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CLASSICS

MOZART | CONCERT ARIAS

# SARAH FOX

ROBERTO FORÉS VESES  
*conductor*

ORQUESTA SINFÓNICA DE CASTILLA Y LEÓN

# SARAH FOX

WOLFGANG AMADEUS MOZART (1756–1791)

## | CONCERT ARIAS

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Total Timings: [50.05]

## ARTIST FOREWORD

I first discovered Mozart's music when I was at school. We sang his *Requiem* and the anthem, *Ave Verum*, which became instant favourites of mine. Alongside this, my music teachers introduced me to Murray Perahia's recordings of the Piano Concertos with the English Chamber Orchestra, and ever since then, I have loved his music more than any other composer's.

Just like the Piano Concertos, his Concert Arias were written throughout his whole life and it is fascinating to hear how his music developed from his brilliance as a child prodigy through to the remarkable works of his later years.... if only he had lived twice as long!

When people think of Mozart's works for singers, I think their minds are immediately drawn to the operas, and possibly the great C Minor Mass alongside the Requiem, but not necessarily to the Concert Arias which continue to be somewhat lesser known. I have always wanted to record some of them and so it was a privilege to make this recording.

As well as including the first and last arias he wrote for soprano (*Conservati Fedele* and *Vado, ma dove?*) I particularly wanted to include two others. Firstly, *Al desio di chi t'adora*. Although written as an interchangeable aria for "Deh vieni, non tardar" in *Le nozze di Figaro*, it works magnificently as a stand alone aria and I love it for its very unusual scoring, in particular the sound of the basset horns. It is an instrument you don't hear very often and Mozart wrote for it more than just about any other composer.

Secondly, the great *Ch'io mi scordi di te?* Given my love of the Piano Concertos (and of the piano in general) it is the best way I can celebrate that by singing alongside the instrument. I was so thrilled when my great friend and colleague,

Malcolm Martineau, agreed to come along and record it with me and I am eternally grateful to him for everything.

In addition to Malcolm, I would like to thank Jesus Herrera, Lucrecia Colominas and all those at the wonderful OSCyL Orchestra who made this recording possible. And finally, a special thank you to Robert Forés Veses; I am indebted to him for his patience, time and generosity, without which, this recording could not have happened.

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## WOLFGANG AMADEUS MOZART

(1756–1791)

Mozart's twin loves of theatricality and virtuoso display come together in his concert arias, those inspired showpieces that form one of the least-known areas of his output. In the later eighteenth century, as the castrato cult began to wane, sopranos were often the most glamorous and highly paid attractions at a concert; and throughout his life Mozart relished the challenge of providing numbers specifically fashioned to the individual talents of a singer. As he wrote to his father Leopold from Mannheim in February 1778, 'I like an aria to fit a singer as perfectly as a well-made outfit!' This philosophy also informed the numerous 'insertion' arias Mozart composed for revivals of operas, either his own (as with 'Al desio di chi t'adora', K577) or those of other composers. Although he once vehemently denied it, as a born competitor Mozart surely delighted in the obvious superiority of his own contributions to operas by Cimarosa, Anfossi, Paisiello and Martín y Soler.

No one could accuse Leopold Mozart, perpetually frustrated with his lot in Salzburg, of underselling the precocious music talents of Wolfgang and his older sister Nannerl. In June 1763 the family set out in their own carriage on a European grand tour arranged by Leopold to showcase his children's prowess to an adoring public, and perhaps also to realise vicariously his own thwarted ambitions. Having conquered Munich, Brussels and Paris, the Mozarts moved on to London in April 1764, where Wolfgang displayed his innate theatrical flair by improvising operatic arias on contrasting moods to the astonished scholar Dr Daines Barrington. In the same spirit, Leopold Mozart relates how people would offer Wolfgang a random text by Pietro Metastasio - doyen of eighteenth-century librettists - which he would then set 'with the most amazing rapidity!'

After a fifteen-month stay in England the Mozart family travelled via Lille and Antwerp to The Hague. It was here, in October 1765, that the nine-year-old Wolfgang (though the wily Leopold knocked a year off his age!) composed his first concert aria for soprano, '**Conservati fedele**', K23. He revised it the following January, possibly for a performance before Princess Carolina of Orange-Nassau. The text, like that of K78 and K79, comes from Metastasio's *Artaserse*, set first by Leonardo Vinci in 1730 and subsequently by dozens of composers including Gluck and Johann Christian Bach. Wolfgang may even have heard Thomas Arne's English setting, *Artaxerxes*, in London. Mandane, sister of the Persian Prince Artaxerxes, bids a farewell to her banished lover Arbaces in an aria lightly accompanied by strings and marked by touching shifts between major and minor.

