

TONIGHT'S CONCERT

Strauss' Salome

Friday 11 & Sunday 13 July 2025
Barbican

7pm

Richard Strauss

Salome

Concert performance with surtitles

Sir Antonio Pappano conductor
Asmik Grigorian Salome
Michael Volle Jochanaan
Wolfgang Ablinger-Sperrhacke Herod
Violeta Urmana Herodias
Niamh O'Sullivan The Page of Herodias
John Findon Narraboth
Liam James Karai First Nazarene
Alex Otterburn Second Nazarene
James Kryshak First Jew
Michael J Scott Second Jew
Aled Hall Third Jew
Oliver Johnston Fourth Jew
Jeremy White Fifth Jew
Barnaby Rea First Soldier
William Thomas Second Soldier
Hannah McKay A Slave
Redmond Sanders Cappadocian
Peter Katona casting consultant
Conrad Asman surtitler
London Symphony Orchestra

Concert finishes at approximately 8.50pm

Generously supported by **The Jeremy and John Sacher
Charitable Trust** and the **LSO Opera Giving Circle**

Welcome



A special welcome to these concert performances of Strauss' *Salome*, conducted by Sir Antonio Pappano, LSO Chief Conductor, at the close of the LSO's 2024/25 season. This marks the first of Sir Antonio Pappano's summer opera concerts with the LSO, featuring a composer with whom he has a particular affinity. In the title role, we are delighted to welcome soprano Asmik Grigorian, making her debut with the LSO at the Barbican. Strauss' gripping one-act opera remains a powerful work, its psychological intensity making it a fitting culmination to a highly successful season.

These concerts also mark the conclusion of Sir Antonio Pappano's first season as LSO Chief Conductor, a year that has set the tone for an exciting new chapter. Over the past season, the LSO has performed extensively at the Barbican and undertaken major international tours across Europe, Asia and coast to coast in the US, from California to New York. We also marked the 25th anniversary of our recording label, LSO Live, with major new releases: Ravel's *Daphnis et Chloé* with Sir Antonio Pappano; Janáček's *Jenůfa* with Sir Simon Rattle, LSO Conductor Emeritus; and symphonies by Prokofiev and Shostakovich with Gianandrea

Nosedá, LSO Principal Guest Conductor, who completed his LSO Live recording cycles of both composers' complete symphonies.

The LSO is deeply grateful to The Jeremy and John Sacher Charitable Trust and the LSO Opera Giving Circle for their generous support of these concert performances of *Salome*. As the season draws to a close, I would also like to take this opportunity to thank all our patrons, donors and audiences for their continued support throughout the year.

We hope you enjoy this concert and will join us again soon. In August, the LSO appears at the BBC Proms, where Sir Antonio Pappano conducts Puccini's *Suor Angelica* and Sir Simon Rattle leads a programme of folk-inspired works by Vaughan Williams, Grainger and Arnold with the LSO Woodwind and Brass. Looking ahead, the LSO opens its 2025/26 season in September with Sir Antonio Pappano conducting American symphonies by Bernstein and Copland. We hope to see you at the start of the new season on Sunday 14 September at the Barbican.

A handwritten signature in black ink, reading 'Kathryn McDowell'.

Dame Kathryn McDowell DBE DL
Managing Director

Next Season

Sunday 14 September
Barbican

7pm

Season Opening: Bernstein and Copland

Sir Antonio Pappano conducts two dramatic, emotionally intense American symphonies, both born of 20th-century tumult.

Tuesday 13 January
Thursday 15 January
Barbican

7pm

The Makropulos Affair

A 300-year-old woman confronts mortality, identity and lost love in these concert performances of Janáček's intense operatic drama. Sir Simon Rattle conducts.

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Contents

The Programme

- 4** Salome
- 6** Synopsis
- 7** Cast
- 8** Richard Strauss

The Performers

- 10** Sir Antonio Pappano
- 11** Asmik Grigorian and Michael Volle
- 12** Wolfgang Ablinger-Sperrhacke and Violeta Urmana
- 13** Niamh O'Sullivan and John Findon
- 14** Liam James Karai and Alex Otterburn
- 15** James Kryshak and Michael J Scott
- 16** Aled Hall and Oliver Johnston
- 17** Jeremy White and Barnaby Rea
- 18** William Thomas and Hannah McKay
- 19** Redmond Sanders
- 20** London Symphony Orchestra

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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Salome

Richard Strauss

Asmik Grigorian

Salome

Michael Volle

Jochanaan

Wolfgang Ablinger-

Sperrhacke

Herod

Violeta Urmana

Herodias

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Michael J Scott

Second Jew

Aled Hall

Third Jew

Oliver Johnston

Fourth Jew

Jeremy White

Fifth Jew

Barnaby Rea

First Soldier

William Thomas

Second Soldier

Hannah McKay

A Slave

Redmond Sanders

Cappadocian



1903–05



110 minutes

Programme note

by **Nigel Simeone**

Please note there is no interval in tonight's performance.

It was Oscar Wilde himself who first saw the musical potential in his French-language play *Salome* (originally titled *Salomé*). In *De profundis*, he wrote that it contained 'refrains whose recurring motifs make *Salomé* so like a piece of music and bind it together as a ballad'. The play was initially a failure in Paris and was banned by the Lord Chamberlain in London; but two years after Wilde's death, Max Reinhardt's Berlin production was a huge success. It opened in November 1902, using a German translation by Hedwig Lachmann, and ran for 200 performances. Strauss recalled seeing this production: 'I went to Max Reinhardt's Kleines Theater to see Gertrud Eysoldt in Oscar Wilde's *Salome*. After the performance I met Heinrich Grünfeld, who said to me: 'My dear Strauss, surely you could make an opera of this!' I replied: 'I am already busy composing it!'

