

TONIGHT'S CONCERT

Puccini: La rondine

Tuesday 10 & Thursday 12 December 2024 7pm
Barbican

Giacomo Puccini

La rondine

Concert performance with surtitles

Sir Antonio Pappano conductor
Carolina López Moreno Magda de Civry
Michael Fabiano Ruggero Lastouc
Serena Gamberoni Lisette
Paul Appleby Prunier
Ashley Riches Rambaldo Fernandez
Sarah Dufresne Yvette/Georgette
Angela Schisano Bianca/Gabriele
Marvic Monreal Suzy/Lolette
Hector Bloggs Crebillon
Tom McGowan Perichaud
Sang-Eup Son Gobin

London Symphony Chorus
Mariana Rosas LSO Chorus Director

London Symphony Orchestra

Concert finishes at approximately 9.15pm

Welcome



A special welcome to these concert performances of Giacomo Puccini's bittersweet opera *La rondine*, conducted by our Chief Conductor Sir Antonio Pappano, which we are pleased to perform at the close of the composer's centenary year. This opera was the first work Sir Antonio Pappano recorded with the Orchestra in 1996, so we are delighted to programme this opera in his first season as LSO Chief Conductor.

We are delighted to be joined by a fantastic cast of soloists, all of who make their LSO debuts with these concerts: Carolina López Moreno as Magda, a courtesan; Serena Gamberoni as Lisette, Magda's maid; Michael Fabiano as Ruggero, Magda's love interest; Paul Appleby as Prunier, a poet and Lisette's secret partner and Sarah Dufresne, Anfele Schisano, Marvic Monreal, Hector Bloggs, Tom McGowan and Sang-Eup Son, who make up the rest of the cast. We also welcome Ashley Riches as Rambaldo, Magda's wealthy protector, with whom we had the pleasure of working in 2017 for a performance of Leonard Bernstein's *Wonderful Town*, alongside two BBC Radio 3 Rush Hour Concerts in 2022.

This festive season, we are shining a spotlight on the transformative work of LSO Discovery, our acclaimed learning and community programme. LSO Discovery inspires young musicians, enhances wellbeing in local communities and supports the next generation of talented artists. In particular, we are raising awareness of our initiatives that connect older adults experiencing loneliness, bring comfort through music in our local hospitals and energise young people through our accessible Discovery Choirs. To share the joy of music with all this festive season, I invite you to consider supporting our festive appeal. You can find out more on page 10 in this concert programme.

I hope you enjoy the concert, and that you will be able to join us again soon. On Sunday 15 December, Sir Antonio Pappano continues his cycle of Vaughan Williams' symphonies with the Ninth, alongside Elgar's Cello Concerto, performed by LSO Principal Cello David Cohen. We round off the year with two festive concerts on 18 and 19 December, featuring music by Tchaikovsky, Gershwin and Bernstein. Looking ahead to 2025, Conductor Emeritus Sir Simon Rattle continues his Leoš Janáček operatic cycle with *The Excursions of Mr Brouček* in May next year, and Sir Antonio Pappano closes the season with Richard Strauss' *Salome*. We look forward to seeing you there.

Dame Kathryn McDowell DBE DL
Managing Director

Coming Up

Wednesday 18 & Thursday 19 December 7pm
Barbican

Christmas Swing: Gershwin, Bernstein and Tchaikovsky

Classical meets jazz with some Christmas favourites – plus a riotous ride with Kapustin, Gershwin's most swinging tunes, and Bernstein at his exuberant best, all conducted by Sir Antonio Pappano. Pianist Frank Dupree joins the LSO for the Kapustin.

Thursday 9 January 7pm
Barbican

Boulez, Benjamin and Brahms 4

An all-British programme of Tippett, Turnage and Vaughan Williams inspired by opera and jazz – including an unmissable world premiere, to celebrate Sir Simon Rattle's 70th birthday.

With thanks to The LSO 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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020 7382 2506

Contents

The Programme

- 4 La rondine
- 6 Synopsis
- 7 Characters
- 8 Giacomo Puccini

The Performers

- 9 Sir Antonio Pappano
- 12 Carolina López Moreno & Michael Fabiano
- 13 Serena Gamberoni & Paul Appleby
- 14 Ashley Riches & Sarah Dufresne
- 15 Angela Schisano & Marvic Monreal
- 16 Hector Bloggs & Tom McGowan
- 17 Sang Eup-Son & Mariana Rosas
- 18 London Symphony Chorus
- 20 London Symphony Orchestra

Surtitles are kindly provided by Kenneth Chalmers, and operated by Damien Kennedy.

**Please switch off all phones.
Photography and audio/video recording
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Details correct at time of going to print.

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Share Your Thoughts

Visit lso.co.uk/survey or scan the QR code to complete a short survey about tonight's concert.



La rondine

Giacomo Puccini

Carolina López Moreno
Magda de Civry
Michael Fabiano
Ruggero Lastouc
Serena Gamberoni
Lisette
Paul Appleby
Prunier
Ashley Riches
Rambaldo
Fernandez
Sarah Dufresne
Yvette/Georgette
Angela Schisano
Bianca/Gabriele
Marvic Monreal
Suzy/Lolette
Hector Bloggs
Crebillon
Tom McGowan
Perichaud
Sang-Eup Son
Gobin



1913–17,
rev 1920 and
1921



Two hours and
five minutes,
including one
20-minute interval

Programme note
and synopsis by
Nigel Simeone

After finishing *La fanciulla del West* (The Girl of the West) in 1910, Giacomo Puccini went in search of a new libretto. He toyed with several projects, but none had lasting appeal. In October 1913, he was in Vienna for the local premiere of *Fanciulla*. One evening, he went to the Karltheater, where he was approached by its directors, Siegmund Eibenschütz and Emil Berté, who had a proposition: would Puccini accept a large sum of money (200,000 Austrian kronen) to write a Viennese operetta? After thinking the matter over for a few weeks, he accepted the offer on condition that he would set the libretto in an Italian translation. Moreover, it's clear from the start that Puccini never intended to compose a conventional operetta (musical numbers interspersed with spoken dialogue); as he told his Viennese friend Angelo Eisner von Eisenhof in December 1913: 'I will never write an operetta. A comic opera, yes – like Richard Strauss' *Rosenkavalier*, but more diverting and more organic.'

