

Welcome

A very warm welcome to this Philharmonia concert.

It's a great privilege for us to be reunited with Riccardo Muti, our Principal Conductor from 1972 – 1982. I know there are many former Philharmonia players in the audience this evening, as well as supporters of many decades' standing, and I'd like to thank you all for your contribution to the excellence of this wonderful orchestra over the years.

In a month's time we're announcing our 2025/26 season. We'll be celebrating our 80th birthday with a fantastic line-up of conductors and soloists, and concerts revisiting great moments from the Philharmonia's history as well as looking to the future. And of course you're invited to celebrate with us.

If you'd like to get closer to the music, support our work on stage and beyond, and get priority booking for next season, why not consider becoming a Friend? We'd love to welcome you to the Philharmonia community.

With my best wishes,



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A handwritten signature in black ink that reads "Thorben".

Thorben Dittes
Chief Executive

Welcome to the Southbank Centre

We're the UK's largest centre for the arts and one of the nation's top five visitor attractions, showcasing the world's most exciting artists at our venues in the heart of London. As a charity, we bring millions of people together by opening up the unique art spaces that we care for.

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

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



Philharmonia Friends

New membership launching 31 March

philharmonia.co.uk/friends

This evening's concert

Muti conducts Verdi's Requiem

Thursday 27 March 2025, 7.30pm

Southbank Centre's Royal Festival Hall

Riccardo Muti KBE – conductor

Marie Lys – soprano

Elina Garanča – mezzo-soprano

Piotr Beczała – tenor

Ildebrando d'Arcangelo – bass

Philharmonia Chorus

VERDI Requiem (84 mins)

There will be no interval. This performance finishes at approximately 9pm.

This concert is dedicated to the memory of Jo and Barbara Modiano.

Maestro Muti would like to dedicate his performance to the memory of Lord Weinstock and Sir Ian Isaac Stoutzker.

The Philharmonia gratefully acknowledges a leadership gift from the Laurence Modiano Charitable Trust in support of this performance.

Elina Garanča's appearance is supported by the Lloyd E. Rigler – Lawrence E. Deutsch Foundation.

With thanks to the Modiano Family and the Weinstock Fund for their support of this concert.

His Majesty King Charles III
Patron

Santtu-Matias Rouvali
Principal Conductor

Marin Alsop
Principal Guest Conductor

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Programme notes

Giuseppe Verdi (1813 – 1901)

**Messa da Requiem, in memory of Alessandro
Manzoni (1874) (84 mins)**

Introit and Kyrie

Dies irae

Offertory

Sanctus

Agnus Dei

Lux aeterna

Libera me

The choirboy and the curse

Giuseppe Verdi liked to tell a story about his relationship with the Catholic Church. As a child in the Italian village of Le Roncole, he'd been serving as an altar boy in church when – distracted by some piece of sacred music – he lost track of the service. Infuriated, the priest slapped him, sending him reeling down the altar steps. “May God strike you with lightning!” muttered the young Giuseppe. A couple of years later, in September 1828, lightning did indeed strike the nearby church of La Madonna deli, Prati during a festival service, killing two dogs and six people – among them the very priest whom Verdi had cursed in Le Roncole.

Whether or not the agnostic Verdi truly saw this as anything more than a macabre coincidence, the fact that he told the tale at all illustrates his relationship with organised religion. Verdi was a liberal and a patriot in an era when the Church seemed to be holding Italy back, and he practised what he preached: living out of wedlock with his future wife Giuseppina. But although he rejected the Church, he did not reject faith. He asked to be buried with “one priest, one candle, one cross.”

National heroes

Still, Verdi's decision to compose a Requiem Mass was unquestionably more patriotic than religious. Gioachino Rossini died on 13 November 1868, and for Verdi it marked the end of an era: “A great name has disappeared from the world...a glory of Italy.” He conceived the idea of a musical monument: a Requiem, to be created jointly by Italy's greatest living composers and performed in Rossini's home town of Bologna on the first anniversary of his death. The idea of this *Messa per Rossini* caught on and Verdi himself wrote a movement: the ‘Libera me’. Then local politics intervened and the moment was lost. The *Messa per Rossini* would not be heard until 1998.

But Verdi held on to his ‘Libera me’, and when in May 1873 the Italian patriot and novelist Alessandro Manzoni died, its moment seemed to have come. Verdi revered Manzoni: “I would have knelt before him, if men could be worshipped.” Now he wrote to his publisher Ricordi:

“I too would like to demonstrate what affection and veneration I bore and bear to that Great Man who is no more, and whom Milan has so worthily honoured. I would like to set to music a Mass for the Dead to be performed next year on the anniversary of his death...If you believe this possible, speak to the Mayor about it.”

