

HARRIS THEATER PRESENTS CONTENTS

Sir John Eliot Gardiner, conductor
Monteverdi Choir
English Baroque Soloists
L'Orfeo
OCTOBER 12, 2017

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L'ORFEO

CELEBRATING MONTEVERDI 450

Fifty years ago, Monteverdi epitomized for me all that was most exotic and alluring about Italian music of the early 17th century. His music spoke to audiences so directly: it demanded their attention through its glorious palette of colors and the passionate utterance in which it was couched, whether composed for the church, the chamber, or the theatre. I became hooked, much in the same way that many people (myself included) are drawn to the works of his contemporaries: Shakespeare or John Donne, Rubens or Caravaggio—all humanists in the fullest sense of the term. These great creative artists were of a generation that lived through those turbulent, seminal years either side of 1600, a quasi-millennial moment of apocalyptic end-of-times apprehension. It was a theme that surfaces most obviously in Shakespeare's late plays. Nor was it just the scientists and philosophers who contributed to the ferment of ideas that turned the intellectual life of Europe upside down.

Now, four centuries later, we have an opportunity to bring about a significant breakthrough in public awareness of Monteverdi's part in this revolution. As good a place to start as any would be by celebrating and recalibrating that astonishing fusion of rich musical beauty with theatrical verisimilitude that is the hallmark of his operas. A fitting 450th-birthday present to Monteverdi, I believe, would then be to put the excitement, and perhaps also the trepidation, back into his music.

An extract from the essay "Monteverdi at the Crossroads"
published in the journal *Early Music*, xlv/3 (August 2017)

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L'ORFEO PROGRAM

Sir John Eliot Gardiner, conductor
Monteverdi Choir
English Baroque Soloists

ORFEO	Krystian Adam
LA MUSICA / EURIDICE	Hana Blažiková
MESSAGGERA	Lea Desandre
PROSERPINA	Francesca Boncompagni
CARONTE / PLUTONE	Gianluca Buratto
SPERANZA	Kangmin Justin Kim
APOLLO	Furio Zanasi
PASTORE I	Francisco Fernández-Rueda
PASTORE II / SPIRITO I / ECO	Gareth Treseder
PASTORE IV / SPIRITO III	John Taylor Ward
PASTORE III	Michał Czerniawski
SPIRITO II	Zachary Wilder
NINFA	Anna Dennis

DIRECTORS	Sir John Eliot Gardiner Elsa Rooke
LIGHTING DESIGNER	Rick Fisher
COSTUMES	Isabella Gardiner Patricia Hofstede
PRODUCTION MANAGER	Matthew Muller
STAGE MANAGER	Noel Mann
MUSIC ASSISTANTS	Paolo Zanzu Antonio Greco
LANGUAGE COACH	Matteo Dalle Fratte

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L'ORFEO

MONTEVERDI AND THE BIRTH OF OPERA

Claudio Monteverdi (1567–1643) was undoubtedly the most significant composer of his generation. He was born in Cremona and studied there with Marc'Antonio Ingegneri, choirmaster of the cathedral. In 1590 he moved to Mantua to join the court musicians of Duke Vincenzo Gonzaga, becoming their director in 1601. His duties involved composing music for entertainment, for the chamber, and for devotional purposes: hence his publications of the first decade of the seventeenth century, ranging from books of madrigals through his first opera, *Orfeo*, to the *Missa...ac vespere* containing the so-called 1610 Vespers. Other music, however, is lost, including the bulk of his second opera, *Arianna*, composed for the festivities celebrating the wedding of Prince Francesco Gonzaga and Margherita of Savoy in 1608.

Monteverdi was seriously overworked during those festivities, which led to his increasing dissatisfaction with life in Mantua, coupled with concerns over the changing political climate there. Following Vincenzo Gonzaga's death in February 1612, Monteverdi was discharged from service by the new duke. In August 1613, however, he gained the plum job of choirmaster at St. Mark's Basilica in Venice, one of the most prestigious positions in Italy. His duties there were not arduous, and they left him free to write music for other Venetian institutions and patrons, as well as for the Gonzagas in Mantua (he remained a subject of the duke and therefore obligated to him), the Farnese dukes in Parma, and the Habsburg court in Vienna. The fact that much of this music for patrons outside Venice was for theatrical entertainments was in part a result of his being commissioned to write it, but clearly Monteverdi also had some kind of passion for the stage, and for what dramatic music might bring to it.

