

TONIGHT'S CONCERT

Janáček: The Excursions of Mr Brouček

Sunday 4 & Tuesday 6 May 2025
Barbican

7pm

Leoš Janáček

The Excursions of Mr Brouček

Concert performance with surtitles

Sir Simon Rattle conductor

Peter Hoare Brouček

Aleš Briscein Mazal/Blankytný/Petřík

Lucy Crowe Málinka/Etherea/Kunka

Gyula Orendt Sakristán/Svatopluk/
Lunobor/Domšík

Lukáš Zeman Würfl/Čaroskvoucí/Ratsherr
Doubravka Novotná Čišníček/
Wunderkind/Student

Hanna Hipp Kedruta

Arttu Kataja Básník/Oblačný/Vacek

Stephan Rügamer Artist/Dohuslav/Vojta

Linard Vrielink Skladatel/Harfoboj/Miroslav

Tenebrae

Nigel Short chorus director

London Symphony Orchestra

Concert finishes at approximately 9.50pm

Generously supported by the **Jeremy and John Sacher**

Charitable Trust and the **LSO Opera Giving Circle**

Recorded for future release on **LSO Live**

Welcome



A special welcome to these concerts, for which we are delighted to be joined by Sir Simon Rattle, LSO Conductor Emeritus, for Janáček's opera *The Excursions of Mr Brouček*. Recorded for future release on LSO Live, this concert continues Sir Simon Rattle's exploration of Janáček's operas, a composer of particular significance to him. It is also a pleasure to welcome back Peter Hoare to the Barbican stage in the title role of *Mr Brouček*. He previously performed here in *The Cunning Little Vixen* under the baton of Sir Simon Rattle, and more recently sang with him and the LSO in Berg's *Wozzeck* at the Aix-en-Provence Festival.

In tonight's cast, we are pleased to welcome back Aleš Briscein, Lucy Crowe, Lukáš Zeman, Hanna Hipp and Linard Vrielink, alongside Gyula Orendt, Doubravka Novotná, Arttu Kataja and Stephan Rügamer, who are performing with the LSO for the first time. We are also pleased to be joined by Tenebrae – who last performed here with Sir Antonio Pappano, LSO Chief Conductor, for a performance of Holst's *The Planets* – and their Chorus Director, Nigel Short.

Janáček's *The Excursions of Mr Brouček* is a satirical opera that transports audiences through adventures to both the moon and 15th-century Prague. The score is rich in inventive musical storytelling, with its bold orchestration and vivid characterisations. This ambitious performance is generously supported by the Jeremy and John Sacher Charitable Trust, and the LSO Opera Giving Circle, to whom we are very grateful.

We hope you enjoy this concert and that you will be able to join us again soon. Later in May, Gustavo Dudamel makes his London debut with the LSO, conducting a selection of works that include Ravel's *Shéhérazade* and *Rapsodie espagnole*, Strauss' *Don Juan* and the Suite from *Der Rosenkavalier*. Later in the month, Susanna Mälkki conducts Bartók's *Concerto for Orchestra* and Stravinsky's *Violin Concerto*, where she is joined by violinist Leila Josefowicz. We look forward to seeing you there.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Sunday 18 May 7pm
Barbican

Perry, Stravinsky and Bartók

Life-enhancing flare and melody in Stravinsky's Violin Concerto (performed by Leila Josefowicz) and orchestral showpieces by Bartók and Julia Perry. Susanna Mälkki conducts.

Thursday 22 May 7pm
Barbican

Szymanowski and Symphonie fantastique

Dreams and fantasies, from enigmatic Szymanowski – with soloist Lisa Batiashvili – to Berlioz's most rock 'n' roll work, the *Symphonie fantastique*, with LSO Chief Conductor Sir Antonio Pappano.

With thanks to

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performed by Lucy Crowe)
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And all other members of the Opera Giving Circle

To find out more about this special group who help make our operatic ambitions possible, please contact Madalene Smith.

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

Details correct at time of going to print.

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The Excursions of Mr Brouček

Leoš Janáček

Peter Hoare

Brouček

Aleš Briscein

Mazal/Blankytný/

Petřík

Lucy Crowe

Málinka/Etherea/

Kunka

Gyula Orendt

Sakristán/

Svatopluk/

Lunobor/Domšík

Lukáš Zeman

Würlf/Čaroskvoucí/

Ratsherr

Doubravka

Novotná

Čišníček/

Wunderkind/

Student

Hanna Hipp

Kedruta

Arttu Kataja

Básník/Oblačný/

Vacek

Stephan Rügamer

Artist/Dohuslav/

Vojta

Linard Vrielink

Skladatel/Harfobj/

Miroslav

Tenebrae



1908–18,
rev 1918–19



160 minutes,
including a 20-
minute interval

Programme note
and synopsis by

Nigel Simeone

Librettists

Karel Mašek, Zikmund Janke,

František Gellner, Viktor Dyk,

František Sarafínský Procházka

Leoš Janáček's setting of Svatopluk Čech's satirical stories about Mr Brouček started as a single opera: *The Excursion of Mr Brouček to the Moon*. This was a story Janáček knew well, having read it when it was published in 1888. 20 years later, in March 1908, he secured the rights from Čech's heirs, and started composing at once, even before he had a libretto. Fashioning that libretto was to cause him years of pain. To begin with, Karel Mašek sent part of a text in May 1908 but downed tools six months later. Janáček then turned to Zikmund Janke, a doctor with literary aspirations who knew the composer from their visits to the spa at Luhačovice. Janke delivered part of Act 1 in December 1908, but further collaboration was scuppered by Janáček's decision to introduce parallels between the characters in the earth and moon scenes – something that is not in Čech's novel. Janáček also had some help from František Gellner, though by this time much of the libretto was the composer's own work. Frustrated, Janáček then put *Brouček* aside for two years.