The other two arias to texts from *Artaserse* were probably composed in The Hague shortly after 'Conservati fedele'. Gender-bending was routine in *opera seria*; and in both K78 and K79 the soprano takes a male role. Like K23, '**Per pietà**', K78, sung by Prince Artaxerxes to his beloved Semira, is an example of the *aria amorosa*, designed primarily to display a singer's beauty of tone and powers of cantabile. Artaxerxes' gently ornamental vocal line is supported by an orchestra of oboes, horns and strings.

In the *scena* '**O temerario Arbace!.... 'Per quel paterno amplesso**', K79, Mozart writes a duet for one: a confrontation between Arbaces and his father Artabanus, who has framed his son for the murder of Xerxes which he himself committed. The aria is prefaced by Mozart's first orchestrally accompanied recitative, with the strings as dramatic commentators - a modest foretaste here of glories to come. Scored for oboes, bassoons, horns and strings, the slow triple-time aria is graced with flurries of coloratura that are expressive rather than showy. Both K78 and K79 were among the Mozart arias performed at a Milan soirée held by Count Firmian, the Austrian governor of Lombardy, in March 1770, during the composer's triumphant first Italian tour.

These three pre-pubescent arias - written primarily as exercises in the Italian operatic style - already reveal the boy's command of the contemporary musical *lingua franca*. For true individuality, though, we must wait until the late 1770s and 1780s, when Mozart composed a raft of magnificent concert arias and 'insertion' numbers for friends and professional colleagues. When *Figaro* was successfully revived in Vienna in August 1789, the original Susanna, Nancy Storace, had returned to London. Her replacement, Adriana Ferrarese, who also happened to be librettist Lorenzo Da Ponte's mistress, was an altogether grander, more flamboyant singer, with attitude to match. (In his Memoirs Da Ponte uncharitably recalled his former mistress's 'impulsive, violent disposition, rather calculated to irritate the malevolent rather than win and retain friendships!') Probably at Ferrarese's request (command?) Mozart composed two new solos for her, of which the virtuosic '**Al desio di chi t'adora**' replaced the pastoral serenade 'Deh vieni non tardar' in Act Four. Darkly coloured by basset horns, French horns and bassoon, the new aria - in the fashionable form of the two-section rondò - seems less suited to the character of Susanna than to Fiordiligi in *Così fan tutte*, the role which Ferrarese would premiere early in 1790.

In 1778, during his prolonged stay in Mannheim, Mozart informed the Elector Carl Theodor, 'To write an opera is my dearest wish.' That opera for the Mannheim court - which had meanwhile decamped to Munich - was to be *Idomeneo, rè di Creta*, commissioned in the late summer of 1780 and premiered at François de Cuvilliers' exquisite theatre in Munich on 29 January 1781, two days after Mozart's twenty-fifth birthday. While there are no contemporary accounts of the opera's three performances, the composer's reported recollections suggest that they were warmly received.

Mozart revived his first operatic masterpiece just once, for a semi-staged performance in Prince Johann Adam Auersperg's Palace in Vienna in March 1786, with a largely amateur aristocratic cast. In Munich the role of Idomeneo's

son Idamante had been taken by the novice soprano castrato Vincenzo dal Prato, never Mozart's favourite singer ('He has to learn his part like a child', he lamented to his father). Castrated barons were not an option. Accordingly, for the Viennese performance Mozart rewrote the role of Idamante for a tenor, Baron Pulini, transposing his existing music and providing two new numbers: an alternative love duet for Idamante and the Trojan Princess Ilia, and a new *scena con rondò* at the start of Act Two. This comprises an elaborate recitative (**'Non più! Tutto ascoltai**) and an aria with obbligato violin (**'Non temer, amato bene'**) in two parts, the first suavely lyrical, the second counterpointing bouts of violin virtuosity with Idamante's increasingly passionate avowals of love.