These were exciting times: Monteverdi was a close contemporary of Galileo Galilei and Peter Paul Rubens (both of whom he probably met in Mantua), and of William Shakespeare and Francis Bacon. A clear sense of modernity is apparent in his secular and sacred music, and still more in his work for the theatre. Although opera was "invented" in Florence in the 1590s, Monteverdi's *Orfeo* (1607) is the earliest example of the genre still to hold the stage. He also participated in the next significant stage in opera's long history: the opening of the first "public" opera house in Venice in 1637, soon followed by a number of other theatres there. By report, it was only with some reluctance that he decided to enter what was becoming a highly competitive field: after all, he was now in his 70s. But few can have expected him to produce three new operas in quick succession: *Il ritorno d'Ulisse in patria* (1640), *Le nozze d'Enea in Lavinia* (1641; now lost) and *L'incoronazione di Poppea*. With *Orfeo*, Monteverdi had set the nascent genre on a secure footing. His *L'incoronazione*, however, took it in an entirely new direction.

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L'ORFEO

SYNOPSIS

The opera is set in the fields of Thrace and in the Underworld

PROLOGUE

After three statements of the opening fanfare-like “toccata,” La Musica (Music) announces her intention to “tell” the story of Orfeo (Orpheus] and Euridice (Eurydice). She extols the power of music, which can “soothe each troubled heart and...inflame the coldest minds now with noble anger, now with love.”

ACT I

In the fields of Thrace, Orfeo and Euridice prepare for their wedding this very day, accompanied by nymphs and shepherds who rejoice in song and dance. Euridice had previously resisted Orfeo’s advances but has now yielded. The final chorus notes how joys are greater if preceded by trials and tribulations.

ACT II

Euridice has left with her companions. Orfeo sings to the woods, which once heard his laments but now ring to his joy. But the celebrations are shattered by the sudden entrance of the Messaggera (Messenger), who tells of Euridice’s death, bitten by a snake as she gathered flowers. Orfeo and his companions scarcely believe the news, but he resolves to descend to the Underworld either to rescue his bride or to stay there with her for eternity. The Messaggera decides to go into solitary exile; the nymphs and shepherds lament.

ACT III

Speranza (Hope) leads Orfeo to the gates of the Underworld, where (following Dante) she must leave him. On the banks of the river Styx, the boatman Caronte (Charon) refuses to let Orfeo pass. Orfeo summons up all his musical powers to meet his greatest test. Caronte remains unmoved but is then lulled to sleep, and Orfeo takes to the oars. The chorus comments on the power of man to triumph over all obstacles.

ACT IV

Plutone (Pluto), king of the Underworld, and his wife Proserpina (Persephone) have heard Orfeo’s lament. Proserpina pleads on Orfeo’s behalf, and Plutone grants that Euridice may return to earth, with the condition that Orfeo should lead her from the Underworld without looking back. The chorus comments on this display of mercy. Orfeo takes up a joyful song in praise of his lyre. But as he moves earthwards he has doubts—is Euridice really behind him? He turns to see, only to find her disappearing before his eyes. Orfeo is left alone, and the final chorus comments on the paradox of a man who can conquer the Underworld but not his own emotions.

ACT V

Back in the fields of Thrace, Orfeo laments his second loss of Euridice—only an echo responds—and vows to renounce women. Suddenly Apollo, Orfeo’s father, appears. He warns his son against excessive grief, and they both ascend to heaven, where Orfeo will see Euridice in the stars. The chorus rejoices in his apotheosis and dances a final moresca.

L'ORFEO

PROGRAM NOTES

“I am Music”

“Io la Musica son” declares the figure delivering the prologue to Claudio Monteverdi’s first opera, *Orfeo*. It was a quite extraordinary gesture at the beginning of a no less extraordinary work.

On February 23, 1607 Carlo Magno wrote from Mantua to his brother in Rome about a forthcoming Carnival entertainment sponsored by the Crown Prince, Francesco Gonzaga:

Tomorrow evening the Most Serene Lord the Prince is to sponsor a play in a room in the apartments which the Most Serene Lady [Margherita] of Ferrara had the use of. It should be most unusual, as all the actors are to sing their parts; it is said on all sides that it will be a great success. No doubt I shall be driven to attend out of sheer curiosity, unless I am prevented from getting in by the lack of space.

Magno was referring precisely to *Orfeo*, which did indeed have its premiere on Saturday, February 24 under the auspices of the Mantuan Accademia degli Invaghiti (it was then repeated at court on March 1). Magno was worried about getting in because the room for the performance was fairly small; he was rather keen to gain admission, however, because the work was to be so unusual, “as all the actors are to sing their parts.” Clearly, his curiosity was piqued.

