

Stéphane Denève, conductor  
Rinat Shaham, mezzo-soprano

Friday, May 10, 2019 at 8:00pm  
Saturday, May 11, 2019 at 8:00pm  
Sunday, May 12, 2019 at 3:00pm

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**ESA-PEKKA SALONEN** *Nyx* (2011)

(b. 1958)

**RAVEL**

(1875-1937)

*Shéhérazade* (1903)

Asie (Asia)

La flûte enchantée (The Enchanted Flute)

L'indifférent (The Indifferent One)

Rinat Shaham, mezzo-soprano

INTERMISSION

**BERLIOZ**

(1803-1869)

*Symphonie fantastique, op. 14* (1830)

Rêveries. Passions: Largo; Allegro agitato e appassionato assai

Un bal: Valse. Allegro non troppo

Scène aux champs: Adagio

Marche au supplice: Allegretto non troppo

Songe d'une nuit du sabbat: Larghetto;

Allegro assai; Allegro

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**ACKNOWLEDGMENTS**

The 2018/2019 Classical Series is presented by **World Wide Technology** and **The Steward Family Foundation**.

These concerts are presented by **Edward Jones**.

Rinat Shaham is the **Lucy and Stanley Lopata Guest Artist**.

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The concert of Saturday, May 11, is underwritten in part by a generous gift from **Mr. and Mrs. Walter J. Galvin**.

Pre-concert conversations are sponsored by **Washington University Physicians**.

# PROGRAM NOTES

BY THOMAS MAY

## Warning Labels for Music?

Music can be highly dangerous.

The potential for music to overwhelm the emotions or even incite destructive behavior has been a concern from ancient times to the present. Plato devotes considerable attention to the topic in his dialogues. He rejects any notion of art for art's sake as preposterous and specifies what types of music should be banned as harmful to society. Even musical innovation is condemned as being “full of danger for the State.”

It's safe to bet that the three composers on this program would have been banished from Plato's utopia — perhaps even singled out as examples for just how unwary audiences can become crazed when exposed to these musical fever dreams.

Plato's ideas about music had a long-lasting influence. There are echoes in the work of German philosopher Friedrich Nietzsche. Nietzsche was preoccupied with music's power over human psychology, drawing on his own experience with the operas of Richard Wagner. He started out as a disciple but later did an about-face, warning that Wagner's music worked like a narcotic, turning audiences into addicts and providing only temporary escape from their suffering.



## **ESA-PEKKA SALONEN**

**Born** June 30, 1958, Helsinki, Finland

**Now Lives** Los Angeles, California

## **Nyx**

### **Re-centering**

Nietzsche would no doubt have been fascinated by the way Esa-Pekka Salonen turned to mythological sources as inspiration for his tone poem *Nyx*.

Salonen has been one of the season's major news stories ever since the San Francisco Symphony announced that he will become its next music director. It was as a conductor that the Finnish musician, now 60, first came to international attention — above all for his influential accomplishments at the helm of the Los Angeles Philharmonic.

In fact, Salonen started out with the intention of focusing his creative life on composition. Conducting appealed to him as a way to advocate for his own compositions: except that Salonen did not foresee how incredibly successful his conducting career would turn out to be. Coping with the Leonard Bernstein dilemma of being too gifted in multiple areas, Salonen decided to resign from his LA Phil directorship so he could re-center his career on composing.

## A Mysterious Goddess

*Nyx* is the first piece Salonen completed in his post-LA years. It was the first purely orchestral work after a series of concertos, and, instead of featuring a soloist, *Nyx* treats the entire orchestra as an ensemble of virtuosos — but there are spotlights for solo instruments or sections (for example, for the clarinet, as well as the horn section).

Salonen turns here to a relatively obscure figure in Greek mythology: *Nyx*, the mother of Sleep and Death. This isn't "program music" in the sense that it tells a story about *Nyx*. Instead, this music of suggestion plays off her very indefinability. As Salonen points out: "The almost constant flickering and rapid changing of textures and moods, as well as a certain elusive character of many musical gestures, may well be related to the subject."

