

BIOGRAPHIES

Zubin Mehta (Honorary life conductor)

Born in Bombay in 1936, he received his early musical education from his father, Mehli Mehta, an esteemed violinist and founder of the Bombay Symphony Orchestra. After a short period of preparatory studies in medicine, in 1954 he went to Vienna where he attended Hans Swarowsky's conducting courses at the Akademy für Musik. In 1958 he won the Liverpool International Conducting Competition and the Tanglewood Summer Academy Award; since 1961 he has been called to conduct the Wiener and the Berliner Philharmoniker and the Israel Philharmonic, orchestras with which he boasts over 50 years of collaboration. Music Director of the Montreal Symphony (1961-1967) and of the Los Angeles Philharmonic (1962-1978), he was nominated, in 1977, Music Director of the Israel Philharmonic, of which he became, since 1981, Music Director for life: in October 2019 leaves the leadership after more than 50 years and he is appointed Director Emeritus. In 1978 and for 13 years, the longest period in the history of the orchestra, Zubin Mehta became Music Director of the New York Philharmonic, while from 1985 to 2017 he was appointed Principal Conductor of the Orchestra del Maggio Musicale Fiorentino, of which he is currently Honorary Director for life.

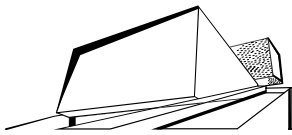
He made his opera debut with *Tosca* in Montreal in 1963 and since then he has collaborated with the major opera houses and festivals in the world, including the Metropolitan of New York, the Wienerstaatsoper, the Covent Garden of London, the Teatro alla Scala of Milan, the Chicago Opera House, the Maggio Musicale Fiorentino and the Salzburg Festival. Between 1998 and 2006 he has held the role of Music Director of the Bayerische Staatsoper in Munich. In October 2006 he inaugurates the Palau de les Arts Reina Sofía in Valencia and he is President of the Festival del Mediterrani: in the Spanish city and in Florence, he conducts a memorable *Der Ring des Nibelungen* with the Fura dels Baus, followed by other new productions of the Wagnerian cycle at the Chicago Opera House and at the Bayerische Staatsoper. Among the prizes and honors received by Zubin Mehta, are to be remembered: the Nikisch-Ring left him by Karl Böhm; the honorary citizenships of Florence and Tel Aviv and the appointments as Honorary member of the Wienerstaatsoper (1997), of the Bayerische Staatsoper (2006) and the Gesellschaft der Musikfreunde Wien (2007). He is also Honorary Director of the Wiener Philharmoniker (2001), the Munich Philharmonic (2004), the Los Angeles Philharmonic (2006), the Staatskapelle Berlin (2014) and the Bayerische Staatsorchester (2006), which he conducts in tour in Srinagar in Kashmir, and of the Teatro di San Carlo in Naples (2016), as well as Director Emeritus of the Los Angeles Philharmonic (2019).

In 2008 he received the "Praemium Imperiale" from the Japanese imperial family; in 2011 his name was inscribed on the Walk of Fame on the Hollywood Boulevard; in 2012 he obtained the Cross of Merit of the German Federal Republic, while in 2013 the Indian government awarded him the Tagore Award for cultural harmony.

Zubin Mehta encourages the discovery and promotion of new musical talents all over the world: together with his brother Zarin, he is co-president of the Mehli Mehta Music Foundation in Bombay, thanks to which more than 200 children are educated in western classical music; similarly, the Buchmann-Mehta music school in Tel Aviv gives young musicians the opportunity to grow, in close relationship with the Israel Philharmonic, as a new project for teaching young Arab-Israelis in the cities of Shwaram and Nazareth with local teachers and members of the Israel Philharmonic. Recently he has conducted at the Teatro del Maggio in Florence numerous symphonic concerts and the operas *Otello* by Giuseppe Verdi, *Così fan tutte* by Wolfgang Amadeus Mozart, *Tosca* in a concert form and *La forza del destino* by Giuseppe Verdi (many of them were also broadcasted in streaming).

