

Christopher Ward

Conductor

Christopher Ward is a conductor who pursues artistic freedom to interpret originally and responsibly on his own terms. He is as passionate about contemporary music and education as about finding new aspects and approaches to traditional repertoire. He seeks artistic honesty and imagination, believing this to be the foundation of the audiences of tomorrow.

Born in 1980, he studied at Oxford University and the Guildhall School of Music and Drama, London. During this time, he worked with Oxford University Philharmonia and Chorus, Oxford Bach Choir and New Chamber Opera. In 2003, he was awarded the position of Répétiteur Fellow at Scottish Opera and the RSAMD, Glasgow, working with Sir Richard Armstrong, Richard Farnes and Timothy Dean.

In 2004, he spent a period working at the Internationales Opernstudio at Zürich Opera before moving to Germany in 2005 to work as Kapellmeister at Staatstheater Kassel. Working as music staff on a range of repertoire, he led productions of Donizetti's *L'Elisir d'Amore*, Porpora's *Il Gedeone*, Loewe's *My Fair Lady*, Weill's *Die Sieben Todsünden*, Ullmann's *Der Kaiser von Atlantis*, Krenek's *Das Geheime Königreich*, the world premiere of Beaudoin's *Himmelfahrt*, *Rotkäppchen*, *Lauf!* (Müller-Wieland's *Rotkäppchens Schlaflied*, Schmitt's *Im Korb*, Kühn's *In Rotkäppchens Bett*, Seither's *Der helle Rand von Furcht und Erwachen*), Gershwin's *Blue Monday*, Bernstein's *Trouble in Tahiti*, Martinu's *Hlas Lesa* and Streul's *Spuk im Händelhaus*, and conducted performances of Verdi's *Simon Boccanegra*, Mozart's *Le Nozze di Figaro*, Humperdinck's *Hänsel und Gretel*, Offenbach's *Les Contes d'Hoffmann*, Händel's *Hercules*, Lehár's *Der Graf von Luxemburg*, Suppé's *Banditenstreiche* and Porter's *Anything Goes*. During this time, he has also conducted the Staatsorchester Kassel in a range of concerts as well as directing the theatre's annual youth orchestra project (TJO).

In 2006, he assisted Sir Simon Rattle and the Berlin Philharmonic in a production of Wagner's *Das Rheingold* at the Aix-en-Provence Music Festival. He continued this association in Berlin and Salzburg (Easter Festival 2007).

Christopher Ward became Kapellmeister and Assistant to the GMD at the Bavarian State Opera, Munich in 2009. He not only led new productions of Rossini's *La Cenerentola*, Haydn's *La fedeltà premiata* and Janacek's *The Cunning Little Vixen*, world premieres of Eötvös' *Die Tragödie des Teufels*, Ronchetti's *Narrenschiffe* and Srnka's *Make No Noise* (opening the international Munich Summer Opera Festival with Ensemble Modern), and conducted performances of Rossini's *Il Barbiere di Siviglia*, but also assisted world-renowned conductors such as Daniele Gatti, Tomáš Hanus, Ivor Bolton and Kent Nagano (including productions of Wagner's *Der Ring des Nibelungen Benjamin's Written on Skin* and Widmann's *Babylon*), and projects with Klangforum Wien, Norosibirsk Philharmonic and Gustav Mahler Jugendorchester). Moreover, he conducted concerts with the Bayerische Staatsorchester, the Opera Studios of Munich and La Scala Milan, Orchesterakademie and Jungen Münchner Philharmonie.

As guest conductor, he has directed performances at the Hamburgisches Staatsoper (Mozart's *Le nozze di Figaro*), Deutsche Oper am Rhein (Verdi's *La traviata*), Komische Oper, Berlin (*Le nozze di Figaro*), Oper Graz (*La traviata*), Salzburger Landstheater (Rossini's *Il Barbiere di Siviglia*), Staatstheater Braunschweig (Verdi's *Rigoletto*), Staatstheater Mainz (Verdi's *Un ballo in maschera*), and Staatstheater Darmstadt (Puccini's *Madama Butterfly*), as well as conducting concerts with the Bremer Philharmoniker, Staatsorchester Braunschweig, Brandenburger Symphoniker, Cottbus Philharmonic, Neue Lausitz Philharmonic and Altenburg-Gera Philharmonic orchestras. He recently directed the world premiere of Lubica Cekovska's opera *Dorian Gray* as part of ISCM World New Music Days Festival 2013 at the Slovak National Theatre, Bratislava, also performing it at the Prague Spring International Music Festival 2015.

In 2014 Christopher Ward became 1. Kapellmeister at the Saarländisches Staatstheater. Here he led new productions of Weber's *Der Freischütz*, Verdi's *Simon Boccanegra* and *Rigoletto*, Dvořák's *Rusalka*, Ravel's *L'Enfant et les Sortilèges* and *Daphnis et Chloé*, Rimsky-Korsakov's *The Golden Cockerel*, Rameau's *Platée*, Haas' *Bluthaus*, and Gluck's *Iphigénie en Tauride* (Hochschule für Musik Saar) as well as several ballet productions (including Grieg's/Sæverud's *Peer Gynt*, Ravel's *Bolero*, Zimmermann's *Metamorphosis*, Humel's *Die Folterungen der Beatrice Cenci*, Britten's *Sinfonia da Requiem*, Bartok's *The Miraculous Mandarin*, Stravinsky's *Firebird* and *Pulcinella*). He has also conducted revivals of Verdi's *Falstaff*, *Un ballo in maschera*, and Rossini's *Il Barbiere di Siviglia* alongside a range of symphonic concerts and performances of Donizetti's *Lucia da Lammermoor*, Verdi's *Macbeth*, Mozart's *Don Giovanni* and Bernstein's *West Side Story*.

In the 2017/18 season he will make debuts with new productions of Britten's *Billy Budd* at the Prague State Opera and Bernstein's *Candide* at Theater Bremen, alongside premieres of Verdi's *Nabucco* and Obst's *Solaris* in Saarbrücken, a return to Hamburg Staatsoper for Gounod's *Faust*, and a CD of Schreker's orchestral music with the Deutsche Staatsphilharmonie for *Capriccio*.