Orfeo was originally called a “play in music” (*favola in musica*), but it is recognizably an opera in everything but name. This was a new genre: the idea of setting drama continuously to music had emerged in Florence only in the 1590s. The precedent was classical, though the impulse was modern. The first opera to survive complete, Jacopo Peri’s *Euridice* (to a libretto by Ottavio Rinuccini), was one of the entertainments celebrating the wedding of Maria de’ Medici to King Henri IV of France in Florence in early October 1600. The Duke of Mantua, Vincenzo Gonzaga, was a guest at the 1600 festivities, and his retinue included his court secretary Alessandro Striggio (c.1573–1630), who was to be the librettist of *Orfeo*. Monteverdi himself may or may not have been there, but he clearly knew the score of *Euridice* (which was published in early 1601), just as Striggio knew Rinuccini’s libretto. *Orfeo* takes the same subject and contains many textual and musical references to the earlier work: it is clear that Monteverdi and Striggio were setting themselves up in competition to the Florentines, as did the Gonzagas in supporting the performance.

In *Euridice*, Peri developed a declamatory style of musical speech for solo voice and instrumental accompaniment that respected the poetic structure and emotional content of the poetic text: we now call it “recitative,” although the term is not quite right for an idiom that is far more fluid and flexible than is the case in, say, 18th-century *opera seria*. He also interspersed more songful moments, cued by Rinuccini’s shifting to regular poetic stanzas, and used the chorus to segment the action in the classical five-part structure.

L'ORFEO

PROGRAM NOTES cont.

Basing an opera on the story of a renowned musician who, so Shakespeare tells us, “with his lute made trees, / And the mountain tops that freeze, / Bow themselves, when he did sing” mitigated the problem of verisimilitude. So, too, did placing the work in the context of a pastoral Arcadia. Of course, opera would never be verisimilar (that is, realistic or lifelike) given the role of music therein, but at this early stage in the genre’s history, Striggio, like Rinuccini before him, was anxious to fill his libretto with references to song and dance so as to give the impression, at least, that what we see is somehow plausible. There is also a broader point to be made, however. In this period, arguments ran rife about the extent of music’s power to express the emotions and move the soul. Peri and Monteverdi, then, were using opera to make a forceful statement about the music of their time, when Orphic song could indeed be renewed on the operatic stage.

Peri’s *Euridice* has a happy ending fitting the occasion of its performance: Euridice is free to leave the Underworld and return to earth without any condition. Striggio and Monteverdi stayed closer to the myth: Orfeo looks back and loses his bride a second time. What happened next varies in the sources. In the two librettos printed in 1607, Orfeo renounces women and leaves the stage on the appearance of a group of Bacchantes – women devoted to the god Bacchus – who (in the myth) will pursue him to the death: we have no music for this ending. The score printed in 1609 has no reference to the Bacchantes: instead, Apollo appears as a *deus ex machina* to grant Orfeo a celestial apotheosis.

The first performers of *Orfeo*

Those different endings may reflect different performance circumstances, though we do not know if the Bacchante one was ever staged. *Orfeo* has other production issues as well, such as what happens between Acts I and II, or whether Plutone and Proserpina are somehow present in Act III to influence Orfeo’s admission to the Underworld. These problems require some creative solutions. But they also remind us that we need to view *Orfeo* as a piece of living theatre.

Although Monteverdi rose up the ranks to become Duke Vincenzo Gonzaga’s *maestro della musica* in 1601, he never lost sight of his roots as a performer (he played the viol and was a singer): *Orfeo* did not just feature a Mantuan patron, poet, and composer, but also the Mantuan court musicians. The opera requires a substantial number of instruments: a five-part string ensemble (two to a part), a wind and brass ensemble (two cornetts, four trombones), additional instruments (two recorders, two small violins “alla francese,” and muted trumpets for the opening toccata), and a very large continuo group (two harpsichords, three chitarroni, two “organi da legno,” a regal, a double harp, three violas da gamba, and two double-bass viols). These scorings were geared to Mantuan specifications, just as one might expect.

L'ORFEO PROGRAM NOTES cont.

It is also clear that *Orfeo* was also meant to be performed by a small cast — perhaps as few as nine or ten singers — doubling up the solo roles and singing the choruses: the vocal ensemble is very similar to the final piece in Monteverdi's *Fifth Book of Madrigals* of 1605, "Questi vaghi concerti," and it matches the number of singers employed at the Gonzaga court. All the parts were taken by men, with castratos playing the female roles. Striggio and Monteverdi were also careful to distribute the doublings so as to allow appropriate time for costume changes: for example, the bass singer who sings in the chorus in Act I does not appear in Act II but plays Caronte in Act III, while the bass in the chorus in Act II has one act to change costume as Plutone in Act IV.

