in Los Angeles and the Southbank Centre's Royal Festival Hall. As a chamber musician he regularly appears at London's prestigious Wigmore Hall. His chamber music partners have included Anne-Sophie Mutter, Veronika Eberle, Patricia Kopatchinskaja, Boris Garlitsky, Jean-Guihen Queyras, Yannick Nézet-Séguin, Martin Helmchen and Julia Fischer.

Pieter has performed numerous times as a soloist with the London Philharmonic Orchestra. Highlights have included an appearance as both conductor and soloist in Vivaldi's *Four Seasons* at the Royal Festival Hall, the Brahms Double Concerto with Kristina Blaumane, Florence Price's Violin Concerto No. 2, and the Britten Double Concerto with Alexander Zemtsov, which was recorded and released on the LPO Label to great critical acclaim.

Pieter has appeared as Guest Leader with the BBC, Barcelona, Bordeaux, Lyon and Baltimore symphony orchestras; the Rotterdam and BBC Philharmonic orchestras; and the Leipzig Gewandhaus Orchestra.

Pieter's chair in the LPO is generously supported by Neil Westreich.

# London Philharmonic Orchestra

SHARE THE WONDER

2024/25

London concerts  
on sale now  
[lpo.org.uk](http://lpo.org.uk)

Featuring world-class soloists including  
Joyce DiDonato,  
Patricia Kopatchinskaja,  
Vikingur Ólafsson,  
Augustin Hadelich,  
Gidon Kremer,  
Amjad Ali Khan,  
Renée Fleming,  
Benjamin Grosvenor  
and many more.

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# On stage today

## First Violins

Pieter Schoeman\* Leader  
Chair supported by Neil Westreich  
Alice Ivy-Pemberton

Co-Leader  
Vesselin Gellef Sub-Leader  
Lasma Taimina

Chair supported by Irina Gofman & Mr Rodrik V. G. Cave

Minn Majoe

Chair supported by Dr Alex & Maria Chan

Thomas Eisner

Chair supported by Ryze Power

Yang Zhang

Cassandra Hamilton

Katalin Varnagy

Chair supported by Sonja Drexler

Martin Höhmann

Elizaveta Tyun

Nilufar Alimaksumova

Jamie Hutchinson

Will Hillman

Alice Hall

Thea Spiers

## Second Violins

Tania Mazzetti Principal  
Emma Oldfield Co-Principal  
Claudia Tarrant-Matthews

Chair supported by Friends of the Orchestra

Helena Smart

Kate Birchall

Ashley Stevens

Fiona Higham

Chair supported by David & Yi Buckley

Marie-Anne Mairesse

Nancy Elan

Lyrít Milgram

Kate Cole

Sarah Thornett

Nynke Hijlkema

Jessica Coleman

Sioni Williams

Paula Clifton-Everest

## Violas

Rachel Roberts

Guest Principal

Martin Wray

Chair supported by David & Bettina Harden

Laura Vallejo

Benedetto Pollani

Kate De Campos

James Heron

Jill Valentine

Toby Warr

Anita Kurowska

Rachel Robson

Julia Doukakis

Lukas Bowen

## Cellos

Kristina Blaumane Principal

Chair supported by Bianca & Stuart Roden

Wayne Kwon

David Lane

Elisabeth Wiklander

Francis Bucknall

Hee Yeon Cho

Sue Sutherland

Helen Thomas

George Hoult

Sibylle Hentschel

Iain Ward

Jane Lindsay

## Double Basses

Kevin Rundell\* Principal

Sebastian Pennar

Co-Principal

Hugh Kluger

George Peniston

Tom Walley

Chair supported by William & Alex de Winton

Lowri Estell

Laura Murphy

Charlotte Kerbegian

## Flutes

Juliette Bausor Principal

Imogen Royce

Camilla Marchant

## Piccolo

Stewart McIlwham\* Principal

## Oboes

Ian Hardwick\* Principal

Alice Munday

Emily Cockbill

## Cor Anglais

Sue Böhling\* Principal

Chair supported by Dr Barry Grimaldi

## Clarinets

Benjamin Mellefont\* Principal

Chair supported by Sir Nigel Boardman & Prof. Lynda Gratton

Thomas Watmough

Chair supported by Roger Greenwood

James Maltby

## Bass Clarinet

Paul Richards\* Principal

## Bassoons

Jonathan Davies\* Principal

Chair supported by Sir Simon Robey

Helen Storey

Simon Estell\*

## Horns

John Ryan\* Principal

Martin Hobbs

Duncan Fuller

Gareth Mollison

Mark Vines Co-Principal

Elise Campbell

Oliver Johnson

Meilyr Hughes

Amadea Dazeley-Gaist

## Wagner Tubas

Mark Vines

Elise Campbell

Oliver Johnson

Meilyr Hughes

## Offstage Horns

Annemarie Federle Principal

Chair supported by Victoria Robey CBE

Amadea Dazeley-Gaist

Jonathan Farey

Alexander Willett

## Trumpets

Paul Beniston\* Principal

Tom Nielsen Co-Principal

Anne McAneney\*

Chair supported by Peter Coe

## Bass Trumpet

David Whitehouse

## Trombones

Mark Templeton\* Principal

Chair supported by William & Alex de Winton

Merin Rhyd

## Bass Trombone

Simon Minshall

## Contrabass Trombone

Lyndon Meredith Principal

## Offstage Steerhorns

Tom Berry

Andrew Connington

Gemma Riley

## Tuba

Lee Tsarmaklis\* Principal

Chair supported by William & Alex de Winton

## Timpani

Simon Carrington\* Principal

Chair supported by Victoria Robey CBE

Marney O'Sullivan

## Percussion

Andrew Barclay\* Principal

Chair supported by Gill & Garf Collins

Karen Hutt

Chair supported by Mr B C Fairhall

Feargus Brennan

## Harps

Rachel Masters Principal

Tamara Young

Emma Ramsdale

Tomos Xerri

Patrizia Meier

Esther Beyer

\*Professor at a London conservatoire

The LPO also acknowledges the following chair supporter whose player is not present at this concert:

Eric Tomsett

# Vladimir Jurowski KBE

Conductor Emeritus, London Philharmonic Orchestra



© Drew Kelley

Vladimir Jurowski became the London Philharmonic Orchestra's Conductor Emeritus in September 2021, following 14 years as Principal Conductor, during which his creative energy and artistic rigour were central to the Orchestra's success.

In February 2024 Vladimir was appointed an Honorary Knight Commander of the Most Excellent Order of the British Empire (KBE) by His Majesty King Charles III, in recognition of his services to music and the arts. At the BBC Proms concert with the LPO on 12 August 2021 – his final official concert as Principal Conductor – he received the Royal Philharmonic Society Gold Medal, one of the highest international honours in music.

Vladimir Jurowski will return to the London Philharmonic Orchestra next season for three concerts at the Royal Festival Hall including Haydn, György Kurtág and John Adams (18 January 2025); Prokofiev, Mussorgsky and Lyatosinsky (2 April 2025); and Brahms, Schumann and Schubert (5 April 2025, followed by repeat performances at Saffron Hall and on tour in Spain).

In 2021 Vladimir became Music Director at the Bavarian State Opera in Munich. Since 2017 he has been Chief Conductor and Artistic Director of the Berlin Radio Symphony Orchestra. He is also Principal Artist of the Orchestra of the Age of Enlightenment, and in 2021 stepped down from his decade as Artistic Director of the Russian State Academic Symphony Orchestra to become its Honorary Conductor. He has previously held the positions of First Kapellmeister of the Komische Oper, Berlin; Principal Guest Conductor of the Teatro Comunale di Bologna; Principal Guest Conductor of the Russian National Orchestra; and Music Director of Glyndebourne Festival Opera.

Vladimir enjoys close relationships with the world's most distinguished artistic institutions, collaborating with many of the world's leading orchestras including the Royal Concertgebouw Orchestra, the Chamber Orchestra of Europe, the Staatskapelle Dresden, the Gewandhausorchester Leipzig, the Cleveland and Philadelphia orchestras, the New York Philharmonic and the Chicago and Boston symphony orchestras.