It was probably the acceptance of the opera *Jenůfa* at the Prague National Theatre in 1916 that prompted Janáček to look again at *Brouček*. He asked Jiří Mahen to help revise the text, but Mahen instead provided an entirely new libretto, which Janáček discarded.

English translation

Paula Kennedy

Surtitle operator

Damien Kennedy

He then turned to Viktor Dyk – much the most effective of his 'Moon' collaborators – who made extensive revisions between June and October 1916. At this point, however, Dyk was arrested and imprisoned by the Habsburg authorities for his resistance activities. Despite this setback, the structure of the 'burlesque opera' (as Janáček called it) seemed to be settled: a work in two acts and an epilogue. With Dyk languishing in a Viennese jail, František Serafínský Procházka assisted with the final touches (along with some suggestions from Max Brod), and Janáček finished a complete revision on 29 March 1917. After almost ten years – and seven librettists – *The Excursion of Mr Brouček to the Moon* was complete.

Just as that revision was finalised, rather than calling it a day, Janáček devised a new plan: the 'Moon' opera (with its epilogue now cut) would become the first part of an operatic diptych (Janáček's term was 'bilogy'). Following nearly a decade of toil over the 'Moon' excursion, it is astonishing that Janáček wanted to plunge into another Brouček opera, but that's exactly what he did, shifting from lunar exploration to time travel with Čech's second story, set in 15th-century Prague. It turned out to be a much smoother process thanks to Janáček's librettist, the

helpful and efficient F S Procházka. Janáček started composing *The Excursions of Mr Brouček to the 15th Century* in May 1917 and by December he had completed it. In January 1918, he made a few late changes to a work that now comprised both the 'Moon' and '15th Century' excursions. The premiere took place at the Prague National Theatre on 23 April 1920, conducted by Otakar Ostrčil. The work had been published in September 1919, several months before the premiere, with a dedication: 'To the Liberator of the Czech Nation, Dr T G Masaryk'.

Despite its long and troublesome genesis, *Brouček* is one of Janáček's freshest and most startlingly original works: by turns funny, weird, tender and inspiring. Čech's novels – and Janáček's operatic treatment of them – have many comic moments: the cowardly, bigoted and philistine Brouček is constantly ridiculed, as are the delightfully ludicrous moon-dwellers. But there's a more serious side too, above all the profound sense of national pride that courses through the '15th Century' excursion.

Janáček's score is full of variety, whether in the extra-terrestrial sounds of the moon music, or the radiant orchestral interlude – a tone poem in miniature – which brings the action back from the moon to Prague. At the end of the 'Moon' excursion, Málinka and Mazal sing in soaring octaves that have a hint of Mimi and Rodolfo in Puccini's *La bohème*, while the Hussite hymns and celebrations before and after

the Battle of Prague in the '15th Century' excursion are as stirring as any patriotic chorus in opera.

The instrumentation has some surprising features: only in *Brouček* does Janáček call for bagpipes, but they add a distinctive, reedy colour to the '15th Century' excursion, while the organ adds weight and solemnity. The orchestral writing has many typical Janáček characteristics: a fondness for high timpani, fragments of brass fanfares that generate the propulsive energy of the victory scene in the Old Town Square, and woodwind writing that can shift from witty scene-setting or impressionistic shimmering one moment, to hymn-like richness the next.

Brouček is scored with an opulence that befits this celebration of Czech nationhood (and the city of Prague) that lies at its core. It was composed at a time when independence from the Habsburg Empire was evolving from being an aspiration to becoming a reality. The Czechoslovak Republic was proclaimed on 28 October 1918 with Tomáš Garrigue Masaryk as its first president. The nobility of the music for the Hussite liberation of Prague in 1420, and the work's dedication to Masaryk, leave us in no doubt about its powerful contemporary resonances for Janáček.

Synopsis

The Excursion of Mr Brouček to the Moon

Act 1

Scene 1: Prague, 1888. Vikárka Street in Hradčany on a moonlit night

Matěj Brouček makes his way home after an evening's drinking at the Vikárka Inn. He comes across Málinka, distraught about her two-timing lover Mazal, Brouček's tenant. The inebriated Brouček offers to marry Málinka himself, before thinking better of it and dreaming of a less stressful life on the moon.

Scene 2: A moonscape

The moon turns out to be the worst possible place for Brouček: it has become a colony for the artists and intellectuals he so despises. He encounters the avant-garde lunar artist Blankytný (the lunar parallel to Mazal) who describes his platonic passion for Etherea (Málinka). She arrives with her radical sisterhood to sing an ode to healthy living. Improbably, she falls for Brouček and flies away with him on Pegasus to the Temple of the Arts.

Act 2

Scene 1: The Lunar Temple of All Arts

Brouček has become the newest artistic craze and is shown the latest in lunar art. A banquet of sniffing flowers does nothing to improve his mood and when he is attacked for eating a sausage, he flees, leaving the aesthetes and their latest Child Prodigy singing praises to art. An orchestral interlude leads to:

Scene 2: Prague

Mazal and Málinka return home as dawn is breaking. A waiter tells them that Brouček has been found in a drunken stupor, but their thoughts are elsewhere as they sing of their love for each other.