The poet Anton Lindner had sent Strauss a copy of the play and offered to turn it into a libretto. In the end, though, Strauss made the adaptation himself. As he later wrote, it was the very first line of the play which fired his imagination: 'I could not make up my mind to start until one day I set 'How beautiful the Princess Salome looks tonight!' From then on, it was not difficult to purge the piece of purple passages to such an extent that it became quite a good libretto.' Strauss got down to serious work in August 1903. Much of the opera was written in a tiny laundry room with an upright

piano at the home of his in-laws in Marquartstein, Bavaria. A complete draft was finished in September 1904, though the 'Dance of the Seven Veils' was only added in June 1905. The world premiere took place in Dresden in December 1905, but Gustav Mahler was eager to perform *Salome* at the Vienna Court Opera straight afterwards. His hopes of doing so were dashed by the refusal of the Viennese censor to allow a performance 'for religious and moral reasons'.

Mahler gave Strauss this frustrating news on 11 October 1905, in a letter where he also expressed his deep admiration for the work: 'I cannot help speaking of the moving impression your work made on me ... This is your apogee so far! Indeed, I assert that nothing that even you have done up to now can be compared to it ... Every note is right! What I have long known is that you are a natural dramatist ... I shall leave no stone unturned ... in championing this incomparable and thoroughly original masterpiece.'

Mahler's vigorous campaign was to no avail – in fact, *Salome* had to wait until October 1918 for its first production at the Vienna Opera. Mahler was also unable to attend the Dresden premiere on 9 December 1905 – conducted by Ernst von Schuch – and Strauss told him that, 'You missed a magnificent performance. The achievement of Schuch and Burian [Herod] was extraordinary ... The first three performances were all sold out, the orchestra indescribably beautiful.'

Despite this sensational success, preparations for the premiere had been fraught, as Strauss recalled: 'As soon as Schuch had the courage to produce *Salome*, the difficulties began: during the first piano rehearsal, all the soloists returned their copies to the conductor, with the single exception of Mr [Karel] Burian, a Czech, who, when asked his opinion, replied 'I know it off by heart already' ... After this, the others felt a little ashamed and rehearsals actually started. During the casting rehearsals, Frau [Marie] Wittich – assigned the part of the 16-year-old Princess with the voice of an Isolde – went on strike with the indignant protest: 'I won't do it. I'm a decent woman!'

During rehearsals, the orchestra was up in arms too, faced with music of such formidable technical demands, but Strauss tried to pacify them by claiming that 'there are no difficulties or problems. This is a scherzo with a fatal ending.'

The music of Strauss' operatic 'scherzo' is astonishingly adventurous. With most of his orchestral tone poems behind him, Strauss handles the enormous orchestra with dazzling assurance, and there are thrilling moments of extreme dissonance. After Arnold Schoenberg heard the opera in 1906, he told his students that 'perhaps in 20 years' time someone will be able to explain these harmonic progressions'.

But what makes this score so engrossing is not only its boldness and complexity, but also its unremitting dramatic intensity: as Michael Kennedy memorably put it, 'Strauss grabs us by the throat at the outset, and for the next hundred minutes never lets us go.' A series of strongly characterised motifs course through the score, starting with *Salome's* theme in the first bar and Jochanaan's first entry with a prophetic warning that generates further ideas. Later in the opera, Strauss introduces a wealth of new material, notably the falling motif which represents *Salome's* growing obsession with Jochanaan, a theme which achieves its glorious and gruesome catharsis in her monologue in the final scene.

Synopsis

‘On Herod’s birthday the daughter of Herodias danced for the guests and pleased Herod so much that he promised with an oath to give her whatever she asked. Prompted by her mother, she said, ‘Give me the head of John the Baptist on a platter.’ The king was distressed, but because of his oath and his dinner guests, he ordered that her request be granted and had John beheaded in the prison. His head was brought in on a platter and given to the girl, who carried it to her mother’. – Matthew 14: 6–11

The shocking story of the death of John the Baptist – at the palace of Herod, Herodias and her daughter Salome – was told in the Gospels (St Matthew’s version is quoted above), with further details, including Salome’s name, given in Josephus’ *Antiquitates Judaicae*, written in 94 AD. In the late 19th century, Gustave Flaubert elaborated the tale in his story *Hérodiade* (1877). This, in turn, influenced Oscar Wilde’s play, on which Strauss’ libretto is based.

The opera is in four scenes, performed without a break.

Scene One

On the terrace outside Herod’s palace, Narraboth, the Captain of the Guard, is enchanted by the sight of Salome. Jochanaan (John the Baptist) is heard from the cistern in which he has been imprisoned, prophesying the coming of Christ.

Scene Two

Salome enters. Herod has given orders that no one should speak to the prisoner, but Salome – daughter of Herodias and stepdaughter of Herod – is drawn to him. She begs Narraboth to allow her to see him and reluctantly the guard gives in.

Scene Three

Jochanaan emerges from the cistern and denounces Herod and Herodias. Salome is enthralled by him and longs to kiss his mouth. Narraboth, aghast at what he has seen, takes his own life. Jochanaan curses Salome and returns to the cistern. An orchestral interlude leads to the long final scene.

Scene Four

Herod and Herodias enter. Herod has developed an unhealthy fascination with his stepdaughter and Herodias berates him for making advances to Salome, but this is interrupted by Jochanaan’s ominous prophecy that the end is near. Herodias encourages Herod to hand over Jochanaan to the Jews, but he refuses. Herod begs Salome to dance for his pleasure. She refuses until Herod swears an oath promising to give her whatever she desires.