A committed operatic conductor, Vladimir's recent highlights include his previous semi-staged Wagner *Ring Cycle* performances of *Das Rheingold*, *Die Walküre* and *Siegfried* with the LPO at the Royal Festival Hall; new productions of *Così fan tutte* and Prokofiev's *War and Peace*, *Der Rosenkavalier*, Shostakovich's *The Nose* and Penderecki's *Die Teufel von Loudun* at the Bavarian State Opera; *Die Frau ohne Schatten* in Berlin and Bucharest with the Berlin Radio Symphony Orchestra; Henze's *The Bassarids* and Schoenberg's *Moses und Aron* at the Komische Oper Berlin; his acclaimed debut at the Salzburg Festival with *Wozzeck*; and his first return to Glyndebourne as a guest conductor, for the world premiere of Brett Dean's *Hamlet* with the LPO. Previous productions at Glyndebourne – many with the LPO – have included *Die Zauberflöte*, *La Cenerentola*, *Otello*, *Macbeth*, *Falstaff*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, *Don Giovanni*, *The Rake's Progress*, *The Cunning Little Vixen*, *Ariadne auf Naxos* and Eötvös's *Love and Other Demons*.

Last month Vladimir conducted the Munich premiere of Weinberg's *The Passenger*, and this season he also conducts a new production of Strauss's *Die Fledermaus*, and revivals of *Wozzeck* and *Elektra* at the Bavarian State Opera, as well as showcasing a wealth of concert repertoire with the Berlin Radio Symphony Orchestra and Bavarian State Orchestra.

The final instalment of Vladimir Jurowski's highly-praised three-volume Stravinsky series with the Orchestra has just been released on the LPO Label, featuring works including *Pulcinella*, *Requiem Canticles* and *Symphony in C* – see page 24. During his tenure as Principal Conductor the LPO released numerous acclaimed recordings with Jurowski on its own label, including the complete symphonies of Brahms and Tchaikovsky; Mahler's Symphonies Nos. 1, 2, 4 & 8; and many others. In 2017 the Orchestra released a 7-CD box set of Jurowski's LPO recordings in celebration of his 10th anniversary as Principal Conductor.

## Burkhard Fritz

tenor (Siegfried)

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Born in Hamburg, Burkhard Fritz is widely acknowledged as one of the leading international Heldentenos of his generation. After studying medicine at the University of Hamburg, he joined the Stadttheater Bremerhaven and subsequently Gelsenkirchen's Musiktheater, before spending six years as an ensemble member of the Berlin State Opera from 2004–10.

Since then he has since enjoyed an international career singing roles such as Lohengrin, Parsifal, Benvenuto Cellini, Florestan in *Fidelio*, Bacchus in *Ariadne auf Naxos*, Kaiser in *Die Frau ohne Schatten*, Max in *Der Freischütz*, Stolzing in *Die Meistersinger von Nürnberg*, Tannhäuser, Tristan, Siegfried and Siegmund in the *Ring Cycle*, Paul in Korngold's *Die tote Stadt*, Alvaro in *La forza del destino*, Henri in *Les vêpres siciliennes*, Faust in *La damnation de Faust*, Hoffegut in Braunfels's *The Birds*, and Hoffmann in *Les contes d'Hoffmann*.

Burkhard Fritz has appeared at the Salzburg Festival, Bayreuth Festival, Teatro alla Scala in Milan, Vienna State Opera, La Monnaie in Brussels, Teatro Real in Madrid, Frankfurt Opera, Semperoper Dresden, Hamburg State Opera, Opéra National de Lyon, and in Amsterdam and Munich, under the batons of Daniel Barenboim, Gustavo Dudamel, Valery Gergiev, Mariss Jansons, Paavo Järvi, Philippe Jordan, Zubin Mehta, Andris Nelsons, Kent Nagano and Simone Young.

This is his debut with the London Philharmonic Orchestra.

## Svetlana Sozdateleva

soprano (Brünnhilde)

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© Emil Matveev

Russian soprano Svetlana Sozdateleva made her London Philharmonic Orchestra debut in January 2019 as Brünnhilde in *Die Walküre* – the second instalment of Vladimir Jurowski's Wagner *Ring Cycle* with the Orchestra.

During the 2023/24 season Svetlana appears in operatic roles including Katerina in Shostakovich's *Lady Macbeth of Mtsensk* with the Greek National Opera and with the New National Theatre Tokyo; and both Emilia Marty in Janáček's *The Makropulos Affair* and Madame Lidoine in Poulenc's *Dialogues des Carmélites* with Helikon Opera in Moscow.

Last season's highlights included her highly-anticipated debut at the Metropolitan Opera in the role of Katerina in *Lady Macbeth of Mtsensk*. She also portrayed Fata Morgana in Prokofiev's *The Love for Three Oranges* at the Stuttgart State Opera, as well as Brünnhilde in *Götterdämmerung* and *Die Walküre*, Madame Lidoine in *Dialogues des Carmélites* and Anna in Weill's *The Seven Deadly Sins* at prestigious venues including the Deutsche Oper Berlin, Komische Oper Berlin, Finnish National Opera, Moscow State Symphony Orchestra and Norwegian National Opera. She also made her debut as Santuzza in Mascagni's *Cavalleria Rusticana* at Helikon Opera.

Svetlana Sozdateleva's international career was launched in 2006 with her triumphant debut as Renata in Prokofiev's *The Fiery Angel* at La Monnaie in Brussels. Since then, Renata has become her signature role, with performances at the Bavarian State Opera, Komische Oper Berlin, Deutsche Oper am Rhein, and Scottish Opera.

## Albert Dohmen

bass (Hagen)



© Martin Sigmund

Albert Dohmen has enjoyed a long international career, the first highlight of which was his *Wozzeck* under Claudio Abbado at the 1997 Salzburg Festival. He has since worked with such renowned conductors as Zubin Mehta, Giuseppe Sinopoli, Christian Thielemann, Kurt Masur, Valery Gergiev and James Levine, and has sung major roles at the opera houses of Paris, London, Munich, Zurich, Amsterdam, Barcelona, Vienna, Los Angeles and New York. He has particularly established himself as one of the leading interpreters of Wagner's Wotan, singing the role in numerous *Ring Cycles* at the world's great opera houses, as well as at the Bayreuth Festival. Among his numerous CDs, his three recordings under Sir Georg Solti (*Die Frau ohne Schatten*, *Fidelio* and *Die Meistersinger von Nürnberg*) are especially noteworthy.

Recent highlights include his debut as Hans Sachs (*Die Meistersinger*) in Geneva and Barcelona, and Gurnemanz (*Parsifal*) in Geneva, as well as singing the roles of Orest (*Elektra*) in Baden-Baden under Christian Thielemann; Daland (*The Flying Dutchman*) in Paris; King Marke (*Tristan und Isolde*) in Barcelona; Pogner (*Die Meistersinger*) at La Scala, Milan, and his 2022 debut as Hagen in *Götterdämmerung* at the Vienna State Opera.

In 2012 Albert sang the role of Simone in Zemlinsky's *A Florentine Tragedy* with the London Philharmonic Orchestra and Vladimir Jurowski at the Royal Festival Hall, later released on the LPO Label (LPO-0078).

Unfortunately the originally advertised soloist, Brindley Sherratt, is no longer able to perform today. We are very grateful to Albert Dohmen for stepping in at short notice.

## Günter Papendell

baritone (Gunther)



© Jan Windzsius

German baritone Günter Papendell began his musical education as a chorister at Augsburg Cathedral, before completing his studies at the University of Music & Theatre in Munich. After three years at the Musiktheater im Revier in Gelsenkirchen, he was engaged in 2007 by the Komische Oper Berlin and has been a member of the company ever since. In 2022 he received the honorary title of Berliner Kammersänger. This is his debut with the London Philharmonic Orchestra.

