

OBC ORQUESTRA SIMFÒNICA
DE BARCELONA
I NACIONAL DE CATALUNYA

2018_2019

KAZUSHI ONO DIRECTOR TITULAR

NO. 16

**BEETHOVEN'S
NINTH SYMPHONY:
GARDEN
CENTER EUROPE
WITH KAZUSHI ONO
AND AGRUPACIÓN
SEÑOR SERRANO**

15, 16 and 17
MARCH 2019

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27 i 28
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ENIGMA D'ELGAR
I EL CONCERT DE WALTON
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Miguel Harth-Bedoya director
Nicholas Altstaedt violoncel

No. **16**

MARCH 2019

Friday 15th at 8.30 pm

Saturday 16th at 7 pm

Sunday 17th at 11 am

BEETHOVEN'S NINTH SYMPHONY: GARDEN CENTER EUROPA WITH KAZUSHI ONO AND AGRUPACIÓN SEÑOR SERRANO

Kazushi Ono conductor • **Agrupación Señor Serrano** mise-en-scène • **Marta Mathéu** soprano • **Lidia Vinyes-Curtis** mezzo-soprano • **David Alegret** tenor • **Simon Neal** baritone • **Cor de Cambra del Palau de la Música** • **Orfeo Català**

LUDWIG VAN BEETHOVEN

Bonn 1770 - Viena 1827

67'

Symphony no. 9 in D minor, op. 125, "Choral" (1822-1824)

Allegro ma non troppo, un poco maestoso

Molto vivace

Adagio molto e cantabile

Presto - Allegro assai - Allegro assai vivace



Please turn off watch alarms and phones during the performance. If you feel the need to cough or sneeze, please stifle it with a handkerchief.

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The times and duration of the concert are approximate.

PROGRAMME

by **Albert Torrens**

Beyond the clichés or fragments which have secured it a place in history, Beethoven's *Ninth Symphony* establishes a new formal standard and confirms the composer's central position in the history of music.

After some early works that followed the classic style, and the revolutionary *Heroica*, Beethoven continued to experiment with the structure and content of the movements until, in his last symphony, he took an unexpected and unprecedented step - although included in the sketches for the *Sixth* - to incorporate vocal soloists and a choir.

The creative process of the work was very slow. It took Beethoven twelve years to complete, the same amount of time he had taken to write the eight previous symphonies, this being partly due to his habit of working on several pieces at the same time. In fact, the *Ninth* encompasses very old ideas, such as the composition of two new symphonies - one in the D minor key, instrumental, and the other a hybrid - the use of the famous musical theme that he had already included in works such as *Choral Fantasy* and the *Gegenliebe* lied, and the desire to make a choral version of the text of *Ode to Joy*, by Johann Christoph Friedrich von Schiller, which Beethoven had discovered as a young man and which many younger composers had set to music.

In 1822, his pupil Ferdinand Ries, aware of Beethoven's delicate health and financial situation, commissioned him with a new symphony through the London Philharmonic Society. That was the definitive impulse to bring these projects together in a highly original work - although it may seem conventional at first glance - that Beethoven completed after finishing the *Missa Solemnis*, which was of the same length and complexity and shared certain features at the end. Over time, however, Schiller made changes to his poem - perhaps out of fear of the censors -, so Beethoven did not use it in its entirety, limiting it to just six stanzas. He informed the author of this in a letter, although Schiller, convinced of Beethoven's genius, did not live to hear it.