The first libretto sent to Puccini was quickly rejected and a second – co-written by the experienced Alfred Willner (author of texts for Karl Goldmark, Leo Fall and Franz Lehár) and Heinz Reichert (who collaborated with Willner on Lehár's *Frasquita* and *Wo die Lerche singt*) generated only slightly more enthusiasm: Puccini and his Italian librettist Giuseppe Adami found it short on originality. However, they pressed on, and by the end of 1914, the first two acts were composed.

World history then intervened: World War I had started in August 1914, but Italy remained neutral until May 1915, when it declared war on Austria-Hungary. This was a decidedly awkward time for Puccini: he had a large commission from Austrian nationals who had become the enemy. Puccini's reluctance to condemn the actions of Germany and Austria-Hungary earned him a good deal of criticism at the time, but he spent most of 1914–18 keeping his head down and composing quietly in Torre del Lago. In the later years of the war, he wrote a short piano piece published to benefit fallen Italian soldiers, and he donated a year's worth of royalties from *Tosca* at the Opéra-Comique in Paris to support wounded French soldiers. In 1917, he also contributed the song 'Morire?' to a volume issued by Ricordi to support the Italian Red Cross (other contributors included Arrigo Boito, Umberto Giordano, Ruggero Leoncavallo, Pietro Mascagni and Riccardo Zandonai). As we shall see, this, with new words, was to find a new and more permanent home in *La rondine*.

La rondine was completed in October 1915. Wrangling over the distribution of rights and finding an Italian publisher proved complicated: although Puccini offered the new opera to Ricordi – publisher of all his other operas from *Le villi* to *Turandot* – it eventually went to the rival firm of Sonzogno, whose biggest successes were *Cavalleria rusticana* and *Pagliacci*. Arranging the premiere was

more straightforward: the opera was given for the first time at the Monte-Carlo Opera on 27 March 1917, and Puccini was delighted with the two performances he attended. The reception by public and critics alike was extremely enthusiastic and Puccini's new venture into comic opera was seen as a complete success.

After making revisions – including the addition of Ruggero's entrance aria ('Parigi! È la città dei desideri' – 'Paris! It's the city of desire'), the reworking of Puccini's wartime fundraising song 'Morire?' – the opera was produced at Palermo in April 1920, and the long-delayed Viennese premiere followed on 9 October at the Volksoper (with Adami's libretto translated back into German by the original authors). The intention had been for Felix Weingartner to conduct, but he was on tour in the US and his place was taken by Pietro Stermich. The review of the first night in the *Wiener Zeitung* declared that the Viennese public 'greeted *La rondine* with great joy, like a happy harbinger of spring' and that the evening was 'a thunderous success'.

Despite the acclaim, Puccini was disappointed with the performance and the production; he was much happier with the Vienna premiere of his more recent *Il trittico* at the State Opera eleven days later, on 20 October (with a cast including Maria Jeritza as Georgette in *Il tabarro* and Lotte Lehmann in the title role in *Suor Angelica*.) Given its early success in Monaco,

Palermo and Vienna, it's curious that *La rondine* has come to be thought of as Puccini's 'problem child'. Its genesis was certainly tortuous – though much less so than *Madama Butterfly* – and a wistful comedy was something the composer hadn't attempted before, though he turned to a much more light-hearted comedy immediately afterwards in *Il trittico*'s *Gianni Schicchi* (1917–18). The music of *La rondine* is often ravishingly lovely, but there's a restraint and transparency to it that suggests something new. Puccini's harmonic language is often adventurous too – a trend that began in *Fanciulla* and was to reach its most extreme in *Turandot* – and the orchestral writing has the utmost delicacy and refinement.

In spite of the opera being set in Second Empire Paris and Nice around 1860, and the inclusion of several waltzes, Puccini amuses himself (and us) with more modern dance forms too: hints of a slow foxtrot in the orchestral accompaniment for Magda and Ruggero's Act II love duet, and snatches of tango rhythms for some of Prunier's music, as well as moments when Puccini seems happy to have been inspired by the music of his friend Franz Lehár. Even so, no matter what the influences were, *La rondine* is an opera only Puccini could have written, and this delightfully fresh and original score gives us a new perspective on the composer, showing his genius in a new light.

Synopsis

Act I

Rambaldo Fernandez, a banker, is throwing a party for friends at the home of his beautiful mistress Magda. The poet Prunier describes his plan to write a musical fairy tale in which a maiden refuses the gold offered by a king ('Chi il bel sogno di Doretta?' – 'Who can interpret Doretta's dream?'). Magda herself finishes the song for him. She then recalls her youthful adventures at Bullier's nightclub ('Ore dolce e divine' – 'Sweet and divine hours') and how she was wooed there. Ruggero enters, having just arrived in Paris from the provinces. The astute Prunier predicts that Magda might fly away like a swallow to an enchanted, sun-filled land ('Forse, come la rondine' – 'Perhaps like a swallow'). Magda's maid Lisette (who is also Prunier's secret lover) suggests that everyone should go to Bullier's to while the night away, and goes off to put on one of Magda's gowns. Meanwhile, Magda ponders Prunier's prophecy – recalling his words that she will migrate to 'a bright land of dreams' – before deciding to join them, now disguised as a grisette (a working-class woman; a charming nod to Lehár's *Merry Widow*).