Günter has made numerous guest appearances at the Bavarian State Opera; at the Semperoper Dresden; at the Opera Ballet Vlaanderen in Antwerp; in Nuremberg, Weimar, Bonn, Bremen and Basel; and at the Edinburgh Festival. Renowned for his great versatility, his wide-ranging repertoire includes the title roles in *Don Giovanni*, *Eugene Onegin*, *The Flying Dutchman* and *Gianni Schicchi*; Figaro in *Il barbiere di Siviglia*; Figaro and Count Almaviva in *Le nozze di Figaro*; Pelléas and Golaud in *Pelléas and Mélisande*; Jason in Reimann's *Medea*; Kovalev in *The Nose*; Ford in *Falstaff*; Rodrigo in *Don Carlos*; Germont in *La traviata*; and Orest in *Elektra*.

Recent highlights include his celebrated performance as Pentheus in Barrie Kosky's internationally acclaimed production of Henze's *The Bassarids* under Vladimir Jurowski; Don Alfonso in Kirill Serebrennikov's production of *Così fan tutte*; and, most recently, his critically acclaimed performance as Jean-Charles in Henze's *The Raft of the Medusa*. Forthcoming highlights include his return to Basel, where he will sing Gunther in a new *Ring Cycle* directed by Benedikt von Peter, and a return to his signature role of Don Giovanni, this time under James Gaffigan in a new production by Kirill Serebrennikov.

## Sinéad Campbell Wallace

soprano (Gutrune)



© Marshall Light Studio

Sinéad Campbell Wallace is a graduate of the Dublin Conservatory of Music and Drama, the National Opera Studio, and the Britten-Pears Young Artist Programme. She made her London Philharmonic Orchestra debut in January 2019 as Helmwig in Wagner's *Die Walküre* under Vladimir Jurowski. This performance is her role debut as Gutrune.

Sinéad opened her 2023/24 season with a house and role debut at the Opéra national de Paris as Elsa in *Lohengrin* alongside Piotr Beczala and Nina Stemme, a role she will reprise this summer at the 2024 Savonlinna Opera Festival opposite Karita Mattila. This season Sinéad also makes role debuts as Salome with Irish National Opera, as Foreign Princess in Christof Loy's critically acclaimed production of *Rusalka* at the Palais de les Arts in Valencia, and as Leonore in *Fidelio* at Dijon Opera. Next season she will make her US debut in *Fidelio* at Washington National Opera.

Sinéad's 2022/23 season opened with a triumphant return to English National Opera in the title role of *Tosca*, for which she was nominated for an Olivier Award. Other season highlights included her house debuts at the Bavarian State Opera as Aufseherin in *Elektra* and at Canadian Opera as Tosca, as well as concert performances as Chrysothemis in *Elektra* with the Tokyo Symphony Orchestra under Jonathan Nott. On the concert platform, Sinéad has joined the RTÉ Concert Orchestra for Rossini's *Stabat Mater* and for excerpts from *La forza del destino* and *Otello* in a Verdi Prom; performed works by Strauss, Beethoven and a live radio broadcast of Puccini arias with the RTÉ National Symphony Orchestra at the National Concert Hall in Dublin; and appeared in recital at Wigmore Hall.

## Robert Hayward

bass-baritone (Alberich)



© Bogdan Frymorgen

Robert Hayward has been long established as one of the UK's leading dramatic bass-baritones. He performs with all the major opera companies in the UK and Europe including the Bavarian State Opera, Frankfurt Opera, Staatstheater Stuttgart and Nantes Opera, as well as Houston Grand Opera, Opéra de Montreal, Minnesota Opera and Dallas Opera.

Robert sang the role of Alberich in the London Philharmonic Orchestra's performances of *Das Rheingold* in 2018 and *Siegfried* in 2020 with Vladimir Jurowski. Other roles include Wotan and Wanderer in the *Ring*, Jokanaan in *Salome*, Scarpia in *Tosca*, Iago in *Otello*, Don Pizarro in *Fidelio*, Tomsky in *The Queen of Spades*, Nick Shadow in *The Rake's Progress*, Kurwenal in *Tristan und Isolde*, Prince Ivan Khovansky in *Khovanshchina*, Telramund in *Lohengrin*, Simone in Zemlinsky's *A Florentine Tragedy*, and the title roles in *Eugene Onegin*, *Mazeppa*, *The Flying Dutchman* and *Bluebeard's Castle*.

Recent engagements include Roderick Usher in a double-bill of Debussy's *The Fall of the House of Usher* and Getty's *Usher House*; Khovansky for Welsh National Opera; Bluebeard for LA Opera; Salome for NI Opera; *Moses und Aron* for Komische Oper; Boris in *Lady Macbeth of Mtsensk*, Chief of Police in Iain Bell's *Jack the Ripper*, Jupiter in *Orpheus in the Underworld* and Commander in *The Handmaid's Tale*, all for ENO; and the title role in *Falstaff* at the Grange Festival, as well as numerous roles for Opera North including Golaud (*Pelléas and Mélisande*), Ford (*Falstaff*), Marcello (*La bohème*), Escamillo (*Carmen*), Guglielmo (*Così fan tutte*), Malatesta (*Don Pasquale*), Robert (*Iolanta*), Mandryka (*Arabella*), Shishkov (*From the House of the Dead*) and Prus (*The Makropulos Case*).

## Kai Rüütel-Pajula

mezzo-soprano (Waltraute)



© Kroot Tarkmeel

Estonian mezzo-soprano Kai Rüütel-Pajula has appeared to great critical acclaim at the Royal Opera House, Dutch National Opera, Theater an der Wien, Teatro Real, Gran Teatre del Liceu and Dallas Opera. Recent engagements include Angel in Mendelssohn's *Elijah* at the Opéra National de Lyon, and debuts at the Grand Théâtre de Genève as Sonyetka in *Lady Macbeth of Mtsensk* and at the Opéra National de Lyon as Judith in *Bluebeard's Castle*. Kai made her LPO debut in January 2019, when she stepped in as Waltraute in Wagner's *Die Walküre* under Vladimir Jurowski.

Other recent successes include her debut at the Theater Dortmund as Fricka in *Die Walküre*; at the Opéra national de Paris as Wellgunde in *Götterdämmerung* and Second Lady in a new production of *Die Zauberflöte*; a return to the Teatro Real as Second Norn in *Götterdämmerung*; Waltraute in *Die Walküre* at Dutch National Opera; Lyubasha and Carmen at Estonian National Opera; Meg Page in *Falstaff* and Blanche in *The Gambler* at Opera Vlaanderen; and Second Lady in *Die Zauberflöte* at the Theater an der Wien. Other highlights include her US operatic debut as Olga in *Eugene Onegin* with Dallas Opera, Mary in *The Flying Dutchman* at the Teatro Real, and Hänsel in *Hänsel und Gretel* at Scottish Opera. Next season she will make her debut at the Hamburg State Opera as Polina in *The Queen of Spades*.

Kai studied at the Georg Ots Music School in Tallinn, the Royal Conservatoire of The Hague, and the Dutch National Opera Academy. An alumna of the Jette Parker Artists Programme at the Royal Opera House, her roles for the company included Hänsel (*Hänsel und Gretel*), Rosette (*Manon*), Flora (*La traviata*), Second Lady (*Die Zauberflöte*) and Dorothée (*Cendrillon*).

## Claudia Huckle

contralto (First Norn)



© Joe Short

Anglo-German contralto Claudia Huckle, praised as 'a marvel in Mahler with perfect technique' (*BBC Music Magazine*), was a Grand Final Winner of the 2004 Metropolitan Opera National Council Auditions and the first female recipient of Operalia's 2013 Birgit Nilsson Prize for singing Wagner. She has since appeared with opera companies and orchestras across Europe and the USA. This is her debut with the London Philharmonic Orchestra.