The first movement heralds the complexity of the work, breaking the sonata form and linking the exposition with the development, but without any clear melody and with doubts about the tonality. The second movement, despite its length and position, is a lively *scherzo* with subtle rhythms and diatonic melodies that lead into to the main theme. The third movement, with great variation,

offers a moment of pause before the splendid apogee of the fourth and final movement, with a unique approach: after a rather chaotic opening, the themes of the three previous movements are rejected one after the other, condemning the human weaknesses they represent. This is followed by the *Ode to Joy* theme, derived from a popular tune which, from the cellos and double basses, progresses to the instruments of the orchestra until it reaches the choir. This movement, following a bass recitative, reaffirms the ideals of universal love in a collective exultation, in several highly-contrasted sections, with a highly complex score and which include challenging tessituras. It is a well-known and very difficult movement that contains, in itself, the concept of a concert with a theme, variations and several sections, including a *scherzo* with Turkish music. It is one of the most controversial endings in the history of music and has given rise to many aesthetic debates; incoherent and incomprehensible to the first critics who heard it, accustomed as they were to the complacent conclusions of preclassicism.

On 7 May 1824, shortly after completing the score, Beethoven – at this time already completely deaf and little inclined to public appearances – presided over the successful premiere of the symphony from one side of the stage of the Vienna Kärntnertortheater. The performance took place as part of a charity concert held for him and had an extensive repertoire which included various works and fragments, such as parts of the *Missa Solemnis*. Two years later, as the composer had requested, the publisher Schott of Mainz published the score, dedicated to the king of Prussia, Frederick William III.

The *Ninth Symphony* was Beethoven's last work for orchestra, following which he abandoned the sketches for a tenth symphony and concentrated on string quartets. His immense influence was not immediate, but became noticeable at the end of the 19th century, when the greatness of the model inhibited composers such as Schubert, Mendelssohn, Schumann and Brahms. The work was later enjoyed by all political and social ideology causes, even contradictory, in a unique way in the annals of Western music. A product of its time, it embraces ideas from the Enlightenment and the French Revolution that had left their mark on the composer, but also inspiration from Freemasonry. Its success, therefore, lies with the beauty of the themes and the variety and deep unity of the musical discourse.

Despite the fact that few works have received such a diverse and inappropriate treatment, nearly two centuries after its premiere the *Ninth Symphony* continues to be susceptible to new approaches and readings, such as that proposed today by the innovative Agrupación Señor Serrano, from a critical perspective on the meaning of the Europe of the past, present and future.

by **Agrupación Señor Serrano**

A seed. Everything the seed needs to flourish earth, water, light, music, love, democracy, listening, sex, culture. A flower. A yellow peony. Some ideals, a project, a plan. The hope of creating a better community. The implementation of the plan. And its failure. Humanity, its imperfection, its weakness. The impossibility of transcending. The violence, the fire, the ashes. The rage, the despair. And then, the acceptance of failure. The sadness, a melancholic lament. A break. A moment of reflection. And finally, looking at each other, caressing each other, kissing, frenchkissing each other. Trusting that everything can re-emerge. A seed.

What does the 9th Symphony mean? It is impossible to know what intentions Beethoven had when he composed it. All we can do is take out conjectures, and to do so we need to keep in mind the context in which the composer lived. In the last years of his life, Beethoven was already deep in deafness and this fact had led him to move away from the world more and more, pushing him towards self-absorption. In addition, Beethoven had been a passionate defender of the enlightened project and the promises of Napoleon. However, the self-coronation as Emperor of the General, his defeat and the subsequent reordering of Europe emerged after the Congress of Vienna had led him to distrust any great political project. And to close the circle, on a more intimate level, his continuous love disappointments had increasingly turned him into an emotionally isolated person. And yet, that apparently sullen man, disillusioned, bad looking, unhealthy and with an attitude that some called misanthropic, at the end of his life returns from his isolation not with a song of hatred, distrust or skepticism, but with the opposite. With his last great work, Beethoven proposes a song of joy, of love, of universalism, of equality and brotherhood.

The reading we propose of Beethoven's 9th Symphony follows the logic of its four movements. We see in the symphony a journey that begins with a political and vital transformation project full of hope; that becomes disappointment and rage because of the impossibility of carrying the project out; that follows with the acceptance of the failure; and that culminates with a proposal of exit, with a twist to the initial hope, but modified from what the whole process taught us.