Act II

A happy crowd is enjoying itself at Bullier's nightclub and the champagne flows freely. As the drinking and celebrations continue, a group of grisettes chat about love and men. Magda encounters Ruggero and after a tender conversation, they start to dance ('Nella dolce carezza della danza' – 'In the soft caresses of the dance'). They begin to fall in love, later expressing their feelings with great tenderness in a love duet (even though Ruggero still does not know Magda's name). Prunier and Lisette arrive, and he urges her to behave 'with dignity, grace and restraint' – an amusingly pompous suggestion in the circumstances, and one which Lisette rejects: she's there for a good time and is determined to have one. She spots her mistress and the two couples drink together, with Ruggero offering a toast to Magda ('Bevo

al tuo fresco sorriso' – 'I drink to your fresh smile'). Magda's wealthy patron Rambaldo arrives and demands to know what's going on. Magda tells him that she loves Ruggero. A furious Rambaldo warns her ('Possiate non pentirvene!' – 'I hope you won't regret it!') and leaves without another word. Ruggero and Magda proclaim their love for one last time ('Mia vita, mio amor!' – 'My life, my love!').

Act III

The last act is set on the French Riviera. Magda and Ruggero recall how their love blossomed at Bullier's, and Ruggero hopes they may marry one day. Magda, meanwhile, faces a difficult predicament: should she tell Ruggero about her past as a *Traviata*-like courtesan? ('Che più dirgli? Che fare?' – 'What more should I say? What should I do?'). Lisette and Prunier arrive. She has made a disastrous acting debut and wants to return to Magda as her maid, while Prunier tells Magda that this Mediterranean idyll is an illusion and she should return to her old life in Paris. Ruggero announces that he has had a letter from his mother, blessing their marriage. Magda is horrified at the idea of a life of quiet respectability and confesses to her colourful past. Ruggero begs her to stay, but she says she must leave for his sake, and that time will heal his pain ('Non disperare' – 'Do not despair'). Supported by Lisette, Magda departs, leaving Ruggero distraught.

Characters

Magda de Civry Carolina López Moreno
The opera's heroine. Magda, a courtesan and the mistress of Rambaldo Fernandez, a wealthy banker.

Ruggero Lastouc Michael Fabiano
A young man from Montauban, newly arrived in Paris.

Lisette Serena Gamberoni
Magda's maid. She is in love with the poet Prunier, and has ambitions to become an actress.

Prunier Paul Appleby
A poet, in love with Magda's maid Lisette.

Rambaldo Fernandez Ashley Riches
A wealthy banker, and Magda's protector.

Yvette/Georgette Sarah Dufresne
A guest at Magda's party/one of the crowd of grisettes at Bullier's.

Bianca/Gabriele Angela Schisano
A guest at Magda's party/one of the crowd of grisettes at Bullier's.

Suzy/Lolette Marvic Monreal
A guest at Magda's party/one of the crowd of grisettes at Bullier's.

Crebillon Hector Bloggs
A friend of Rambaldo.

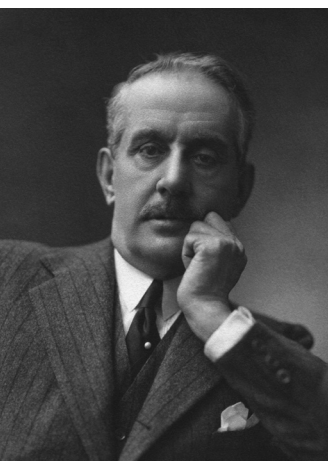
Perichaud Tom McGowan
A friend of Rambaldo.

Gobin Sang-Eup Son
A friend of Rambaldo.

Chorus of elegantly dressed party guests, students, painters, grisettes, flower girls, dancing girls, waiters

Giacomo Puccini

1858 (Italy) to 1924 (Belgium)



Contemporaries

Leoš Janáček,
Claude Debussy

Key events

1876: Hears Verdi's *Aida* and decides to become a composer

1893: Has first major success with his third opera, *Manon Lescaut*

1896: Premiere of his fourth opera, *La bohème*, now one of the world's best-loved operas

1924: Dies, leaving the final act of his tenth opera, *Turandot*, incomplete

Listen to

Capriccio sinfonico
with Sir Antonio
Pappano
[Isolive.co.uk](https://www.isolive.co.uk)

Composer profile
by **Mark Parker**

Descended from four generations of Tuscan municipal musicians, Giacomo Puccini learned the family trade from his uncle before winning a place at the prestigious conservatory of music in Milan, even though he was past the usual age limit for admissions. He was never a model student, tending to be open to distraction – a lifelong problem.

His first opera, *Le villi*, was written for a national composition competition. It didn't win (Puccini surmised that this could have been because of his appalling handwriting), but achieved some success thereafter. His second, *Edgar*, was a failure, but his third, *Manon Lescaut*, was a triumph, while his fourth, *La bohème*, led to Puccini becoming one of the most successful and popular composers of his day. He is now recognised as the greatest Italian opera composer since Giuseppe Verdi.