Highlights of the current season include Third Lady in *Die Zauberflöte* at the Edinburgh International Festival; Rossini's *Stabat Mater* with the Hallé and Sir Mark Elder; First Maid in *Elektra* with the Bergen Philharmonic and Kirill Petrenko; her debut at the Bavarian State Opera as The Innkeeper in *Boris Godunov*; a leading role for the London Handel Festival; and Verdi's *Requiem* at London's Cadogan Hall.

Claudia recently appeared as Meg Page in *Falstaff* at the Teatro del Maggio Musicale Fiorentino under Daniele Gatti; and at the Bregenz Festival as Suzuki in *Madama Butterfly*, a role she has also sung for Zurich Opera and Glyndebourne on Tour. She returned to the Opéra de Paris as Blumenmädchen/Stimme von Oben in *Parsifal*, and sang Erda/Flosshilde in *Das Rheingold* for the Bregenz Festival. She has also sung Erda for Oper Leipzig, the Grand Théâtre de Genève and Opera North. She made her debut at the Teatro alla Scala Milan singing Die allwissende Muschel in Strauss's *Die Ägyptische Helena*, conducted by Franz Welser-Möst.

## Claire Barnett-Jones

mezzo-soprano (Second Norn)



© Benjamin Ealovega

British mezzo-soprano Claire Barnett-Jones is fast becoming one of the most sought-after voices on the operatic stage and the concert platform, after being a finalist and winner of the Dame Joan Sutherland Audience Prize at the BBC Cardiff Singer of the World 2021. Recent highlights include her company debut at the Bayreuth Festival as Second Norn in *Götterdämmerung* and Waltraute in *Die Walküre*; her French operatic debut as Jezibaba in a new Stefano Poda production of *Rusalka* at the Théâtre du Capitole; and her debut with the London Symphony Orchestra conducted by Sir Simon Rattle, in a concert performance of *Káťa Kabanová*.

Claire made her LPO debut in September 2021 as Sosostriis in Tippett's *The Midsummer Marriage* at the Royal Festival Hall under Edward Gardner, which was later released on the LPO Label and won a Gramophone Award and a Diapason d'Or.

In the 2023/24 season Claire makes her company debut with Dutch National Opera singing the role of The Government in the world premiere of Ellen Reid's *The Shell Trial*; joins Scottish Opera as Gaea in concert performances of Strauss's *Daphne*; and returns to Frankfurt as Mescalina in Ligeti's *Le Grand Macabre* conducted by Frankfurt Opera's new General Music Director, Thomas Guggeis. Claire can also be heard with the Royal Liverpool Philharmonic Orchestra in Beethoven's Symphony No. 9; at the New Paths Music Festival in Elgar's *Sea Pictures*; and with the London Symphony Orchestra in a concert performance of Janáček's *Jenůfa* at the Barbican Hall with Sir Simon Rattle. Further forthcoming engagements include house debuts at the Royal Opera House, Covent Garden, the Bregenz Festival and the Bavarian State Opera.

## Evelina Dobračeva

soprano (Third Norn)



© Sim Canetty-Clarke

Born in Russia, dramatic soprano Evelina Dobračeva began her musical career studying accordion, conducting and teaching, before relocating to Germany, where she began singing under the tuition of Professor Norma Sharp, Snežana Brzaković and Professor Júlia Várady at the Hanns Eisler Music College in Berlin. She was awarded the highest level of scholarship from the German Republic in both 2004 and 2006, and was a prizewinner at the Würzburg Mozart Competition in 2006.

Evelina's operatic roles include Micaëla in *Carmen*, Donna Anna in *Don Giovanni* and Violetta in *La traviata* with the Cologne Opera and Berlin State Opera on tour to Japan; Desdemona in *Otello* at the Centro Cultural de Belém in Lisbon; Fiordiligi in *Così fan tutte* at the Verbier Festival and Toulon Opera; Emma in *Khovanshchina* at the Bavarian State Opera; Tatiana in *Eugene Onegin* at the Theater St Gallen; Lisa in *The Queen of Spades* at the Bolshoi Theatre; *Wozzeck* with the Yomiuri Nippon Symphony Orchestra; *Tosca* at the Cincinnati Opera and Tulsa Opera; and *Semyon Kotko* at the Amsterdam Concertgebouw.

In September 2023 Evelina was a soloist in Verdi's *Requiem* with the City of Birmingham Symphony Orchestra at Symphony Hall. The same month she also sang the title role in a concert performance of Tchaikovsky's *Iolanta* at the Bratislava Music Festival. Other highlights have included a magnificent run as Olga in Rimsky-Korsakov's *Ivan the Terrible* at Grange Park Opera in 2021, Britten's *War Requiem* on tour with the Konzertchor Darmstadt, Janáček's *Glagolitic Mass* with the Czech Philharmonic Orchestra, and her debut in Singapore for a series of recitals with long-time collaborator, pianist Semion Skigin.

## Alina Adamski

soprano (Woglinde)



© Michal Gruda

Alina Adamski made her LPO debut in February 2020 as the Woodbird in Wagner's *Siegfried* under Vladimir Jurowski, and she has also sung the role at Oper Leipzig. Other recent highlights include Madame Mao Tse-tung in John Adams's *Nixon in China* in Stuttgart; Giunia in Mozart's *Mitridate, re di Ponto* at the Landestheater Salzburg; Gilda in *Rigoletto* in Halle and Frankfurt; Maria Bellacanta in *Hillary the Witch Goes to the Opera* in Zurich; the world premiere of Gerd Kühr's *Paradiese* in Leipzig; Paul Dessau's *Die Verurteilung des Lukullus* in Stuttgart; Konstanze in a streamed performance of *Die Entführung aus dem Serail* at Wexford; Helmut Lachenmann's *A Little Match Girl* in Zurich; and Voice of the High Priestess in *Aida* in Opole, Poland.

From 2017–19 Alina was a member of the International Opera Studio at the Zurich Opernhaus, where she sang Trendy-Sandy-Mandy in Michael Pelzel's *Last Call*, Sandrina in Mozart's *La finta giardiniera*, Amanda in Ligeti's *Le Grand Macabre* and Atala in Offenbach's *Häuptling Abendwind*. In Warsaw and Poznań she has appeared as Queen of the Night in Mozart's *Die Zauberflöte*.

Alina Adamski was born in Leśnica, Poland, and studied at the Music Academy in Łódź, with Eytan Pessen at the Opera Academy of Warsaw Opera, and at the Conservatorio di Rovigo Francesco Venezze, Italy. She has taken part in several masterclasses and has enjoyed successes in several international competitions.

## Alexandra Lowe

soprano (Wellgunde)



© Bertie Watson

Spanish-born British soprano Alexandra Lowe recently graduated from the Jette Parker Artists Programme at the Royal Opera House, Covent Garden, displaying her impressive versatility in performances ranging from Handel's *Dafne (Apollo e Dafne)* under Christian Curnyn, to her critically acclaimed *Pierrot Lunaire*. This is her debut with the London Philharmonic Orchestra.

In autumn 2023 Alexandra returned to Glyndebourne as Donna Elvira in Mariame Clément's production of *Don Giovanni* conducted by Stephanie Childress. This season she also makes her debut at Opera North as Fiordiligi in *Così fan tutte* under Clemens Schuldt, and enjoys concert collaborations with the Academy of Ancient Music, Scottish Opera, Oxford Philharmonic Orchestra and the Orchestra of Opera North. Alexandra's wider experience at Covent Garden includes Second Niece in Deborah Warner's new production of *Peter Grimes* under Sir Mark Elder, Barbarina in *Le nozze di Figaro* under Sir Antonio Pappano, and First Lady in David McVicar's production of *Die Zauberflöte*. Elsewhere she has appeared as Donna Elvira in John Ramster's new production of *Don Giovanni* under Risto Joost for Norway's Kilden Opera, and as Fifth Maid in *Elektra* marking her debut with Orchestra dell'Accademia Nazionale di Santa Cecilia under Sir Antonio Pappano.