The Mayor of Milan agreed and Verdi set to work, using the existing ‘Libera me’ as the final section of this new *Manzoni Requiem*. The premiere took place in the church of San Marco in Milan on 22 May 1874, with four soloists whom Verdi knew and admired from the opera house. Teresa Stolz (soprano), Maria Waldmann (mezzo-soprano) and Ormondo Maini (bass) had all sung in the premiere of *Aida* in 1872 and the tenor Giuseppe

Capponi had been Verdi's original choice for Radamès, the hero of *Aida*. The performance was officially a religious service – a priest officiated and the female singers were required to wear black veils. Three days later, Verdi conducted the entire Requiem at the opera house of La Scala

An opera for the church?

While the *Messa da Requiem* was wildly successful in Italy, the German critic Hans von Bülow called it an “opera in ecclesiastical vestments”. Johannes Brahms, on the other hand, disagreed: “Only a genius could create such a work”. True, the *Messa da Requiem* can certainly feel intensely dramatic. That was Verdi's nature, and the text of the Requiem is a libretto of sorts – words rich in colour, incident and emotion, all waiting to be expressed in music. The orchestra includes a piccolo, four bassoons, eight trumpets (including four offstage) and an ophicleide – the predecessor of the modern tuba.

But Verdi avoids turning the soloists into characters. Instead, the music constantly shifts perspective and tone, sometimes inhabiting the text, at other times standing outside the action like a narrator. And with no need for singers to make dramatically plausible entrances and exits, Verdi is free to combine them as and how he pleases – none of his major works is so rich in ensembles. An old stager like Verdi knew that there was a limit to what an opera chorus could memorise. No such limits apply in concert, however, and he lets his genius for choral writing take wing like never before.

Words and music

At no point does Verdi respond to his sacred text with anything less than sincerity. In that crucial respect, the Requiem really does resemble an opera: it strikes immeasurably deeper when you are aware of the words and their meaning:

Introit and Kyrie

Low, muted strings accompany the mournful opening *Requiem aeternam*; opening out into radiant hope at the Kyrie.

Dies irae

Verdi paints the Day of Judgement in a chorus worthy of Michelangelo or Dante.

Tuba mirum: Offstage trumpets sound the call to judgement. The bass solo takes up the sombre narrative.

Liber scriptus: The orchestra vividly illustrates the mezzo's awestruck narration.

Quid sum miser: A bassoon nags anxiously, as three voices contemplate their guilt before Judgement.

Rex tremendae: Awe-inspiring outbursts struggle with a gentler, gradually rising plea for divine grace.

Recordare: To a gently rocking accompaniment, mezzo and soprano lay their appeal before Christ.

Ingemisco: The tenor cries out from the silence: a sinner prays for mercy.

Confutatis: The bass contemplates damnation. The *Dies irae* chorus crashes back in, with renewed terror, and gradually fades.

Lacrymosa: All that is left are tears: a sobbing

processional, not unlike the equivalent movement in Mozart's Requiem.

Offertory

Domine Jesu Christe: The terror of judgment has passed: the soloists sing amid an atmosphere of quietly blossoming hope, sweetened by solo violins.

Quam olim Abrahae: An ancient promise, set by Verdi to music reminiscent of baroque counterpoint.

Hostias: The spirit, not the letter, of ancient church chant: followed by a return to *Quam olim Abrahae*, and a quiet vision of bliss.

Sanctus

Trumpets sound: a jubilant, brilliantly-scored chorus. Verdi added an exclamation mark at the end of the first line of text.

Agnus Dei

A superficially artless, chant-like melody. Woodwinds delicately brighten and garland its central sections.

Lux aeterna

Shimmering violins provide the "eternal light" here. Bass, brass and an ominous drumroll throw shadows across the scene as the soloists reprise the words *Requiem aeternam*. The vision dissolves amid gently cascading woodwinds.

Libera Me

Anxiously, amidst a restless, responsive orchestra, the soprano pleads once more for mercy.

Dies irae: For a third time, the vision of terror roars out – and gradually fades from memory.

Requiem aeternam: A distant memory of the opening, as the soprano prays over a hushed unaccompanied chorus, and soars upwards.