Puccini once claimed that 'Almighty God' told him to write 'only for the theatre'. Other than his ten operas (one of which, *Il trittico*, consists of three one-act works, and the last of which, *Turandot*, is unfinished) he wrote only a few short orchestral works, a Mass and Requiem movement, a handful of chamber works including the popular *Crisantemi* for string quartet, and a few art songs and short piano pieces. Although he could be

meticulous when his attention was engaged, he also spent a good deal of time away from his work: hunting, fishing, travelling to oversee new productions of his operas, attending the theatre, collecting cars, houses and boats – and pursuing various attractive women, to the fury of his wife Elvira.

In fact, Puccini's love for life, people, places and things might be why his music maintains such a strong hold on our imaginations. The human dimension to his work sings out to us strongly, especially in his three most popular operas: *La bohème*, *Tosca* and *Madama Butterfly*. Puccini's music endures not only because of its musical sophistication, finely crafted melodies and rich Romantic harmony, but also because it expresses something timeless and essential. We all see something of ourselves in his characters; we all hear our hopes and our dreams played out in his scores.

Puccini was an international celebrity when he died at the age of 65. Of all the tributes that followed, the most famous came two years later from Puccini's close friend, the conductor Arturo Toscanini, who stopped the first performance of *Turandot* in the middle of Act III and announced to the capacity crowd at La Scala 'Here the opera ends because at this point the maestro died.'

Sir Antonio Pappano

Chief Conductor



Next on stage with the LSO

Sunday 15 December 7pm

Barbican

Vaughan Williams Symphony No 9;

Elgar Cello Concerto; Bax *Tintagel*

One of today's most sought-after conductors, acclaimed for his charismatic leadership and inspirational performances in both symphonic and operatic repertoire, Sir Antonio Pappano is Chief Conductor of the London Symphony Orchestra and was Music Director of the Royal Opera House, Covent Garden, from 2002 until 2024. He is Music Director Emeritus of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome (having served as Music Director from 2005 to 2023) and was previously Music Director of Norwegian Opera and Théâtre Royal de la Monnaie, Brussels, and Principal Guest Conductor of the Israel Philharmonic Orchestra.

Pappano is in demand as an opera conductor at the highest international level, including with the Metropolitan Opera, New York, the State Operas of Vienna and Berlin, the Bayreuth and Salzburg Festivals, Lyric Opera of Chicago and the Teatro alla Scala. He has appeared as a guest conductor with many of the world's most prestigious orchestras, including the Berlin and Vienna Philharmonic Orchestras, the Staatskapelle Dresden, the Gewandhausorchester Leipzig, the Bavarian Radio, the Czech Philharmonic Orchestra, the Orchestre de Paris and the Royal Concertgebouw Orchestra, as well as the New York Philharmonic Orchestra,

Chicago and Boston Symphonies and the Philadelphia and Cleveland Orchestras. He maintains a particularly strong relationship with the Chamber Orchestra of Europe.

Pappano has been an exclusive recording artist for Warner Classics (formerly EMI Classics) since 1995. His awards and honours include *Gramophone's* Artist of the Year in 2000, a 2003 Olivier Award for Outstanding Achievement in Opera, the 2004 Royal Philharmonic Society Music Award, and the Bruno Walter Prize from the Académie du Disque Lyrique in Paris. In 2012 he was created a Cavaliere di Gran Croce of the Republic of Italy, and a Knight of the British Empire for his services to music, and in 2015 he was named the 100th recipient of the Royal Philharmonic Society's Gold Medal.

Sir Antonio Pappano was born in London to Italian parents and moved with his family to the United States at the age of 13. He studied piano with Norma Verrilli, composition with Arnold Franchetti and conducting with Gustav Meier. He has also developed a notable career as a speaker and presenter, and has fronted several critically acclaimed BBC Television documentaries including *Opera Italia*, *Pappano's Essential Ring Cycle* and *Pappano's Classical Voices*.

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Help the LSO to inspire lives this festive season

Our 2024 Festive Appeal is raising vital funds to support the transformative work of LSO Discovery, our acclaimed learning and community programme.

Every year, LSO Discovery reaches 60,000 people in London and beyond through nearly 1,000 workshops and events. With your support this festive season, our world-class musicians will be able to provide comfort to those in hospitals, reduce isolation for older adults and help young children experience joy through singing.

As a registered charity, every donation, big or small, will ensure the London Symphony Orchestra can continue inspiring hearts and minds through world-leading music-making in our local communities and beyond.





£50 could enable one **Discovery Choir soloist to receive vocal coaching.**

£200 could enable **40 older adults experiencing loneliness to hear the LSO live** for the first time.

£600 could fund a **hospital wellbeing session** for patients living with dementia and NHS staff.

£2,000 could fund a **term of music workshops for young patients** at the Royal London Hospital.

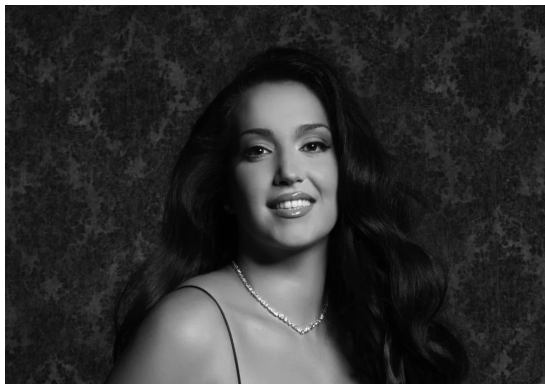
To make a donation this festive season, visit lso.co.uk/appeal or call **+44 20 7382 2563**

#LSOFestiveAppeal



Carolina López Moreno

soprano Magda de Civry



Bolivian-Albanian soprano Carolina López Moreno, born and raised in Germany, is a versatile, award-winning artist. Her roles include Offenbach's *Les contes d'Hoffmann* (Antonia), Mascagni's *Zanetto* (Silvia), Verdi's *Il trovatore* (Leonora), Puccini's *Turandot* (Liù) and Leoncavallo's *Pagliacci* (Nedda). In addition, she has given recitals in prestigious concert venues such as the Puccini Festival Torre del Lago, Carnegie Hall, the Metropolitan Club, the Berliner Philharmonie and various concert venues in Italy.