Recent tours at the Salzburg Festival with the Maggio ensembles for a symphonic concert and *Tosca* in concert form; and for concerts in Athens and Dubai for EXPO 2020.

Most recently he was nominated as Florence Ambassador for Culture and a European tour in Hamburg, Linz, Vienna, Luxembourg City, Muri and Dortmund with the Maggio Musicale Fiorentino Orchestra. He opens the hall dedicated to him in the new Auditorium of the Teatro del Maggio with two concerts.



Mandy Fredrich (soprano)

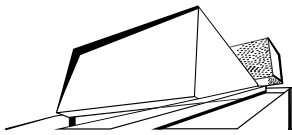
German soprano, she made her debut at the Salzburg Festival in 2012 in *Die Zauberflöte* (Queen of the night) conducted by Nikolaus Harnoncourt, a title she also plays at the Staatsoper Unter den Linden in Berlin, at the Hamburg State Opera, at the Bayerische Staatsoper, as well as at Valencia, Geneva, Budapest, Amsterdam, London and Abu Dhabi. Her repertoire includes, among other things, *Le nozze di Figaro* (Contessa, at the Deutsche Oper Berlin and in Tokyo); *Les contes d'Hoffmann* (Juliet, in the spectacular new production by Stefan Herheim at the Bregenz Festival); *The theatrical conveniences and inconveniences* (Primadonna, in Zurich); *Don Giovanni* (Donna Anna, in Dresden, Hamburg and Cologne); *Così fan tutte* (Fiordiligi, still in Zurich); *Fidelio* (Marzelline, at the Berlin State Opera) and *Die Frau ohne Schatten* (Guardian of the threshold of the temple, at the Scala in Milan). From 2015/16 to 2017/18 Mandy Fredich was part of the ensemble of the Stuttgart Opera, where she sang in *Faust* (Marguerite, in the famous new production by Frank Castorf), as well as the roles of Fiordiligi, Contessa d'Almaviva, Donna Anna, Iphigénie, Micaëla, Antonia and Agathe. She has been invited for concerts and recitals in Moscow, Trieste, Lugano, Milan, Berlin, Stuttgart and Dresden. Recent engagements include her successful debut at the Wiener Staatsoper and at the Royal Opera House Covent Garden in London as Marguerite in *Faust*, her debut in the role of Frau Fluth in *Die lustigen Weiber von Windsor* at the Berlin State Opera, conducted by Daniel Barenboim, Beethoven's 9th Symphony and Haydn's *Die Schöpfung* conducted by Zubin Mehta in Florence.

Marie-Claude Chappuis (mezzo-soprano)

Mezzo-soprano, he studied lyric art at the Conservatory of Freiburg and then at the Mozarteum in Salzburg. After a short period in the company of the Innsbruck Opera (under the direction of Brigitte Fassbaender), she performed in the most prestigious international opera houses. Among the numerous productions that have marked her career up to now we point out in particular *Idomeneo* (Idamante) in Graz and Zurich, directed and directed by Nikolaus Harnoncourt; *The unexpected marriage of Paisiello* (Contessa) at the Salzburg Festival conducted by Riccardo Muti and *La damnation de Faust* (Marguerite) in Leipzig with Sir Roger Norrington. More recently he has interpreted *La rappresentazione di Anima, et di Corpo* (Anima) by Cavaliere at the Berlin Staatsoper, conducted by René Jacobs and *The Fairy Queen* at the Theater an der Wien, directed by Mariame Clément and conducted by Christophe Rousset, while the 2017-18 season is marked by his debut at La Scala in Milan with *Fierrabras*, conducted by Daniel Harding, while, later, he is Hélène in *La belle Hélène* by Offenbach at the Opera di San Gallo and Dido in *Dido and Aeneas* by Purcell at the Staatsoper of Berlin. In the 2020-21 season, she again plays the role of Dido in *Dido and Aeneas* in a new production of the Grand Théâtre de Genève, directed by Emmanuelle Haïm. In concert, she recently performed with the Orchester de la Suisse Romande and Johnatan Nott (Beethoven's Ninth Symphony), the Giardino Armonico and Giovanni Antonini (Haydn's *Arianna a Naxos*), the New Japan Philharmonic and Ingo Metzmacher (*Missa Solemnis* Beethoven), the London Philharmonic Orchestra and Sir Roger Norrington (*Dido and Aeneas*) and the Orchestra del Maggio and Zubin Mehta (Beethoven's 9th Symphony and Bruckner's *Te Deum*). You frequently perform in recitals with the lutenist Luca Pianca and the pianists Malcom Martineau, Cédric Pescia and Christian Chamorel. His extensive discography includes: Bach's *Matthäus-Passion* with Riccardo Chailly (Decca), *La clemenza di Tito* with René Jacobs (nominated for a Grammy Awards, for Harmonia Mundi), Telemann's *Brockes-Passion*, Mozart's *Requiem* with René Jacobs (Harmonia Mundi, 2017), Beethoven's 9th Symphony with Giovanni Antonini (Sony, 2018), as well as solo albums with the lutenist Luca Pianca: *Sous l'empire d'Amour*, Deutsche Harmonia Mundi, 2017 and *Au coeur des Alpes*, Sony Classical, 2018, dedicated to Swiss folk songs.