Libera me: The air shivers: the soprano declaims and Verdi launches into a colossal closing chorus, punctuated by mighty orchestral chords. The soloists' voices break through the action: and finally, as the epic vision recedes, they're left standing amid falling phrases, pleading to be spared. The chorus has the final word: not affirmation, but a final whispered plea.

Programme notes by Richard Bratby
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Richard Bratby is a critic and cultural historian who writes about music and opera for *The Spectator*, *Gramophone*, *The Birmingham Post* and *The Critic*.



Philharmonia

Spring highlights at the Royal Festival Hall

Santtu conducts French masterpieces

Sunday 30 March, 3pm

Debussy, Saint-Saëns and Franck with Javier Perianes and Mark van de Wiel

Shostakovich and Prokofiev

Thursday 10 April, 7.30pm

Santtu and violinist Nemanja Radulović reunite

Book now:

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0800 652 6717

Santtu conducts Shostakovich

Sunday 13 April, 3pm

Arabella Steinbacher plays Mendelssohn's beloved Violin Concerto

Marin Alsop and the Philharmonia Chorus

Thursday 24 April, 7.30pm

Bernstein, Shostakovich and a film by William Kentridge

Belshazzar's Feast with The Bach Choir

Thursday 8 May, 7.30pm

An evening of British music: Delius, Blackford and Walton

Santtu and Nikolai Lugansky

Wednesday 11 June, 7.30pm

Rachmaninov, Ravel and Respighi close the season



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Text and translation

I. Introit et Kyrie – *solo quartet and chorus*

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Grant them eternal rest, O Lord,
and let everlasting light shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid to Thee in Jerusalem.
Hear my prayer;
before Thee all flesh shall come.
Grant them eternal rest, O Lord,
and let everlasting light shine upon them.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us

II. Dies irae – *chorus*

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus
cuncta stricte discussurus

The day of wrath, that day
will dissolve the world in ashes,
as David prophesied with the Sibyl.
How great a terror there will be
when the Judge shall come
who will thresh out everything thoroughly!

Tuba mirum – *chorus*

Tuba mirum spargens sonum
per sepulcra regionum
coget omnes ante thronum.

The trumpet, scattering a wondrous sound
through the tombs of every land,
will gather all before the throne.

Mors stupebit – *bass*

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Death and nature shall stand amazed
when creation rises again
to answer to the Judge.

Liber scriptus – *mezzo-soprano and chorus*

Liber scriptus proferetur
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.

A written book will be brought forth
which contains everything
for which the world shall be judged.
And so when the Judge takes his seat
whatever is hidden shall be made manifest,
nothing shall remain unavenged.

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

The day of wrath, that day
will dissolve the world in ashes,
as David prophesied with the Sibyl.

Quid sum miser – *soprano, mezzo-soprano, and tenor*

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

What shall I, a wretch, say then?
Whom shall I ask to plead for me,
when scarcely the righteous are safe?

Rex tremendae – *quartet and chorus*

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

King of dreadful majesty,
who freely saves the redeemed,
save me, O Fount of Pity.

Recordare – *soprano and mezzo-soprano*

Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Recall, merciful Jesus,
that I was the reason for Thy journey:
do not destroy me on that day.
Seeking me, Thou didst sit down weary,
Thou didst redeem me, having endured the Cross:
let not such great pains have been in vain.

Iuste iudex ultionis,
donum fac remissionis
ante diem rationis

Righteous Judge of vengeance,
give me the gift of redemption
before the day of reckoning

Ingemisco - *tenor*

Ingemisco tanquam reus,
culpa rubet vultus meus,
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

I groan as one guilty,
and my face blushes with guilt.
spare the suppliant, O God.
Thou who didst absolve Mary [Magdalene]
and hear the prayer of the thief,
hast given me hope as well.
My prayers are not worthy,
but Thou, O good one, show mercy,
lest I burn in everlasting fire.
Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

Confutatis – *bass and chorus*

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,

When the damned are confounded
and consigned to scarring flames,
call me to be with the blessed.
I pray, suppliant and kneeling,
a heart as contrite as ashes,

gere curam mei finis.

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Lacrimosa – *Solo Quartet and Chorus*

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce Deus,
pie Jesu Domine,
dona eis requiem. Amen.

III. **Offertorio** – *Solo Quartet*

Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum;
sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti,
et semini ejus.

Hostias et preces tibi,
Domine laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus;
fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti,
et semini ejus.

IV. **Sanctus** – *Chorus I and Chorus II*

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine Domini.
Hosanna in excelsis!

take Thou my ending into Thy care.