## The Music

Salonen chooses the single-movement format that composers like Sibelius and Richard Strauss used for their tone poems. In fact, *Nyx* can be appreciated as a contemporary homage to the incredible technique and imagination of the late-Romantic tone poem.

Salonen trained as a horn player, so it's not surprising to notice great writing for that instrument. At the same time, his experience as a conductor gives him an extraordinary ear for nuances of orchestration. You can notice his admiration for the intricate orchestral craft of a composer like Maurice Ravel here.

Salonen conveys all the brilliant color of the many voices of a full symphony orchestra but, at the same time, stages all this complexity with stunning clarity. So, as Salonen puts it, the music contains "many very delicate and light textures, chiaroscuro instead of details bathing in clear direct sunlight. I guess this is symptomatic of growing older, as we realize there are no simple truths, no pure blacks and whites but an endless variety of half shades."

**First Performance** February 19, 2011, Paris, France, Salonen conducting the Orchestre Philharmonique de Radio France

**First SLSO Performance** May 10, 2019, Stéphane Denève conducting

**Scoring** 3 flutes (3rd doubling piccolo), piccolo, 3 oboes, English horn, 3 clarinets (3rd doubling E-flat clarinet), bass clarinet, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, glockenspiel, sizzle cymbal, tam tam, tom toms, vibraphone, wood block, tubular bells, 2 bongos, 5 tuned gong), harp, celesta, piano, and strings

**Performance Time** approximately 20 minutes

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## MAURICE RAVEL

**Born** March 7, 1875, Ciboure, France

**Died** December 28, 1937, Paris, France

## *Shéhérazade*

### Intoxicating dreamscapes

Maurice Ravel was also fascinated by the world of classical Greece — but, as he acknowledged, the “Greece of my dreams” was the one “imagined and depicted by the French artists of the late 18th century” (as in his treatment of an ancient pastoral tale in the ballet *Daphnis et Chloé*). This fascination was in keeping with his attraction to “exotic” settings — whether distant in time or geography — and to the enchantment of fairy-tales he associated with childhood.

A related topic is Ravel’s love of the material from *One Thousand and One Nights* and the figure of Scheherazade. When he was still a teenager, Ravel presented a concert overture titled *Shéhérazade* as his first public orchestral work.

The following year brought the Great Exposition in Paris, which presented artistic performances from non-Western cultures, and this, too, made a lasting mark on the impressionable young composer. Ravel contemplated writing an opera drawn from *One Thousand and One Nights* and introduced his overture in a concert in 1899. It was treated mercilessly by the critics, and he never published the score. But that experience didn’t diminish Ravel’s obsession with the Scheherazade theme.

### The Poet

A few years later, in 1903, he tried a new tack with his orchestral song cycle *Shéhérazade*. Ravel was spending lots of time with like-minded artists in Paris: a Bohemian set who called themselves “la Société des Apaches.” (In French, *apaches* meant “rowdy young hooligans” — a case of owning what had been intended as an insult.)

Igor Stravinsky, a newcomer to Paris, became one of the Apaches. So did the polymath artist Tristan Klingsor (1874-1966). Born Arthur Justin Léon Leclère, this combination poet, musician, and painter derived his pen name from the names of two Wagner characters. A Symbolist, he made his pseudonym highly ambiguous: Tristan is a hero, while the wizard Klingsor is one of Wagner’s most dangerous villains.

In 1903, Klingsor published a collection of 100 prose poems titled *Schéhérazade*. It caught the attention of his friend Ravel, who chose three pieces from the collection to set in a song cycle.

### Influences

Not long before, Ravel’s older peer Claude Debussy had premiered his opera *Pelléas et Mélisande*, which introduced a novel approach to the setting of words that is closer to the rhythms and pace of theatrical speech. Ravel had Klingsor

recite his texts out loud to accentuate their beautiful rhythms and the sensuality of the sounds of the words. He was intent on translating these aspects into his musical setting.

The musical language of this cycle also betrays the strong influence of Debussy. Roger Nichols, scholar of French music, also draws a comparison to the painter Gustave Moreau, describing “the prevailing textures of low, soft strings and high, clear woodwinds” as an analogue for “the voluptuous flesh under sparkling jewelry” found in Moreau’s decadent, fin-de-siècle Salome paintings.