The soprano Aloysia Weber is famous above all as Mozart's first love. He met the seventeen-year-old Aloysia in Mannheim, en route to Paris, in the winter of 1777-78. He quickly became her musical mentor, and even hatched plans to travel with her to Italy and launch her stage career there - to Leopold Mozart's predictable horror. The plans, and a potential affair, came to nothing. By the time Mozart returned from Paris in the autumn of 1778 Aloysia had been engaged by the court theatre in Munich. She then joined the National Singspiel in Vienna and in 1780 married the court painter and actor Joseph Lange.

Swallowing his rejection, Mozart remained on friendly terms with Aloysia after his own move to Vienna in June 1781. He wrote the 'homage' aria **'Nehmt meinen Dank'**, scored for a small orchestra of oboes, bassoons and strings, in April 1782, four months before his marriage to her younger sister Constanze. While Mozart's other arias for Aloysia display her famed coloratura prowess, in **'Nehmt meinen Dank'** the soprano expresses her thanks to her patrons in the audience (we'd now call them sponsors) in music of serene simplicity.

In **'Ch'io mi scordi di te'** Mozart fuses the aria and the piano concerto, two

genres in which he was supreme. He composed this beautiful *scena* early in 1787 as a parting gift for the Italian-English soprano Nancy Storace, the first Susanna in *Le nozze di Figaro*, noting in his thematic catalogue: 'Für Madselle Storace und mich! Mozart lifted the text from the *scena* for Idamante, K490 (Track 5), which he had composed for the performance of *Idomeneo* in the Auersperg Palace the previous year. Cast in the form of an emotionally charged recitative (in which the piano is silent) followed by a two-part aria (Andante-Allegretto), 'Ch'io mi scordi di te' seems an intensely personal work. Nancy Storace was renowned for her charm and dramatic expressiveness rather than her vocal virtuosity. Fitting the costume to the singer, as ever, Mozart wrote for her a *scena* of unique chamber-musical intimacy that interweaves voice and piano against the mellow orchestral sonority of clarinets, bassoons, horns and strings.

Nancy gave a farewell concert in the Kärntnertor Theatre on 23 February 1787, shortly before she and her brother Stephen returned to England. Although no reports of the programme survive, we can guess that Mozart partnered her in 'Ch'io mi scordi di te'. It was whispered in Vienna that the relationship between composer and soprano went beyond the merely professional. While these rumours were almost certainly baseless, the scholar Paul Hamburger had a point when he described 'Ch'io mi scordi di te' as 'the most mature love-letter ever written in music.'

Mozart created the final number on this disc, **'Vado, ma dove?'**, for the soprano Louise (Luisa) Villeneuve when she played Madame Lucilla in a 1789 revival of Martín y Soler's comic opera *Il burbero di buon cuore* ('The good-hearted curmudgeon'). Early the following year Villeneuve created the role of Dorabella in *Così fan tutte*. A favourite of the Viennese public - and evidently of Emperor Leopold II, who was spotted ogling her from the royal box - Villeneuve was admired for what one reviewer dubbed 'her sensitive and expressive acting and her artful and beautiful singing'. Dorabella suited her to perfection. The

fast-spending Lucilla has just learnt that her husband Giocondo is about to be imprisoned for debt. In 'Vado, ma dove?' she gives vent to her agitation in an Allegro powered by restless syncopations, then entreats the god of love to guide her in a sensuous Andante sostenuto coloured by clarinets and bassoons.

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All translations by Richard Stokes

[1] **Conservati fedele, K. 23**  
(Pietro Metastasio, 1698-1782)  
from *Artaserse*

**Mandane**  
Conservati fedele;  
Pensa ch'io resto, e peno,  
E qualche volta almeno  
Ricordati di me.

Ch'io per virtù d'amore,  
Parlando col mio core,  
Ragionerò con te.

[2] **Al desio di chi t'adora, K. 577**  
(Lorenzo da Ponte, 1698-1782)  
from *Le nozze di Figaro*

**Susanna**  
Al desio di chi t'adora,  
Vieni, vola, o mia speranza!  
Morirò, se indarno ancora  
Tu mi lasci sospirar.  
Le promesse, i giuramenti,  
Deh! rammenta, o mio tesoro!  
E i momenti di ristoro  
Che mi fece Amor sperar!

Ah! ch'io mai più non resisto  
All'ardor che in sen m'accende!  
Chi d'amor gli affetti intende,  
Compatisca il mio penar.