The most obvious example of Monteverdi having specific performers in mind is the title role, sung by the tenor Francesco Rasi. He was a famed virtuoso from Arezzo who took the role of Aminta in Peri's *Euridice* and was now employed by the Gonzagas. He had already sung on the stage in Mantua in a performance of Battista Guarini's *Il pastor fido* in June 1598, where the entr'acte *intermedi* included "Rasi with the chitarrone, who sang most wondrously, to whom responded two echoes with marvellous excellence." The anticipation of *Orfeo*'s Act III showpiece, "Possente spirto, e formidabil' nume," is obvious, and Rasi's vocal skills are firmly embedded in Monteverdi's writing for him.

Some precedents

Calling *Orfeo* an "opera" — plus the work-concept associated with so august a term — tends to override such pragmatic concerns, even though they were typical of court entertainments. The label also obscures the fact that *Orfeo* sits squarely in the context of theatrical genres typical of the north Italian courts in late Renaissance Italy, including the pastoral play (for example, Tasso's *Aminta* and Guarini's *Il pastor fido*). It also harks back to classical tragedy, with its five acts, the use of a messenger to narrate an off-stage death, adherence to the unities of time and action (but not, for obvious reasons, of place), and the "commenting" choruses at the end of each act. Striggio and Monteverdi drew further on various theatrical techniques associated with the Florentine *intermedi*, spectacular tableaux performed between the acts of plays often for grand court celebrations. The most famous set of *intermedi*, for the wedding of Grand Duke Ferdinando de' Medici and Christine of Lorraine in 1589, must have been known to them if only by report (though the music was published in 1591). It included an inferno scene, cloud machines, large-scale choruses and instrumental sinfonias, a final *ballo* that combined singing with dancing, and Jacopo Peri singing a virtuoso echo-song in the role of another famous mythological musician, Arion.

L'ORFEO

PROGRAM NOTES cont.

The achievement of *Orfeo*

The comparison with Peri's *Euridice* is inevitable, and was clearly intended by Monteverdi. Striggio and Monteverdi gave *Orfeo* far greater musical variety: they included more songs; they increased the role of the chorus to participate more in the action; and they took advantage of the first part of the story – the preparations for Orfeo and Euridice's wedding – to create a sequence of tuneful moments that also serves to make the entrance of the messenger reporting Euridice's death – in a dolorous recitative – all the more powerful. The score makes much greater use of instrumental sinfonias and ritornellos to pace the action and (by virtue of instrumental colours typical of the *intermedi*) to set each scene in its location: with strings and recorders for the pastoral moments, and darker cornetts and sackbuts for the Underworld. Monteverdi's sense of musical architecture – achieved by clear formal and tonal planning – is far more accomplished, and even in the recitative, he injects powerful expressive devices (dissonance, chromaticism, etc) that he had developed within his earlier five-voice madrigals.

That comparison is, of course, unfair. The prologue to *Euridice* is delivered by the personification of Tragedy, as befits the work's Humanist intent. Striggio and Monteverdi must have been aware of the consequences of their choice of a different allegorical figure for the prologue to *Orfeo*: Music. Their choice is wholly warranted by the nature, and the messages, of Monteverdi's score. But it also raises a broader issue. The question of whether "opera" is primarily a dramatic genre or a musical one would of course be the subject of furious debate in the centuries to come. What is most surprising, however, is that its terms were established so early on. Certainly Monteverdi had a strong sense of drama and felt that music should respect it, but it is clear in *Orfeo* where his priorities truly lay.

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Tim Carter is the author of Monteverdi's Musical Theatre and has worked extensively on music in late Renaissance and early Baroque Italy; he has also published books on Mozart's Le nozze di Figaro, on Rodgers and Hammerstein's Oklahoma!, and on Understanding Italian Opera. He is David G. Frey Distinguished Professor of Music at the University of North Carolina at Chapel Hill.

The synopsis and articles by Tim Carter were commissioned for the Monteverdi 450 performance of L'Orfeo at this year's Edinburgh International Festival.

L'ORFEO BIOGRAPHIES

Sim Canetty-Clarke



Sir John Eliot Gardiner, conductor

Founder and artistic director of the Monteverdi Choir, the English Baroque Soloists, and the Orchestre Révolutionnaire et Romantique, John Eliot Gardiner is one of the most versatile conductors of our time.