López is the winner of the 8th Elizabeth Connell Prize International Singing Competition. She is also recipient of many important scholarships and holds a bachelor's degree with honours from the State University of Music and Performing Arts Stuttgart, Germany where she also studied for her Masters of Opera at the Opernschule under Ulrike Sonntag and Francisco Araiza.

Recent engagements include her role debut as Santuzza in Mascagni's *Cavalleria rusticana* at the Festspielhaus Baden Baden under Thomas Hengelbrock, Olga in Giordano's *Fedora* at the Opera Las Palmas de Gran Canaria under Francesco Ivan Ciampa, and debuts in the Puccini operas *La bohème* at the Teatro di San Carlo in Naples, *Madame Butterfly* at the Puccini Festival in Torre del Lago, and as Magda in *La rondine* at the Teatro Regio in Turin.

Michael Fabiano tenor

Ruggero Lastouc



US tenor Michael Fabiano was born in Montclair, New Jersey, and studied at the University of Michigan and the Academy of Vocal Arts in Philadelphia. He was the recipient of the 2014 Beverly Sills Artist Award and the 2014 Richard Tucker Award, the first artist to win both in the same year.

Engagements in the 2024/25 season include Riccardo (Verdi's *Un ballo in maschera*) for the San Francisco Opera, Manrico (Verdi's *Il trovatore*) at the Metropolitan Opera, New York, and the Royal Opera House; Calaf (Verdi's *Turandot*) and the title role of *Andrea Chénier* for the Vienna State Opera; Cavaradossi (Verdi's *Tosca*) for the Berlin State Opera and the Hamburg State Opera; Foresto (Verdi's *Attila*) at the Teatro Real in Madrid and Don José (Bizet's *Carmen*) at La Monnaie, Brussels. Performances last season included Rodolfo (Verdi's *Luisa Miller*) at the Teatro San Carlo a recital at the Tucson Desert Song Festival; Don José at the Vienna State Opera and Calaf at the Gran Teatre del Liceu in Barcelona.

Michael Fabiano is one of the Founders of ArtSmart, a non-profit organisation that provides tuition-free music lessons with professional artist mentors to young people in under-resourced communities across the US. He is also Chief Strategy Officer for the social commerce platform Resonance, and an instrument-rated pilot.

Serena Gamberoni

soprano

Lisette



Italian soprano Serena Gamberoni studied at the Conservatory in Trento, and perfected her technique with Raina Kabaivanska. She was a winner of the AsLiCo European Competition. Since 2021, she has been the coordinator and teacher of the Accademia di Alto Perfezionamento of the Teatro Carlo Felice in Genoa.

Alongside her London Symphony Orchestra debut in *La rondine*, engagements in the 2024/25 season include *La Porporina* in Gassmann's *L'opera seria* at La Scala, Milan, and Fauré's *Requiem* at the Fondazione Teatri di Piacenza. Engagements in recent seasons have included *Fiordiligi* (Mozart's *Così fan tutte*) at the New National Theatre in Tokyo, *Mimi* (Verdi's *La bohème*) and *Nedda* (Leoncavallo's *Pagliacci*) for the Teatro Carlo Felice in Genoa, *Countess Olga Sukarev* (Giordano's *Fedora*) for La Scala, Milan, *Despina* (*Così fan tutte*) for the Royal Opera House, Covent Garden, *Amelia Grimaldi* (Verdi's *Simon Boccanegra*) for the Teatro Massimo di Palermo.

Since 2021, Gamberoni has been teacher and artistic consultant of the masterclass project for the Andrea Bocelli Foundation. In 2023, she was a guest teacher at both the Wexford Opera Academy and the Royal College of Music, where she returned in October 2024.

Paul Appleby

tenor

Prunier



US tenor Paul Appleby is a graduate of New York's Juilliard School and of the Lindemann Young Artist Program at the Metropolitan Opera, New York. He continues to perform regularly with the Metropolitan Opera, where his roles have included *David* (Wagner's *Die Meistersinger von Nürnberg* under Sir Antonio Pappano), *Grimoaldo* (Handel's *Rodelinda*), *Pelléas* (Debussy's *Pelléas et Mélisande*), *Don Ottavio* (Mozart's *Don Giovanni*), *Belmonte* (Mozart's *Die Entführung aus dem Serail*) and *Brian* in the US premiere of Nico Muhly's *Two Boys*.

His engagements in the 2024/25 season include his role debut as *Faust* (Berlioz's *La Damnation de Faust*) with Hannu Lintu and the Gulbenkian Orchestra, *Haydn's The Creation* with Mark Pearlman and Boston Baroque, the *Evangelist* in Bach's *St Matthew Passion* at the Cathedral of St John the Divine in New York and *Caesar* in John Adams' *Antony and Cleopatra* at the Metropolitan Opera, under the baton of the composer. He also performs John Corigliano's *Poem in October* with the Chamber Music Society of Lincoln Center.