Interval – 20 minutes

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The Excursion of Mr Brouček to the 15th Century

Act 1

Scene 1: The Castle of Wenceslas IV, Prague

Brouček has been arguing with his drinking cronies about the tunnels beneath medieval Prague. He staggers home, only to fall into a cellar where he encounters figures from the distant past. The poet Svatopluk Čech appears, lamenting the moral decline of the Czech nation where heroes have been replaced by self-indulgent nonentities (like Brouček). Čech longs for it to recapture its former greatness.

Scene 2: The Old Town Square, 1420

Brouček emerges near the Old Town Square, but everything looks unfamiliar. The city is under siege from the German armies of the Holy Roman Empire. Brouček is initially mistaken for a German spy by the Hussite freedom fighters, but he manages to bluster his way out of trouble.

Act 2

Scene 1: Domšík's house

Brouček has been taken to the home of the Sacristan, Domšík, and his daughter Kunka. The Hussites sing a stirring hymn in preparation for battle. Brouček is horrified when his host explains that he is expected to help defend the city. As the conflict rages, Brouček slips away.

Scene 2: The Old Town Square at dawn

The people celebrate a famous victory, but it has come at a price: Domšík is among those killed and his servant Kedruta offers prayers while Kunka is distraught. Brouček is discovered hiding; he is accused of treason and sentenced to death in a burning barrel.

Scene 3: The courtyard of the Vikárka Inn, 1888

Back at the Vikárka – and back from the 15th century – the landlord Würfl finds Brouček in a barrel. Brouček tells Würfl how he bravely fought to liberate Prague – but begs him not to tell anyone.

Cast

Apart from Brouček, many of the cast perform multiple parallel roles, in the Earth, Moon and 15th-century scenes.

Peter Hoare

Matěj Brouček:
A landlord whose main interests are beer and sausages. His name translates as 'Mr Beetle'.

Aleš Briscein

Mazal/Blankytný/Petřík:
Brouček's tenant, a painter; a lunar poet; the 15th-century bridegroom of Kunka.

Lucy Crowe

Málinka/Etherea/Kunka:
The Sakristán's daughter, in love with Mazal; a lunar goddess, daughter of Lunobor; Domšík's daughter, in love with Petřík.

Gyula Orendt

Sakristán/Svatopluk/Lunobor/
Domšík of the Bell:
A sacristan (church sexton) in 1880s Prague; the writer Svatopluk Čech; a lunar deity; a sacristan in 15th-century Prague.

Lukáš Zeman

Würfl/Čaroskvoucí/Ratsherr:
A pub landlord; a lunar patron of the arts; a city councillor.

Doubravka Novotná

Číšníček/Wunderkind/Student:
A waiter at the bar; a lunar child prodigy; a student.

Hanna Hipp

Kedruta:
Domšík's housekeeper.

Arttu Kataja

Básník/Oblačný/Vacek Bradatý:
A poet; a lunar poet; Vacek 'with the beard'.

Stephan Rügamer

Artist/Dohuslav/Vojta od pávů:
A painter; a lunar painter; Vojta 'of the peacocks'.

Linard Vrielink

Skladatel/Harfovoj/Miroslav:
A composer; a lunar poet; a goldsmith.

Chorus

Guests at the Vikárka Inn;
moon men and women;
armed citizens; Taborites.

Leoš Janáček

1854 to 1928 (Moravia, now Czech Republic)



Contemporaries

Giacomo Puccini.
Zdeněk Fibich

Key events

1904: Brno premiere of his opera *Jenůfa*, his first major success

1917: Meets Kamila Stösslová, who inspires many of his greatest compositions

1918: Founding of Czechoslovakia as an independent country

Listen to

The Cunning Little Vixen/Sinfonietta
Isolive.co.uk

With the LSO

Cycle of operas begun in 2019 with Sir Simon Rattle

Composer profile by **Andrew Mellor**

Leoš Janáček was one of music's great one-offs, a composer who tore up the aesthetic rulebook of his time. Unlike his Czech counterparts (notably Antonín Dvořák), Janáček was born far from any major metropolis. Specifically, in Hukvaldy, in Moravia – a district of what is now the Czech Republic (then part of the Austrian Empire) and an area that would literally shape the tunes and rhythms that characterise Janáček's distinctive music. From his limited means, Janáček found his way to studies in Brno, the Moravian capital, and later Prague and Leipzig, before eventually returning to Brno to lead the organ school he had attended.

Back in Brno, Janáček immersed himself in the Moravian peasant songs and dances that had surrounded him since childhood. As he began to trust the unusual contours of this earthy music, he consciously rejected Western music's accepted norms. From about 1890, a new, uncompromising and rampantly communicative musical style started to form in him, based on the principle that the rhythms of speech enshrine the truest expression of the human soul.

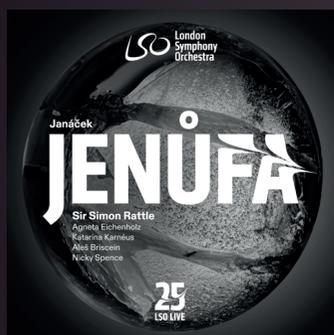
Success came late to Janáček. His name was only widely known from 1916, when one of his most celebrated creations, an opera telling of scandalous family tragedies in small-town Moravia, was performed in Prague. *Jenůfa* is now a mainstay of the opera repertoire worldwide.