AJ Glueckert (tenor)

American tenor, a graduate of the San Francisco Conservatory of Music, he has twice won the regional Metropolitan Opera National Auditions. He made his debut as Don José in *Carmen* at the Pittsburgh Opera in 2015; then he performed, as a world premiere, the opera *Silent Night* by Kevin Puts in the opera houses of Philadelphia and Minnesota. He graduates from the Young Artist programs of the Santa Fe Opera and the Utah Opera, where he sings the role of the Innocent in *Boris Godunov*. Since the 2016/2017 season he is part of the ensemble of the Frankfurt Opera, where he performs in *Carmen*, *Lohengrin* (protagonist), *Salome*



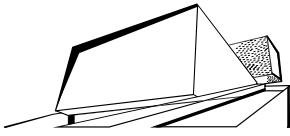
(Herod) and more recently, *Król Roger* (Edrisi), *Iolanta* (Vaudémont), *Capriccio* (Flamand), *Martha* (Lyonel, released on CD by OehmsClassics), *Das Rheingold* (Froh), *From a house of the dead* (Skuratov), *Der fliegende Holländer* (Erik) and *Rusalka* (Principe), the latter work previously sung at the Minnesota Opera and at the New Orleans Opera. In the same season he made his debut at the Metropolitan in New York in *Der fliegende Holländer*, directed by Yannick Nézet-Séguin and in *Ariadne auf Naxos* (Bacchus) at the Opera Theater in Saint Louis and at the Glyndebourne Festival, while in the summer of 2018, AJ Glueckert he was Pinkerton in *Madama Butterfly* at the Santa Fe Opera. In the 2019/20 season, despite numerous cancellations due to Covid, he played *Lohengrin* on his debut at the Tiroler Festspiele Erl; *Ariadne auf Naxos* in concert with the Budapest Festival Orchestra and Iván Fischer) in Vicenza and the Symphony n. 9 by Beethoven with the Yomiuri Nippon Symphony Orchestra in Tokyo. AJ Glueckert has established a special relationship with San Francisco Opera as a teacher at the Adler Fellowship and a participant in the Merola Opera Program. He recently performed in Stephen Sondheim's musical *Sweeney Todd* (Beadle Bamford), *Lucia di Lammermoor* (Norman) and *Die Meistersinger von Nürnberg* (Kunz Vogelsang). In the 2021/22 season he made his debut at the Teatro del Maggio Musicale Fiorentino in Beethoven's 9th Symphony, directed by Zubin Mehta and, later, he performed *Das Lied von der Erde* and *Ariadne auf Naxos* there; he also plays Rued Langgaard's opera *Antikrist* at the Deutsche Oper in Berlin. In addition to opera engagements, AJ Glueckert collaborates with numerous orchestras, including the Utah Symphony, the Santa Clara Symphony and the Sacramento Symphony.