Performances in the 2023/24 season included Stravinsky's *Les Noces* under Esa-Pekka Salonen with the San Francisco Symphony and the Orchestre de Paris, Stravinsky's *Pulcinella* with the Toronto Symphony Orchestra and Gustavo Gimeno, and the title role of *Oedipus Rex* with Santtu-Matias Rouvali and the Munich Philharmonic.

Ashley Riches

bass-baritone

Rambaldo Fernandez



British bass-baritone Ashley Riches studied at King's College, Cambridge and the Guildhall School of Music & Drama. He was a Jette Parker Artist at the Royal Opera House, Covent Garden, and a BBC Radio 3 New Generation Artist. In 2021, he released his debut solo recital recording, *A Musical Zoo*.

His 2024/25 season includes Handel's *Messiah* at the BBC Proms with the Academy of St Martin in the Fields under John Butt, Rossini's *Stabat Mater* with Nil Venditti and the BBC National Orchestra of Wales, Berlioz's *L'Enfance du Christ* with the NFW Wrocław Philharmonic and Paul McCreesh, and Bach's *St John Passion* with The English Concert and Harry Bicket.

Engagements in 2023/24 included Roucher (Giordano's *Andrea Chénier*) at the Royal Opera House, Rheinberg (Wallace's *Lurline*) with the National Symphony Orchestra in Dublin, Beethoven's *Missa Solemnis* in Madrid under David Afkham, Verdi's *Messa da Requiem* with the City of Birmingham Symphony Orchestra under Kazuki Yamada, Handel's *Messiah* at Glyndebourne and with the Royal Liverpool Philharmonic under Bernard Labadie and Purcell's *King Arthur* under Paul McCreesh.

Sarah Dufresne

soprano

Yvette/Georgette



Canadian soprano Sarah Dufresne was named as one of Canada's Top 30 Classical Musicians under 30 in 2022. She was a member of the Jette Parker Artists Programme at the Royal Opera House from 2022 to 2024 and was an Associate Artist of the Mozartists in the 2023/24 season. In 2022, she was awarded Second Prize (Aria division) in the Concours Musical International de Montréal. In 2019, she won the top prize of the Stingray Music Rising Star in the 2019 l'Opéra de Montréal talent gala and was an award winner at the Metropolitan Opera National Council Auditions (Buffalo/Toronto District).

Along with her London Symphony Orchestra debut in *La rondine*, engagements in the 2024/25 season include Ophélie (Thomas' *Hamlet*) and Mahler's Symphony No 2 in Montreal, Semele (Strauss' *Die Liebe der Danae*) at the Bavarian State Opera and Gilda (Verdi's *Rigoletto*) in Victoria.

At the Royal Opera House, her roles included Lucia (Britten's *The Rape of Lucretia*), Papagena (Mozart's *The Magic Flute*), Shepherd Boy (Wagner's *Tannhäuser*) and Barbarina (Mozart's *The Marriage of Figaro*). Other recent appearances include High Priestess (Verdi's *Aida*) with the Orchestre Métropolitain and Yannick Nézet-Séguin and her debut with the Montreal Symphony Orchestra under Rafael Payare in Orff's *Carmina Burana*.

Angela Schisano mezzo-soprano

Bianca/Gabriele



The Italian mezzo-soprano Angela Schisano was born in Sorrento and graduated with honours from the Conservatorio San Pietro a Majella in Naples. She has studied with Raina Kabaivanska and Renata Scottò. In 2018, she made her debut as Angelina (Rossini's *La Cenerentola*). In 2020/21, she was a member of the Young Artist Program of the Teatro dell'Opera in Rome, participating in productions conducted by Daniele Gatti, James Conlon, Gianluca Capuano and Fabio Biondi, among others. She appeared as Annina (conducted by Gatti and directed by Mario Martone) in a film of Verdi's *La traviata*.

So far in the 2024/25 season, her engagements have included Rossini's *Petite messe solennelle* with the Lebanese Philharmonic Orchestra, and Amenofi (Rossini's *Mosè in Egitto*) at the Teatro Comunale di Modena, the Fondazione Teatri di Piacenza and the Teatri di Reggio Emilia. Other recent performances have included Mrs Nolan (Menotti's *The Medium*) at the Reate Festival, and Fekluša in Janáček's *Katya Kabanova* at the Teatro dell'Opera di Roma in a production by Richard Jones, conducted by David Robertson. She has sung the role of Leonora (Cimarosa's *Le astuzie femminili*) in a recording for Dynamic and performed Serafina (Donizetti's *Chiara e Serafina*) and covered Léonor de Guzman (Donizetti's *La Favorite*) at the Donizetti Festival in Bergamo. Other appearances include Rosina (Rossini's *The Barber of Seville*) in Benevento, where she also performed under Sir Antonio Pappano in the Memorial Concert for Pasquale Pappano.

Marvic Monreal mezzo-soprano

Suzy/Lolette



Maltese mezzo-soprano Marvic Monreal studied at the Royal Academy of Music with Elizabeth Ritchie, James Baillieu and Ingrid Surgenor, and at the National Opera Studio. She was a member of the opera studio of Frankfurt Opera from 2020 to 2022, singing roles including Martha (Tchaikovsky's *Iolanta*), Lucia (Rossini's *La gazza ladra*) and the Deaconess (Szymanowski's *Król Roger*).