The first movement, we understand it as a constructive dialogue in which different elements assemble an ideal, the ideal of the enlightened project, of progress, of humanism, of Europe, of confidence in the possibility of building together a fairer world based on reason. A movement full of energy, excitement

and enthusiasm for that project, for that ideal of community that necessarily has to focus on a better society. That's the setting up of a plan.

The second movement is presented as a contrast to the first: the attempt to implement that plan is more bloody than expected, the ideals are left and the confrontation with the old world ends up provoking violence. The plan, the ideals, are perverted, they fail. Humanity proves not to be up to its own emancipatory and community project. And that leads to anger, depression, detachment.

But that anger, with time, gives way to another emotion, gives way to acceptance. And that is the third movement. Okay, the plan has not worked, everything went wrong, but the original ideals were valid, it was worth fighting for them. And so, in that process of acceptance, we review all the elements that had fascinated us about the initial project, we review and re-evaluate them, we say goodbye to the initial plan, but we do not abandon the values that were behind that plan or the desire to try it again.

And so we come to the end. With renewed energy, the fourth movement offers us a way out, gives us a new opportunity, opens a window. Maybe we have mistaken the way, but the ideals that inspired it are inalienable and we have to cling to them, because we have to embrace joy, brotherhood, the sense of community, the affection between people, the confidence that we can all take forward a more human project.

In the end, the interesting thing about the reading that we propose of the 9th (creation of a plan; implementation and failure; anger and acceptance; projection towards the future) is that these are phases of a process applicable not only to the enlightened project, but inherent in any human project of collective improvement, of building a utopia. From the civilizing empire of Alexander the Great to the hippie communes or, of course, to the European Union.

This is the cyclical idea that constantly travels across Europe through its history. The dream of a community based on reason and brotherhood; the struggle to overcome the differences between the peoples of Europe and the mistrust with its neighbours; the resistance to this proposal; and finally the failure of the project. To then start again. And again. And suddenly the question arises spontaneously, where is Europe today? In what movement of the 9th is it? Is there still an exciting European project? Are we at the moment when the reactionary forces revolt against the European dream? Do we have to start saying goodbye to our values and ideals? Or are we facing a new awakening? These are the ideas that guide Señor Serrano's proposal. The birth, tremor, destruction and resurgence of the idea of Europe.

AN DIE FREUDE

ODE TO JOY

RECITATIVE (BASS)

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen, und freudenvollere.

Oh friends, not these tones!
Rather let us sing more
cheerful and more joyful ones.

SOLOISTS AND CHOIR

Freude, schöner Götterfunken
Tochter aus Elysium,
wir betreten feuertrunken,
Himmliche, dein Heiligtum!
Deine Zauber binden wieder,
was die Mode streng geteilt:
alle Menschen werden Brüder,
wo dein sanfter Flügel weilt.
Wem der grosse Wurf gelungen,
eines Freundes Freund zu sein
wer ein holdes Weib errungen,
mische seinen Jubel ein!
Ja, wer auch nur eine Seele
sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
weinend sich aus diesem Bund!
Freunde trinken alle Wesen
an den Brüsten der Natur,
alle Guten, alle Bösen
folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
und der Cherub steht vor Gott.

Joy, bright spark of divinity,
Daughter of Elysium,
Fire-inspired we tread
Thy sanctuary.
Thy magic power re-unites
All that custom has divided,
All men become brothers
Under the sway of thy gentle wings.
Whoever has created
An abiding friendship,
Or has won
A true and loving wife,
All who can call at least one soul theirs,
Join in our song of praise;
But any who cannot must creep tearfully
Away from our circle.
All creatures drink of joy
At nature's breast.
Just and unjust
Alike taste of her gift;
She gave us kisses and the fruit of the vine,
A tried friend to the end.
Even the worm can feel contentment,
And the cherub stands before God.

TENOR SOLOST AND MALE CHOIR

Froh, wie seine Sonnen fliegen
durch des Himmels prächtgen Plan,
laufet, Brüder, eure Bahn,
freudig, wie ein Held zum Siegen.