### Listening Guide

The cycle starts with “**Asie**” (“Asia”), the longest of the songs. Ravel draws us into his dreamscape of an “ancient wonderland from childhood tales.” The poet lists a long catalogue of imagined adventures, created by the poet to store material for the purposes of storytelling: “returning, later/To tell my story to the dreaming and curious...”

The other two songs use a smaller orchestra and involve scenes of longing. “**La flûte enchantée**” (“The Enchanted Flute”) presents the scenario of a slave girl whose hidden lover is making music outside, which she overhears through the window. “**L’indifférent**” (“The Indifferent One”), with its gender ambiguity, plays on the ironic tension between desire and indifference — and between the observer and the observed.

Overall, Klingsor’s poems are problematic for contemporary audiences sensitive to stereotypes of other cultures. The texts trade in the sort of colonialism and Orientalist fantasy critiqued by Edward Said. But do the nuances of Ravel’s music offset such shortcomings?

**First Performance** May 17, 1904, Paris, Alfred Cortot conducting with Jane Hatto as soloist

**First SLSO Performance** December 20, 1935, Vladimir Golschmann conducting with Helen Traubel as soloist

**Most Recent SLSO Performance** March 31, 2007, Carnegie Hall, David Robertson conducting with Susan Graham as soloist

**Scoring** mezzo-soprano solo, 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, triangle, tambourine, tam tam, glockenspiel), 2 harps, celesta, and strings

**Performance Time** approximately 17 minutes

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## TEXT AND TRANSLATION | RAVEL *Shéhérazade*

### I. Asie

Asie, Asie, Asie,  
Vieux pays merveilleux des contes de nourrice  
Où dort la fantaisie comme une impératrice,  
En sa forêt tout emplie de mystère.  
Asie, je voudrais m'en aller avec la goelette  
Qui se berce ce soir dans le port  
Mystérieuse et solitaire,  
Et qui déploie enfin ses voiles violettes  
Comme un immense oiseau de nuit dans le ciel d'or.

Je voudrais m'en aller vers des îles de fleurs,  
En écoutant chanter la mer perverse  
Sur un vieux rythme ensorceleur.  
Je voudrais voir Damas et les villes  
de Perse  
Avec les minarets légers dans l'air.

Je voudrais voir de beaux turbans de soie  
Sur des visages noirs aux dents claires;  
Je voudrais voir des yeux sombres d'amour  
Et des prunelles brillantes de joie  
En des peaux jaunes comme des oranges;  
Je voudrais voir des vêtements de velours  
Et des habits à longues franges.

Je voudrais voir des calumets entre des bouches  
Tout entourées de barbe blanche;  
Je voudrais voir d'après marchands aux regards  
louches,  
Et des cadis, et des vizirs  
Qui du seul mouvement de leur doigt qui se  
penche  
Accordent vie ou mort au gré de leur désir.

Je voudrais voir la Perse, et l'Inde, et puis la  
Chine,  
Les mandarins ventrus sous les ombrelles,  
Et les princesses aux mains fines,  
Et les lettrés qui se querellent  
Sur la poésie et sur la beauté;

Je voudrais m'attarder au palais enchanté  
Et comme un voyageur étranger  
Contempler à loisir des paysages peints  
Sur des étoffes en des cadres de sapin,  
Avec un personnage au milieu d'un verger;

### I. Asia

Asia, Asia, Asia!  
Ancient and marvelous land of nursery tales,  
Where imagination sleeps like an empress  
In her forest filled with mystery.  
Asia, I would like to leave aboard the schooner  
Rocking tonight in the harbor,  
Mysterious and solitary,  
Which at last unfurls its purple sails  
Like a huge night-bird in the golden sky.