The day of wrath, that day
will dissolve the world in ashes,
as David prophesied with the Sibyl.

That day is one of weeping
on which shall rise again from the ashes
the guilty man, to be judged.
Therefore spare this one, O God,
merciful Lord Jesus.
Grant them rest. Amen.

Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the bottomless pit.

Deliver them from the jaws of the lion,
that hell may not swallow them up,
and they may not fall into darkness;
but may the holy standard-bearer Michael
bring them into the holy light,
as Thou didst promise of old to
Abraham and his seed.

We offer unto Thee, O Lord,
sacrifices and prayers of praise.
Do Thou receive them on behalf of those souls
whom we commemorate this day.
Allow them, Lord, to pass from death to life,
as Thou didst promise of old to
Abraham and his seed.

Holy, holy, holy,
Lord God of Hosts!
Heaven and earth are full of Thy glory.
Hosanna in the highest!
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest!

V. Agnus Dei – *Soprano, Mezzo-soprano, and Chorus*

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

O Lamb of God, that takest away the sins of the
world; grant them rest.

O Lamb of God, that takest away the sins of the
world; grant them eternal rest.

VI. Lux aeterna – *Mezzo-soprano, Tenor, and Bass*

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis;
cum sanctis tuis in aeternum,
quia pius es.

Let everlasting light shine on them, O Lord,
with Thy saints forever,
for Thou art merciful.

Grant them eternal rest, O Lord,
and let everlasting light shine upon them;
with Thy saints forever,
for Thou art merciful.

VII. Libera me – *Soprano and Chorus*

Libera me, Domine, de morte aeterna
in die illa tremenda;
quando coeli movendi sunt et terra.
Dum veneris iudicare saeculum per ignem.

Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira.

Quando coeli movendi sunt et terra.

Dies irae, dies illa, calamitatis et miseriae,
dies magna et amara valde.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna
in die illa tremenda.

Deliver me, O Lord, from eternal death
on that awful day
when the heavens and earth shall be moved.
When Thou shall come to judge the world with fire.

I am seized with trembling and I fear
the time when the trial shall approach, and the
wrath to come.

When the heavens and the earth shall be shaken.

The day of wrath, that day, of calamity and misery,
a dreadful and exceedingly bitter day.

Grant them eternal rest, O Lord,
and let everlasting light shine upon them.

Deliver me, O Lord, from eternal death
on that awful day.

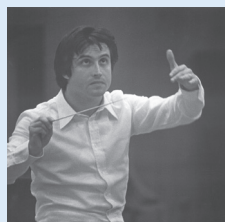
Riccardo Muti and the Philharmonia: a timeline

28 July 1941

Riccardo Muti is born in Naples

2 & 3 December 1972

Muti conducts the Philharmonia for the first time, at Fairfield Halls in Croydon and at the Royal Festival Hall. Beethoven, Brahms and Mussorgsky are on the programme for his London debut



28 September 1975

Muti conducts Stravinsky's *The Firebird* and Orff's *Carmina Burana* to mark the Philharmonia's 30th anniversary



12 February 1974

Muti conducts Verdi's *Requiem* with the Philharmonia for the first time – he returns to the piece in 1978, 2007, 2008 and tonight, more than half a century later

27 October 1945

The Philharmonia Orchestra gives its first concert

5 & 6 September 1973

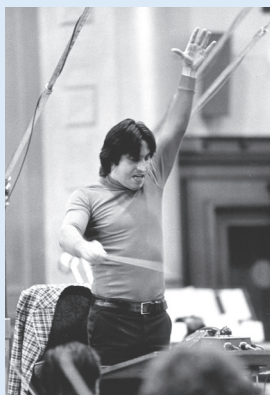
Muti gives his first concerts as Principal Conductor of the Philharmonia at the Edinburgh Festival, featuring music by Vivaldi, Cherubini and Franck

10 – 12 June 1974

Muti takes the Philharmonia to La Scala, Milan, on his first international tour with the orchestra

Late 1972

The Philharmonia players invite Muti to become their next Principal Conductor, succeeding Otto Klemperer

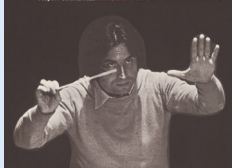


1974

Verdi's *Aida* is the first of many acclaimed recordings of operatic and symphonic repertoire by Muti and the Philharmonia