Gladly, like the heavenly bodies
Through the splendour of the firmament;
Thus, brothers, you should run your race,
As a hero going to conquest!

CHOIR

Freude, schöner Götterfunken
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
was die Mode streng geteilt:
alle Menschen werden Brüder,
wo dein sanfter Flügel weilt.
Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder überm Sternenzelt
muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Über Sternen muss er wohnen,
Freude, schöner Götterfunken
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder, überm Sternenzelt
muss ein lieber Vater wohnen!

Joy, bright spark of divinity,
Daughter of Elysium,
Fire-inspired we tread
Thy sanctuary.
Thy magic power re-unites
All that custom has divided,
All men become brothers
Under the sway of thy gentle wings.
You millions, I embrace you.
This kiss is for all the world!
Brothers, above the starry canopy
There must dwell a loving Father.
Do you fall in worship, you millions?
World, do you know your Creator?
Seek Him in the heavens!
Above the stars must He dwell.
Joy, bright spark of divinity,
Daughter of Elysium,
Fire-inspired we tread
Thy sanctuary.
You millions, I embrace you.
This kiss is for all the world!
Brothers, above the starry canopy
There must dwell a loving Father.

SOLOISTS AND CHOIR

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deine Zauber binden wieder,
was die Mode streng geteilt!
Alle Menschen werden Brüder,
wo dein sanfter Flügel weilt.
Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder, überm Sternenzelt
muss ein lieber Vater wohnen.
Freude, schöner Götterfunken,
Tochter aus Elysium.
Freude, schöner Götterfunken.

Joy, Daughter of Elysium,
Thy magic power re-unites
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Joy, bright spark of divinity,
Daughter of Elysium,
Joy, bright spark of divinity.

Friedrich von Schiller

The OBC was founded by the City Council of Barcelona in 1944, as a consolidation of the Pau Casals Orchestra project (1920-1937) that the Civil War interrupted. Nowadays, while maintaining the original spirit of Pau Casals, open to the world and committed to society, it nurtures our artists and our heritage, and has a mission to disseminate symphonic music, mainly from the nineteenth century in current creations. It is based at L'Auditori, where over twenty seasonal programmes are performed, as well as other concerts that bring orchestral music closer to the public. It also organizes concerts in emblematic places such as the Cathedral Square, Barceloneta Beach or the Sagrada Família and has toured in Europe, Asia and United States, performing in venues as Musikverein, Wiener Konzerthaus, Concertgebouw, Royal Albert Hall, Kennedy Center and Carnegie Hall.

The first principal conductor was Eduard Toldrà, and since September 2015 it has been Kazushi Ono. Other principal conductors have been Rafael Ferrer, Antoni Ros Marbà, Salvador Mas, Franz-Paul Decker, Luis Antonio García Navarro, Lawrence Foster, Ernest Martínez Izquierdo, Eiji Oue and Pablo González. It has also been conducted by Sergiu Celibidache, Valeri Gergiev, Christopher Hogwood, Eliahu Inbal, Emmanuel Krivine, Jesús López Cobos, Marc Minkowski, Michel Plasson, Mstislav Rostropòvitch and Leonard Slatkin. Among the guest soloists, Lang Lang, Janine Jansen, Daniel Barenboim, Anne-Sophie Mutter, Isaac Stern, Radu Lupu, Frank Peter Zimmermann, Arcadi Volodos, Plácido Domingo, Montserrat Caballé, Teresa Berganza, Alicia de Larrocha, Pinchas Zukerman, Martha Argerich, Joshua Bell, Gidon Kremer, Truls Mørk, Viktoria Mullova, Piotr Anderszewski, Gil Shaham, Rudolf Buchbinder, Joaquín Achúcarro, Claudio Arrau, Arthur Rubinstein...