**Stay faithful**

**Mandane**  
Stay faithful,  
Think of me suffering here,  
And at least sometimes  
Remember me.

For, by the power of love,  
When I speak to my heart,  
I shall be in touch with you.

**To him who desires and adores you**

**Susanna**  
To him who desires and adores you,  
Come quickly, my beloved.  
I shall die if you leave me  
Still to sigh in vain.  
Ah! remember, my love,  
The promises, and vows!  
And those moments of solace,  
Which Love made me hope for!

Ah, I can no longer resist  
The passion that is burning in my heart!  
Let those who understand the pains of love,  
Have sympathy with my suffering.

[3] **Per pietà, bell'idol mio, K. 78**  
(Pietro Metastasio, 1698-1782)  
from *Artaserse*

**Artaserse**

Per pietà, bell'idol mio,  
Non mi dir ch'io sono ingrato:  
Infelice, e sventurato  
Abbastanza il ciel mi fa.

[4] **O temerario Arbace!... Per  
quel paterno amplesso, K79**  
(Pietro Metastasio, 1698-1782)

**Arbace**

Oh, temerario Arbace!  
Dove trascorri? Ah, genitor! perdona:  
Eccomi a' piedi tuoi; scusa i trasporti  
D'un insano dolor. Tutto il mio sangue  
Si versi pur, non me ne lagno; e invece  
Di chiamarla tiranna,  
Io bacio quella man che mi condanna.

**Artabano**

Basta, sorgi; purtutto  
Hai ragion di lagnarti:  
Ma sappi . . . (Oh Dio!) Prendi un  
abbraccio.

**I beg you, my beloved**

**Artaserse**

I beg you, my beloved,  
Say not that I am unkind.  
Heaven has made me  
Unhappy and wretched enough.

**O audacious Arbace!...By this  
paternal embrace**

**Arbace**

O audacious Arbace!  
Where is this all leading? Ah, father,  
forgive me:  
Here I am at your feet; excuse the  
outburst  
Of excessive grief. Let all my blood  
Be shed, I shall not complain; and  
instead  
Of calling it tyrannical,  
I kiss that hand which condemns me.

**Artabano**

Enough, arise; alas,  
You have reason to lament:  
But know . . . (O God!) Accept this  
embrace.

**Arbace**

Per quel paterno amplesso,  
Per questo estremo addio,  
Conservami te stesso,  
Placami l'idol mio,  
Difendimi il mio re.

[5] **Non più! Tutto ascoltai . . .  
Non temer, amato bene, K. 490**  
(Lorenzo da Ponte, 1749-1838)

**Ilia**

Non più. Tutto ascoltai, tutto compresi.  
D'Elettra e d'Idamante noti sono gli  
amori,  
Al caro impegno omai mancar non  
dei,  
Va, scordati di me, donati a lei.

**Idamante**

Ch'io mi scordi di te?  
Che a lui mi doni puoi consigliarmi?  
E puoi voler ch'io viva?

**Ilia**

Non congiurar, mia vita,  
Contro la mia costanza.  
Il colpo atroce  
Mi distrugge abbastanza!

**Arbace**

With this paternal embrace,  
With this final farewell,  
Protect yourself,  
Console the one I love,  
Defend my king for me.

**No more! I have heard everything . . .  
Do not fear, my beloved**

**Ilia**

No more! I have heard and understood  
everything.  
It is known that Electra and Idamante are  
lovers,  
You must not break this loving oath,  
Go, forget me, give yourself to her.

**Idamante**

You wish me to forget you?  
And give myself to her – is that your advice?  
And you expect me to live?

**Ilia**

Do not try, beloved,  
To shake my firm resolve.  
The dreadful blow  
Has caused me pain enough!

**Idamante**

Ah no, sarebbe il viver mio  
 Di morte assai peggior!  
 Fosti il mio primo amore,  
 E l'ultimo sarai.  
 Venga la morte! Intrepido l'attendo,  
 Ma, ch'io possa struggermi ad altra  
 face,  
 Ad altr'oggetto donar gl'affetti miei?  
 Come tentarlo? Ah! di dolor morrei.

Non temer, amato bene,  
 Per te sempre il cor sarà.  
 Più non reggo a tante pene,  
 L'alma mia mancando va.  
 Tu sospiri? o duol funesto!  
 Pensa almen, che istante è questo!  
 Non mi posso, oh Dio! spiegar, no!