From then on, Janáček's creativity burned with an intensity bordering on the destructive. His later years were dominated by an obsession with a married woman, Kamila Stösslová, who became his muse but never his lover (the composer was married too). For the Janáček expert John Tyrell, Kamila embodied the sense of longing that is a constant theme in Janáček's life and music. She inspired many of his greatest works, including the operas *Katya Kabanova*, *The Cunning Little Vixen* and *The Makropulos Affair*, the song cycle *The Diary of One Who Disappeared*, the *Glagolitic Mass* and the String Quartet No 2, 'Intimate Letters'.

JANÁČEK



Explore the London Symphony Orchestra's critically acclaimed cycle of Janáček opera recordings, conducted by Sir Simon Rattle.



Jenůfa

The newest release in the LSO's ongoing cycle, *Jenůfa* explores a woman's limited options in a suffocating small town. The searing, magnificent opera brings together a remarkable cast, including Agneta Eichenholz's heartbreaking portrayal of a vulnerable young woman and Katarina Karnéus' achingly powerful Kostelníčka.



Katya Kabanova

Katya Kabanova tells a story of love, entrapment and, ultimately, tragedy. The album's cast includes the superb tenor Simon O'Neill and, appearing in one of her signature roles as seen at the Royal Opera House, Covent Garden, Amanda Majeski as Katya.



The Cunning Little Vixen

Melodious and charming, *The Cunning Little Vixen* is a work rooted in Czech history and folk music; a sentimental journey through the cycles of life. For Sir Simon Rattle, it's a deeply personal and emotional work – 'it's the piece that made me want to become an opera conductor ... and still one of the pieces that reduces me to tears more easily than any other'.

'When we first played *The Cunning Little Vixen*, I realised that the music suited the LSO so perfectly with their virtuosity, with their passion, and with their sense of humour and their refinement. We decided almost immediately that we should just simply do all of them.'

Sir Simon Rattle

LSO Conductor Emeritus



OPERA

with the LSO

Leoš Janáček
The Makropulos Affair
with Sir Simon Rattle

A 300-year-old woman confronts mortality, identity and lost love in this concert performance of Janáček's intense operatic drama.

Concert performance with surtitles

Tuesday 13 January 2026 7pm

Thursday 15 January 2026 7pm

More Opera In Concert

Richard Strauss' *Salome*

with Sir Antonio Pappano

Friday 11 and Sunday 13 July 2025 7pm

Excerpts from

Richard Wagner's *Götterdämmerung*

with Sir Simon Rattle

Sunday 24 and Thursday 28 May 2026 7pm

Richard Wagner's *Tristan and Isolde*

with Sir Antonio Pappano

Wednesday 1 and Sunday 12 July 2026 5pm

Sir Simon Rattle

Conductor Emeritus



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

Sir Simon has made over 70 recordings for EMI record label (now Warner Classics) and has received numerous prestigious international awards for his recordings on various labels. His most recent recordings include Berlioz's *The Damnation of Faust*, Helen Grime's *Woven Space*, Debussy's *Pelléas et Mélisande*, Mark-Anthony Turnage's *Remembering* and Beethoven's *Christ on the Mount of Olives*, which were all released

by the LSO's own record label, LSO Live. Sir Simon regularly tours within Europe, the United States and Asia, and has longstanding relationships with world-leading orchestras. He regularly conducts the Staatskapelle Berlin, Berlin Philharmonic, Chamber Orchestra of Europe and the Czech Philharmonic. He has conducted opera productions at the Metropolitan Opera, Wiener Staatsoper, Deutsche Staatsoper Berlin and at the Festival d'Aix en Provence.

Music education is of supreme importance to Sir Simon, and his partnership with the Berlin Philharmonic broke new ground with the education programme *Zukunft@Bphil*. He and the Berlin Philharmonic were appointed International UNICEF Ambassadors in 2004, the first time this honour has been conferred on an artistic ensemble. In 2019 Sir Simon announced the creation of the LSO East London Academy, developed by the LSO in partnership with ten East London boroughs. This free programme aims to identify and develop the potential of young East Londoners between the ages of 11 and 18 who show exceptional musical talent.

Sir Simon was awarded a knighthood by Her Late Majesty Queen Elizabeth II in 1994 and received the Order of Merit in 2014. He received the Order of Merit in Berlin in 2018. In 2019 he was given the Freedom of the City of London.



Next on stage with the LSO

Tuesday 13 & Thursday 15 January
7pm, Barbican
Janáček: *The Makropulos Affair*

Peter Hoare

Brouček



British tenor Peter Hoare began his operatic career with Welsh National Opera, where his many roles have included Herod (Strauss' *Salome*), Mal (MacMillan's *The Sacrifice*), Alwa (Berg's *Lulu*) and Jailer/Grand Inquisitor (Dallapiccola's *Il prigioniero*). For English National Opera he has appeared in roles including Laca (Janáček's *Jenůfa*), Faust (Berlioz's *The Damnation of Faust*), Hermann (Tchaikovsky's *The Queen of Spades*) and Orpheus Man (Birtwistle's *The Mask of Orpheus*). At the Royal Opera House, appearances include creating the roles of Larry King (Turnage's *Anna Nicole*) and Mortimer (Benjamin's *Lessons in Love and Violence*). He has also performed at the Komische Oper Berlin, Hamburg State Opera, Dutch National Opera, Paris Opéra, La Scala, Milan, La Monnaie, Brussels and the Zurich Opera among others.