Salome performs the ‘Dance of the Seven Veils’. Enchanted and aroused by her dance, Herod asks Salome to name what she would like as a reward. He is appalled when she demands ‘the head of Jochanaan’. He offers her priceless treasures instead, but Salome persists and Herod is eventually forced to agree. The executioner emerges from the cistern with Jochanaan’s head on a silver platter. Salome longs to kiss his mouth and declares that nothing can quench her ‘longing and desire’. Witnessing this shocking scene, Herod declares that Salome is an evil monster (*‘Sie ist ein Ungeheuer!’*) and foresees disaster. Finally, an ecstatic and delirious Salome kisses Jochanaan’s lifeless mouth. The moonlight illuminates her, and Herod shouts an order to ‘kill that woman’. The guards rush forward and crush her under their shields.

Cast

Salome

Princess of Judaea,
daughter of Herodias and
stepdaughter of Herod

Jochanaan

John the Baptist,
imprisoned by Herod

Herod

Tetrarch of Judaea, married to
Herodias, his brother Philip's widow

Herodias

Herod's wife and Salome's mother

The Page of Herodias

Herodias' Page (servant),
devoted to Narraboth

Narraboth

Captain of the Royal Guard,
in love with Salome

First and Second Nazarenes

Followers of Jesus and witnesses
to the miracles he has performed

**First, Second, Third, Fourth
and Fifth Jews**

Five devout (and talkative)
Jews, guests of Herod

First and Second Soldiers

John the Baptist's jailers,
much impressed by his
courtesy and bravery

Other (silent) characters
include guests, servants and
Naaman the executioner

Richard Strauss

1864 to 1949 (Germany)



Richard Strauss was born in Munich in 1864, the son of Franz Strauss, a brilliant horn player in the Munich court orchestra. It is therefore perhaps not surprising that some of the composer's most striking writing is for the French horn. Strauss had his first piano lessons when he was four, and he produced his first composition two years later, but surprisingly he did not attend a music academy; rather, his formal education ended at Munich University, where he studied philosophy and aesthetics, continuing with his musical training at the same time.

Following the first public performances of his work, he received a commission from Hans von Bülow in 1882 and two years later was appointed Bülow's Assistant Musical Director at the Meiningen Court Orchestra, the beginning of a career in which Strauss was to conduct many of the world's great orchestras, in addition to holding positions at opera houses in Munich, Weimar, Berlin and Vienna. While at Munich, he married the singer Pauline de Ahna, for whom he wrote many of his greatest songs.

Strauss' greatest achievements were his operas, songs and magnificent symphonic poems.

Scores such as *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Juan* and *Ein Heldenleben* demonstrate his supreme mastery of orchestration. The thoroughly modern operas *Salome* and *Elektra*, with their Freudian themes and atonal scoring, are landmarks in the development of 20th-century music, and his fifth opera *Der Rosenkavalier* (1911) has become one of the most popular operas of the century. His later operatic masterpieces include *Ariadne auf Naxos*, *Die Frau ohne Schatten*, *Arabella* and the 'conversation piece in music' *Capriccio*, his final opera.

From the final years of the war until 1948, Strauss experienced a remarkable late flowering, during which he composed works including *Metamorphosen* for strings, the Oboe Concerto and the much-loved *Four Last Songs*. From late 1945 until summer 1948, he and his wife lived in self-imposed exile in Switzerland, waiting to be officially cleared of complicity in the Nazi regime. In June 1948, they returned to their home in Garmisch-Partenkirchen, where Strauss died in 1949, shortly after his widely celebrated 85th birthday.

Contemporaries

Gustav Mahler,
Claude Debussy

Key events

1889: Triumphant premiere of *Don Juan*

1905: First operatic success with *Salome*

1911: Premiere of his opera *Der Rosenkavalier*, perhaps his finest achievement

1945–48: 'Indian Summer' during which he produces several masterpieces

Listen to

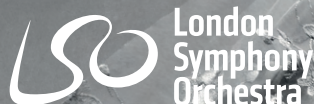
Elektra (opera)

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With the LSO

1953: UK premiere of *The Legend of Joseph*

Composer profile by
Andrew Stewart



'It was a sumptuous performance of Ravel's *Daphnis et Chloé*, so vividly and dramatically characterised that the ballet seemed to play out in my mind's eye.'

The Times

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Sir Antonio Pappano

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Sir Antonio Pappano

Chief Conductor



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 in 2005–23) 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 Leipzig Gewandhaus Orchestra, the Bavarian Radio Symphony Orchestra, the Czech Philharmonic Orchestra, the Orchestre de Paris and the Royal Concertgebouw Orchestra, as well as with 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*.



Next on stage with the LSO

Sunday 14 September 7pm, Barbican
Season Opening: Bernstein
and Copland

Asmik Grigorian

Salome



Lithuanian soprano Asmik Grigorian is regularly engaged by opera houses and festivals including the Vienna State Opera, the Metropolitan Opera, New York; the Royal Opera House, Covent Garden; and the Salzburg Festival. Her 2024/25 engagements have included Elisabeth of Valois (*Don Carlo*) for Vienna State Opera; the title role in a new production of *Rusalka* for the Teatro San Carlo, Naples, the Liceu, Barcelona, and the Bavarian State Opera; the title role of *Norma* for Theater an der Wien; the three heroines (Puccini's *Il trittico*) for the Opéra Bastille; and recitals and concerts at venues including the Vienna Musikverein, Carnegie Hall, the Teatro Real, Madrid, the Liceu, Barcelona and La Scala, Milan.