Non temer, amato bene,  
 Per te sempre il cor sarà.  
 Stelle barbare, stelle spietate,  
 Perché mai tanto rigor?

Alme belle, che vedete  
 Le mie pene in tal momento,  
 Dite voi, s'egual tormento  
 Può soffrir un fido cor!

**Idamante**

Ah no! If I lived,  
 That would be worse than death!  
 You were my first love  
 And shall be my last.  
 Let death come! Unflinching, I await it,  
 But to yearn for someone else,  
 To give my heart to another woman,  
 How could I do that? Ah, I would die of  
 grief.

Do not fear, beloved,  
 My heart shall always be yours.  
 I cannot bear such sorrow,  
 My soul faints with sickness.  
 You sigh? Ah, what bitter pain!  
 Consider, at least, what a moment this is!  
 I cannot, O God, express it in words. No!

Do not fear, beloved,  
 My heart shall always be yours.  
 Cruel, merciless stars,  
 Why are you so harsh?

You tender souls, who perceive  
 My suffering at this time,  
 Tell me, if a faithful heart  
 Can bear such torment!

**[6] Nehmt meinen Dank, ihr holden Gönner, K. 383 (Anon.)**

Nehmt meinen Dank, ihr holden  
 Gönner!  
 So feurig, als mein Herz ihn spricht,  
 Euch laut zu sagen, können Männer,  
 Ich, nur ein Weib, vermag es nicht.  
 Doch glaubt, ich werd' in meinem  
 Leben  
 Niemals vergessen eure Huld:  
 Blieb' ich, so wäre mein Bestreben,  
 Sie zu verdienen, doch Geduld!

Von Anbeginn war stetes Wandern  
 Der Musen und der Künstler Los:  
 Mir geht es so, wie allen andern,  
 Fort aus des Vaterlandes Schoß  
 Seh' ich mich von dem Schicksal  
 leiten.  
 Doch glaubt es mir, in jedem Reich,  
 Wohin ich geh' zu allen Zeiten  
 Bleibt immerdar mein Herz bei euch.

**Accept my thanks, kind patrons!**

Accept my thanks, kind patrons!  
 Men are able to thank you  
 With the ardour that my heart feels –  
 But I, a mere woman, cannot do so.  
 Yet believe me, never in my life  
 Shall I forget your gracious favour:  
 Were I to stay, I should always strive  
 To merit it. But patience!

From time immemorial, constant  
 roving  
 Has been the lot of the muses and of  
 artists:  
 I, like all the others,  
 Am led by destiny  
 From the bosom of my native land.  
 Yet believe me, in whatever country  
 I may be – my heart shall always  
 Remain with you.

[7] **Ch'io mi scordi di te? . . .**  
**Non temer, amato bene, K. 505**  
(Lorenzo da Ponte, 1749-1838)

**Idamante**

Ch'io mi scordi di te?  
Che a lui mi doni puoi consigliarmi?  
E puoi voler ch'io viva!  
Ah no, sarebbe il viver mio  
Di morte assai peggior.  
Venga la morte, intrepida l'attendo,  
Ma, ch'io possa struggermi ad altra  
face,  
Ad altr'oggetto donar gl'affetti miei?  
Come tentarlo?  
Ah, di dolor morrei.

Non temer, amato bene,  
Per te sempre il cor sarà.  
Più non reggo a tante pene,  
L'alma mia mancando va.

Tu sospiri? O duol funesto!  
Pensa almen, pensa che istante è  
questo!  
Non mi posso, oh Dio, spiegar.  
Non temer, amato bene,  
Per te sempre il cor sarà.  
Stelle barbare, stelle spietate,  
Perchè mai tanto rigor!

**You ask that I forget you?...Do not fear,  
beloved**

**Idamante**

You ask that I forget you?  
And give myself to her – is that your  
advice?  
And you expect me to live?  
Ah no! If I lived,  
That would be worse than death!  
Let death come!  
Unflinching, I await it,  
But to yearn for someone else,  
To give my heart to another woman,  
How could I do that? Ah, I would die of  
grief.

Do not fear, beloved,  
My heart shall always be yours.  
I cannot bear such sorrow,  
My soul faints with sickness.