Selected concert appearances include Weill's *Seven Deadly Sins* and *Berliner Requiem* with Esa-Pekka Salonen and the Los Angeles Philharmonic, John Adams' *The Gospel According to the Other Mary* with Sir Simon Rattle and the Berlin Philharmonic, and Mahler's *Das Lied von der Erde* with Daniel Harding and the Royal Concertgebouw Orchestra.

Engagements in the 2024/25 season include Mime for La Monnaie, Herod (*Salome*) for Hamburg State Opera and Captain (*Wozzeck*) at the Elbphilharmonie in Hamburg.

Aleš Briscein

Mazal/Blankytný/Petřík



Czech tenor Aleš Briscein made his LSO debut in the 2023/24 season as Laca (Janáček's *Jenůfa*). Engagements in the 2024/25 season include Dvořák's *Stabat Mater* with the Prague Symphony Orchestra, Janáček's *Glagolitic Mass* with the Czech Philharmonic at Carnegie Hall, Albert Gregor (Janáček's *The Makropulos Affair*) and Prince (Dvořák's *Rusalka*), Jirka (Dvořák's *The Devil and Kate*) and Laca (Janáček's *Jenůfa*) at the Prague National Theatre.

Past career highlights have included Anatole (Prokofiev's *War and Peace*) and Boris (Janáček's *Katya Kabanova*) in Geneva, Albert Gregor in Geneva and at the Deutsche Oper Berlin and the BBC Proms, King's Son (Humperdinck's *Königskinder*) and the title role in Smetana's *Dalibor* in Frankfurt, Paul (Korngold's *Die tote Stadt*) for the Komische Oper Berlin and the Semperoper Dresden, Steva (*Jenůfa*) and Filka Morozov (Janáček's *From the House of the Dead*) for the Bavarian State Opera, Lensky (Tchaikovsky's *Eugene Onegin*) at the Komische Oper Berlin, Laca in Bologna and Graz, and Skuratov (*From the House of the Dead*) for the Savonlinna Opera Festival.

Briscein's concert repertoire includes works such as *Glagolitic Mass*, Dvořák's *Stabat Mater*, Mahler's Symphony No 8, Beethoven's Symphony No 9 and *Missa solemnis*, Stravinsky's *Les noces* and Weill's *The Seven Deadly Sins*.

Lucy Crowe

Málinka/Etherea/Kunka



British soprano Lucy Crowe's repertory ranges from Purcell, Handel and Mozart to Gilda (Verdi's *Rigoletto*) and the title role in Janáček's *The Cunning Little Vixen*. Engagements in the 2024/25 season include Málinka/Etherea/Kunka for the Berlin State Opera, the title role of Handel's *Rodelinda* for Garsington Festival, Mozart arias with the San Francisco Symphony Orchestra and Bernard Labadie, Brahms' *A German Requiem* with the Bavarian Radio Symphony Orchestra and Simon Rattle, and recitals at Wigmore Hall as part of an artist focus there this season.

Her recent operatic appearances include *Rodelinda* on tour with The English Concert in Asia and the US, Musetta (Puccini's *La bohème*) at the Royal Opera House, Susanna (Mozart's *The Marriage of Figaro*) at the Metropolitan Opera, New York, and Pamina (Mozart's *The Magic Flute*) at the Liceu, Barcelona. She has recently sung in concert under Sir Simon Rattle, Sir Andrés Schiff, Sir John Eliot Gardiner, Bernard Labadie, Harry Bicket and Maxim Emelyanychev, appearing in Munich, Esterházy, Gdańsk, Tampere, Paris, Boston, New York, Los Angeles, Beijing, Seoul and London.

Her recordings include *The Cunning Little Vixen* (Grammy nomination for Best Opera Recording, 2021), *Rodelinda* with The English Concert (*BBC Music Magazine Award*) and a debut recital of songs by Berg, Strauss and Schoenberg. She was awarded an OBE in the 2023 King's birthday honours.

Gyula Orendt

Sakristán/Svatopluk/
Lunobor/Domšík



Hungarian baritone Gyula Orendt is a member of the Berlin State Opera. Engagements in the 2024/25 season include Sakristán/Lunobor/Domšík, Figaro (Rossini's *The Barber of Seville*), Count Almaviva (Mozart's *The Marriage of Figaro*) and Zurga (Bizet's *Les pêcheurs de perles*) for Berlin State Opera, Il Poeta (*Le lacrime di Eros*) for Dutch National Opera and Marcello (Puccini's *La bohème*) for Hamburg State Opera.

Important past engagements away from Berlin include Tadeusz (Weinberg's *Die Passagierin*) at Teatro Real, Madrid, Theatre Director and Policeman (Poulenc's *Les Mamelles de Tirésias*), Count Almaviva and Roberto/Nardo (Mozart's *La finta giardiniera*) for Glyndebourne Festival, Count Almaviva for Festival d'Aix-en-Provence and the Liceu, Barcelona, Guglielmo (Mozart's *Così fan tutte*) for Bavarian State Opera, Papageno (Mozart's *The Magic Flute*) for The Royal Opera and Edinburgh Festival, and Gaveston/Stranger (Benjamin's *Lessons in Love and Violence*) for The Royal Opera, Dutch National Opera, Hamburg State Opera, Opéra de Lyon, and the Philharmonic Halls of Paris, Brussels, Cologne and Essen.