Riccardo Muti conducts Philharmonia

Tuesday 20 September at 7.00
 Eric Gale
 Philharmonia Chorus
 Maurice Strakosky (Violin)
 William Perry (Viola)
 Thomas Sweeney (Cello)
 Richard Simek (Bass)
 Royal Festival Hall



1 – 13 October 1980

Muti and the Philharmonia tour the US and Canada, including concerts in Ottawa, Boston, Cleveland, Chicago, Washington and New York

23 – 30 March 2010

A European tour – including a return to Sicily – leads up to the Philharmonia's all-Beethoven 65th anniversary concert at the Royal Festival Hall, the last time Muti performed with the Philharmonia



15 April 1978

On an overnight ferry to Sicily for the final concert of a tour of Italy, Muti and the orchestra experience an earthquake and a Force 9 gale

1982

Muti steps down as Principal Conductor of the Philharmonia, but continues to conduct the Orchestra regularly in London and on tour



27 March 2025

Welcome to this evening's concert!



20 June – 3 July 1979

Muti conducts four all-Tchaikovsky concerts at the Royal Festival Hall in memory of Walter Legge, founder of the Philharmonia



© Teatro alla Scala

2000

Muti is made a KBE by Queen Elizabeth II

10 December 2020

Muti's planned return to the Philharmonia is cancelled due to the Covid pandemic

Riccardo Muti conducts Philharmonia

Tuesday 26 September at 8.00
 Emil Gilels
 Schumann Opus 10 (The Six) for Piano
 Schumann Piano Concerto in A minor
 Schumann Symphony No. 1 (The Spring)



Thursday 28 September at 8.00
 Paul Tortelier
 Prokofiev Concerto for Violin and Piano
 Schumann Opus 10 (The Six) for Piano
 Schumann Piano Concerto in A minor
 Schumann Symphony No. 1 (The Spring)



2 July 1981

Muti conducts a concert at the Royal Festival Hall attended by HRH The Prince of Wales, featuring music by Beethoven and Tchaikovsky

Riccardo Muti KBE

Conductor



© Todd Rosenberg Photography
Courtesy of www.riccardomutimusic.com

Riccardo Muti was born in Naples and studied piano under Vincenzo Vitale at the Conservatorio San Pietro a Majella, graduating with distinction, before going on to study composition and conducting under the guidance of Bruno Bettinelli and Antonino Votto at the Conservatorio Giuseppe Verdi in Milan.

Riccardo Muti first came to the attention of critics and public in 1967, when he was unanimously awarded the first prize at the Guido Cantelli Conducting Competition in Milan. The following year he was appointed Principal Conductor of the Maggio Musicale Fiorentino, a position he held until 1980. In 1971, Herbert von Karajan invited him to conduct at the Salzburg Festival, the first of many such occasions, which led to the celebration of fifty years of artistic collaboration with the Austrian festival in 2020.

From 1972 to 1982 he was Otto Klemperer's successor as Principal Conductor of the Philharmonia Orchestra. In 1980 he took over from Eugene Ormandy as music director of the Philadelphia Orchestra, remaining in charge until 1992.

From 1986 to 2005 Riccardo Muti was music director of the Teatro alla Scala in Milan. During his tenure – the longest in the theatre's history – he oversaw several major projects,

including the Mozart – Da Ponte Trilogy and the Wagner Ring Cycle. Alongside the classics of the repertoire, including several operas by Verdi, he also brought rarely performed works to light, including Poulenc's *Dialogues des Carmélites*, for which he won the prestigious Premio Abbiati. In December 2004 he triumphantly reopened the restored opera house with Salieri's *L'Europa riconosciuta*.

Over the course of his exceptional career, Riccardo Muti has conducted many of the world's leading orchestras, from the Berlin Philharmonic and the Bavarian Radio Symphony Orchestra to the New York Philharmonic and the Orchestre National de France.

He has particularly close ties to the Vienna Philharmonic and has appeared with the orchestra at the Salzburg Festival on a regular basis since 1971. When he conducted the orchestra's 150th anniversary concert in 1992, he was presented with its Golden Ring, a special sign of esteem and affection, awarded only to a few select conductors. Muti conducted the Vienna Philharmonic in the opening concert for the celebrations of the 250th anniversary of Mozart's birth in Salzburg at the Grosses Festspielhaus and, in 2024, in the concerts celebrating the 200th anniversary of Ludwig van Beethoven's 9th Symphony. In January 2025 he conducted the prestigious New Year's Concert in Vienna for the seventh time after 1993, 1997, 2000, 2004, 2018 and 2021.