You sigh? Ah, what bitter pain!  
Consider, at least, what a moment this is!  
I cannot, O God, express it in words.  
Do not fear, beloved,  
My heart shall always be yours.  
Cruel, merciless stars,  
Why are you so harsh?

Alme belle, che vedete  
Le mie pene in tal momento,  
Dite voi, s'egual tormento  
Può soffrir un fido cor!

[8] **Vado, ma dove? K.583**  
(Lorenzo da Ponte, 1749-1838)

**Madame Lucilla**

Vado, ma dove? Oh Dei!  
Se de'tormenti suoi,  
Se de'sospiri miei  
Non sente il ciel pietà.

Tu che mi parli al core,  
Guida i miei passi, amore;  
Tu quel ritegno or togli  
Che dubitar mi fa.

You tender souls, who perceive  
My suffering at this time,  
Tell me, if a faithful heart  
Can bear such torment!

**I shall go, but where?**

**Madame Lucilla**

I shall go, but where, O gods,  
If on his suffering  
And my sighs  
Heaven has no pity?

You who speak to my heart,  
Guide my steps, O Love;  
Banish my doubts  
That cause me to worry.

## SARAH FOX

Educated at Giggleswick School, the University of London, and Royal College of Music, soprano Sarah Fox is a winner of the Kathleen Ferrier Award and the John Christie Award, and an Honorary Fellow of Royal Holloway College, the University of London. She has sung major roles including at the Royal Opera, Covent Garden, Glyndebourne Festival Opera, Salzburg Festival, Gran Teatro del Liceu, Bayerische Staatsoper, Royal Danish Opera, Cincinnati Opera, Welsh National Opera and Opera North. Roles have included Micaëla (*Carmen*), Asteria (*Tamerlano*), Susanna (*Le nozze di Figaro*), Zerlina (*Don Giovanni*), Servilia (*La clemenza di Tito*), Ilia (*Idomeneo*), Woglinde (*Der Ring des Nibelungen*), Mimì (*La bohème*) and Ellen Orford (*Peter Grimes*).

Sarah has appeared in concert with many leading orchestras, including the Berliner Philharmoniker, London Philharmonic, Philharmonia, BBC Symphony, Hallé, City of Birmingham Symphony, Dallas Symphony, Colorado Symphony, Minnesota Orchestra, Czech Philharmonic, Gulbenkian Orchestra, Melbourne Symphony, Oslo Philharmonic, Vienna Tonkünstler, Hong Kong Philharmonic, Orchestra Sinfonica di Milano, Basque National Orchestra, Concerto Koln, English Chamber Orchestra, London Mozart Players and Camerata Salzburg. She has performed many times at the BBC Proms, Edinburgh International Festival, and Three Choirs Festival, and is a regular guest at London's Wigmore Hall. She has collaborated with many leading conductors, including Simon Rattle, Lorin Maazel, Mark Elder, Andrew Litton, Vasily Petrenko, Andrés Orozco-Estrada, Charles Mackerras, Andrew Manze, John Wilson, Joana Carneiro, Robert Treviño, Ivor Bolton and Richard Hickox. She is a regular soloist on "Friday Night Is Music Night" on BBC Radio 2, was a judge on BBC 2 Television's *The Choir*, and has performed with Rufus Wainwright in Europe and Hong Kong.

Her substantial discography includes many Gramophone Award nominations

and "Editor's Choice" and *BBC Music Magazine* "Choice" accolades. Recordings include Mozart's *Il Re Pastore* (Aminta), two editions of songs by Poulenc (Hyperion and Signum), "The Cole Porter Songbook", Mahler's *Symphony No. 4* under Charles Mackerras and Lorin Maazel (both with the Philharmonia Orchestra), "That's Entertainment" with the John Wilson Orchestra under John Wilson, *English Lyrics* by Parry, Mozart's *Requiem* with the London Mozart Players, Vaughan Williams's *Dona Nobis Pacem* with the Colorado Symphony and Chorus under Andrew Litton, Vaughan Williams's *A Sea Symphony* with the Royal Liverpool Philharmonic under Andrew Manze, Parry's oratorios *Prometheus Unbound* and the world premiere recording of *Judith* (title-role) with the London Mozart Players and Crouch End Festival Chorus under William Vann, and the world premiere recording of Nimrod Borenstein's *Shakespeare Songs* (English Chamber Orchestra).