Concert engagements include Schoenberg's *Die Jakobsleiter* with the Berlin Philharmonic Orchestra under Kirill Petrenko, Mahler's *Des Knaben Wunderhorn* with Concerto Budapest and Benjamin's *Sometime Voices* with the Swedish Radio Symphony Orchestra and the Orchestre Philharmonique de Radio France.

Lukáš Zeman

Würfl/Čaroskvoucí/Ratsherr



Czech baritone Lukáš Zeman studied at the Salzburg Mozarteum, the Conservatorium in Amsterdam, the Dutch National Opera Studio and in Florence. His engagements in the 2024/25 season include Brother II in Weill's *The Seven Deadly Sins* with the Czech Philharmonic Orchestra and Momus in Rameau's *Platée* at the National Theatre in Prague.

Past operatic engagements include Patrocle (Gluck's *Iphigénie en Aulide*) for the Festival d'Aix-en-Provence, Apollon (Rameau's *Les Boréades*) for the Opéra Royal de Versailles and the Theater an der Wien, Mayor (Janáček's *Jenůfa*) and various roles in Janáček's *From the House of the Dead* for the Teatro dell'Opera di Roma, Kuligin (Janáček's *Katya Kabanova*) with the London Symphony Orchestra and at the Royal Opera House, Covent Garden, Herald (Wagner's *Lohengrin*) for the Teatro Comunale di Bologna, Kurwenal (Wagner's *Tristan und Isolde*) for the Opéra de Lyon, Jonek (Moniuszko's *Halka*) in Kraków and Zimmermann's *Die Soldaten* at La Scala, Milan.

He has also given solo recitals in India, Japan, New Zealand, Switzerland, the Czech Republic, Germany, Hungary and the Netherlands.

Doubravka Novotná

Číšník/Wunderkind/Student



The Czech soprano Doubravka Novotná studied at the Brno Conservatory and the Janáček Academy of Performing Arts in Brno. She has won awards in competitions including the Antonín Dvořák International Singing Competition. Her engagements in the 2024/25 season include Susanna (Mozart's *The Marriage of Figaro*) at the National Theatre in Brno, the title role of *The Cunning Little Vixen* and Málinka in *The Excursions of Mr Brouček* at the Janáček Festival in Brno, Lauretta (Puccini's *Gianni Schicchi*) and Mařenka (Smetana's *The Bartered Bride*) at the National Theatre in Prague and Cleopatra (Handel's *Giulio Cesare*) at the National Moravian-Silesian Theatre.

Since her 2017 debut at Prague's National Theatre as Jano (Janáček's *Jenůfa*) she has performed many roles there, including Oscar (Verdi's *Un ballo in maschera*), Queen of the Night (Mozart's *The Magic Flute*), Zerlina (Mozart's *Don Giovanni*), Frasquita (Bizet's *Carmen*) and Madeleine (Paul Abraham's jazz opera *Ball im Savoy*). She also performs at the other major Czech theatres, in roles including Morgana (Handel's *Alcina*), Micaëla (*Carmen*), Elena (Boito's *Mefistofele*), Nannetta (Verdi's *Falstaff*), Musetta (Puccini's *La bohème*), the title role of Martinů's *Julietta* and Cunegonde (Bernstein's *Candide*).

She performs with the leading Czech orchestras, and also collaborates with early music ensembles such as Collegium 1704, Musica Florea and Czech Ensemble Baroque.

Hanna Hipp

Kedruta



Polish mezzo-soprano Hanna Hipp is acclaimed worldwide in lyric mezzo-soprano repertoire. Her recent roles include a critically acclaimed portrayal of Offred in Ruders' *The Handmaid's Tale* at Royal Danish Theatre (conducted by Jessica Cottis), the Composer in Strauss' *Ariadne auf Naxos* at Glyndebourne Festival Opera (conducted by Cornelius Meister) and Opera North (under Antony Hermus) and Dorabella in Mozart's *Così fan tutte* at Seattle Opera (under Paul Daniel), English National Opera (under Kerem Hasan) and New Zealand Opera (under Natalie Murray Beale).

Hipp sang her first Varvara (Janáček's *Katya Kabanova*) for Scottish Opera, and the title role in Offenbach's *Fantasio* and her first Octavian (Strauss' *Der Rosenkavalier*) for Garsington Opera. International debuts include appearances at Teatro Real, Madrid, as Frances, Countess of Essex (Britten's *Gloriana*) in David McVicar's production under Ivor Bolton, at Dutch National Opera as Page (Strauss' *Salome*) in Ivo van Hove's new production under Daniele Gatti, and as Isolier (Rossini's *Le Comte Ory*) and Beatrice (Berlioz's *Beatrice and Benedict*) for Seattle Opera. Concert highlights include Mahler's Symphony No 3 (Royal Philharmonic Orchestra under Vasily Petrenko), Brahms' *Alto Rhapsody* (Bournemouth Symphony Orchestra under David Hill) and Berlioz's *Les nuits d'été*, which she has sung with the BBC Symphony Orchestra, Orchestre de Chambre de Paris, City of Birmingham Symphony Orchestra and Oulu Symphony Orchestra.