I would like to leave for the islands of flowers  
While listening to the perverse sea singing  
In its old and bewitching rhythm.  
I would like to see Damascus and the towns  
of Persia  
Where light minarets pierce through the air;

I would like to see beautiful silk turbans  
Above dark faces with gleaming white teeth;  
I would like to see eyes shaded with love,  
From which pupils shine brilliantly with joy  
Against skins golden like oranges;  
I would like to see vestments of velvet  
And flowing robes with long fringes;

I would like to see pipes in pursed mouths  
Surrounded by white beards;  
I would like to see rough-edged merchants cast  
dirty glances,  
And the qadis and viziers  
Who with a mere movement of their crooked  
finger  
Can dispense life or death at will.

I would like to see Persia, and India, and then  
China.  
Plump mandarins sitting under parasols,  
And princesses with slender hands,  
And wise scholars who quarrel  
Over poetry and beauty;

I would like to linger in the enchanted palace  
And, like any foreign traveler  
Contemplate at leisure landscapes painted  
On fabrics in frames of pine  
With a figure in the middle of an orchard;

*Je voudrais voir des assassins souriants  
Du bourreau qui coupe un cou d'innocent  
Avec son grand sabre courbé d'Orient.  
Je voudrais voir des pauvres et des reines;  
Je voudrais voir des roses et du sang;  
Je voudrais voir mourir d'amour ou bien de haine.*

*Et puis m'en revenir plus tard  
Narrer mon aventure aux curieux  
de rêves  
En élevant comme Sindbad ma vieille tasse arabe  
De temps en temps jusqu'à mes lèvres  
Pour interrompre le conte avec art...*

## **II. La flûte enchantée**

*L'ombre est douce et mon maître dort  
Coiffé d'un bonnet conique de soie  
Et son long nez jaune en sa barbe blanche.  
Mais moi, je suis éveillée encore  
Et j'écoute au dehors  
Une chanson de flûte où s'épanche  
Tour à tour la tristesse ou la joie.  
Un air tour à tour langoureux ou frivole  
Que mon amoureux chéri joue,  
Et quand je m'approche de la croisée  
Il me semble que chaque note s'envole  
De la flûte vers ma joue  
Comme un mystérieux baiser.*

## **III. L'indifférent**

*Tes yeux sont doux comme ceux d'une fille,  
Jeune étranger,  
Et la courbe fine  
De ton beau visage de duvet ombragé  
Est plus séduisante encor de ligne.  
Ta lèvre chante sur le pas de ma porte  
Une langue inconnue et charmante  
Comme une musique fausse...  
Entre!  
Et que mon vin te réconforte...  
Mais non, tu passes  
Et de mon seuil je te vois t'éloigner  
Me faisant un dernier geste avec grâce  
Et la hanche légèrement ployée  
Par ta démarche féminine et lasse...*

*I would like to see cruel assassins smile  
As an executioner lops off a guiltless head  
With his great curved Oriental scimitar.  
I would like to see paupers and queens;  
I would like to see roses and blood;  
I would like to see deaths for love, or else for hate.*

*And then later I'll return home,  
To share my adventure with curious young  
dreamers;  
Raising - like Sinbad - my old Arab cup  
To my lips from time to time  
To interrupt my tale artfully...*

## **II. The Enchanted Flute**

*The shadows are gentle and my master is asleep,  
Under his conical silk cap,  
His long yellow nose in his white beard.  
But I am still awake  
And I am listening  
The flute playing its song outside  
Pouring out sadness and joy in turn.  
A tune by turn languorous or skittish  
Played by my dear love,  
And when I go to the window,  
It seems to me that each note flies  
From the flute to my cheek  
Like a mysterious kiss.*

## **III. The Indifferent One**

*Your eyes are gentle as a girl's,  
Young stranger,  
And the delicate curve  
Of your beautiful face shaded with down  
Is even more seductive in its contours.  
On my doorstep you sing  
An unknown and charming language  
Like music out of tune...  
Come in!  
And let my wine refresh you...  
But no, you go past  
And from my doorstep I can see you moving away,  
Making me a last graceful gesture,  
Your hips lightly swaying  
In your languid feminine gait...*



## HECTOR BERLIOZ

**Born** December 11, 1803, La Côte-Saint-André, France

**Died** March 8, 1869, Paris, France

### *Symphonie fantastique*, op. 14

#### Subjective Expression

Even before Nietzsche was born, Hector Berlioz's trailblazing *Symphonie fantastique* explicitly compared the power of music to the effects of an opium dream. This is one of the most extraordinary early works by an artist in the repertoire. Berlioz was in his twenties when he composed the work.