He appears regularly with leading symphony orchestras such as the LSO, Leipzig Gewandhaus, Royal Concertgebouw, Bayerischer Rundfunk, and at the Royal Opera House, Covent Garden. Formerly artistic director of the Opéra de Lyon (1983-88) and chef fondateur of its orchestra, the center of his opera projects in France moved at first to the Théâtre du Châtelet in Paris with Gluck's *Orphée* and *Alceste*, Weber's *Oberon*, Verdi's *Falstaff*, and most notably with Berlioz's *Les Troyens* in 2003, and then to the Opéra Comique where he conducted new productions of *Carmen*, *Pelléas et Mélisande*, Chabrier's *L'Etoile*, and the Weber-Berlioz *Le Freyschütz* with the Monteverdi Choir and Orchestre Révolutionnaire et Romantique.

Acknowledged as a key figure in the early music revival of the past five decades, he has led his own ensembles in a number of ambitious large-scale tours, including a year-long Bach Cantata Pilgrimage to celebrate the 250th year of the composer's death in the millennium year. Currently he is leading the celebrations of the 450th anniversary of Claudio Monteverdi's birth, with a seven-month tour of the composer's three surviving operas.

In 2014, two of Gardiner's ensembles celebrated momentous anniversaries: with the Monteverdi Choir, he returned to King's College, Cambridge to perform Monteverdi's *Vespers of 1610*, exactly fifty years to the day after their inaugural concert in the famous chapel. The 25th anniversary of the Orchestre Révolutionnaire et Romantique was marked by the filming of a BBC TV documentary on Beethoven and their first visit to Latin America, and culminated in a celebratory European tour. The two ensembles came together in August for a BBC Prom performance of Beethoven's *Missa Solemnis*, widely acclaimed and hailed by one critic as "the concert of the year."

The extent of Gardiner's repertoire is illustrated by over 250 recordings for major record companies and by numerous international awards including the Gramophone's Special Achievement Award for live recordings of the complete church cantatas of J.S. Bach by *Soli Deo Gloria*.

In recognition of his work, Sir John Eliot Gardiner has received several international prizes, and honorary doctorates from the University of Cambridge, the University of Lyon, the New England Conservatory of Music, the University of Pavia and the University of St Andrews. He is an Honorary Member of the Royal Academy of Music, an Honorary Fellow of King's College, London, of the British Academy and of King's College, Cambridge. In 2008, he received the prestigious Royal Academy of Music Bach Prize. Gardiner was made Chevalier de la Légion d'honneur in 2011 and was given the Order of Merit of the Federal Republic of Germany in 2005. In the UK, he was made a Commander of the British Empire in 1990 and awarded a knighthood for his services to music in the 1998 Queen's Birthday Honours List.

L'ORFEO BIOGRAPHIES cont.

In 2013, following the publication of his long-awaited book on Bach, *Music in the Castle of Heaven* (Allen Lane), he won the Critics' Circle's Outstanding Musician award. In 2014, Gardiner became the first ever President of the Bach Archive in Leipzig. He became the inaugural Christoph Wolff Distinguished Visiting Scholar at Harvard University in 2014-15 and has recently been awarded the Amsterdam Concertgebouw Prize.



Elsa Rooke, co-director

Born and bred in Paris, stage-director and drama teacher Elsa Rooke completed a Ph.D in Literature and Music on 20th century opera at the Sorbonne. Invited to publish papers and give talks on this subject, both in France and in England, she also translated novels, essays, and opera librettos from English and Italian into French.

Trained by drama coach Alain Garichot (École de l'Opéra de Paris), she has worked as stage-manager, assistant director, dramaturge, and director throughout Europe, taught acting to young singers (Jeunes Voix du Rhin, William Christie's Académie des Arts Florissants, Hautes Écoles de Musique de Lausanne et de Genève), and was appointed Director of one of France's major National Drama Schools (Saint-Étienne).

A long-term collaborator with Adrian Noble, she has revived many opera productions for him over the past 15 years, from New York to Moscow. She also worked in partnership with Gwenaël Morin on Peter Handke's *Introspection* (Théâtre de la Bastille, Paris) and on four plays by Rainer Werner Fassbinder, in which she also performed (Théâtre du Point du Jour, Lyon).

She directed the European Premières of both Dominic Argento's *Postcard from Morocco*, and Conrad Susa and Anne Sexton's *Transformations* for the Opéra de Lausanne. Other credits as stage-director include productions for the Opéra National de Bordeaux, Opéra National de Lyon, Théâtre des Champs-Élysées, Opéra de Genève... (*The Turn of the Screw*, *A Midsummer Night's Dream*, *Cenerentola*, *Idomeneo*, *Hansel und Gretel*, *Dialogues des Carmélites*, *Comédie sur le Pont*...). More recently, she wrote the libretto in English, French, and German for a new opera, based on the life and works of Annemarie Schwarzenbach: *Le Ruisseau Noir*, composed by Guy-François Leuenberger. The production, which she also directed, was commissioned by the Haute École de Musique de Genève, and conducted by Michael Wendeberg (Théâtre du Grütli, Geneva).