Arttu Kataja

Básník/Oblačný/Vacek



Finnish baritone Arttu Kataja studied at the Sibelius Academy in Helsinki. Since 2006 he has been a member of the Berlin State Opera, where this season his roles include Figaro (Mozart's *The Marriage of Figaro*), Count Capulet (Gounod's *Roméo et Juliette*) and Spirit Messenger (Strauss' *Die Frau ohne Schatten*).

Away from Berlin, his appearances have included Mr Slender (Salieri's *Falstaff*) for the Theater an der Wien, Speaker (Mozart's *The Magic Flute*), Scherasmin (Weber's *Oberon*) and Schaunard (Puccini's *La bohème*) for the Théâtre du Capitole de Toulouse, Mr Flint (Britten's *Billy Budd*) and Belcore (Donizetti's *L'elisir d'amore*) for the Teatro Municipal in Santiago, Figaro (*The Marriage of Figaro*), Masetto (Mozart's *Don Giovanni*) and Guglielmo (Mozart's *Così fan tutte*) for the Deutsche Oper am Rhein and Leporello (*Don Giovanni*) and Papageno (*The Magic Flute*) for the Savonlinna Opera Festival.

In concert he works regularly with the Akademie für Alte Musik Berlin, the RIAS Kammerchor, the Freiburg Baroque Orchestra, the Helsinki Baroque Orchestra and the Basel Chamber Orchestra under René Jacobs, and with Frieder Bernius and the Musikpodium Stuttgart. He has also sung in concert under conductors including Rinaldo Alessandrini, Michael Sanderling, Hartmut Haenchen and Andrew Manze, and with orchestras including the Finnish Radio Symphony Orchestra, the Royal Concertgebouw Orchestra and the Deutsches Symphonie Orchester Berlin.

Stephan Rügamer

Artist/Dohuslav/Vojta



Stephan Rügamer received his musical education at the academies of music in Würzburg and Lübeck, and completed his studies with Professor James Wagner and Professor Günter Binge.

In the early stages of his career he was engaged at the Theater Lübeck, where he had the opportunity to sing the main roles of the lyric tenor repertoire including Don Ottavio (Mozart's *Don Giovanni*), Belmonte (Mozart's *Il Seraglio*), Alfred (Johann Strauss' *Fledermaus*) and Alfredo (Verdi's *La Traviata*).

Rügamer made his debut at the Berlin State Opera in 1999 as David in Wagner's *Die Meistersinger von Nürnberg* under Daniel Barenboim. He has since been a regular member of this house, performing roles such as Raimbeaut in Meyerbeer's *Robert le Diable*, Narraboth in Strauss' *Salome*, Cassio in Verdi's *Otello*, Tamino in Mozart's *The Magic Flute*, Sänger in Strauss' *Der Rosenkavalier* and Boris in Janáček's *Katya Kabanova*. Guest appearances include performances at the Dresden, Hamburg, Munich and Stuttgart State Operas, the Théâtre du Châtelet de Paris, Teatro alla Scala di Milano, Opéra National de Paris and at the Bregenz and Salzburg Festivals.

Rügamer has performed with many of the world's leading orchestras, including Staatskapelle Berlin, Bavarian Radio Symphony Orchestra, Israel Philharmonic Orchestra and the Chicago Symphony Orchestra.

Linard Vrielink

Skladatel/Harfobojj/Miroslav



Dutch tenor Linard Vrielink studied at the University of the Arts in Berlin. While still a student he made his debut at the Berlin State Opera as Scaramuccio (Strauss' *Ariadne auf Naxos*), and was subsequently invited to join the International Opera Studio of the Berlin State Opera. This season he returns to the Berlin State Opera to perform Janek (Janáček's *The Makropulos Affair*). Other engagements this season include Arbace (Mozart's *Idomeneo*) for Dutch National Opera and Jonathan (Handel's *Saul*) for Glyndebourne Festival. In concert he sings Bach's *St John Passion* and *St Matthew Passion* with the Dutch Philharmonic Orchestra and the Residentie Orkest, and Bruckner's *Te Deum* at the Staatstheater Kassel.

Past operatic engagements have included Steersman (Wagner's *Der fliegende Holländer*), Belfiore (Mozart's *La finta giardiniera*), Asle (Eötvös' *Sleepless*), Arbace, Tamino (Mozart's *The Magic Flute*) and Leukippos (Strauss' *Daphne*) for Berlin State Opera, Tamino for Bergen National Opera and Ferrando (Mozart's *Così fan tutte*) with the Orchestra of the Eighteenth Century. Past concert engagements include Schumann's *Das Paradies und die Peri* with the London Symphony Orchestra and Sir Simon Rattle at the BBC Proms, Janek with the Netherlands Radio Philharmonic Orchestra and the Evangelist in Bach's *St John Passion* at the Château de Versailles.

Nigel Short

Chorus Director



Award-winning conductor Nigel Short has earned widespread acclaim for his recording and live performance work with leading orchestras and ensembles across the world.

A former member of renowned vocal ensemble The King's Singers, in 2001 Short formed Tenebrae, a virtuosic choir that combines the passion of a cathedral choir with the precision of a chamber ensemble. Under his direction, Tenebrae has collaborated with internationally acclaimed orchestras and instrumentalists and now enjoys a reputation as one of the world's finest vocal ensembles. Short has conducted the choir at some of the world's most prestigious venues and festivals, including the BBC Proms, Wigmore Hall, Elbphilharmonie Hamburg, Rheingau Musik Festival and Sydney Festival.