Notable past engagements include Salome, Chrysothemis (*Elektra*), Lady Macbeth (*Macbeth*) and Polina (*The Gambler*) for the Salzburg Festival, the title role of *Jenůfa* for The Royal Opera and Vienna State Opera, Tatyana (*Eugene Onegin*) at the Bavarian State Opera, Marietta (*Die tote Stadt*) and Liza (*The Queen of Spades*) for La Scala and Senta (*Der fliegende Holländer*) at the Bayreuth Festival. She was a founding member of Vilnius City Opera and has twice been awarded the Golden Stage Cross (the highest award for singers in Lithuania). Her most recent awards include Female Singer of the Year at the Opus Klassik Awards (2023) and the Austrian Music Theatre Prize in the 'Special Jury Prize' category (2024), celebrating exceptional contributions to Austria's opera and theatre scene.

Michael Volle

Jochanaan



Michael Volle is one of the most sought-after dramatic baritones of our time. In the 2024/25 season, he will appear in the title role of *The Flying Dutchman* in Bayreuth and Dresden, Wotan and Wanderer (*Der Ring des Nibelungen*) in Milan, Barak (*Die Frau ohne Schatten*) in New York and Mandryka (*Arabella*) in Vienna.

He is a frequent guest at leading opera houses, including the Berlin State Opera, the Semperoper Dresden, the Bavarian State Opera in Munich, the Vienna State Opera, the Royal Opera House in London, La Scala in Milan, Zurich Opera House, Opéra National de Paris, the Bayreuth Festival and the Metropolitan Opera in New York. His versatile repertoire includes major Wagner roles such as Hans Sachs (*Die Meistersinger von Nürnberg*) and Strauss roles such as Jochanaan (*Salome*). He also excels as Puccini's Scarpia (*Tosca*), Jack Rance (*La fanciulla del West*), Verdi's Falstaff and Mozart's Don Giovanni. Numerous CD, DVD, radio and TV productions, along with an extensive concert and recital career, showcase his international acclaim. He has worked with major international orchestras under renowned conductors. The magazine *Opernwelt* named him 'Singer of the Year' three times (2007/08, 2013/14 and 2022/23). In 2009, he received the DER FAUST award for his interpretation of the title role in Berg's *Wozzeck*. At the 2023 Oper! Awards, he won the coveted 'Best Male Singer' category. In 2024, Michael Volle was awarded the Austrian Culture Prize.

Wolfgang Ablinger-Sperrhacke

Herod



Austrian tenor Wolfgang Ablinger-Sperrhacke is one of today's leading character tenors. In the 2024/25 season, he has sung Mime (*Das Rheingold* and *Siegfried*) at La Scala, Milan, Loge (*Das Rheingold*) in Monte Carlo and Scrivener (*Khovanshchina*) for the Salzburg Easter Festival.

Notable appearances in recent seasons include Aegisth (*Elektra*) in Baden-Baden, Herod (*Salome*) and Mime (*Das Rheingold*) in Zurich, Mime for the Berlin State Opera and Vienna State Opera, Monostatos (*Die Zauberflöte*) and Klaus the Fool (a staged *Gurre-Lieder*) for Dutch National Opera, Herod for the Vienna State Opera, the title role in Offenbach's *Barbe-Bleue* for the Komische Oper Berlin, Valzacchi (*Der Rosenkavalier*) and various roles in *The Nose* for the Royal Opera House, Covent Garden, Pollux (*Die Liebe der Danae*) for the Salzburg Festival and Captain (*Wozzeck*) for La Scala, Milan. He has given more than 130 performances for Glyndebourne Festival. He has performed in concert at the Amsterdam Concertgebouw, the Philharmonie am Gasteig in Munich, the Elbphilharmonie in Hamburg, London's Royal Festival Hall and Southbank Centre, and at venues in Melbourne, Bergen, Hanover, Gothenburg, Birmingham, Newcastle and Manchester, among others, working with leading conductors. In 2021, he was made a Bavarian Kammersänger; in 2022, he was made a Chevalier des Arts et des Lettres and awarded the Austrian Cross of Honour for Science and Art.

Violeta Urmana

Herodias



Lithuanian mezzo-soprano Violeta Urmana is currently one of the most sought-after singers of dramatic German and Italian repertory. Engagements in the 2024/25 season have included Klytämnestra (*Elektra*) for Hamburg State Opera, Wood-Dove (*Gurre-Lieder*) with the Los Angeles Philharmonic, Brangäne (*Tristan und Isolde*) in Liège, and Kabanicha (*Kát'a Kabanová*) and Countess (*Queen of Spades*) for the Bavarian State Opera and for the Metropolitan Opera, New York.

Urmana's career has also included appearances at major opera houses in leading dramatic soprano roles, such as Amelia (*Un ballo in maschera*), Elisabeth of Valois (*Don Carlo*), Leonora (*La forza del destino*), the title roles in *Aida*, *La Gioconda*, *Tosca*, *Norma* and *Ariadne auf Naxos*, Isolde (*Tristan und Isolde*), Sieglinde (*Die Walküre*) and Brünnhilde (*Siegfried*). She has worked with conductors including Daniel Barenboim, Riccardo Chailly, James Conlon, Fabio Luisi, Zubin Mehta, Riccardo Muti, Sir Antonio Pappano, Sir Simon Rattle, Esa-Pekka Salonen, Christian Thielemann and Franz Welser-Möst. Her many awards include a Royal Philharmonic Society Award, and the title of Kammersängerin in Austria. In her native Lithuania, she has been awarded the Commander's Grand Cross of the Order of Merit to Lithuania, Third Class Order of the Grand Duke Gediminas of Lithuania, and an honorary degree from the Academy for Music and Theatre in Vilnius. She is Commander of the Order of the Star of Italy.