FIRST VIOLINS Vlad Stanculeasa, concertino / Cristian Chivu, associate concertmaster / Raúl García, associate concertmaster / María José Aznar / Sarah Bels / Walter Ebenberger / Ana Isabel Galán / Natalia Mediavilla / Katia Novell / María Pilar Pérez / Anca Ratiu / Jordi Salicrú / Natalie Dentini* / Joan Espina* / Clàudia Farrés* / Liviu Morna* / Ariana Oroño* **SECOND VIOLINS** Alexandra Presaizen, soloist / Alexandru Manasi*, guest soloist / Emil Bolozan, assistant / María José Balaguer / Jana Brauningner / Patricia Bronisz / Mireia Llorens / Melita Murgea / Antoni Peña / Josep Maria Plana / Robert Tomàs / Oleksandr Sora* / Andrea Duca* / Gabriel Graells* / Diédríe Mano* / Sei Morishima* / Neus Navarrete* **VIOLAS** Roberto Papi* guest soloist / Josephine Fitzpatrick, assistant / Franck Heudiard / Christine de Lacoste / Sophie Lasnet / Michel Millet / Miquel Serrahima / Jennifer Stahl / Andreas Süßmayr / Irene Argüello* / Albert Coronado* / María Juan* / Marc Tarrida* **CELLOS** José Mor, soloist / Núria Calvo / Lourdes Duñó / Vincent Ellegiers / Olga Manescu / Jean-Baptiste Texier / Daniel Claret* / Amaia Ruano* **DOUBLE BASSES** Christoph Rahn, soloist / Dmitri Smyshlyaev, assistant / Salvador Morera*, assistant / Jonathan Camps / Apostol Kosev / Josep Mensa / Matthew Nelson / Albert Prat / Stanislava Stoyanova* **FLUTES** Francisco López, soloist / Bea Cambrils / Christian Farroni, assistant / Ricardo Borrull, piccolo **OBOES** Disa English, soloist / José Juan Pardo / Dolores Chiralt, assistant / Molly Judson, English horn **CLARINETS** Larry Passin, soloist / Francesc Navarro / Josep Fuster, assistant and clarinet in b minor / Alfons Reverté, bass clarinet **BASSOONS** Silvia Coricelli, soloist / Noé Cantú / Thomas Greaves, assistant / Sławomir Krysmalski, double bassoon **HORNS** Juan Manuel Gómez, soloist / Joan Aragó / David Bonet / Juan Conrado García, assistant soloist / David Rosell, assistant / Ivan Carrascosa* / David Cuenca* **TRUMPETS** Mireia Farrés, soloist / Adrián Moscardó / Angel Serrano, assistant / Carlos Leite* **TROMBONES** Eusebio Sáez, soloist / Vicent Pérez / Víctor Fluixà* / Gaspar Montesinos, assistant / Raul García, bass trombone / Lluís Bellver*, bass trombone **TIMPANI** Carlos Peiró* **PERCUSSION** Joan Marc Pino, assistant / Juan Francisco Ruiz / Ignasi Vila / Miguel Angel Martínez* **HARP** Magdalena Barrera **ORCHESTRA MANAGER** Walter Ebenberger **MUSIC DOCUMENTATION MANAGER** Begonia Pérez **TECHNICAL MANAGER** Ignasi Valero **STAGE CREW** Joan Luis

*collaborator



KAZUSHI ONO

Conductor of the Orquestra Simfònica de Barcelona i Nacional de Catalunya (OBC)

Musical Director of the Tokyo Metropolitan Symphony Orchestra

Artistic Counsellor of the New National Theatre Tokyo

Considered as one of the brightest directors of its generation, Kazushi Ono has been described by the prestigious French newspaper Le Figaro as “one of the most fascinating musical minds of our era”. His extraordinary capacity as a director has led him to be invited by famous groups from around the world: the BBC, the Birmingham, Boston, Montreal and London orchestras, the Vienna Radio, Leipzig Gewandhaus, La Monnaie and the philharmonics of Israel, Oslo and Radio France, among others. He has also directed operas in major theatres such as the Metropolitan Opera in New York, La Scala in Milan, the Bayerische Staatsoper, the Deutsche Staatsoper in Berlin or the Paris Opera.