In 2004 Riccardo Muti founded the Luigi Cherubini Youth Orchestra, which is made up of young musicians selected by an international jury from more than 600 instrumentalists from all over Italy. His social and civic conscience as an artist is reflected in the concerts he has conducted as part of his 'The Paths of Friendship' project organized by the Ravenna

Festival. These concerts are given in places symbolizing our troubled past and contemporary history. Among the ensembles that he has conducted on these occasions are the Orchestra and Chorus of La Scala, the Orchestra and Chorus of the Maggio Musicale Fiorentino, the Musicians of Europe United and the Cherubini Youth Orchestra.

He has received innumerable awards. He is a Cavaliere di Gran Croce of the Italian Republic, a recipient of the German Order of Merit, a Commander of the French Legion of Honour and an honorary Knight Commander of the British Empire. Muti has received more than 20 honorary degrees from the most important universities of the world.

The Salzburg Mozarteum has awarded him its Silver Medal and in Vienna he is an honorary member of the Gesellschaft der Musikfreunde, the Vienna Hofmusikkapelle and the Vienna State Opera. He has also been awarded Israel's Wolf Prize for the Arts and in July 2018, on the occasion of the Friendship Concert, Muti received the Order of Merit from the former Ukrainian President Poroshenko. In October 2018, he was conferred the prestigious Praemium Imperiale for Music of the Japan Arts Association in Tokyo.

In 2007 Riccardo Muti initiated a five-year project with the Cherubini Orchestra at the Salzburg Whitsun Festival devoted to the rediscovery and reassessment of the operatic and sacred music heritage of the Neapolitan school of the 18th century.

From September 2010 to June 2023, Riccardo Muti was Music Director of the Chicago Symphony Orchestra. At the end of his tenure, Muti was recognized with the title of Music Director Emeritus for Life by the Chicago Symphony Orchestra. In 2010 Musical America named him Musician of the Year.

At the 53rd annual awards ceremony in February 2011, he was awarded two Grammy Awards, for Best Classical Album and Best Choral Performance, for his live recording of Verdi's Requiem with the Chicago Symphony Orchestra and Chorus.

In 2011 not only did Riccardo Muti receive the coveted Birgit Nilsson Prize, the Prince of Asturias Prize for the Arts and an Opera News Award, but he was also appointed an honorary member of the Vienna Philharmonic and honorary director for life of Teatro dell'Opera di Roma. In 2012 he was awarded the highest papal honour when Pope Benedict XVI appointed him a Knight of the Grand Cross First Class of the Order of St Gregory the Great. In 2016 he was honoured by the Japanese government with the Order of the Rising Sun, Gold and Silver Star. In 2021 he received the Great Gold Medal of Honour for services to the Republic of Austria, presented to him during the Salzburg Festival. In October 2021 he was appointed a Foreign honorary member of the Russian Academy of Arts.

In July 2015 Riccardo Muti set up a further scheme for training young musicians, when the first Riccardo Muti Italian Opera Academy for young conductors, répétiteurs and singers attracted participants from all over the world to the Teatro Alighieri in Ravenna. Since 2019, the Academy has been taking place also in Tokyo; since 2021 in Milan and in 2024 it took place for the first time in Suzhou, China. The aim of the academy is to pass on to young musicians Riccardo Muti's experience and mastery and to familiarize audiences with the complex process that goes into performing opera.

Riccardo Muti's multi-award-winning discography ranges from classical symphonic works to operas and contemporary music. His current label is RMMUSIC.

www.riccardomuti.com

Marie Lys

Soprano



© Alex Annan

First prize winner of the Competition for Baroque Opera Cesti 2018 and of the Concours International de Belcanto Vincenzo Bellini 2017, soprano Marie Lys made an impression in 2022 when she jumped in for Cecilia Bartoli in the title role of *Alcina* - staged by Damiano Michieletto - at the Maggio Musicale Fiorentino.

The 2024/25 season sees Marie Lys return to Opéra de Lille to sing Galatea in Porpora's *Polifemo* in a Bruno Ravello production conducted by Emmanuelle Haïm. She will then be Cleopatra in Handel's *Giulio Cesare* in a new production staged by Chiara Muti and conducted by Ottavio Dantone for a tour in northern Italy. In spring she will make her role debut as Aspasia (Mozart's *Mitridate*) in Montpellier under the baton of Philippe Jaroussky. She has also performed many concerts, including Handel's *Messiah* at the Château de Versailles for Christmas, a Viennese music recital for New Year's Eve in Versailles and Gstaad, various Baroque music recitals, and operas in concert version, such as Vivaldi's *Il Giustino* with Ottavio Dantone in a Spanish tour, and the title role in *Proserpine* by Lully with Christophe Rousset in Versailles and in Vienna.