Engagements in the 2024/25 season and beyond include Suzuki (Puccini's *Madame Butterfly*) and Page (*Salome*) in Florence, First Norn (Wagner's *Götterdämmerung*) and Meg Page (Verdi's *Falstaff*) at La Monnaie in Brussels, Mahler's Symphony No 8 in Brussels, Eduige (Handel's *Rodelinda*) for Garsington Opera and Grimgerde (Wagner's *Die Walküre*) for the Opéra national de Paris. Engagements in recent seasons have included Maddalena (Verdi's *Rigoletto*) in Vilnius, Olga (Tchaikovsky's *Eugene Onegin*) for Frankfurt Opera, Flosshilde (*Das Rheingold*) at the Royal Opera House, Covent Garden, and roles in the Wagner operas *Die Walküre*, *Siegfried* and *Götterdämmerung* at Festspiele Erl.

Concert appearances include Mahler's Symphony No 2 under Semyon Bychkov at the Royal Festival Hall, Dvořák's *Stabat Mater* at the Berlin Philharmonie and Verdi's *Requiem* at the Valletta Baroque Festival. Marvic Monreal is a former Jerwood Young Artist at Glyndebourne Festival and participated in the Young Singers Project at Salzburg Festival.

Hector Bloggs

Crebillon



Hector Bloggs, a British baritone, is an opera course student at Guildhall School of Music and Drama. His operatic roles include Don Giovanni (Mozart's *Don Giovanni*), Sid (Britten's *Albert Herring*), Silvio (Leoncavallo's *Pagliacci*), Marco and Betto (Puccini's *Gianni Schicchi*), Bartolo (Mozart's *The Marriage of Figaro*) and Silvio (Rossini's *The Barber of Seville*).

Hector is fortunate to receive significant support for his studies as a Gwen Catley Scholar supported by the Amar-Franeses & Foster-Jenkins Trust and a Drake Calleja Scholar.

Tom McGowan

Perichaud



London-born baritone Thomas McGowan is currently in his final year at Guildhall School of Music and Drama, as a scholarship holder in the prestigious opera course. He holds a Bachelor of Arts in Music from the University of Oxford.

McGowan has won numerous awards, including the Chris Treglown Foundation Award (Chris Treglown Foundation Fund, 2024), the Dorothy Richardson English Song Prize (AESS, 2023), and the Anne Wyburd Prize for German Lieder (GSMD, 2023).

Sang-Eup Son

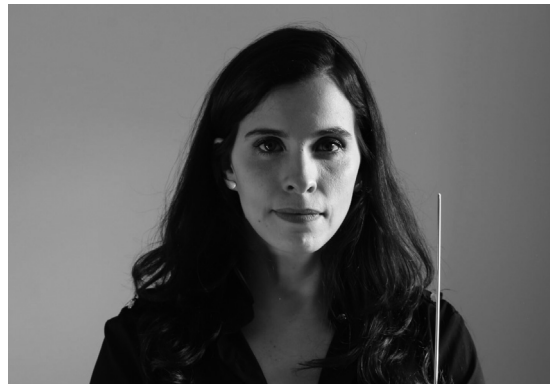
Gobin



Sang-Eup Son, a distinguished Korean tenor, is a second-year Masters student in opera at the Guildhall School of Music and Drama, celebrated for his roles in Mozart's *Don Giovanni*, Donizetti's *L'elisir d'amore*, and Verdi's *La Traviata* and multiple competition awards.

Mariana Rosas

Chorus Director



Mariana Rosas is an Argentinian conductor based in the UK and Chorus Director of the London Symphony Chorus. In that role, she has collaborated with Sir Antonio Pappano, Gianandrea Noseda, Michael Tilson Thomas, and Dr André J Thomas, among others.

As well as her work with the LSC, Rosas has collaborated with the Royal Opera House, Glyndebourne, National Youth Choirs of Great Britain, Birmingham Opera Company, Rundfunkchor Berlin, BBC Symphony Chorus, City of Birmingham Symphony Orchestra Chorus, London Voices and the West Midlands Inclusive Choir. She also holds teaching and conducting positions at the University of Birmingham. Rosas' 2024/2025 engagements include working with the Royal College of Music and the WDR Rundfunkchor Cologne.

Rosas was educated in Italy and Argentina, where she studied at the National University of Arts of Argentina and the Conservatoire of the City of Buenos Aires 'Manuel de Falla'. In 2018, she moved to the UK to study at the University of Birmingham with Simon Halsey CBE.

Prior to her move to the UK, she was Assistant Professor of Choral Practice at the National University of Arts in Buenos Aires, and has worked as a guest conductor in Denmark, Canada, Italy and Switzerland.

London Symphony Chorus

President

Sir Simon Rattle OM CBE

Vice President

Michael Tilson Thomas

Patrons

Sir Simon Russell

Beale CBE

Howard Goodall CBE

Chorus Director

Mariana Rosas

Associate Directors

Jack Apperley

Hilary Campbell

Daniel Mahoney

Director Emeritus

Simon Halsey CBE

Chorus Accompanist

Benjamin Frost

Vocal Coaches

Norbert Meyn

Anita Morrison

Rebecca Outram

Robert Rice

Chair

Damian Day

lsc.org.uk

The London Symphony Chorus was founded in 1966 to complement the work of the London Symphony Orchestra. The LSC has performed with leading orchestras, frequently with the LSO and also with the Berlin Philharmonic, Vienna Philharmonic, Leipzig Gewandhaus, Los Angeles Philharmonic and New York Philharmonic.

Last season's concerts included Felix Mendelssohn's *Elijah* with Sir Antonio Pappano; Leoš Janáček's *Jenůfa* with Sir Simon Rattle; Anton Bruckner's *Te Deum* with Nathalie Stutzmann; and Gustav Mahler's Symphony No 3 with Michael Tilson Thomas.