An experienced recitalist, her debut disc – 'Le Voyage' – was recently released on the Champs Hill label and nominated for the Newcomer Award as part of the 2024 *BBC Music Magazine Awards*.

*Unfortunately the originally advertised soloist, Verity Wingate, is no longer able to perform today. We are very grateful to Alexandra Lowe for stepping in at short notice.*



## Angharad Lyddon

mezzo-soprano (Flosshilde)

## P J Harris

director



© Connor Wood

Welsh mezzo-soprano Angharad Lyddon studied at the Royal Academy of Music. She made her professional debut for English National Opera in 2015 as Kate in *The Pirates of Penzance*, and performed the role again in their 2017 revival. Recent performances include her company debut as Branwen in Welsh National Opera's *Blaze of Glory*, Irene in *Tamerlano*, Hippolyta in *A Midsummer Night's Dream* and Musico in *Manon Lescaut* for The Grange Festival; Waltraute for Grimeborn Festival's *Götterdämmerung*; and Cherubino in *Le nozze di Figaro* and Olga in *Eugene Onegin* for West Green House Opera. Concert highlights range from Handel's *Messiah* at the Royal Albert Hall to a Wigmore Hall recital with pianist Llŷr Williams and Bach Cantatas with Sir John Eliot Gardiner.

Angharad represented Wales in the 2019 BBC Cardiff Singer of the World competition and was a finalist in the Song Prize competition.

In February 2018 Angharad was the soloist in Stravinsky's *The Faun and the Shepherdess* with the London Philharmonic Orchestra and Vladimir Jurowski at the Royal Festival Hall, the recording of which appeared on the first volume of Jurowski conducts Stravinsky' (LPO-0123). In December 2020 she was a soloist in Stravinsky's *Pulcinella*, which – alongside her 2018 performance in the composer's *Requiem Canticles* – has just been released on Vol. 3 of the series (LPO-0127: see page 24).

PJ Harris is a stage director based in the UK. In 2015 he was listed as 'one to watch' by the BBC, and subsequently trained as a director at Scottish Opera. PJ has gone on to work at opera houses across the UK and Europe. In 2020 he directed the BAFTA-winning drive-in production of *La bohème* for English National Opera to critical acclaim. Previous concert stagings include *Salome* (Opera North), *Vespers of 1610* (Garsington Opera) and *The Creation* (OAE/Barbican). In 2020 he directed the London Philharmonic Orchestra's concert performance of Wagner's *Siegfried* with Vladimir Jurowski.

PJ's credits as Director include *Displaced: A Woolwich Arsenal Opera* (Tête-à-Tête); *Idomeneo, L'étoile* (Royal Conservatoire of Scotland); *Gods of The Game: A Football Opera* (Grange Park Opera, Sky Arts); *Krásas Brundibár* (Opera North); *The Bartered Brides* (Garsington Opera); *Cupboard Love, Riders to the Sea, The Cunning Little Vixen* (Byre Opera); *Eugene Onegin* (Rhosygilwen Opera and Garsington Opera – Alvarez Young Artists); and *La voix humaine* (The Forge, Camden).

Credits as Revival/Associate Director include *Billy Budd* (Finnish National Opera, Polish National Opera); and *Jenůfa* (Royal Swedish Opera, Den Jyske Opera, Aarhus); and as Assistant/Staff Director, *The Greek Passion, Tosca, Osud, Pagliacci* (Opera North); *Billy Budd* (Den Norske Opera); *The Skating Rink, Eugene Onegin, Intermezzo, The Cunning Little Vixen* (Garsington Opera); *Les contes d'Hoffmann* (ROH); *Madama Butterfly* (Glyndebourne); *Così fan tutte, Inès de Castro, Jenůfa* (Scottish Opera); and Michel Tabachnik's *Benjamin, dernière nuit* (Opéra de Lyon).

## Mark Jonathan

lighting designer

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Mark Jonathan has lit opera, ballet, drama and musical theatre productions across the world. His opera credits include *Vanessa* and *Madama Butterfly* at Glyndebourne; *The Magic Flute*, *Semele*, *The Marriage of Figaro* and *Il turco in Italia* at Garsington Opera; *Così fan tutte*, *I Puritani*, *Pelléas and Mélisande*, *Lulu*, *Fidelio*, Dallapiccola's *The Prisoner*, Menotti's *The Consul* and Jake Heggie's *Dead Man Walking* for Welsh National Opera; and *The Mikado*, *Jenůfa*, *Don Giovanni*, *The Magic Flute*, *The Marriage of Figaro*, *La traviata*, *The Barber of Seville* and *Orfeo ed Eurydice* for Scottish Opera, as well as opera productions in Aarhus, Antwerp, Banff, Barcelona, Belfast, Buxton, Copenhagen, Florence, Ghent, Helsinki, Holland Park, Longborough, Los Angeles, Madrid, Munich, Potsdam, Spoleto, Stockholm, Strasbourg, Vienna and Washington. He has also lit productions for the Royal Ballet, Birmingham Royal Ballet, Northern Ballet, London Children's Ballet, American Ballet Theatre, Houston Ballet, National Ballet of Japan, Tokyo Ballet, Finnish National Ballet, and in Stuttgart, Berlin, Bordeaux and Toulouse.

Mark is an Honorary Fellow of the Guildhall School of Music & Drama, was a finalist at the World Stage Design festival in 2013, and won a Knight of Illumination Award in 2019 for *Vanessa* at Glyndebourne.

Head of Lighting at the National Theatre from 1993–2003, Mark has lit plays and musicals for many British companies including the National Theatre, Royal Shakespeare Company, Royal Court, Royal Exchange Theatre, Chichester Festival Theatre, the Edinburgh Festival, the West End and on Broadway, and in the USA and Ireland. He received a Drama Desk Award nomination for most outstanding lighting for *Prometheus Bound* in New York.

## Pierre Martin Oriol

video designer

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© Simon Gosselin

Pierre Martin Oriol was born in northern France and studied contemporary French literature, communication and journalism before becoming a video designer. His designs focus on the relationship between text, image and graphic design.

With the theatre company 'Si vous pouviez lécher mon cœur' he created *Les Particules élémentaires* (2013), directed by Julien Gosselin for the Avignon Festival. His other credits for Gosselin include video designs for an adaptation of Robert Bolaño's *2666* for the 2016 Avignon Festival. In 2018 he created video design for Don DeLillo's *marathon*, also for the Avignon Festival. He has also designed video for Tiphaine Raffier (*La Chanson*, *Dans le Nom*, *France-fantôme* and *La Réponse des hommes*). Since 2021 he has been Artist-in-Association at the Théâtre Nanterre-Amandiers in the western suburbs of Paris. He has also directed his own films, including *The night will be dark* and *Destroy*.

With Ted Huffmann, Pierre has created video for operas in London, Lille and Amsterdam. He previously worked with the London Philharmonic Orchestra as video designer for the Orchestra's performances of Wagner's *Die Walküre* and *Siegfried* at the Royal Festival Hall in 2019 and 2020 respectively.

# London Philharmonic Choir

**Patron** HRH Princess Alexandra **President** Sir Mark Elder  
**Artistic Director** Neville Creed **Associate Chorus Director** Victoria Longdon **Accompanist** Jonathan Beatty  
**Chairman** Tessa Bartley **Choir Manager** Bethea Hanson-Jones

Founded in 1947 as the chorus for the London Philharmonic Orchestra, the London Philharmonic Choir is widely regarded as one of Britain's finest choirs. For the last seven decades the Choir has performed under leading conductors, consistently meeting with critical acclaim and recording regularly for television and radio.