L'ORFEO BIOGRAPHIES cont.



Orfeo | Krystian Adam, tenor

Polish tenor Krystian Adam studied at the Wrocław Academy of Music and the Conservatorio Giuseppe Verdi in Milan. In 2007, he made his debut at Teatro alla Scala in Milan in the world premiere of Fabio Vacchi's *Teneke*. Other credits include Mozart's *Le nozze di Figaro* and Cilea's *Adriana Lecouvreur* at the Royal Opera House, Covent Garden, Mozart's *Idomeneo* at the Teatro La Fenice in Venice. Riccardo Chailly engaged him for performances of Puccini's *La Fanciulla del West* at Teatro alla Scala, and Claudio Abbado invited him to appear in concerts with the Orchestra Mozart. Adam is also intensively devoted to the music of the 17th and 18th centuries and has worked in historically informed practice with such conductors as Giovanni Antonini, Rinaldo Alessandrini, Ottavio Dantone, Fabio Biondi, Jean-Christophe Spinosi, Vaclav Luks, and Teodor Currentzis. He has collaborated with Sir John Eliot Gardiner in touring performances of Monteverdi's *Vespers* and *L'Orfeo*.



La Musica/Euridice | Hana Blažiková, soprano

Hana Blažiková graduated from the Prague Conservatory (2002) in the class of Jiří Kotouč, and later undertook further study with Poppy Holden, Peter Kooij, Monika Mauch, and Howard Crook. Today, Blažiková specializes in the interpretation of Baroque, Renaissance, and Medieval music, performing with ensembles and orchestras around the world, including Collegium Vocale Gent, Bach Collegium Japan, Sette Voci, Amsterdam Baroque Orchestra, L'Arpeggiata, Gli Angeli Genève, La Fenice, Nederlandse Bachvereniging, Tafelmusik, Collegium 1704, Collegium Marianum, Musica Florea, and L'Armonia Sonora. Blažiková has performed at many world festivals, including Edinburgh International Festival, Oude Muziek Utrecht, Tage Alter Musik Regensburg, Resonanzen, Festival de Sablé, Festival de la Chaise-Dieu, Arts Festival Hong-Kong, Chopin i jego Europa, Bachfest Leipzig, Concentus Moraviae, Summer Festivities of Early Music, and Festival de Saintes. In 2010 and 2013, she took part in the widely-praised tour of *St Matthew Passion* under the direction of Philippe Herreweghe, and in 2011 she made her debut in Carnegie Hall with Masaaki Suzuki's Bach Collegium Japan. She also sang in *St John Passion* with Boston Symphony Orchestra during the Easter period of 2011. In November 2014, she participated in the stage production of *Orfeo Chaman* with L'Arpeggiata in Bogota. Blažiková appears on more than 30 CDs, including the well-known series of Bach's cantatas with Bach Collegium Japan. Hana also plays gothic and romanesque harp, and presents concerts in which she accompanies herself on this instrument. She is also a member of Tiburtina Ensemble, which specializes in the Gregorian chant and early medieval polyphony.

L'ORFEO

BIOGRAPHIES cont.



Messaggera | Lea Desandre, mezzo-soprano

Born in 1993, the French-Italian mezzo-soprano Lea Desandre studied in Paris, then in Venice, while at the same time dancing classical ballet. She unanimously won First Prize as “Young Hope” at the Grand Théâtre de Bordeaux in 2013, before joining the opera studio of the Opera Fuoco in 2014, while also deepening her knowledge of the repertoire

