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ROBERTO ABBADO

Conductor

Roberto Abbado, awarded the prestigious “Premio Abbiati” by the Italian Music Critics Association for his “accomplished interpretative maturity, the extent and the peculiarity of a repertoire where he has offered remarkable results through an intense season”, has been appointed by the Korean National Symphony Orchestra as its next Music Director starting in 2026. He is currently the Chief Conductor of the Filarmonica del Teatro Comunale di Bologna. He studied orchestra conducting under Franco Ferrara at the Teatro La Fenice in Venice and at the Accademia Nazionale di Santa Cecilia in Rome, where he was invited – the only student in the history of the Academy – to lead the Orchestra di Santa Cecilia. He made his debut in the United States in 1991 in New York conducting the St. Luke’s Orchestra. Since then he has returned regularly to the US to lead the Symphonic Orchestras of the cities of Boston, Philadelphia, Chicago, Cleveland, Dallas, San Francisco, as well as the Los Angeles Philharmonic, the Saint Paul Chamber Orchestra – of which he is one of the “Artistic Partners” – working with soloists like Yo-Yo Ma, Midori, Nigel Kennedy, Gil Shaham, Joshua Bell, Hilary Hahn, Vadim Repin, Sarah Chang, Yefim Bronfman, Mitsuko Uchida, Alfred Brendel, Radu Lupu, André Watts, Andras Schiff, Lang-Lang, and Katia and Marielle Labèque.

He was Music Director of the Münchner Rundfunkorchester from 1991 to 1998, of the Palau de les Arts Reina Sofia in Valencia from 2015 to 2019, of the Festival Verdi in Parma from 2018 to 2022. He has worked with many ensembles, including Amsterdam’s Concertgebouworkest, the Wiener Symphoniker, the Orchestre national de France, the Orchestre de Paris, the Staatskapelle Dresden, the Gewandhausorchester and the MDR-Sinfonieorchester (Leipzig), the NDR Sinfonieorchester (Hamburg), the Sveriges Radios Symfoniorkester (Stockholm), the Israel Philharmonic Orchestra, the Orchestra di Santa Cecilia, the Orchestra del Maggio Musicale Fiorentino, the Orchestra Sinfonica Nazionale della Rai, the Filarmonica della Scala, the Orchestra of Teatro Comunale di Bologna, the Atlanta Symphony Orchestra, the Cincinnati Symphony Orchestra, the New World Symphony Orchestra, the Minnesota Orchestra, the Malaysian Philharmonic Orchestra, the Taipei Symphony Orchestra, the Orquesta Sinfónica de Madrid, the Korean National Symphony Orchestra and the Tokyo Symphony Orchestra.

Roberto Abbado has conducted numerous world premieres and new opera productions, including *Fedora* and *Ernani* at the Metropolitan Opera House in New York; *I vespri siciliani* at the Wiener Staatsoper; *La Gioconda*, *Lucia di Lammermoor*, *La donna del lago*, and the world premiere of Fabio Vacchi’s *Teneke* at La Scala; *L’amour des trois oranges*, *Aida* and *La traviata* at the Bayerische Staatsoper; *Le Comte Ory*, *Attila*, *I Lombardi alla prima crociata*, *Il barbiere di Siviglia*, Henze’s *Phaedra* – at its Italian premiere – and *Anna Bolena* at the Maggio Musicale Fiorentino; *Don Giovanni* at the Deutsche Oper Berlin; *Simon Boccanegra* and *La clemenza di Tito* at the Teatro Regio of Turin; *La donna del lago* at the Opéra Garnier in Paris; *Ermione*, *Zelmira*, and *Mosè in Egitto* at the Rossini Opera Festival; the Italian premiere of

Marschner's *Der Vampyr* at the Teatro Comunale in Bologna, and more recently the world premiere of *Arianna, Fedra e Didone* at the Festival di Spoleto, *Le Trouvère*, *Luisa Miller* and *Macbeth* at the Festival Verdi in Parma.

A passionate interpreter of contemporary music, Abbado's repertoire includes composers like Luciano Berio, Bruno Maderna, Goffredo Petrassi, Sylvano Bussotti, Niccolò Castiglioni, Azio Corghi, Ivan Fedele, Luca Francesconi, Giorgio Battistelli, Michele dall'Ongaro, Giacomo Manzoni, Salvatore Sciarrino, Fabio Vacchi, Pascal Dusapin, Henri Dutilleux, Olivier Messiaen, Alfred Schnittke, Hans Werner Henze, Helmut Lachenmann, John Adams, Ned Rorem, Christopher Rouse, Steven Stucky, Charles Wuorinen and Silvia Colasanti.