Enjoying a close relationship with the London Philharmonic Orchestra, the Choir frequently joins it for concerts in the UK and abroad. Recent concerts with LPO Principal Conductor Edward Gardner have included Mahler's Symphony No. 2, Tippett's *The Midsummer Marriage* and *A Child of Our Time*, Janáček's *Glagolitic Mass*, Schoenberg's *Gurrelieder*, Berlioz's *Damnation of Faust*, Haydn's *Creation* and Mozart's Mass in C minor. Other highlights have included Mahler's Symphony No. 3 with Robin Ticciati; the UK premieres of James MacMillan's *Christmas Oratorio* with the Choir's President, Sir Mark Elder, and Tan Dun's *Buddha Passion*; Walton's *Belshazzar's Feast* with Marin Alsop; Mahler's Symphonies Nos. 2 & 8 and Tallis's *Spem in alium* with Vladimir Jurowski; and Beethoven's *Missa Solemnis* with Sir Mark Elder.

The Choir appears annually at the BBC Proms, and performances have included the UK premieres of Mark-Anthony Turnage's *A Relic of Memory* and Goldie's *Sine Tempore* in the Evolution! Prom. In recent years the Choir has also given performances of works by Beethoven, Elgar, Howells, Liszt, Orff, Vaughan Williams, Verdi and Walton. This year for the first time, the Choir has taken part in the 'Films in Concert' series at the Royal Albert Hall, performing the score for *Amadeus*.

A well-travelled choir, it has visited numerous European countries and performed in Kuala Lumpur, Hong Kong and Australia. The Choir has appeared twice at the Touquet International Music Masters Festival and was delighted to travel to the Théâtre des Champs-Élysées, Paris, in December 2017 to perform Bach's *Christmas Oratorio* with the London Philharmonic Orchestra.

The Choir prides itself on its inclusive culture, achieving first-class performances from its members, who are volunteers from all walks of life.

## Sopranos

Anna-Maria  
 Achilleos  
 Tessa Bartley  
 Charlotte Cantrell  
 Paula Chessell  
 Francesca Clayton  
 Eleanor Cooley  
 Megan Cunnington  
 Issy Davies  
 Martha Dowland  
 Daryna Dzhashi  
 Ella Frost  
 Rachel Gibbon  
 Jane Hanson  
 Rebecca Harries  
 Mary Beth Jones  
 Erin Kendrick  
 Mai Kikkawa  
 Charlotte Lam  
 Joy Lee  
 Sarah Leffler  
 Clare Lovett  
 Maddie Lovett  
 Janey Maxwell  
 Amanda May  
 Meg McClure  
 Sally Morgan  
 Hannah Morse  
 Elizabeth Ortiz  
 Linda Park  
 Marie Power  
 Danielle Roman  
 Elizabeth Schweizer  
 Victoria Smith  
 Lucy Taylor  
 Susan Thomas  
 Beatrice Tinsley  
 Rachel Topham  
 Isabella von Holstein  
 Mala Yamey  
 Sze Ying Chan

## Altos

Sally Brien  
 Jenny Burdett  
 Andrei Caracoti  
 Noel Chow  
 Andrea Easey  
 Carmel Edmonds  
 Bethea Hanson-Jones  
 Rosheen Iyer  
 Grace Kenyon  
 Julia King  
 Andrea Lane  
 Laetitia Malan  
 Ian Maxwell  
 Rebecca Morgan  
 Anna Mulrone  
 Anna Munoz  
 Rachel Murray  
 Beth O'Brien  
 Nicola Prior  
 Carolyn Saunders  
 Angela Schmitz  
 Natasha Sofla  
 Muriel Swijghuisen Reigersberg  
 Erica Tomlinson  
 Susi Underwood  
 Jenny Watson

## Tenors

Geir Andreassen  
 Giulio Beltramo  
 Hugh Bennett  
 Alexander Best  
 Andrew Chavez Kline  
 Kevin Cheng  
 James David  
 Robert Geary  
 Alan Glover  
 Iain Handyside  
 David Hoare

Stephen Hodges  
 Philip Lawford  
 Alex Marshall  
 Callum Sullivan  
 Don Tallon  
 Tony Valsamidis  
 Mikolaj Walczak

## Basses

Martyn Atkins  
 Jonathon Bird  
 Peter Blamire  
 Marcus Daniels  
 Ian Fletcher  
 Gary Freer  
 Ian Frost  
 Luke Hagerty  
 Alan Hardwick  
 Christopher Harvey  
 Mark Hillier  
 David Hodgson  
 Borja Ibarz Gabardos  
 Freddie Ingles  
 David Kent  
 Nigel Ledgerwood  
 Christopher Mackay  
 Maurice MacSweeney  
 Thomas Mawson  
 John D. Morris  
 Oskar Österling  
 Will Parsons  
 Peter Wood  
 Dominic Wright

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# London Voices

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Founder Terry Edwards Director Ben Parry

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Founded in 1973 by Terry Edwards, former Director of the Royal Opera House Chorus, the choral ensemble London Voices is currently directed and managed by conductor, composer, singer and arranger Ben Parry. The choir has performed throughout Europe, Asia and the USA, and can range from a small vocal consort through to a choir of more than 100 singers, performing repertoire ranging from Renaissance polyphony (Tallis at the Lucerne Festival) to contemporary music (Frank Zappa at London's Southbank Centre).

The ensemble has collaborated with many distinguished composers and conductors including John Adams, Semyon Bychkov, Bernard Haitink, Vladimir Jurowski, György Ligeti, Vasily Petrenko, Sir Simon Rattle and Georg Solti. It had a particularly close association with composer Luciano Berio, performing his *Sinfonia* on many occasions, most recently in Alicante, Spain, in February. The choir also performed in the world premiere of Stockhausen's *Mittwoch aus Licht*, staged by Birmingham Opera in 2012. It has given concerts globally, in locations including Aldeburgh, Beijing, Berlin, Birmingham, Munich, Jordan, Lucerne, New York, St Denis, Shanghai and Turkey.

London Voices is well-known for singing on hundreds of movie and computer game soundtracks, including *Abzu*, *Distant Worlds (Final Fantasy)*, *Halo 5*, the *Harry Potter*, *Hobbit*, *Star Wars*, *Hunger Games* and *Lord of the Rings* film series, *James Bond: Spectre* and *No Time to Die* and *The Grand Budapest Hotel* (Oscar for Best Soundtrack), and recently appeared on-screen

in *Mission: Impossible – Fallout*. It has participated on many operatic and choral recordings and has collaborated with musicians including Gary Barlow, Coldplay, Dave Brubeck, Renée Fleming, Sir Paul McCartney, Sting, Sir Bryn Terfel and Roger Waters.

London Voices last collaborated with the London Philharmonic Orchestra in November 2018, in Stravinsky's *The Rake's Progress* conducted by Vladimir Jurowski at the Royal Festival Hall.

[london-voices.com](http://london-voices.com)



@LDNVoces

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## Tenors

Philippe Durrant  
Peter Harris  
Henry Moss  
Philip Sheffield  
Julian Alexander Smith  
Pablo Strong  
Ben Thapa  
Alexander Wall  
Andrew Walters  
Louis Watkins

## Basses

Peter Edge  
Timothy Murphy  
David Porter-Thomas  
James Quilligan  
Mark Saberton  
Peter Snipp  
Andrew Tipple  
Lawrence White  
Robert Winslade Anderson  
Jonathan Wood

## Götterdämmerung at a glance

A culmination of the dramatic and musical ideas set forth in the previous three works of the *Ring*, this final opera of Wagner's cycle is also a complete and monumental theatrical journey of its own. The central conflict of the *Ring* remains the same over the course of four operas, but the protagonists change. In *Götterdämmerung* ('Twilight of the Gods') the ring that the Nibelung dwarf Alberich made out of the stolen Rhinegold continues to rule the destinies of humans, including Alberich's own son Hagen. Wotan, the lord of the gods and a major

figure in the first three operas, has withdrawn from ruling the world and directing its fate and does not appear, while his mortal grandson Siegfried is both the owner and the victim of the ring forged years before his birth. Only Brünnhilde, once a warrior goddess and now Siegfried's mortal wife, has the perspective and wisdom to grasp the full significance of the situation – her journey toward the ultimate sacrifice that will absolve heaven and earth from its primal corruption is the great drama of this opera.