with Sara Mingaro, Véronique Gens, Vivica Genaux, Esthel Durand, Malcolm Walker, and Christine Schweitzer. She was awarded the HSBC Prize in 2016 at the Festival d'Aix en Provence and winner of the Lyric Revelation 2017 of the French Award Les Victoires de la Musique Classique. After being a winner at the 7th edition of the Jardin des Voix, Académie des Arts Florissants, Desandre started performing worldwide under the baton of William Christie: the Alice Tully Hall Lincoln Center, Sydney Opera House, Melbourne Recital Center, Perth International Arts Festival, Philharmonie de Paris, Tchaikovsky Concert Hall, the Concert Hall of LKK Luzern, the Opéra de Bordeaux, Hong-Kong City Hall, and the Théâtre de Caen. In 2016-2017, Desandre performed her first leading role at the Opéra Comique, Alcione (Marin Marais), conducted by Jordi Savall. For the first time she sang the Massaggera in *Orfeo* (Monteverdi) with Les Arts Florissants at the Philharmonie de Paris, Caen, Versailles, and Madrid. The year was also marked by revivals of *Zoroastre* (Rameau) at the Theatre an der Wien, as well as the Opéra de Versailles; a final tour with Le Jardin des Voix to Tokyo, Seoul, Macao, and Shanghai; the Second Fairy in *Fairy Queen* (Purcell) with William Christie in Luxembourg, and her return to the Festival d'Aix-en-Provence in the role of Flerida in *Erismena* (Cavalli) with Capella Mediterranea and Leonardo Garcia Alarcon. The season was punctuated by recitals at the Petit Palais (Paris) for French mélodies with the pianist Sarah Ristorcelli, recitals of French music as a duo with the lutenist Thomas Dunford at the Opéra Comique, and the Lammermuir Festival; Vivaldi motets at the Théâtre de Grévin (Paris) with Les Accents; at the Opéra de Lille for a Handel recital with Le Concert d'Astrée, as well as Grenoble with Les Musiciens du Louvre in a programme of cantatas.



Proserpina | Francesca Boncompagni, soprano

Born in Arezzo in 1984, Francesca Boncompagni graduated in violin with distinction in 2005 from the Rinoldo Franci Conservatory in Siena. In the same year, she began her formal vocal training with Donatella Debolini. She also studied with Lia Serafini, Jill Feldman, Sara Mingardo and Alessio Tosi. In 2007, she attended William Christie's Le

Jardin des Voix, and took part in the documentary *Baroque Académie* produced and broadcast by Channel France 3. She is now attending the AVES (Advanced Vocal Ensemble Studies) with Evelyn Tubb and Anthony Rooley at the Schola Cantorum Basiliensis in Basel. In 2008, she won first prize in the Francesco Provenzale Baroque Singing Competition in Naples. She works with prestigious Baroque ensembles such as Les Arts Florissants, Collegium Vocale Gent, Modo Antiquo, La Venexiana, Accademia Bizantina, De Labyrintho and Cappella della Pietà dei Turchini, and with conductors including Claudio Cavina, Federico

L'ORFEO

BIOGRAPHIES cont.

Sardelli, Walter Testolin, Antonio Florio, Ottavio Dantone, Paul Agnew, William Christie, Philippe Herreweghe and Frans Brüggen. She has been a permanent member of the young ensemble RossoPorpora since 2013. She has sung in some of the most important concert halls in the world, such as Palazzetto Bru Zane in Venice, Tonhalle in Zurich, Salle Pleyel, Cité de la Musique and Théâtre des Champs-Élysées in Paris, Alte Oper in Frankfurt, Bunka Kaikan and Opera City in Tokyo, Philharmonie in Berlin, Lincoln Center in New York. She has recorded for Pentatone, Phi, Virgin Classics, Brilliant Classics, France Musique, Stradivarius and Deutsche Harmonia Mundi.



Caronte / Plutone | Gianluca Buratto, bass

A noble and round voice, Gianluca Buratto is rapidly establishing himself as one of most versatile basses of his generation. His recent engagements include: Bach's *B minor Mass* with Savall in Madrid and Barcelona, both Mozart and Jommelli's *Betulia liberata* with Riccardo Muti in Salzburg, Ravenna and in Wroclaw under Rovaris; Bach's *St John Passion* with

Lopez-Banzo in Spain and Germany; *Macbeth* at the Salzburg Festival, Rome and Chicago with Riccardo Muti then at La Scala in Milan; *Le nozze di Figaro* in Barcelona with Rousset; *La Bohème* (with Riccardo Chailly) and *I Due Foscari* in Valencia; Rota's *Mysterium* at the Vatican City, Naples, Bari, and Milan (concert and recording) with La Verdi Orchestra; *Rigoletto* in Genoa under Luisi and in Bogotá; Händel's *Rinaldo* and *Admeto* in Wien; Monteverdi's *L'Orfeo* with Christophe Rousset and Les Talens Lyriques in Nancy and Paris; *La Bohème* in Rome, Palermo and Amsterdam; *I Puritani* in Florence; *Rigoletto* at the Sferisterio Opera Festival in Macerata; *Le Duc d'Albe* in London for Opera Rara; Verdi's *Requiem* in Manchester under Mark Elder. Most recently, he starred in Monteverdi's *L'Orfeo* and *Vespers* on US tour, at the Wigmore Hall in London and in Versailles under the baton of Sir John Eliot Gardiner; *Guglielmo Ratcliff* at the Wexford Festival Opera, Francesco Cilluffo conducting; Sarastro in *Die Zauberflöte* in Liège under the baton of Paolo Arrivabeni; a solo recital at the Wigmore Hall in London. Plans include: *I Due Foscari* in Amsterdam; Faccio's *Amleto* and *Turandot* at the Bregenzer Festspiele; *Semiramide* in London for Opera Rara; *La Bohème* at the Opera in Florence; Berlioz' *Roméo et Juliette* in Beirut; *Le nozze di Figaro* in Zurich; *Don Giovanni* in Bilbao.