From 2008 to 2017 he was the principal conductor of the Lyon National Opera and was recently awarded by the French Ministry of Culture as an Officer of Fine Arts and Letters, a title that joins the prestigious Asahi Prize he received in January 2015.

His way of doing the essays conveys sincerity, receptiveness and calmness. In the concerts, he is totally given to a mystical search of the musical fact that goes beyond mere rational readings.

Thanks to the companies that support maestro Kazushi Ono





AGRUPACIÓN SEÑOR SERRANO

Founded by Àlex Serrano in Barcelona in 2006, the Agrupación Señor Serrano is a theatre company which creates original shows based on stories that emerge in the contemporary world. Señor Serrano's intermedia productions mix performance, text, video, sound and scale models to enact stories related to discordant aspects of contemporary human experiences. The company's productions premiere and tour in prestigious halls and festivals all around the world. Currently, the core members of Agrupación Señor Serrano are Àlex Serrano, Pau Palacios and Barbara Bloin.

The company has been awarded the Silver Lion from the Venice Biennale in 2015, the City of Barcelona Theatre Prize in 2016 and the Premi FAD Sebastià Gasch in 2015, and has received raves from national and international media like The New York Times, Folha de Sao Paulo, L'Espresso, Tiempo Argentino and La Vanguardia, among others.

THE TEAM

Creation: Àlex Serrano, Pau Palacios i Ferran Dordal · **Performers:** Àlex Serrano, Jordi Soler, Vicenç Viaplana · **Light design:** Cube.bz · **Set design:** Lola Belles i Àlex Serrano · **Costumes:** Lola Belles · **Graphic creation:** Gemma Peña · **Video creation:** Jordi Soler, Vicenç Viaplana · **Guest performers:** Núria Guiu, Pablo Rosal, Agnès Jabbour, Marc Cartanyà, Arantza López, Malcolm McCarthy, Anna Serrano, Tamara Ndong i Raphaël Pérez · **Music consultancy:** Roger Costa Vendrell · **Technical direction:** David Muñiz · **Production manager:** Barbara Bloin · **Executive production:** Paula S de Viteri



MARTA MATHÉU

Thanks to her solid musical grounding as a pianist, organist and singer, she easily sings the main operas and opera roles, oratory and Lieder, alternating an old music repertoire with the classical, Romantic, 20th-century and contemporary repertoire.

She has performed on some of the most important stages in the world, including the Palau de la Música Catalana, the Teatro Real, the Gran Teatre del Liceu and the Paris Philharmonie, and under conductors like Gustavo Dudamel, Victor Pablo Pérez and Jordi Savall. In her joint recitals with the pianist Albert Guinovart, she has garnered accolades from critics and audiences alike.

Mathéu won the Francesc Viñas contest in 2008, taking the Audience Prize and the Prize for the best Mozart Performance, among others. She has also been awarded the prize of the Young Musicians Competition of Spain and prizes in the Manuel Ausensi and Montserrat Caballé international contests.



LIDIA VINYES-CURTIS

A professional violinist specialising in the Baroque, she was trained in lyrical singing with Jorge Sirena. She is a regular soloist with conductors like Helmuth Rilling, Sigiswald Kuijken and Kay Johannsen, and she has sung at venues like the Thomaskirche in Leipzig, the Tchaikovsky in Moscow and the Concertgebouw in Amsterdam. She has worked with Gustavo Dudamel and the Symphony Orchestra of Galicia on Beethoven's *Ninth*, and with Juan de la Rubia performing Bach cantatas. She has also recorded Enric Granados's *Goyescas* with the BBC Orchestra for Harmonia Mundi.

Her career in the world of opera started with maestro Josep Pons and Manuel de Falla's *Atlàntida*. She has also performed in the Liceu with *Benvenuto Cellini*, at Madrid's Teatro Real with *Rodelinda* under conductor Ivor Bolton and at the Théâtre des Champs Élysées with *L'Italiana in Algeri* conducted by Jean-Claude Malgoire, as well as at Madrid's Teatro de la Zarzuela, where she performed Spanish Baroque music.