Niamh O'Sullivan

Page of Herodias



Irish mezzo-soprano Niamh O'Sullivan is a 2023–25 BBC New Generation Artist and a former member of the Opera Studio of the Bavarian State Opera. Her engagements in the 2024/25 season have included Ino (*Semele*) for the Royal Opera House, Covent Garden, and in her debut at the Théâtre des Champs-Élysées, Octavian (*Der Rosenkavalier*) at the Théâtre des Champs-Élysées, Olga (*Eugene Onegin*) for the Canadian Opera Company, and role debuts as Ursule (*Béatrice et Bénédicte*) and Maddalena (*Rigoletto*) for Irish National Opera. She has also appeared in a gala concert with the BBC National Orchestra of Wales and given recitals at Wigmore Hall and at St George's, Bristol.

Engagements in recent seasons have included Wellgunde (*Das Rheingold*) at the Royal Opera House, Covent Garden, Wellgunde (*Das Rheingold* and *Götterdämmerung*), Meg Page (*Falstaff*) and Mercédès (*Carmen*) for Zurich Opera House, Mercédès for English National Opera, Mirza (*Lalla-Roukh*) and Paulina (*Ein Wintermärchen*) for Wexford Festival, Carmen (*La Tragédie de Carmen*) for the Buxton Festival and Charlotte (*Werther*), Mercédès, Tisbe (*La Cenerentola*), Asteria (*Bajazet*) and Alva (the world premiere of *The First Child*) for Irish National Opera. Concert appearances have included Elgar's *Sea Pictures* at the Munich Festival, *Messiah* with the Ulster Orchestra and with the Münchner Hofkantorei, Second Harlot (Handel's *Solomon*) with The English Concert and Mahler's Symphony No 2 with the Irish National Symphony Orchestra.

John Findon

Narraboth



British tenor John Findon studied at the Royal Conservatoire of Scotland and the Guildhall School of Music & Drama. He was a Jerwood Young Artist at Glyndebourne Festival in 2017, and a Harewood Artist with English National Opera in 2022–24. His engagements in the 2024/25 season have included the title role of *Peter Grimes* for Dutch National Opera, Bacchus (*Ariadne auf Naxos*) for Opéra de Rouen and Narraboth (*Salome*) for the Teatro di San Carlo in Naples. This summer, he makes his role debut as Andrei (*Mazeppa*) for Grange Park Opera.

Recent highlights include role debuts as Don José (*Carmen*) at Glyndebourne Festival and as Steva (*Jenůfa*) and Peter Grimes at English National Opera, Luke (*The Handmaid's Tale*) for English National Opera and First Armoured Man/Second Priest (*The Magic Flute*) for Bavarian State Opera.

His concert appearances include *The Dream of Gerontius* with the Helsinki Radio Symphony Orchestra and the WDR Sinfonieorchester Cologne, Luigi Nono's *Canti di vita e d'amore* with the BBC Symphony Orchestra under Martyn Brabbins, Dvořák's *Stabat Mater* with the Ulster Orchestra and Jac van Steen and a recording of Pamela Harris' *The Dark Forest* with the BBC Philharmonic Orchestra.

Liam James Karai

First Nazarene



British baritone Liam James Karai studied at the Royal Northern College of Music. He was a finalist in Operalia (2024) and is a former member of the Salzburg Festival's Young Singers Project. Appearances in the 2024/25 season have included Escamillo (*Carmen*) and Angelotti (*Tosca*) for Polish National Opera, Orest's Tutor (*Elektra*) and First Nazarene for Hamburg State Opera and Schaunard (*La bohème*) at the Tyrolean Festival Erl.

In the 2023/24 season, Karai was a member of the International Opera Studio of Hamburg State Opera, singing roles including Angelotti, Zaretsky (*Eugene Onegin*), Hobson (*Peter Grimes*) and Count Ceprano (*Rigoletto*). Recent appearances away from Hamburg have included Escamillo for Frankfurt Opera and in Mainz, and Horatio in a concert performance of Thomas' *Hamlet* for Salzburg Festival.

Concert engagements include Beethoven's Symphony No 9 with the Singapore Symphony Orchestra, Beethoven's *Choral Fantasy* with the Hamburg Philharmonic Orchestra and Kent Nagano at the Hamburg Elbphilharmonie, opera galas with the Orquestra Simfònica de les Illes Balears and performances of Mozart's *Requiem* and Bach's *Christmas Oratorio*.

Alex Otterburn

Second Nazarene



British baritone Alex Otterburn studied at the Royal Academy of Music and was an Emerging Artist at Scottish Opera and a Harewood Artist at English National Opera. Engagements in the 2024/25 season have included the title role of Weir's *Blond Eckbert* with English Touring Opera, James Stuart, Earl of Moray in Thea Musgrave's *Mary, Queen of Scots* for English National Opera and Count Danilo Danilovich (*The Merry Widow*) for Scottish Opera and Opera Holland Park.

Performances in recent seasons have included Vicomte Cascada (*The Merry Widow*), Moralès (*Carmen*) and Starveling (*A Midsummer Night's Dream*) for Glyndebourne Festival, Ned Keene (*Peter Grimes*), Henry Cuffe (*Gloriana*), Schaunard (*La bohème*) and Pluto (*Orpheus in the Underworld*) for English National Opera, Ned Keene at La Fenice, Venice, and Demetrius (*A Midsummer Night's Dream*) for The Grange Festival.

Concert highlights include *Carmina Burana* (Oulu Symphony Orchestra), Bernstein's *Arias and Barcarolles* at the Edinburgh International Festival and a recital for the Ludlow English Song Festival and ENO. He appears on *The Call* (Stone Records) with Malcolm Martineau, the debut release from Barbara Hannigan's 'Momentum: Our Future, Now' initiative.