Elīna Garanča

Mezzo-soprano



© Sarah Katharina

Mezzo-soprano Elīna Garanča has established herself as a major star through her highly acclaimed performances for the world's leading opera houses, symphony orchestras and recital halls. She has captivated audiences with her exquisite voice, intelligent musicianship, and compelling stage presence.

During the 2024/25 season, concert performances include Verdi's Requiem at the Festival Europäische Wochen Passau, Menuhin Festival Gstaad, a concert tour to Hong Kong, China and Taiwan with Karel Mark Chichon and further concerts at Teatr Wielki, Gran Teatre del Liceu, Wiener Konzerthaus, Gstaad New Year Music Festival, Opéra National de Paris, Teatro di San Carlo and Staatsoper Unter den Linden. Later in the season, Garanča goes on tour to Japan for a series of concerts with Malcolm Martineau and the New Japan Philharmonic, performs Mahler's *Rückert-Lieder* at Lucerne Festival and returns to the Wigmore Hall.

An exclusive artist with Deutsche Grammophon, Garanča has released many albums for the label and received numerous ECHO KLASSIK awards, including Singer of the Year for her first non-core-classical album *Sol y Vida*.

Piotr Beczała

Tenor



© Johannes Iffkovits

Piotr Beczała is one of the most sought-after tenors of our time and a constant guest in the world's leading opera houses. The Polish-born artist is acclaimed by audiences and critics alike not only for the beauty of his voice, but also for his ardent commitment to each character he portrays.

In the 2024/25 season, Beczała continues to grace opera stages in a diverse array of roles. He started the season with a debut at Oman's Royal Opera House, performing in a semi-staged production of Verdi's *Un ballo in maschera*. Subsequently, Beczała returns to the Metropolitan Opera, starring as Radamès in Michael Mayer's spectacular new staging of *Aida*. Beczała then appears at the Vienna State Opera for two iconic roles: Mario Cavaradossi in *Tosca* and Manrico in *Il trovatore*. At the Bavarian State Opera in Munich, he portrays Don José in *Carmen*, and later reprises his acclaimed interpretation of the titular knight Lohengrin. Beczała also brings his Lohengrin to Opernhaus Zürich and the Bayreuth Festival. He also portrays the Prince in Dvořák's *Rusalka* at the Gran Teatre del Liceu in Barcelona and concludes his season at the Salzburg Festival in the title role of *Andrea Chénier* in concert.

Ildebrando d'Arcangelo

Bass



During the 2024/25 season, D'Arcangelo performs Bartolo in *Le nozze di Figaro* with the Semperoper Dresden, Oroveso in *Norma* at Wiener Staatsoper, and Verdi's *Requiem* with the Chicago Symphony Orchestra.

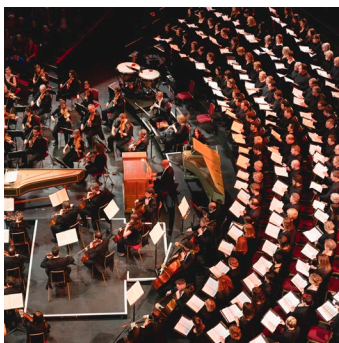
Ildebrando D'Arcangelo's career has taken him to many of the world's foremost opera houses, including the Vienna and Berlin state operas, Royal Opera House, Covent Garden, Paris Opera, La Scala Milan, Teatro Real Madrid and Metropolitan Opera. He made his Salzburg Festival debut in 1996 as Mozart's Figaro, subsequently returning as Leporello and Don Giovanni. Among the conductors with whom he has worked are Claudio Abbado, Riccardo Muti, Myung-Whun Chung, Bernard Haitink, Nikolaus Harnoncourt, Tugan Sokhiev and Sir Antonio Pappano and Sir Goerg Solti.

Ildebrando D'Arcangelo was a prizewinner at the International Toti Dal Monte Singing Competition in Treviso in 1989 and again in 1991. Some of his finest performances have been released on DVD by labels that include Deutsche Grammophon, Decca and Virgin Records.

Philharmonia Chorus


An independent chorus based in London, the Philharmonia Chorus is recognised as one of the world's finest symphony choruses. They have a distinguished 60-year history and a legendary discography, having performed with almost all the leading conductors of the age.