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# ORQUESTA SINFÓNICA DE CASTILLA Y LEÓN

The Castile and León Symphony Orchestra (OSCyL) is a project of the Regional Government of Castile and León. It gave its first performance in September 1991 and has since established itself as one of the most prestigious symphonic institutions on the Spanish scene. Swiss maestro Thierry Fischer is currently the principal conductor, while Vasily Petrenko and Elim Chan are associate conductors. Previous principal conductors were Max Bragado-Darman, Alejandro Posada, Lionel Bringuier, and Andrew Gourlay.

Since the 2022-2023 season, it has offered annual artistic residencies (Javier Perianes, Cuarteto Casals, Martin Fröst, Antoine Tamestit, and Emmanuel Pahud). In the 2025-2026 season, it has featured pianist Kirill Gerstein and cellist Pablo Ferrández. From 2023-2024, it has also implemented a composition residency model (Anna Clyne and Gabriela Ortiz). In the 2025-2026 season, the Valencian composer based in Switzerland, Francisco Coll, will begin his residency.

With a strong commitment to the entire Castile and León region, the orchestra performs regularly in each of its provinces, as well as at major venues and festivals in Spain. Internationally, it has performed in Portugal, Germany, Switzerland, France, the Netherlands, Norway, India, Oman, and the United States, including venues such as the Amsterdam Concertgebouw, Carnegie Hall, the Elbphilharmonie, and a residency at the Cartagena de Indias Festival (Colombia).

The orchestra regularly collaborates with many of today's most renowned soloists and conductors and has commissioned numerous works and performed premieres and rediscoveries, a feat further enhanced by its recording catalogue, which includes releases on labels such as Deutsche Grammophon, BIS, Naxos, Tritó, Verso, and Signum, as well as its own productions.

The OSCyL is particularly proud of the *MiraDas* program, its socio-educational area shared with the Miguel Delibes Cultural Center. It also actively coordinates the *Sentir la Música* and *In Crescendo* programs, which are developed in schools with students at risk of social exclusion and special education centers. It also presents concerts for schoolchildren and families, and hosts open rehearsals and music workshops for babies and early childhood.

Also notable within this educational endeavor is the work carried out by the OSCyL Joven. This youth orchestra fosters a social spirit through volunteering, and its members have the opportunity to work with renowned international guest conductors and soloists promoting the talent of future generations.

## FIRST VIOLIN

Beatriz Jara  
Elizabeth Moore  
Irene Ferrer  
Pawel Hutnik  
Vladimir Ljubimov  
Daniela Moraru  
Neus Navarrete  
Laura Riverol  
Piotr Witkowski  
Inés Rios

## SECOND VIOLIN

Jennifer Moreau  
Jordi Gimeno  
Gabriel Graells  
Tania Armesto  
Anneleen van den Broeck  
Óscar Rodríguez  
Gregory Steyer  
Celia Montañez

## VIOLA

Nestor Pou  
Marc Charpentier  
Virginia Dominguez  
Ciprian Filimon  
Paula Santos  
Jokin Urtasun

## CELLO

Màrius Diaz  
Montserrat Aldomá  
Pilar Cerveró  
Gustavo Lapresta

## BASS

Tiago Rocha  
Mar Rodríguez

## FLUTE

Elisabeth Aragón

## OBOE

Sebastián Gimeno  
Celia Olivares

## CLARINET

Carmelo Molina  
Laura Tárrega

## BASSON

Salvador Alberola  
Alejandro Climent

## TRUMPETS

Carlos Balaguer,  
Emilio Climent



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## ROBERTO FORÉS VESES

Artistic Director of the Orquesta de Extremadura from the 2025/26 season, and Principal Guest Conductor of the English Chamber Orchestra, Valencia-born Roberto Forés Vesés is a winner of the Evgeny Svetlanov Conducting Competition and Luigi Mancinelli International Opera Conductors Competition. He conducts at many of the world's leading orchestras and opera houses.

Recent and upcoming debuts have included the Opernhaus Zurich, Israel Philharmonic Orchestra, Orchestre National du Capitole de Toulouse, Orchestre national de Pays de la Loire, Orquesta Sinfonica de Madrid, Orquesta de Castilla y Leon, Real Orquesta Sinfónica de Sevilla, ADDA-Sinfonica Alicante, Osaka Philharmonic, Nagoya Philharmonic, Japan Century Symphony Orchestra, Orchestra Sinfonica di Milano, Filarmonica George Enescu, Hessisches Staatstheater Wiesbaden and Malaysian Philharmonic.