Particularly significant are his symphonic tours with the Israel Philharmonic Orchestra (Spain 2005), the Chamber Orchestra of Europe (Europe 2006), the Saint Paul Chamber Orchestra (Europe 2007), the Maggio Musicale Fiorentino (Bucarest Enescu Festival 2009), the Orchestra Verdi di Milano (Switzerland 2009), the Orchestre Philharmonique de Monte-Carlo (Russia 2011), and the Boston Symphony Orchestra (USA, East Coast 2011).

Previous engagements also include *La Favorite* at the Salzburg Festival (starring Juan Diego Flórez and Elina Garanča); two openings of the Teatro Comunale di Bologna with *Macbeth* (staged by Bob Wilson) and *Parsifal* (staged by Romeo Castellucci); *La traviata* (staged by Ferzan Özpetek) on a tour to Hong Kong with the Teatro di San Carlo of Naples, *Rigoletto* and *Lucia di Lammermoor* at New York Metropolitan; *Simon Boccanegra* on a tour to Hong Kong with Turin's Teatro Regio; *La traviata* at the Shanghai Opera House; *Lucia di Lammermoor* at the Théâtre des Champs Élysées in Paris; *Don Pasquale* at Ópera de Bilbao; *Le siège de Corinthe* at the Rossini Opera Festival.

More recently he conducted *Lucrezia Borgia* and *Madama Butterfly* at the Teatro dell'Opera di Roma; *Lucia di Lammermoor* and *Roberto Devereux* at the Teatro Massimo di Palermo; at the Festival Verdi in Parma *Macbeth*, *Un ballo in maschera* (Gustavo III), *La forza del destino* and the *Divertissements* from *Nabucco* - premiered in modern times in a symphonic concert and recorded for the album *Vive Verdi! French Rarities and Discoveries*; *La Cenerentola* at the LA Opera, *Il barbiere di Siviglia* at the Paris Opera, the world premiere of Fabio Vacchi's *Janus*, *Norma* at the Seoul Arts Center, Puccini's *Trittico* in Bologna and *Bianca e Falliero* at the Rossini Opera Festival and *Macbeth* (French version) at the Festival Verdi in Parma.

Among the engagements for the 2025/2026, in addition to several appointments in Seoul with the Korean National Symphony Orchestra, are: *Otello* in a new production staged by Federico Tiezzi at the Festival Verdi in Parma; *Lucia di Lammermoor* at the Wiener Staatsoper, and a series of symphonic concerts in Bologna with the Filarmonica del Teatro Comunale di Bologna, Treviso with the Orchestra Regionale Filarmonia Veneta, Parma and Ferrara with the Filarmonica Arturo Toscanini.

His recordings include Bellini's *I Capuleti e i Montecchi* (nominated "Best Recording of the Year" by the BBC Magazine in 1999), Rossini's *Tancredi* (winner of the "Echo Klassik Deutsche Schallplattenpreis" in 1997), *Don Pasquale* with Eva Mei and Renato Bruson, *Turandot* with Eva Marton, Ben Heppner, and Margaret Price. Under Decca he has recorded *Verismo Arias* with Mirella Freni, *L'amour* and *Arias for Rubini* with Juan Diego Flórez. With Deutsche Grammophon he has issued *Bel Canto* ("Echo Klassik Deutscher Schallplattenpreis" 2009), *Revive* – both with Elina Garanča – and a DVD of *Fedora* with Mirella Freni and Plácido Domingo from New York's Met. Roberto Abbado was the first Italian conductor to lead the traditional New Year's Concert at La Fenice in Venice on 1 January 2008 (Hardy Classic Video DVD). Moreover, three DVDs from the Rossini Opera Festival in Pesaro have also been

issued: *Ermione*, under the label Dynamic; *Zelmira* with Juan Diego Flórez, Kate Aldrich and Gregory Kunde under Decca; *Mosè in Egitto* with Sonia Ganassi, Dmitry Korchak, Riccardo Zanellato and Alex Esposito under Opus Artea and *Le siège de Corinthe* under C major. With Dynamic he has recorded Giuseppe Verdi's *Messa da Requiem*, *Le trouvère* directed by Robert Wilson, *Un ballo in maschera* (*Gustavo III*) and *Macbeth* in French, the performance has won the Premio Speciale della Critica Musicale "Franco Abbiati" 2021.

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