

ROBERTO ABBADO

Acclaimed by the press as “a conductor you want to hear again and again,” Roberto Abbado’s crisp, dramatic music making, instinctive lyricism and evocative command of varied composers and styles have put him in high demand for orchestral engagements worldwide. A popular figure in the United States, the Italian conductor regularly performs with The Philadelphia Orchestra, the Los Angeles Philharmonic; as well as the Boston, Chicago, Houston, San Francisco and Seattle symphonies, to name a few.



Abbado has appeared with some of the finest orchestras worldwide, including the Orchestre National de France, NDR Symphony Orchestra Hamburg, Bamberger Symphoniker, Sächsische Staatskapelle Dresden, the Budapest Philharmonic, Royal Liverpool Philharmonic, Netherlands Radio Philharmonic, Swedish Radio Orchestra, Gothenburg Symphony Orchestra, Sydney Symphony Orchestra, Orchestra Sinfonica Nazionale della RAI, Orchestra dell’Accademia Nazionale di Santa Cecilia and Orchestra del Maggio Musicale Fiorentino.

Equally established in the operatic arena, where he has conducted many new productions and world premieres, Abbado’s credits include the Metropolitan Opera, La Scala, Il Maggio Musicale Fiorentino, Vienna Staatsoper, Opéra de la Bastille, Zurich Opera, Bayerische Staatsoper and Deutsche Oper Berlin.

Having recorded for BMG (RCA Red Seal), Abbado’s CDs include *I Capuleti e i Montecchi*, a BBC Magazine Pick of the Year 1999, and *Tancredi*, a Deutsche Phono Akademie *Echo Klassic Deutscher Schallplattenpreis* for 1997 Best Opera Production of the Year. Additional BMG releases include *Don Pasquale* with Renato Bruson, Eva Mei, Frank Leopardi and Thomas Allen; *Turandot* with Eva Marton, Ben Heppner and Margaret Price; and a CD of ballet music from Verdi operas. Abbado has also recorded the two Liszt Piano Concerti with soloist Gerhard Oppitz; a collection of tenor arias with Ben Heppner and a CD of opera scenes with Carol Vaness, both with the Münchner Rundfunkorchester. For Decca, he has recorded *Verismo Arias* with Mirella Freni.

Abbado studied conducting with Franco Ferrara at La Fenice and at the Accademia Nazionale di Santa Cecilia, where he was honored as the only student in the Academy’s history to be invited to conduct the Orchestra di Santa Cecilia. From 1991 through 1998, Abbado served as Chief Conductor of the Münchner Rundfunkorchester, recording seven CDs with the Orchestra during his tenure. In 1991 he made his North American concert debut at New York’s Lincoln Center with the Orchestra of St. Luke’s.

— more on reverse —

What the critics have said about Roberto Abbado

“Conductor Roberto Abbado has honed his craft with smaller orchestras and is one of the world’s hottest conductors.” – *Star Tribune*

“Two things are clear about Abbado after Saturday’s concert. One is that he’s a natural at the podium. He exudes purpose, dignity and quiet strength that rises to passion at climactic moments. His gestures are graceful and carry meaning, and he doesn’t give cues constantly, which is probably a relief to the players. Second, as an interpreter, he tends to avoid easy effects.” – *Star Tribune*

“It’s easy to see why Abbado is in such demand. Besides the ancillary qualities – good looks, graceful, compelling body language at the podium – he brings a real point of view to the music he conducts, and because of his charisma the musicians will join him in that point of view. Abbado is a conductor to watch.” – *Star Tribune*

“On the rostrum Roberto Abbado treats the score with infinite attention, bringing to the forefront its dramatic, almost extra-terrestrial aspects.” – *Le Monde (France)*

“In his debut performance with the Chicago Symphony Orchestra, Abbado made a most impressive showing Saturday evening at Ravinia in a program of central Austro-German repertory.” – *Chicago Tribune*

“Roberto Abbado made his local debut with the symphony and galvanized the orchestra, so much that it was at the top of its performance curve for the entire concert. The musicians responded to Abbado with all the skill and energy they could summon without ever sounding overwrought or overworked. Nothing could have been more natural.” – *Seattle Post-Intelligencer*

Abbado led highly charged performances – short on perfume but long on intensity, finely etched details and orchestral virtuosity.” – *Detroit Free Press*

“Roberto Abbado conducts with a keen, well-paced feeling for the music’s atmospheric detail and urgent, highly-charged drama.” – *The Daily Telegraph (U.K.)*