The *Symphonie fantastique* is an unexpected shock of colors, effects, contrasts, and glorious melodies. But it is impossible to discuss the work without some reference to the composer's emotional life. This score marks a revolution in the concept of music as a vehicle for autobiographical, subjective expression — so much so that we still tend to read earlier works in that light (say, Beethoven's Fifth Symphony as a narrative of his personal “struggle” with fate).

#### Life-changing Influences

In the fall of 1827, a London theater company took Paris by storm. It appeared at the Théâtre de l'Odéon on the Left Bank with a handful of Shakespeare plays that caught the attention of the young Berlioz. The experience was like a divine revelation: “Shakespeare, coming upon me unawares, struck me like a thunderbolt,” Berlioz wrote decades later in his *Memoirs*.

A good deal of the impact had to do with the Irish actress Harriet Smithson, who played Ophelia and Juliet. Along with his obsession with Smithson, this encounter kindled a love for Shakespeare that lasted throughout Berlioz's life and inspired several major works. A little later, he experienced a similar epiphany when the symphonies of Beethoven were introduced to Paris.

The *Symphonie fantastique* — which premiered in 1830, only three years after Beethoven's death — incorporates both of these life-changing impulses: the composer's desperate love for Smithson and the sense of music's untapped power that Beethoven revealed to him.

#### The “Story” of the *Symphonie*

In Berlioz's original concept, the *Symphonie fantastique* centers around an unnamed Artist's obsession with a woman (the Beloved) who represents his ideal of love. Berlioz initially published an elaborate program that lays out an entire narrative about the Artist.

After the Artist's conflicting emotions are explored in the first movement, the Artist later finds himself “in the tumult of a festive party and in the peaceful contemplation of the beautiful sights of nature — yet everywhere, whether in town or in the countryside, the Beloved's image keeps haunting him.”

Fear of betrayal gnaws at the Artist. In despair, he takes opium to commit suicide but ends up dreaming that he has murdered the Beloved and is witnessing

his own execution. The final movement takes the nightmare into hell, where the Artist is caught up in a witches' sabbath celebrating his funeral. Even the Beloved takes part in their revels.

As he continued to revise the *Symphonie fantastique*, Berlioz grew less convinced about the usefulness of such descriptions and even recommended giving the audience merely the titles of the movements if the work was to be performed in the concert hall without its later sequel (a piece titled *Lélio*).

## Listening Guide

In the **first movement** (“Rêveries – Passions”), a long, slow, melancholy introduction (muted strings and uneasy pauses set the tone perfectly) evokes the Artist in his solitude. You might almost say the piece is a study in anxiety and its effects.

When the Allegro begins, Berlioz presents a musical code for the Beloved (flutes and violins), whom he sees for the first time in real life after dreaming of her. He calls this yearning theme the *idée fixe*. It is a “fixed idea” for two reasons: the theme represents the artist’s obsessive, fixed image of the Beloved; and it plays a key part in the musical structure, coming back at crucial moments.

The beautiful, harp-tinged textures of the dance-centered **second movement** (“A Ball”) brings out the “classical” side of Berlioz, who also numbered Mozart and Gluck among his idols. The **third movement** (“Scene in the Countryside”) is the longest and most enigmatic — here the inspiration from Beethoven’s *Pastoral* is most obvious. The oboe and English horn play duetting shepherds, while the Artist’s angst is translated into menacing weather.

The first two movements focus on the idealism of the Artist’s love. The final two trace his descent into hell. The **fourth movement** (“The March to the Scaffold”) offers the chilling image of a crowd eager to witness the Artist’s execution. At its climax, Berlioz cinematically shifts from the Artist’s perspective to a crowd shot: the clarinet replays the *idée fixe* as the artist’s “final thought of love.” Afterward comes a graphic depiction of the guillotine’s blade snapping down — and the Artist’s head rolling.