In recent seasons, the LSC has performed Dmitri Shostakovich's 13th Symphony, 'Babi Yar', with Gianandrea Noseda; Franz Schubert's Mass in A-flat and Maurice Ravel's *Daphnis and Chloe* with François-Xavier Roth and Les Siècles; *The Dante Project* with Thomas Adès and Koen Kessels at the Royal Opera House; Luigi Dallapiccola's *Il prigionero* with Sir Antonio Pappano; works by Karol Szymanowski and Johannes Brahms with Sir Simon Rattle; Howard Goodall's *Never to Forget* (online and subsequently in St Paul's Cathedral); Maurice Duruflé's Requiem with Lionel Sow (Chorus Director of the Chœur

de l'Orchestre de Paris); the premiere of Julian Anderson's *Exiles* (a joint LSO/LSC commission); and Errollyn Warren's *After Winter* with Simon Halsey in the Spitalfields Festival.

The LSC tours extensively in Europe and further abroad, and recent tours have included performances in Paris, Baden-Baden and Luxembourg with Sir Simon Rattle and the LSO, and in Monte Carlo and Aix-en-Provence with Kazuki Yamada and the Orchestre Philharmonique de Monte-Carlo.

The LSC performed Mahler and Bernstein in *Maestro*, the Oscar-nominated biopic of Leonard Bernstein, starring Bradley Cooper and Carey Mulligan, with Yannick Nézet-Séguin as music advisor. In 2023, the Chorus was delighted to appoint Mariana Rosas as Chorus Director and, at the same time, to appoint Simon Halsey as Chorus Director Emeritus.

The Chorus is an independent charity run by its members. It is committed to artistic excellence, to equality and diversity and the vocal development of its members. It engages actively in the musical life of London – seeking new members and audiences as well as commissioning and performing new works.

On Stage

Sopranos

Georgie Bateman
Anna Byrne-Smith
Francesca Calori
Rosie Chase
Alice Dee
Eleanor Sterland
Joanna Gueritz
Cora Hardy
Emma Harry
Alice Higgins
Polly Holmes
Claire Hussey
Alice Jones
Debbie Jones
Luca Kocsmarszky
Imala Konyn
Katy Lane
Jane Morley
Francesca Mosely
Maggie Owen
Valeria Perboni
Lizzie Webb
Laura Catala-Ubassy
Maja Dabagh
Dandy Freeman
Sally Ho
Caddy Kroll
Alexandra Ollendorff
Liz Reeve
Karelia Rydman
Deborah Staunton
Eleri Williams
Peppie Johnson

Altos

Kate Aitchison
Enid Armstrong
Gina Broderick
Jo Buchan
Maggie Donnelly
Lynn Eaton
Linda Evans
Giulia Falangola
Amanda Freshwater
Rachel Green
Kate Harrison
Edda Hendry
Emily Hoffnung
Elisabeth Iles
Vanessa Knapp
Gosia Kuzmicz
Gilly Lawson
Caroline Mustill
Helen Palmer
Susannah Priede
Ellie Saipe
Ali St-Denis
Rafaela Tripalo
Kathryn Wells
Zoe Williams

Tenors

Paul Allatt
Matteo Anelli
Erik Azzopardi
Kyle Berry
Philipp Boeing
Oliver Burrows
Kevin Cheng
Colin Dunn
Andrew Fuller
Simon Goldman
Jude Lenier
Tim Lloyd
Alastair Mathews
Matthew McCabe
Davide Prezzi
Peter Sedgwick
Chris Straw
Richard Street
Malcolm Taylor
Gabriel Villafuerte
James Warbis
Robert Ward
Leonard Wong

Basses

Ian Boughton
Gavin Buchan
Duncan Buxton
Andy Chan
Steve Chevis
Harry Clarke
Damian Day
Robert Garbolinski
Rupert Gill
John Graham
Bryan Hammersley
Owen Hanmer
Robert Hare
Anthony Howick
Douglas Jones
Alex Kidney
Samuel Richards
Jesus Sanchez Sanzo
Rob Sanders Hewett
Matthew Smith
Greg Storkan
Richard Tannenbaum
Johannes Thom
Gordon Thomson
Robin Thurston
Graham Voke
Pawel Wysocki
Wojciech Witalec

London Symphony Orchestra

On Stage

Leader

Benjamin Gilmore

First Violins

Natalia Lomeiko
Clare Duckworth
Ginette Decuyper
Laura Dixon
Maxine Kwok
Stefano Mengoli
William Melvin
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Olatz Ruiz de
Gordejuela
Sylvain Vasseur

Second Violins

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

Violas

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

Cellos

David Cohen
Alastair Blayden
Salvador Bolón
Ève-Marie Caravassilis
Daniel Gardner
Amanda Truelove
Joanna Twaddle
Charles Zandieh

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Chaemun Im
Thomas Goodman
Joe Melvin
Adam Wynter

Flutes

Gareth Davies
Imogen Royce

Piccolo

Sharon Williams

Oboes

Juliana Koch
Rosie Jenkins

Cor Anglais

Drake Gritton

Clarinets

Chris Richards
Chi-Yu Mo

Bass Clarinet

Ferran Garcerà Perelló

Bassoons

Daniel Jemison
Joost Bosdijk

Horns

Timothy Jones
Angela Barnes
Norberto López García
Jonathan Maloney

Trumpets

Thomas Nielsen
Adam Wright
James Nash

Trombones

Isobel Daws
Jonathan Hollick

Bass Trombone

Paul Milner

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
David Jackson
Sam Walton
Patrick King

Harp

Bryn Lewis

Piano

Edward Reeve

Celeste

Catherine Edwards