From 2011 until 2021, he was Chief Conductor and Artistic Director of the Orchestre National d'Auvergne — where he oversaw the ensemble's elevation to France's 'national'-level orchestras. Under his directorship, the ONA became much-in-demand as a recording orchestra — mainly for Warner Classics and boutique label Aparte Music, and in 2019 Forés Vesés launched the orchestra's own label.

The many other orchestras he has conducted also include the NHK Symphony Orchestra, Saint-Petersburg Symphony, Orchestre National de Lyon, State Academic Symphony Orchestra of Russia "Evgeny Svetlanov", Orchestre de Chambre de Lausanne, Hong Kong Sinfonietta, Orchestre Philharmonique du Luxembourg, Prague Philharmonia, Het Residentie Orchestra (Netherlands), Orquesta Sinfónica da Porto Casa da Música, RTVE Symphony Orchestra (Madrid), Basque National Orchestra, Orquesta de la Comunidad Valenciana, Orquesta de Valencia, Orchestre de Chambre de Paris, Israel Camerata

Jerusalem and Orchestra Ensemble Kanazawa. Opera is also close to his heart — he has conducted at the Opernhaus Zurich, Bolshoi Opera, Teatro Regio di Torino, at the opera companies of Montpellier, Lausanne, Helsinki, Lyon, Rouen, Saint-Etienne and elsewhere.

More than a dozen recordings include Beethoven's Violin Concerto with Alena Baeva (ICMA Award-nominated); "Jean Evrard Miroirs" (ICMA Award-nominated); Strauss's *Metamorphosen* with Schoenberg's *Verklärte Nacht*; Mahler's arrangement of Schubert's *Death And the Maiden*. For future release will be Chopin's Piano Concerto No.1, one of the final recordings with Nicholas Angelich (Warner Classics).



## MALCOLM MARTINEAU (PIANO)

Recognised at the highest international level as one of the UK's leading accompanists, Malcolm Martineau has performed worldwide alongside the world's greatest singers including Sir Thomas Allen, Dame Janet Baker, Florian Boesch, Elīna Garanča, Dame Sarah Connolly, Angela Gheorghiu, Susan Graham, Thomas Hampson, Sir Simon Keenlyside, Angelika Kirchschrager, Dame Felicity Lott, Anne Sofie von Otter, Günther Groissböck and Sonya Yoncheva.

He has appeared at the world's principal venues including Alice Tully Hall, Barbican Centre, Berlin State Opera, Carnegie Hall, Concertgebouw, Gran Theatre del Liceu, Mariinsky Theatre, Metropolitan Opera, Munich Opera, Paris Opera and Salle Gaveau, Royal Opera House, La Scala, Sydney Opera House, Teatro Real, Salzburg Mozarteum, Suntory Hall Tokyo, Vienna's Konzerthaus, Musikverein and State Opera, Walt Disney Hall, Wigmore Hall, and Zurich Opera amongst others. Malcolm has also appeared at the Aix-en-Provence, Vienna, and Salzburg Festivals. He has presented his own series at the Wigmore Hall and at the Edinburgh Festival.

As a prolific recording artist, Martineau's discography of over 100 albums includes the following Award-winning recordings: 'The Vagabond' with Sir Bryn Terfel (Gramophone Award), 'Songs of War' with Sir Simon Keenlyside (Grammy and Gramophone Awards), Schumann and Mahler Lieder with Florian Boesch (BBC Music Magazine Award), Mahler Lieder with Christiane Karg (Diapason d'or), and 'El Nour' with Fatma Said (Gramophone Award).

Malcolm was given an honorary doctorate at the Royal Scottish Academy of Music and Drama in 2004 and appointed International Fellow of Accompaniment in 2009. He was the Artistic Director of the 2011 Leeds Lieder Festival and is a Professor of piano accompaniment at the Royal Academy of

Music and an Honorary Doctor and International Fellow of Accompaniment at the Royal Conservatoire of Scotland. He was made an OBE in the 2016 New Year's Honours for his services to music and young singers.







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SINFÓNICA DE  
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OSCYL



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