Florian Boesch (baritone)

Austrian baritone Florian Boesch is hailed as one of today's foremost Lieder interpreters with appearances at Wigmore Hall, Musikverein and Konzerthaus Vienna, Het Concertgebouw Amsterdam, Laeiszhalle Hamburg, Philharmonie Cologne, Edinburgh and Schwetzingen Festival, Maifestspiele Wiesbaden, the Salzburg Festival, the Konzerthaus in Dortmund, Philharmonie Luxemburg as well as throughout the USA (Carnegie Hall) and Canada. Accompanied by Malcolm Martineau, he performed all three Schubert cycles in Glasgow and in Australia (Sydney, Adelaide, Melbourne). Florian Boesch was an artist in residence at the Wigmore Hall, at the Konzerthaus in Vienna, at the Teatro Real in Madrid and at the Theater an der Wien. In the 2021/2022 season, he could demonstrate his versatility as artist in residence at the Elbphilharmonie in Hamburg. As a frequent guest on the concert platform Florian Boesch has worked with leading orchestras and conductors such as Wiener and Berliner Philharmoniker, Royal Concertgebouw Orkest Amsterdam, Bavarian Radio Symphony Orchestra, Orchestre Philharmonique de Radio France, Gewandhausorchester Leipzig, Staatskapelle Dresden, London Symphony Orchestra, Danish National Symphony Orchestra, Mozarteumorchester Salzburg, Bamberger Symphoniker, and Giovanni Antonini, Ivor Bolton, Teodor Currentzis, Riccardo Chailly, Gustavo Dudamel, Adam Fischer, Iván Fischer, Stefan Gottfried, Philippe Herreweghe, Pablo Heras-Casado, Vladimir Jurowski, Mariss Jansons, Sir Roger Norrington, Sir Simon Rattle, Robin Ticciati and Franz Welser-Möst. He worked very closely with Nikolaus Harnoncourt with whom he did Händel's *Messiah* and *Saul* at the Wiener Musikverein and Purcell's *The Fairy Queen* at the 2014 styriarte festival. Further joint projects included Haydn's *The Creation* and *The Seasons* at the 2013 Salzburg Festival, or *The Creation* in Japan.

Highlights of the current and coming season include concerts with Beethoven's IX. Symphony under Zubin Mehta in Florence, Macerata and Marbella, Haydn's Creation with the Royal Concertgebouw Orkest under Philippe Herreweghe in Amsterdam, Lucerne and Cologne, and with the Bamberg Symphony under Giovanni Antonini in Bamberg and Baden-Baden, Szymanowski's Stabat Mater and Brahms' Requiem with the LSO and Sir Simon Rattle in London, Mendelssohn's Paulus and Bach's St John Passion with the Concentus Musicus and Stefan Gottfried at the Vienna Musikverein, and Mendelssohn's Elijah with the NDR Elbphilharmonie Orchestra under Alan Gilbert in Hamburg. He gives recitals at the Vienna State Opera, Amsterdam's Muziekgebouw, London's Wigmore Hall, Luxembourg's Philharmonie and the Paris Philharmonie, among others.

On the opera stage Florian Boesch compels as a great singer-actor, most recently in a new production of Handel's *Orlando* and Händel's *Saul* in productions of Claus Guth at the Theater an der Wien. He has offered further acclaimed portrayals in staged versions of Schubert's *Lazarus* and Handel's *Messiah* and as Jonathan



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Peachum in Kurt Weill's *Dreigroschenoper*, in Purcell's *Fairy Queen*, Alban Berg's *Wozzeck* and Mozart's *Le Nozze di Figaro* at the Theater an der Wien and as Méphistophélès in Berlioz' *La Damnation de Faust* at the Berlin State Opera at the Schillertheater under Sir Simon Rattle's baton. Major productions of his career also include Alban Berg's *Wozzeck* in Cologne or Mozart's *Così fan tutte* at the Salzburg Festival. The 2022/2023 season will mark Florian Boesch's debut at the Vienna State Opera with a Mahler project entitled *Von der Liebe Tod* (leading Team Calixto Bieito & Lorenzo Viotti). He will also appear in a staged production of Schubert's *Die Schöne Müllerin* with Nikolaus Habjan and Musicbanda Franui at the Berlin State Opera Unter den Linden.