DAVID ALEGRET

Recognised as an expert in the repertoire of Rossini and Mozart, where the natural purity of his voice, his technique and his emotive musicality shine through, he has sung in operas like *Così fan tutte*, *Don Giovanni*, *La Cenerentola*, *Il Turco in Italia*, *Il Barbiere di Siviglia*, *L'Italiana in Algeri* and *Semiramide*, as well as others by Monteverdi and Händel, *Fidelio*, *Turandot* and *Pagliacci*.

He has performed at the Welsh National Opera, the Teatro Real, the Gran Teatre del Liceu, San Carlo de Napoli, the Opéra National de Montpellier, La Maestranza and the Teatro Arriaga, as well as at the Festivals in Garsington, Pesaro, Pergolesi-Spontini de Jesi, Salzburger Festspiele Pfingsten and the Festival Castell de Peralada, working with conductors like Biondi, Bolton, Campanella, Capuano, Carella, Heras-Casado, López Cobos, Luisi, Minkowski, Muti, Parry, Pons, Rizzi, Savall, Weigle and Zedda. He also has a prominent career in oratory and recitals, with a repertoire that features German Lied and songs by Catalan songwriters.



SIMON NEAL

Born in England, he studied music at the University of Leicester. From 2006 to 2011, Neal was the principal baritone at the Theater Dortmund. He has performed with many regional companies in the United Kingdom and at the Royal Opera House in Covent Garden. He has also been a guest artist in Lyon, the Deutsche Oper Berlin, the National Symphony Orchestra of Taiwan and the Oslo Opera House. Some of his engagements as a guest artist have included the Opera Australia, the English National Opera and the RTÉ Symphony Orchestra of Dublin. He garnered resounding success in his role of Iago in *Othello* (produced by Calixto Bieito) at the Theater Basel in 2014. In recent years, he has worked closely with the Düsseldorf Opera.

As a concert singer, he has appeared with many of the leading choirs in the United Kingdom performing pieces like the requiems by Mozart, Fauré, Dvořák and Verdi; the *Stabat Mater* of Dvořák and Rossini; Bach's Passions; Händel's *Messiah*; Haydn's *The Creation*; Beethoven's *Missa Solemnis*; and Rossini's *Petite messe solennelle*.

COR DE CAMBRA DEL PALAU DE LA MÚSICA CATALANA

This is one of the most prestigious professional choirs in Spain. It was created by the Orfeó Català in 1990 with the mission of disseminating universal choir music, promoting the revival of Catalonia's musical heritage and fostering new creation. Simon Halsey is the artistic director, Xavier Puig the lead conductor and Jordi Armengol the pianist.

The choir has been conducted by world-class maestros like René Jacobs, Marc Minkowski, Kent Nagano, Simon Rattle, Gustavo Dudamel, Daniel Barenboim, Cristophe Rousset and Vladimir Jurowski. Its latest international engagements include their debut at the BBC's Proms in London and the tour with Jean-Cristophe Spinosi and the Ensemble Matheus around Barcelona, Versailles and Lyon.

ORFEÓ CATALÀ

Headquartered in the Palau de la Música Catalana, this is one of the top amateur choirs in the country. It was founded in 1891 by Lluís Millet and Amadeu Vives to share the Catalan and universal choir repertoire. Throughout its history, it has performed the most representative works from the choral repertoire and featured in the first performances of universal works in our country.

It has recently been conducted by some of the premier maestros on the international scene, including Dudamel, Barenboim and Rattle; it has performed at the Shanghai International Arts Festival; and it has been featured in prominent performances around European venues such as the Vienna Konzerthaus, the Sala Gulbenkian in Lisbon, and the Royal Festival Hall and the Royal Albert Hall in London. Its lead conductor is Simon Halsey, its deputy conductor is Pablo Larraz and its pianist is Josep Buforn.



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Classic & Lyric

Del 4 al 17 de març 2019

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