In the 2024/25 season, performances include Brahms's *Ein deutsches Requiem* in the Chapel of King's College Cambridge conducted by Daniel Hyde (broadcast live on BBC Radio 3), live showings of the film *Gladiator* at the Royal Albert Hall, Bernstein's *Chichester Psalms* with the Philharmonia Orchestra conducted by Marin Alsop, and the premiere of a new work by Max Richter at the Royal Albert Hall.




© Andy Paradise

Gavin Carr enjoyed an international career as a baritone, with the English National Opera and other major companies. He has worked with most of the major symphony choruses in the UK and has premiered a number of important additions to the choral-orchestral repertoire. A member of the vocal faculty of the Royal Academy of Music since 2017, he has been working with the Philharmonia Chorus since 2011, and was appointed Chorus Master in 2018.




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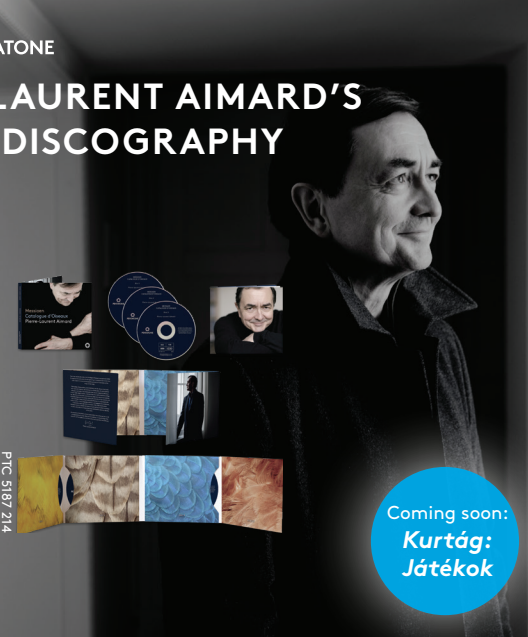
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About the Philharmonia



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Founded in 1945, the Philharmonia Orchestra is one of the world's leading symphony orchestras. Finnish conductor Santtu-Matias Rouvali took up the baton as Principal Conductor in 2021, and Marin Alsop joined him as Principal Guest Conductor in 2023. They follow in illustrious footsteps: Herbert von Karajan, Otto Klemperer, Riccardo Muti, Giuseppe Sinopoli, Christoph von Dohnányi, Vladimir Ashkenazy and Esa-Pekka Salonen are some of the key figures who have honed the renowned Philharmonia sound over eight decades.

The Orchestra is made up of 80 outstanding musicians. It has premiered works by Richard Strauss, Sir Peter Maxwell Davies, Errollyn Wallen, Laufey and many others, and performs with many of the world's most admired soloists.

The Philharmonia thrives on creative collaborations: in the 2024/25 season, violinist Nemanja Radulović is Featured Artist, and dance artist Vidya Patel is Artist in Residence.

The Philharmonia is resident at the Southbank Centre in the heart of London and also holds residencies in Basingstoke, Bedford, Canterbury and Leicester, at Garsington Opera and at the Three Choirs Festival. In each of these residencies, the Orchestra is deeply embedded

in the community, empowering people to engage with and participate in orchestral music. Projects with primary and secondary schools, children in foster care, people living with dementia and their carers, young people learning instruments, and adults who face barriers to experiencing the arts, all testify to the many ways music enriches our lives.

The Orchestra tours extensively throughout Europe and has performed in China, Colombia, Japan, Mauritius and the USA. In the 2024/25 season, Santtu-Matias Rouvali takes the Orchestra to Estonia, Finland and Spain. Marin Alsop has also led a tour across mainland Spain and the Canary Islands.

The Philharmonia is known for embracing innovative technology. The Orchestra's recordings include benchmark LPs, more than 150 film and videogame soundtracks, and streamed performances. Its recording of Beethoven's Symphony No. 5 is travelling through interstellar space on board the Voyager spacecraft, and its immersive installations and virtual reality (VR) experiences have introduced many thousands of people to orchestral music.

The Philharmonia Records label was established in 2023. The Orchestra has released live recordings of major works by Strauss, Mahler, Stravinsky and Shostakovich, with Santtu at the helm.

The Philharmonia is a registered charity. It is proud to be supported by Arts Council England and grateful to the many generous individuals, businesses, trusts and foundations who make up its family of supporters.

philharmonia.co.uk

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co.uk/orchestra/players.*

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