To date, Short has conducted the majority of the UK's leading orchestras, including the Academy of Ancient Music, BBC Symphony Orchestra, Britten Sinfonia, London Philharmonic Orchestra, London Symphony Orchestra, Orchestra of the Age of Enlightenment and Royal Philharmonic Orchestra. He has vast recording experience, having conducted for many of the world's major labels including Decca Classics, Deutsche Grammophon, LSO Live and Signum, as well as having contributed to a number of high-profile film soundtracks. In 2018, he received a Grammy nomination in the category of 'Best Choral Performance' for Tenebrae's album of parts songs from the British Isles, *Music of the Spheres*.

Tenebrae



Described as ‘phenomenal’ (*The Times*) and ‘devastatingly beautiful’ (*Gramophone Magazine*), award-winning choir Tenebrae is one of the world’s leading vocal ensembles, renowned for its passion and precision.

Under the direction of Nigel Short, Tenebrae performs at major festivals and venues across the globe, including the BBC Proms, Wigmore Hall, Elbphilharmonie Hamburg, Rheingau Musik Festival and Sydney Festival. The choir has earned international acclaim for its interpretations of choral music from the Renaissance through to contemporary masterpieces, and has commissioned new music from composers including Judith Bingham, Joanna Marsh, Owain Park, Josephine Stephenson, Joby Talbot and Roderick Williams.

Tenebrae has enjoyed collaborations with some of the UK’s leading orchestras, including the London Symphony Orchestra, Aurora Orchestra, the Academy of Ancient Music and Britten Sinfonia. The choir also undertakes regular session work, having contributed

the vocals for Max Richter’s *Voices* (2020), Jean-Jacques Annaud’s *Notre Dame brûle* (2022) and blockbuster sci-fi movie *Avatar: The Way of Water* (2022) among others.

Its extensive recording catalogue comprises a wide range of music on labels including Signum, LSO Live and Warner Classics, and has earned the choir two *BBC Music Magazine* Awards, an Edison Classical Music Award and a Grammy nomination.

Alongside its performance and recording schedule, the choir also runs a thriving Learning & Connection programme which encompasses partnerships with Music Centre London and London Youth Choirs, *Tenebrae Effect* workshops with amateur choirs, and its newest programme run in partnership with Ealing Music Service. Tenebrae Schools aims to embed a long-lasting singing culture in local primary schools which might otherwise face barriers to music-making. Through its Associate Artist programme, Tenebrae also provides talented young professional singers with vital experience and support in the early stages of their careers.

On Stage

Sopranos

Tara Bungard
Jennifer Clark
Bethany Cooter
Anna Grieve
Rachel Haworth
Alice Gribbin
Marie Macklin
Laura Newey
Rosanna Wicks
Clover Willis

Altos

Hannah Cooke
Melanie Marshall
Martha McLorinan
Eleanor Minney
Anna Semple
Olivia Shotton

Tenors

John Bowen
Andrew Busher
Jacob Ewens
James Gant
Jack Granby
Gopal Kambo
Henry Laird
Hamish MacGregor
James Robinson
Carlos Rodriguez
Otero
Joseph Taylor
Dominic Wallis

Basses

Gavin Cranmer-
Moralee
Jimmy Holliday
Alexander Hopkins
Stephen Kennedy
Jack Lawrence-Jones
Angus McPhee
Sam Mitchell
Jonathan Pratt
Martin Robson
Alexander Semple
Philip Tebb
George Vines

London Symphony Orchestra

On Stage

Leader

Benjamin Marquise
Gilmore

First Violins

Fredrik Paulsson
Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
William Melvin
Stefano Mengoli
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Olatz Ruiz de
Gordejuela
Sylvain Vasseur
Mitzi Gardner

Second Violins

Julián Gil Rodríguez
Thomas Norris
Sarah Quinn
Miya Väisänen
Matthew Gardner
Alix Lagasse
Iwona Muszynska
Csilla Pogány
Ingrid Button
Caroline Frenkel
Aleem Kandour
Polina Makhina

Violas

Gillianne Hadow
Malcolm Johnston
Anna Bastow
Thomas Beer
Germán Clavijo
Steve Doman
Julia O'Riordan
Sofia Silva Sousa
Robert Turner
Mizuho Ueyama

Cellos

Timothy Walden
Laure Le Dantec
Alastair Blayden
Salvador Bolón
Ève-Marie Caravassilis
Daniel Gardner
Amanda Truelove
Young In Na

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Thomas Goodman
Joe Melvin
Harry Atkinson
Josie Ellis
Adam Wynter

Flutes

Gareth Davies
Imogen Royce
Rebecca Larsen

Piccolo

Patricia Moynihan

Oboes

Juliana Koch
Rosie Jenkins

Cor Anglais

Maxwell Spiers

Clarinets

Sérgio Pires
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Daniel Jemison
Joost Bosdijk

Contra Bassoon

Martin Field

Horns

Timothy Jones
Angela Barnes
Oliver Johnson
Jason Koczur

Trumpets

James Fountain
Adam Wright
James Nash

Trombones

Audun Breen
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson

Harp

Bryn Lewis

Celeste

Elizabeth Burley

Organ

Catherine Edwards

Bagpipes

Bart Van Troyen