James Kryshak

First Jew



American *spieltenor* James Kryshak is a former member of the Ryan Opera Center at the Lyric Opera of Chicago and of the Vienna State Opera and the Deutsche Oper Berlin. His engagements in the 2024/25 season have included his role debut as Captain (Wozzeck) for Opera Vlaanderen, Beadle Bamford (*Sweeney Todd*) at the Komische Oper Berlin and Squealer (Raskatov's *Animal Farm*) for the Finnish National Opera.

Engagements in recent seasons have included Astrologer (*The Golden Cockerel*) at the Komische Oper Berlin, First Jew for Hamburg State Opera, Dr Caius (*Falstaff*) for Stuttgart State Opera, Lottery Agent (*Der Silbersee*) for Opéra National de Lorraine, Squealer in the world premiere of Raskatov's *Animal Farm* for Dutch National Opera, Police Inspector (*The Nose*) for the Semperoper Dresden, Fatty (*Rise and Fall of the City of Mahagonny*) for Opera Vlaanderen, Monsieur Triquet (*Eugene Onegin*) at the Teatro Massimo di Palermo, and various roles in Unsk Chin's *Alice in Wonderland* and Schoolmaster (*The Cunning Little Vixen*) with the Dutch Radio Orchestra at the Amsterdam Concertgebouw.

James Kryshak has also appeared with companies and orchestras including Theater Basel, San Francisco, the Teatro Nacional de São Carlos in Lisbon, Birmingham Opera Company and the Bergen Philharmonic Orchestra, and at the Edinburgh and Glyndebourne Festivals.

Michael J Scott

Second Jew



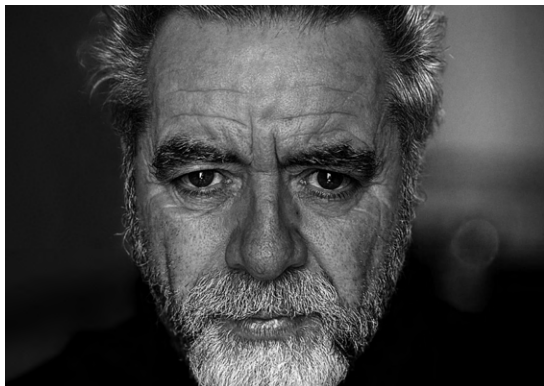
American-Dutch tenor Michael J Scott studied at the Manhattan School of Music and the Royal College of Music. In the 2024/25 season, his engagements have included First Jew (*Salome*) and Scrivener (*Khovanshchina*) at the Grand Théâtre de Genève.

Engagements in recent seasons have included Šapkin (*From the House of the Dead*), First Jew (*Salome*) and Casca (Battistelli's *Julius Caesar*) at the Teatro dell'Opera in Rome, Second Jew (*Salome*) at the Royal Opera House, Covent Garden, Spoletta (*Tosca*) for the Nationale Reisopera, Minos (Howard Moody's *Solar*, world premiere) at La Monnaie, Brussels, and Loge in *Hagen* (a reworking of Wagner's *Der Ring des Nibelungen*) at the Theater an der Wien.

He has sung multiple roles for Opera Vlaanderen, including Marquis (*The Gambler*), Malcolm (*Macbeth*), Kommissar Clemens in the world premiere of *Les Bienveillantes*, Slimbroek (*Der Schmied von Gent*), Monostatos (*Die Zauberflöte*), Fatty (*Rise and Fall of the City of Mahagonny*), Shabby Peasant (*Lady Macbeth of Mtsensk*) and Sopel (*Sadko*).

Aled Hall

Third Jew



Welsh character tenor Aled Hall has performed a vast variety of repertoire ranging from Mozart to Wagner to contemporary opera, with some of the world's leading opera companies and orchestras.

Career highlights include the Chef (*Festen*), Pang (*Turandot*), Third Jew (*Salome*), Spoletta (*Tosca*), Dancing Master (*Manon Lescaut*) and Abbé (*Andrea Chénier*) for The Royal Opera, Valzacchi (*Der Rosenkavalier*) for Royal Swedish Opera, Don Curzio (*Le nozze di Figaro*) for Festival d'Aix-en-Provence, in Tokyo and at the Baden-Baden Festspiele; Pang (*Turandot*) at the Bunkamura Theatre, Japan, Mr Upfold (*Albert Herring*) for the Salzburger Landestheater, Lo zio Vezinet (*Il cappello di paglia di Firenze*), Ippia (*Saffo*) and Danilowitz (*L'Étoile du Nord*) for Wexford Festival Opera, Governor and Vanderdendur (*Candide*), Don Basilio (*The Marriage of Figaro*), Beadle Bamford (*Sweeney Todd*) and Monostatos (*The Magic Flute*) for Welsh National Opera, Borsa (*Rigoletto*) and Spoletta for Scottish Opera, Bardolfo (*Falstaff*) and Frisellino (*Le Pescatrici*) for Garsington Opera, Maintop (*Billy Budd*) and Gherardo (*Gianni Schicchi*) for Opera North, Gastone (*La traviata*) and Spoletta for English National Opera, and Facio (Offenbach's *Fantasio*), Ebbone (Mercadante's *I normanni a Parigi*) and Osburgo (*La straniera*) for Opera Rara.

Oliver Johnston

Fourth Jew



British tenor Oliver Johnston trained at the Royal Academy of Music and participated in the Salzburg Festival's Young Singers Project. His engagements in the 2024/25 season have included Turiddu (*Cavalleria rusticana*) at Blackheath Halls, Sir Christopher Hatton (*The Critic*) for Wexford Festival Opera, Erik (*Der fliegende Holländer*) for Opera North and Bob Boles (*Peter Grimes*) for Welsh National Opera. This summer, he sings Jaquino (*Fidelio*) for Garsington Opera.