### The creator



Richard Wagner (1813–83) was the complex, controversial creator of music-drama masterpieces that stand at the centre of today's operatic repertoire. Born in Leipzig, Germany, he was an artistic revolutionary who reimagined every supposition about

music and theatre. Wagner insisted that words and music were equals in his works. This approach led to the idea of the *Gesamtkunstwerk* or 'total work of art', combining music, poetry, architecture, painting and other disciplines, a notion that has had an impact on creative fields far beyond opera.

### The setting

The *Ring* Cycle is set in a mythological world, beginning, in *Das Rheingold*, beneath the earth (the depths of the Rhine river, the caves of the dwarfs) and above it (the gods' sky-bound realm of Valhalla). Throughout the action, the setting moves inexorably toward the human dimension. The libretto doesn't mention specific places, with the notable exception of the Rhine, indicating that this symbol of nature is an important aspect of both the beginning and the end of the entire cycle.

### The music

The musical ideas set forth in the first three parts of the *Ring* find their full expression in this opera. *Götterdämmerung* contains several of the one-on-one confrontations typical of the *Ring*, but a considerable amount of the vocal writing departs from the forms established in the previous operas. The first appearance of true ensemble singing in the trio at the end of Act II, and the use of a chorus, signify a shift from the rarified world of the gods to an entirely human perspective.

Wagner famously interrupted work on the *Ring* for more than a decade, while in the midst of writing *Siegfried*, to compose *Tristan und Isolde* and *Die Meistersinger von Nürnberg*. When he returned to complete the cycle, his creative abilities had evolved. Perhaps the most striking orchestral passage of the entire *Ring* is Siegfried's Funeral Music in Act III, which is built around a succession of leitmotifs from all parts of the cycle that represent the hero's life story, interspersed with the repetition of two thunderous chords that encapsulate the finality of death.

*Götterdämmerung* presents unique challenges for the lead tenor and soprano, culminating in a cathartic 15-minute narrative by Brünnhilde that is among the longest and most powerful unbroken vocal solos in the operatic repertoire.

# Synopsis

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## Prologue

### *Prelude*

#### Scene 1

At night in the mountains, the three Norns, daughters of Erda, weave the rope of destiny. They tell how Wotan ordered the world ash tree, from which his spear was once cut, to be felled and its wood piled around Valhalla. The burning of the pyre will mark the end of the old order. Suddenly the rope breaks. Their wisdom ended, the Norns descend into the earth.

### *Orchestral Interlude: Tagesgrauen (Dawn)*

#### Scene 2

Dawn breaks on the Valkyries' rock, and Siegfried and Brünnhilde emerge. Having cast protective spells on Siegfried, Brünnhilde sends him into the world to do heroic deeds. As a pledge of his love, Siegfried gives her the ring he took from the dragon Fafner, and she offers her horse, Grane, in return. Siegfried sets off on his travels.

### *Orchestral Interlude: Siegfrieds Rheinfahrt (Siegfried's Rhine Journey)*

## Act I

### Scene 1

In the hall of the Gibichungs on the banks of the Rhine, Hagen advises his half-siblings, Gunther and Gutrune, to strengthen their rule through marriage. He suggests Brünnhilde as Gunther's bride and Siegfried as Gutrune's husband. Since only the strongest hero can pass through the fire on Brünnhilde's rock, Hagen proposes a plan: a potion will make Siegfried forget Brünnhilde and fall in love with Gutrune. To win her, he will claim Brünnhilde for Gunther.

### Scene 2

When Siegfried's horn is heard from the river, Hagen calls him ashore. Gutrune offers him the potion. Siegfried drinks and immediately confesses his love for her. When Gunther describes the perils of winning his chosen bride, Siegfried offers to use the Tarnhelm to transform himself into Gunther. The two men take an oath of blood brotherhood and set out on their quest.

### *Orchestral Interlude*

#### Scene 3

Waltraute, horrified by the impending destruction of Valhalla, comes to Brünnhilde's rock, pleading with her sister to return the ring to the Rhinemaidens, its rightful owners, to save the gods. Brünnhilde refuses, declaring she could never part with Siegfried's gift. Waltraute leaves in despair. Hearing Siegfried's horn in the distance, Brünnhilde is overjoyed but becomes terrified when a stranger appears before her, claiming her as Gunther's bride and tearing the ring from her hand.

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*Interval: 75 minutes*

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## Act II

### *Prelude*

#### Scene 1

Outside the Gibichungs' hall at night, Hagen's father, Alberich, appears to his son as if in a dream and reminds him to win back the ring.

### *Orchestral Interlude: Morgenröthe (The Blush of Dawn)*

#### Scene 2

Dawn breaks and Siegfried arrives.

#### Scene 3

Hagen summons the Gibichungs to welcome Gunther.

#### Scene 4

Gunther enters with the humiliated Brünnhilde. When she sees Siegfried, she furiously denounces him, but he, still under the spell of the potion, doesn't understand her anger. Noticing the ring on Siegfried's finger, Brünnhilde demands to know who gave it to him, since it was taken from her, supposedly by Gunther, just the night before. She accuses Siegfried of having stolen the ring and declares that he is her husband. Siegfried protests, swearing on Hagen's spear that he has done no wrong.

# Synopsis

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## Scene 5

Brünnhilde now only wants vengeance. Hagen offers to kill Siegfried, but she explains that she has protected his body with magic – except for his back, which she knows he would never turn to an enemy. Gunther hesitatingly joins the conspiracy of murder.

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*Interval: 25 minutes*

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## Act III

### Prelude

#### Scene 1

Siegfried, separated from his hunting party, meets the three Rhinemaidens by the banks of the river. They ask him to return the ring to them, but he refuses in order to prove he doesn't fear its curse. The Rhinemaidens predict his imminent death and disappear.

#### Scene 2

Siegfried rejoins the hunters, who include Gunther and Hagen. Encouraged by Hagen, Siegfried tells of his youth and his life with Mime, the forging of the sword Nothung, and his fight with the dragon. While

he is talking, Hagen makes him drink an antidote to the potion. His memory restored, Siegfried describes how he walked through the fire and woke Brünnhilde. At this, Hagen stabs him in the back with the spear on which Siegfried had sworn. When Gunther expresses his shock, Hagen claims that he avenged a false oath. Siegfried remembers Brünnhilde with his last words and dies.

### **Orchestral Interlude: Siegfrieds Trauermusik (Siegfried's Funeral March)**

#### Scene 3

Back at the hall, Guttrune wonders what has happened to Siegfried. When his body is brought in, she accuses Gunther of murder, who replies that Hagen is to blame. The two men fight about the ring and Gunther is killed. As Hagen reaches for the ring, the dead Siegfried threateningly raises his arm. Brünnhilde enters and calmly orders a funeral pyre to be built on the banks of the Rhine. She denounces the gods for their guilt in Siegfried's death, takes the ring from his hand, and promises it to the Rhinemaidens. Then she lights the pyre and leaps into the flames. The river overflows its banks and destroys the hall. Hagen, trying to get to the ring, is dragged into the water by the Rhinemaidens, who joyfully reclaim their gold. In the distance, Valhalla and the gods are seen engulfed in flames.

*Reprinted courtesy of the Metropolitan Opera*



*A photograph taken by Victor Angerer of one of Josef Hoffmann's set designs for Götterdämmerung in 1876.*

## Götterdämmerung in focus

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**T**he most astounding fact in all Wagner's career was probably the writing of the text of *Siegfried's Death* in 1848', says Ernest Newman in his book *Wagner as Man and Artist*. 'We can only stand amazed

at the audacity of the conception, the imaginative power the work displays, the artistic growth it reveals since *Lohengrin* was written, and the total breach it indicates with the whole of the operatic art of his time. But *Siegfried's Death* was impossible in the musical idiom of *Lohengrin*; and Wagner must have known this intuitively.'