The **fifth movement**, a “Witches’ Sabbath,” is a textbook of orchestral special effects. The most unsettling musical image is the hideous distortion of the *idée fixe* love into a squawking taunt on E-flat clarinet. This launches the orgy of the witches’ dance itself, while the Artist’s funeral is signaled by the *Dies Irae* melody (used for many centuries in the Catholic Requiem).

The Artist never awakens from this horror, but in 1831 Berlioz provided a sequel whose protagonist does: *Lélio, ou le Retour à la Vie* (“Lélio, or the Return to Life”). Here, music provides its own antidote to the poisonous, drug-like effects that win out in the *Symphonie fantastique*’s jarring conclusion.

**First Performance** December 5, 1830, Paris, François-Antoine Habeneck conducting an orchestra assembled by the composer

**First SLSO Performance** November 11, 1910, Max Zach conducting

**Most Recent SLSO Performance** October 19, 2014, Leonard Slatkin conducting

**Scoring** 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets (1st doubling E-flat clarinet), 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 tubas, timpani, percussion (bass drum, cymbals, suspended cymbal, snare drum, 2 deep bells), 2 harps, and strings

**Performance Time** approximately 49 minutes

## MORE ABOUT THE PROGRAM

### **The Ancient Goddess Nyx**

As Salonen recounts: “At the very beginning of everything, there’s a big mass of dark stuff called Chaos, out of which comes Gaia or Ge, the Earth, who gives birth (spontaneously!) to Uranus, the starry heaven, and Pontus, the sea. Nyx (also sometimes known as Nox) is supposed to have been another child of Gaia, along with Erebus. The union of Nyx and Erebus produces Day. Another version says that Cronos (as Time) was there from the beginning. Chaos came from Time. Nyx was present as a sort of membrane surrounding Chaos, which had Phanes (Light) at its centre. The union of Nyx with Phanes produced Heaven & Earth.”

As a result, Nyx is “an extremely nebulous figure altogether; we have no sense of her character or personality. It is this very quality that has long fascinated me and made me decide to name my new orchestral piece after her.” Very little extant information or stories exist to give a detailed explanation of how the Greeks perceived Nyx and her precise role in the creation of the universe. The word Nyx is etymologically related to *nox*, the Latin word for “night” (source of English “nocturnal”).

### **Scheherazade**

*Scheherazade* (the conventional English spelling) originated in Ravel’s desire to write an opera based on material from *The Arabian Nights*. The fictional narrator of this collection of stories is the beautiful Scheherazade, who avoids the death promised by her cruel husband at the end of their wedding night by telling him cliffhanger stories that keep him wanting her to continue.

### **Berlioz and his “Idée Fixe”**

In 1827, Berlioz became infatuated with Harriet Smithson, a slightly older Irish actress who was part of an English theater troupe on tour in Paris. Smithson’s portrayals of Ophelia and Juliet moved him to the core. Although she initially rejected the composer, in 1833 Smithson agreed to marry him. By then it had become widely known that she was the Beloved in his now-famous *Symphonie fantastique*. They had one son together. Yet their real-life love story had a depressingly prosaic denouement as Smithson’s career fell apart and she gave in to alcoholism. Berlioz found living together to no longer be bearable. They separated in 1844, though the composer supported Smithson for the remaining decade of her life.



## STÉPHANE DENÈVE

Music Director Designate

Stéphane Denève currently is Music Director Designate for the St. Louis Symphony Orchestra, Music Director of the Brussels Philharmonic, Principal Guest Conductor of The Philadelphia Orchestra, and Director of the Centre for Future Orchestral Repertoire (CffOR). He will become Music Director of the St. Louis Symphony Orchestra in the 2019/2020 season.

Recognized internationally for the exceptional quality of his performances and programming, Denève regularly appears at major concert venues with the world's greatest orchestras and soloists. He has a special affinity for the music of his native France and is a passionate advocate for music of the 21st century. A gifted communicator and educator, he is committed to inspiring the next generation of musicians and listeners, and has worked regularly with young people in the programs such as those of the Tanglewood Music Center, New World Symphony, the Colburn School, and the Music Academy of the West.