Recent highlights include Tichon (*Katya Kabanova*) for Opera National de Lyon, Jenik (*The Bartered Bride*) for Garsington Opera, Sailor/ Shepherd (*Tristan and Isolde*) for Opéra de Rouen, High Priest (*Idomeneo*) for Teatro Real, Madrid, and Teatro dell'Opera di Roma, Alfredo Germont (*La traviata*) for Opera North, Don José (*Carmen*) for Opera Holland Park, Italian Tenor (*Der Rosenkavalier*) for Grange Park Opera and Jaquino for Opera North. Concert engagements have included Elgar's *The Dream of Gerontius* with the George Enescu Philharmonic Orchestra, Vaughan Williams' *Serenade to Music* with the London Philharmonic Orchestra and with the BBC Symphony Orchestra at the Last Night of the Proms, Second Nazarene (*Salome*) with the Bournemouth Symphony Orchestra, Beethoven's Symphony No 9 with the New Zealand Symphony Orchestra, Orff's *Carmina Burana* with the Philharmonia Orchestra and Handel's *Messiah* with the Royal Liverpool Philharmonic Orchestra.

Jeremy White

Fifth Jew



British bass Jeremy White has sung many bass roles for the Royal Opera House, Covent Garden, including Kecal (*The Bartered Bride*), Mr Peachum (*The Beggar's Opera*), Trulove (*The Rake's Progress*), Talpa (*Il tabarro*), Betto di Signa (*Gianni Schicchi*), Snug (*A Midsummer Night's Dream*), Parsons (1984), Truffaldino (*Ariadne auf Naxos*), the King (*Cendrillon*), Priest/Badger (*The Cunning Little Vixen*), Sacristan (*Tosca*), Benoît (*La bohème*), Bonze (*Madama Butterfly*), Le Comte de Vaudemont (*Les vêpres siciliennes*), Recorder of Norwich (*Gloriana*), Fifth Jew (*Salome*) and Hans Foltz and Hans Schwarz (*Die Meistersinger von Nürnberg*).

Other appearances include Achilla (*Giulio Cesare*) in Bordeaux, Varlaam (*Boris Godunov*), Selim (*Il turco in Italia*) and Pluto (*Orfeo*) for English National Opera, Rocco (*Fidelio*), Kecal and Superintendent Budd (*Albert Herring*) for Opera North, Parsons for La Scala, Milan, Dansker (*Billy Budd*) for Glyndebourne Festival and in New York, Mayor (*Jenůfa*) for Dutch National Opera and Abbot (*Curlew River*). He has also sung widely in concert.

Barnaby Rea

First Soldier



Barnaby Rea trained at the Guildhall School of Music and Drama and the National Opera Studio. His recent and future engagements include Hobson (*Peter Grimes*), Doctor Grenvil (*La traviata*) and First Apprentice (*Wozzeck*) for the Royal Opera House, Covent Garden, David Riccio (Thea Musgrave's *Mary, Queen of Scots*) for English National Opera, Don Inigo Gomez (*L'Heure espagnole*) at the Enescu Philharmonic, Bottom (*A Midsummer Night's Dream*) for Frankfurt Opera and Des Moines Metro Opera, Konrad Nachtigall (*Die Meistersinger von Nürnberg*) for the Teatro Real, Madrid, and Frankfurt Opera, Quince (*A Midsummer Night's Dream*) for Opéra de Lausanne, Speaker (*The Magic Flute*) for Opéra de Nice, Alcindor (*Le postillon de Lonjumeau*), Ananias (*The Burning Fiery Furnace*) and Baron Zeta (*Die lustige Witwe*) for Frankfurt Opera and Ratzekahl (*Irrelohe*) for Opéra de Lyon.

Previous engagements include Sparafucile (*Rigoletto*) for Frankfurt Opera and ENO, Truffaldino (*Ariadne auf Naxos*) for Edinburgh Festival and Frankfurt Opera, Poseidon (*Die Odyssee*) for Zurich Opera, Hobson for the Teatro Real and Frankfurt Opera, Snug (*A Midsummer Night's Dream*) for Deutsche Oper Berlin, Colline (*La bohème*) for Opera North and Basilio (*The Barber of Seville*) for ENO. Concert engagements include performances at the BBC Proms, the Bergen, Edinburgh and Enescu Festivals, many major London venues, Dublin's National Concert Hall and the Mariinsky Concert Hall.

William Thomas

Second Soldier



British bass William Thomas trained at the Guildhall School of Music & Drama. He is a former ENO Harewood Artist and BBC New Generation Artist. He is also a winner of the 2019 Veronica Dunne International Singing Competition, the 2019 Kathleen Ferrier Awards and the 2018 John Christie Award. He was a finalist in the Song Prize of the 2023 BBC Cardiff Singer of the World Competition. Highlights of his 2024/25 season include Colline (*La bohème*) in his debut at the Bavarian State Opera, Sparafucile (*Rigoletto*) at English National Opera, Bach's *St John Passion* at Carnegie Hall, New York, and Bruckner's Mass in F minor at the Salzburg Festival with the Vienna Philharmonic and Riccardo Muti.

Other recent engagements have included Hobson (*Peter Grimes*) for La Scala, Milan, Colline for Covent Garden, Glyndebourne and the English National Opera, Snug (*A Midsummer Night's Dream*) for the Vienna State Opera, Grail Knight (*Parsifal*) for the Opéra national de Paris and, in concert, Jacopo Fiesco (*Simon Boccanegra*) with the Hallé Orchestra and Sir Mark Elder. He has also sung in concert with the Philharmonia Orchestra under Riccardo Muti, at the BBC Proms with the Britten Sinfonia under David Bates, at the Edinburgh Festival with The English Concert under John Butt, with the Orchestre National de Lyon under Alan Gilbert and with the London Symphony Orchestra under François-Xavier Roth. He made his Wigmore Hall recital debut in 2022.