Even so, it is unlikely that in November of 1848 Wagner understood that his new opera would not be completed for decades, or that it would – under the title *Götterdämmerung* – be the culmination of one of the greatest masterpieces in all of Western civilisation, *Der Ring des Nibelungen*. Earlier that year Wagner had finished orchestrating *Lohengrin*. He was becoming increasingly active in the political turmoil sweeping Dresden (as well as much of Europe). He also made sketches for operas based on the lives of Friedrich Barbarossa and Jesus of Nazareth. That summer he had written the essay 'The Wibelungen: Worldhistory from the Saga', and later he would write 'The Nibelung Myth: As Sketch for a Drama'. But there is no indication that at this time Wagner was actively planning on mining the Nibelung saga for more than *Siegfried's Death*.

In May 1849 the uprisings in Dresden were put down. Wanted by the police for his political activity, Wagner fled, eventually settling in Switzerland. He produced a number of prose works over the next few years, including the important *Opera and Drama*, written during the winter of 1850–51, and planned an opera called *Wieland the Smith*. In 1850 he also revisited his libretto for *Siegfried's Death*, making some musical sketches.

The more Wagner thought about it, the more he realised that for the story of the hero's end to be truly understood by the audience, they needed to know more about what had gone before. So in 1851 he wrote the libretto to *Young Siegfried*, which was then followed (in reverse order) by *Die Walküre* and *Das Rheingold*, spelling out in greater detail why the events of *Siegfried's Death* occurred. It was not until October 1869 – after composing the music for the first three works in the *Ring*, as well as *Tristan und Isolde* and *Die Meistersinger von Nürnberg* – that Wagner again took up the task of creating the music of the

drama now known as *Götterdämmerung*. The name change reflected a significant shift in the opera itself, from the death of its hero to the downfall of the gods themselves.

In the earliest version of the story, Brünnhilde took the body of Siegfried to Valhalla, where his death redeemed the gods. Before igniting Siegfried's funeral pyre, she announced: 'Hear then, ye mighty Gods; your wrong-doing is annulled; thank him, the hero who took your guilt upon him ... One only shall rule, All-Father, Glorious One, Thou [Wotan]. This man [Siegfried] I bring you as pledge of thy eternal might: good welcome give him, as is his desert!'

There has been much speculation about why Wagner changed the ending of the *Ring* from this optimistic one, in which Wotan and the gods continued to rule, to the ending we know today, in which the gods perish. Sometimes this shift is attributed to Wagner's discovery of Schopenhauer's *The World as Will and Representation*, but that did not occur until the end of 1854, at which point Wagner had completed the text for the *Ring*. Wagner's optimism about a new social order for Europe began crumbling as the revolts of 1848 and 1849 were crushed, and by the time he began making a prose sketch for *Young Siegfried* in May 1851, he noted: 'Guilt of the Gods, and their necessary downfall. Siegfried's mission. Self-annihilation of the Gods.'

Wagner's Dresden friend August Röckel, who had only read the libretto of the *Ring*, asked the composer a question that has puzzled audiences at *Götterdämmerung* from the beginning: 'Why, seeing that the gold is returned to the Rhine, is it necessary for the gods to perish?' 'I believe that, at a good performance, even the most naïve spectator will be left in no doubt on this point', Wagner replied. 'It must be said, however, that the gods' downfall is not the result of points in a contract ... No, the necessity of this downfall arises from our innermost feelings. Thus it was important to justify this sense of necessity *emotionally* ... I have once again realised how much of the work's meaning (given the nature of my poetic intent) is only made clear by the music. I can now no longer bear to look at the poem [the libretto] without music: Or, as he put it in a letter to Franz Liszt, 'The thing shall *sound* [the italics are Wagner's] in such a fashion that people shall hear what they cannot see.'

Thomas Mann brilliantly summed up the relationship between Wagner's words and music in the speech he gave on the 50th anniversary of the composer's death:



## *Götterdämmerung* in focus

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'The texts around which it [the music] is woven, which it thereby makes into drama, are not literature – but the music is. It seems to shoot up like a geyser from the pre-civilised bedrock depths of myth (and not only "seems"; it really does); but in fact – and at the same time – it is carefully considered, calculated, supremely intelligent, full of shrewdness and cunning, and as literary in its conception as the texts are musical in theirs.'

Which is why Wagner knew he could not compose the music of *Götterdämmerung* until he had achieved absolute mastery of his compositional technique, which, he explained to Röckel, had 'become a close-knit unity: there is scarcely a bar in the orchestra that does not develop out of the preceding unit.' As he composed the *Ring*, Wagner greatly expanded his use of leitmotifs – bits of melody, harmony, rhythm, even tonality – far beyond merely representing a character or an object. They became infinitely malleable, and Wagner put them together in ways that became not only increasingly subtle, but also superbly expressive, adding layers of drama and emotion to the events taking place on stage. Even if listeners have no knowledge of the leitmotifs, Wagner's music is still enormously potent and can be a life-changing experience.

'Music drama should be about the insides of the characters', Wagner said. 'The object of music drama is the presentation of archetypal situations as *experienced by the participants* [Wagner's italics], and to this dramatic end music is a means, albeit a uniquely expressive one.'

At first glance, after the uninterrupted flow of drama in the three preceding parts of the *Ring*, the libretto of *Götterdämmerung* might seem a throwback. It has recognisable, easily excerptable arias, a marvellous love duet, a thrilling swearing-of-blood-brotherhood duet, a chilling vengeance trio and rousing choruses. But when Wagner finally began to compose the music for *Götterdämmerung* he did not rewrite the libretto, other than to make some changes in the wording of the final scene. He knew the libretto worked exactly as it should, providing him with precisely the words and dramatic situations he needed to write some of the greatest orchestral music ever conceived. And it is through the music that Wagner can make dramatic points much more vividly than could be made through words.

One of the most shattering parts of *Götterdämmerung* is Siegfried's Funeral Music. Even played in the

concert hall, shorn of the rest of the opera, it makes a tremendous effect. In its proper place during a performance of the full drama, it is overwhelming. A bit of insight into why this is so comes from the diary of Wagner's second wife, Cosima. The entry for 29 September 1871 reads:

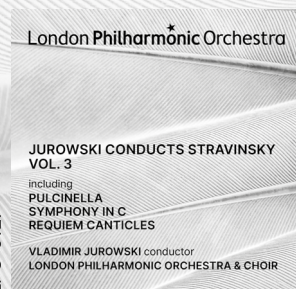
'I have composed a Greek chorus,' R[ichard] exclaims to me in the morning, 'but a chorus which will be sung, so to speak, by the orchestra; after Siegfried's death, while the scene is being changed, the Siegmund theme will be played, as if the chorus were saying: "This was his father"; then the sword motif; and finally his own theme; then the curtain goes up and Guttrune enters, thinking she had heard his horn. How could words ever make the impression that these solemn themes, in their new form, will evoke?'

Cosima does not mention the concept of a Greek chorus in connection with the Immolation Scene or the great orchestral outpouring that follows Brünnhilde's words. But it is impossible not to think of these moments as a magnificent musical threnody for everything that has gone before. Such a profound summing up of complex lives, situations and emotions must be expressed by the orchestra, because mere words could not do them justice or provide the catharsis that allows for a true transformation and a new beginning – all of which Wagner's music does, perfectly, at the end of *Götterdämmerung*.

Several years after the *Ring* had been premiered at Bayreuth in 1876, Cosima noted in her diary: 'In the evening, before supper, [Richard] ... glances through the conclusion of *Götterdämmerung*, and says that never again will he write anything as complicated as that.' For many Wagnerians, he never wrote anything better.

*Programme note* © Paul Thomason

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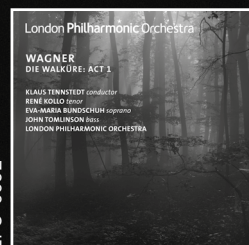
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*and all others who wish to  
remain anonymous.*

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