

# Goldstein, Carlo - Conductor

## Biography



*The chorus and orchestra of the house are a pure joy, led by Carlo Goldstein with a proper Risorgimento verve. – Holger Noltze (Opernwelt, March 2024)*

The Brussels Verdi production *Rivoluzione & Nostalgia* marks the **highlight of the 2023/24 season** for Carlo Goldstein. At La Monnaie opera house, this is the most ambitious project of the season, a double bill that combines music from 16 early Verdi operas into two new, interrelated narratives. Audiences and press alike raved about the successful experiment and praised Goldstein's conducting as "with fire, elegance and authority" (Resmusica).

The season began with the opening concert of the Respighi Festival in Bologna and the successful premiere of a new production of Verdi's *Luisa Miller* at the Teatro Sociale di Como, with further performances in Brescia, Cremona and Pavia. Since the beginning of the season, Goldstein has also been responsible for the programming of symphony concerts and chamber music in Como as artistic advisor. Following the Verdi production in Brussels, he conducted Rossini's *Barbiere di Siviglia* at the Shangyin Opera House in Shanghai. In the summer, he will take on the new production of Puccini's *La fanciulla del West* in Denmark as a re-invitation from Hedelands Opera following his successful debut in 2022 with *Aida*.

**In the 2024/25 season**, he returns to the Teatro Massimo for a new production of *Turandot* and conducts a new production of Verdi's *Macbeth* at the St. Gallen Theatre. **In 2025/26**, Carlo Goldstein will make his debut at the Hamburg State Opera with *La Traviata*.

After a widely acclaimed revival of *La Cenerentola* at the beginning of the season 2022/23, Goldstein conducted the premiere of *Die Dreigroschenoper* and performances of *La Bohème* and *Hänsel und Gretel* as Principal Guest Conductor at the Vienna Volksoper. He also returned to the Teatro Massimo Palermo (*La Traviata*), the Toscanini Orchestra in Parma as well as to the Südwestdeutsche Philharmonie Konstanz.

**International engagements** have taken Carlo Goldstein to Sydney Opera (*Carmen* and *La Bohème*), the Daegu International Opera Festival in Korea, the Daegu Opera House and the Seoul and Busan Arts Centre. In Italy, Goldstein conducts at some of the leading opera houses such as Palermo, Bari and Venice, as well as in Brescia, Como, Cremona, Livorno, Lucca, Pavia, Pisa and Reggio Emilia. The production of Leoncavallo's *Pagliacci* at the summer festival of the Teatro Sociale di Como under his musical direction was honoured with the prestigious Abbiati Prize. At the Festival della Valle d'Itria, Goldstein conducted the world premiere of *L'Orfeo. Immagini di una lontananza* by Daniela Terranova, based on Luigi Rossi's *L'Orfeo* from 1642.

As a **conductor of symphonic repertoire**, Goldstein is also making a name for himself: in November 2021, he stepped in at short notice and very successfully at the BBC Philharmonic, where he conducted the British premiere of Paul Ben-Haim's 2nd Symphony. In 2018 Carlo Goldstein made his debut at the Sächsische Staatskapelle Dresden with works by Schönberg, Weber and Mendelssohn. In addition to symphony concerts in Italy, e.g., with the Orchestra del Maggio Musicale, invitations have also taken him to orchestras in Israel and Russia, including the St. Petersburg State Symphony Orchestra and the Hermitage Symphony Orchestra. He has worked together with Steven Isserlis, Avi Avital, and Stephen Hough, among others.



In addition to his musical education (including at the Mozarteum in Salzburg and the Royal College of Music in London), Goldstein earned a degree in philosophy (aesthetics) at the University of Milan.



## Repertoire

### Opera

<b>Bartók, B.</b>	Bluebird's Castle
<b>Bizet, G.</b>	Carmen*
<b>Cilea, F.</b>	Adriana Lecouvreur*
<b>Cimarosa, D.</b>	Il matrimonio segreto
<b>Donizetti, G.</b>	L'elisir d'amore*
<b>Humperdinck, E.</b>	Hänsel und Gretel*
<b>Leoncavallo, R.</b>	Pagliacci*
<b>Mascagni, P.</b>	Cavalleria rusticana*
<b>Mozart, W.A.</b>	Così fan tutte*
	Le nozze di Figaro
<b>Musorgskij, M.</b>	Boris Godunov
<b>Puccini, G.</b>	La bohème*
	La fanciulla del West
	Madama Butterfly
	Turandot*
<b>Rossini, G.</b>	Il barbiere di Siviglia*
	Cenerentola*
	Guglielmo Tell*
<b>Verdi, G.</b>	Aida*
	Un ballo in Maschera*
	Luisa Miller*
	Macbeth
	Nabucco*
	Rigoletto*
	La traviata*
	Il Trovatore
<b>Weill, K.</b>	Dreigroschenoper

*\*could be conducted at a short notice*



## Reviews

### G. Verdi's Requiem, Stuttgarter Philharmoniker, 2024

Mit einer grandiosen Aufführung von Verdis *Messa da Requiem* haben die Stuttgarter Philharmoniker ihr "Abo-Sextett" eröffnet. Gastdirigent war der Italiener Carlo Goldstein, er sorgte zusammen mit einem ausdrucksstarken Solistenquartett für die passende Italianità.

...das interpretatorisch glänzende Niveau dieses Verdi-Requiems, das auch von der der Inspiration des italienischen Gastdirigenten Carlo Goldstein souveräne Impulse erhielt. Nicht das spektakulär Opernhafte, sondern eine von starker Emotionalität geprägte Wiedergabe brachte die unzähligen Kostbarkeiten von Verdis Partitur zu großartiger Wirkung.

...glühende(r) Intensität ... spannungsgeladene(n) Wiedergabe Atemberaubend sind die Kontraste zwischen den wilden chromatischen Katarakten des "Dies irae" und der volksliedhaften Melodik der besinnlichen Teile der *Messa da Requiem* herausgearbeitet.

...virtuos ausgeführt die von Goldstein umsichtig dirigierte Chorfugen.

Für die Stuttgarter Philharmoniker ... wäre der Italiener ein Glücksfall. (i.e. as a new chief conductor)

### Revoluzione & Nostalgia, Brussels Monnaie Opera, 2024

The choir and orchestra of the house are a pure joy, led through the demanding pasticcio programme by Carlo Goldstein with a proper Risorgimento verve and increasing melancholy.

- Holger Noltze, *Opernwelt*

Carlo Goldstein takes over the musical direction with fire, elegance and authority and leads an excellent symphony orchestra from La Monnaie - currently probably the best Belgian phalanx of all repertoire - which is perfectly familiar with Verdi's style.

- Benedict Hevry, *ResMusica*

Propelled by Carlo Goldstein's finely dosed stream of sound, intoned by the Monnaie Orchestra as lustfully as vividly, they result in a rousing flow.

- Manuel Brug, *Oper! Das Magazin*

Fortunately, Goldstein has deliberately focussed on the early works: What he delivers with the La Monnaie Symphony Orchestra is gripping throughout and also carries the protagonists.

- Joachim Lange, *Neue Musikzeitung*

At the head of an orchestra that is consistently firm and precise, elegant, and dramatic, Carlo Goldstein conducts this pasticcio admirably, with the necessary degree of persuasiveness but also accuracy, thus bringing out the music of the young Verdi wonderfully.

- Sébastien Foucart, *concertonet.com*

The music-making is consistently splendid, Carlo Goldstein in the pit is an ideal Verdi conductor, he organises tightly, with an unerring sense of linguistic rhythm, drive and brio.

- Regine Müller, *Rondo*