Hannah McKay

A Slave



Hannah McKay, a soprano from Northern Ireland, is in her first year of the Opera Course at the Guildhall School of Music and Drama. In her operatic endeavours, Hannah recently covered the role of Maria Bertram in Jonathan Dove's *Mansfield Park*. Last summer, Hannah covered the title role in *Suor Angelica* for West Green House Opera as well as being their Young Artist. Next season, Hannah looks forward to performing the role of Lucrezia in Respighi's *Lucrezia* and Mrs Coyle in Britten's *Owen Wingrave* at the Guildhall School of Music and Drama. Earlier this year, Hannah won the Audience Prize at the Glenarm Festival of Voice as well as reaching the finals of the Irish Heritage Bursary Competition, marking her performance debut at Wigmore Hall.

In February 2024, she gave the UK premiere of Jessie Montgomery's *Lunar Songs* during a BBC Radio 3 Total Immersion Concert. Hannah's recent concert engagements include Mendelssohn's *Elijah*, Beethoven's Ninth Symphony, Handel's *Messiah*, Haydn's *Nelson Mass* and Vaughan Williams's *Sea Symphony*.

While at Durham University, she was the soprano soloist for Mozart's *Requiem* and Mendelssohn's *Elijah* at Durham Cathedral. She holds a Bachelor of Arts (First Class Hons) in Music from Durham University.

Redmond Sanders

Cappadocian



English baritone Redmond Sanders is the recipient of the Thierry Mermod Prize at the Verbier Festival (where he was a member of the Atelier Lyrique 2024), as well as finalist in both the Guildhall's Gold Medal competition 2025 and Eastbourne International Singing Competition 2025, and semi-finalist in the Veronica Dunne International Singing Competition 2025. He joined the Opera School at the Guildhall School of Music and Drama in 2024, and is generously supported by the Sidney Perry Foundation, the Robert Easton Scholarship and the Countess of Munster Trust. Redmond is proud to be a 2023 Samling Artist.

Redmond's previous roles include: Antonio in *The Marriage of Figaro*, his international debut on the main stage at the Verbier Festival; Corporal from *Daughter of the Regiment*, Grange Park Opera; Vater, *Hansel and Gretel*, Frosch, *Die Fledermaus*, Guildhall School of Music and Drama. During his undergraduate at the Royal College of Music (where he received 1st prize in the Undergraduate English Song competition), Redmond also performed the roles of Il Boscaiuolo, *La bella dormiente nel bosco*, John Styx, *Orpheus in the Underworld*, and 2nd Armed Man in Mozart's *The Magic Flute*. His cover roles have included L'Horange Comtoise and Le Chat from *L'enfant et les sortilèges* and Edmund Bertram from *Mansfield Park*. In Opera Scenes performances, Redmond has explored the roles of Il Conte, *The Marriage of Figaro*; Figaro, *The Barber of Seville*; Malatesta, *Don Pasquale*; and Vicar, *Albert Herring*.

London Symphony Orchestra

On Stage

Leader

Andrej Power

First Violins

Saskia Otto
Choha Kim
Laura Dixon
Olatz Ruiz de
Gordejuela
Maxine Kwok
William Melvin
Claire Parfitt
Elizabeth Pigram
Laurent Quénelle
Harriet Rayfield
Sylvain Vasseur
Dmitry Khakhamov
Grace Lee
Aaron You-Xin Li
Julia Rumley

Second Violins

Thomas Norris
Sarah Quinn
Miya Väisänen
Naoko Keatley
Helena Buckie
Alix Lagasse
Iwona Muszynska
Csilla Pogány
Andrew Pollock
Paul Robson
Richard Blayden
Ingrid Button
Juan Gonzalez
Hernandez
Gordon MacKay
Greta Mutlu
Djumash Poulsen

Violas

Amelie Roussel
Malcolm Johnston
Anna Bastow
Germán Clavijo
Thomas Beer
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
Judith Fleet
Ghislaine McMullin
Victoria Simonsen
Joanna Twaddle

Double Basses

Rodrigo Moro Martín
Patrick Laurence
Thomas Goodman
Joe Melvin
Harry Atkinson
Simon Oliver
Evangeline Tang
Adam Wynter

Flutes

Charlotte Ashton
Imogen Royce
Daniel Shao

Piccolo

Patricia Moynihan

Oboes

Olivier Stankiewicz
Rosie Jenkins

Cor Anglais

Maxwell Spiers

Heckelphone

John McDougall

Clarinets

Sérgio Pires
Andrew Harper
Nicholas Rodwell
Lucia Porcedda

Bass Clarinet

Chi-Yu Mo
Ferran Garcerà Perelló

Bassoons

Rachel Gough
Joost Bosdijk
Bruce Parris

Contrabassoon

Martin Field

Horns

Diego Incertis
Sánchez
Timothy Jones
Angela Barnes
James Pillai
Kathryn Saunders
Meilyr Hughes
Daniel Curzon

Trumpets

James Fountain
Adam Wright
Katie Smith
Holly Clark

Trombones

Kelton Koch
Ryan Hume

Bass Trombones

Paul Milner
Dan West

Tuba

Ben Thomson

Timpani

Nigel Thomas

Percussion

Neil Percy
Sam Walton
Patrick King
Owen Gunnell
Benedict Hoffnung
Mark McDonald
Matthew Farthing
Francesca Lombardelli

Harps

Lucy Wakeford
Fiona Clifton-Welker

Celeste

Elizabeth Burley

Organ & Harmonium

Roderick Elms