He is a frequent guest with leading orchestras such as the Royal Concertgebouw Orchestra, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, The Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, New York Philharmonic, Toronto Symphony, Orchestre National de France, Vienna Symphony, DSO Berlin, and NHK Symphony. The 18/19 season will also see him lead a major U.S. tour with the Brussels Philharmonic.

In the field of opera, Stéphane Denève has led productions at the Royal Opera House, Glyndebourne Festival, La Scala, Deutsche Oper Berlin, Saito Kinen Festival, Gran Teatro de Liceu, Netherlands Opera, La Monnaie, Deutsche Oper Am Rhein, and at the Opéra National de Paris.

As a recording artist, he has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck, and Honegger. He is a triple winner of the Diapason d'Or of the Year, has been shortlisted for Gramophone's Artist of the Year Award, and has won the prize for symphonic music at the International Classical Music Awards. His most recent releases include discs of Prokofiev suites and the works of Guillaume Connesson with Brussels Philharmonic, as well as recordings with Lucas and Arthur Jussen and the Royal Concertgebouw Orchestra, all for Deutsche Grammophon.

For further information, please visit [slo.org/deneve](http://slo.org/deneve)



## RINAT SHAHAM

Lucy and Stanley Lopata Guest Artist

During the 2018/2019 season, Rinat Shaham made her debut as Maddalena in Verdi's *Rigoletto* at the Bregenz Festival and performs the title role in *Massenet Cendrillon* at Angers Nantes Opéra; her house debut at Oper Leipzig singing *Carmen* and Judith in Bartók's *Bluebeard's Castle* with the Stavanger Symphony Orchestra under Karina Canellakis.

Past engagements have included Judith in *Bluebeard's Castle* with Sir Simon Rattle and the Berlin Philharmonic; the title role of *Carmen* for Opera Australia (Sydney and Melbourne), Wielki Theater Warsaw, Florida Grand Opera and the Teatro dell'Opera di Roma; Donna Elvira in *Don Giovanni* directed by Krzysztof Warlikowski in La Monnaie, Brussels, and at Angers Nantes Opéra; Preziosilla in *La forza del destino* at English National Opera; a New Year's Eve Gala with Christian Thielemann, Lang Lang, and the Staatskapelle Dresden, broadcast across Europe on ZDF TV; Cherubino in *Le nozze di Figaro* with the Israel Philharmonic Orchestra; Berlioz *Les Nuits d'été* with Dan Ettinger and the Stuttgarter Philharmoniker and Beethoven's Symphony No. 9 with Ludovic Morlot and the Seattle Symphony.

Internationally recognized as one of today's finest interpreters of Bizet's *Carmen*, Shaham first performed the role at the 2004 Glyndebourne Festival. She has since portrayed *Carmen* in over 45 productions worldwide including: Vienna, Rome; Berlin, Germany; Munich, Germany; Hamburg, Germany; Cologne, Germany; Baden Baden, Germany; Lisbon, Portugal; Toronto, Canada; Vancouver, Canada; Tel Aviv, Israel; Hong Kong, China; Sydney, Australia; Moscow, Russia; and throughout the United States and Asia.

Equally acclaimed as an orchestral soloist and recitalist, Shaham has collaborated with conductors such as Sir Simon Rattle, Christoph Eschenbach, Sir Mark Elder, William Christie, André Previn, Leonard Slatkin, and David Robertson in works ranging from Bach's *Magnificat* to Stravinsky's *Les Noces*.

She has recorded excerpts from operas by Lully under William Christie for Erato, as well as a solo CD of Gershwin and Purcell and another of Benedetto Marcello with The Viol Group "Fuoco e Cenere" on ATMA. She made her feature film debut as the "Jazz Singer" in the István Szábo film *Taking Sides* with Harvey Keitel. Her performance as *Carmen* from Opera Australia has also been released on DVD.

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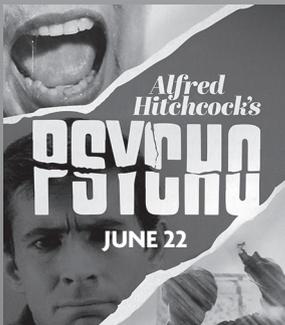
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