Speranza | Kangmin Justin Kim, countertenor

Korean-American countertenor Kangmin Justin Kim's recent engagements include his Paris debut as Prince Orlofsky in *Die Fledermaus* at Opéra Comique conducted by Marc Minkowski, Oreste in *La Belle Hélène* at Théâtre du Châtelet in Paris, Sesto in *La clemenza di Tito* in Montpellier, Cherubino in *Le nozze di Figaro* and the title role in the world

premiere of *Pym* in Heidelberg, Idamante in *Idomeneo* in Giessen, Sesto in *Giulio Cesare* at the Oak Park Handel Festival, Menelao in Cavalli's *Elena* in Montpellier, Angers, Nantes, and Rennes, Enea in Vinci's *Didone abbandonata* and his solo recital *Gelosia* at the Rococo Theatre Schwetzingen, and a Handel concert at Styriarte in Graz. In addition to

L'ORFEO BIOGRAPHIES cont.

his role as Nerone in *L'incoronazione di Poppea* and Speranza in *L'Orfeo* in Barcelona, Leipzig, Edinburgh, Luzern, Berlin, Los Angeles, Chicago, and New York conducted by Sir John Eliot Gardiner; upcoming engagements include *Giulio Cesare* in Glyndebourne under the musical direction of William Christie, *Arsilda* in Bratislava, Caen, Lille, Luxembourg, Versailles, and Dijon, Speranza in Monteverdi's *L'Orfeo* in Dijon, and Romeo in Zingarelli's *Giulietta e Romeo* in Schwetzingen. Kim was born in South Korea and grew up in Chicago. He studied voice, opera, and musical theater at Northwestern University in Evanston and the Royal Academy of Music in London. He is a winner of the Metropolitan Opera National Council Auditions, the Les Azuriales Prize, the International Innsbruck Singing Competition for Baroque Opera, the Oxford Lieder Young Artist Platform, the Michael Head Song Prize, the Prix Mermod, and the Stuart Burrows International Voice Award.



Apollo | Furio Zanasi, baritone

Furio Zanasi began his career devoting himself to Early Music, with a repertoire spanning from the madrigal to cantatas, from oratorio to Baroque opera. He has appeared in prestigious festivals and opera houses all over Europe, the USA, and Japan, singing under conductors such as Rinaldo

Alessandrini, René Jacobs, Jordi Savall, Alan Curtis, Gabriel Garrido, Ivor Bolton, Reinhard Goebel, Alessandro De Marchi, Ottavio Dantone, Andrea Marcon, Philippe Herrewé, Thomas Hengelbrock, and Riccardo Chailly. He has sung in renown opera houses all over the world including: Wiener Konzerthaus, Salzburg Festival, Amsterdam Concertgebouw, Carnegie Hall, Teatro alla Scala, Opera of Rome, Massimo of Palermo, Maggio Fiorentino in Florence, La Fenice in Venice, Teatro Regio Torino, Teatro San Carlo in Naples, Dresden Semper Oper, Liceu in Barcelona, Zarzuela in Madrid, Theater Basel, Staatsoper Munchen, Festspielhaus Baden-Baden, Operas of Lyon and Bordeaux, La Monnaie in Bruxelles, and Opera Garnier Paris. He has sung Monteverdi's *L'Orfeo*, recorded by Naive, on tour as well as in a new production at Den Norske Opera in Oslo. He was Ulysses in *Il ritorno d'Ulisse in patria* at Teatro alla Scala in Milan, where he took part to the Monteverdi Trilogy as well with Rinaldo Alessandrini, directed by Robert Wilson. Zanasi has recorded for the main European Radios and more than 60 CDs for different labels.



Pastore I | Francisco Fernández-Rueda, tenor

Born in Sevilla, Francisco Fernández-Rueda holds a degree in French studies from the University of Sevilla and studied singing at the Escola Superior de Música de Catalunya, Barcelona. He participated in Jardin des Voix (2011) and has worked with conductors such as Sir John Eliot Gardiner, William Christie, Jordi Savall, Fabio Biondi, Enrico Onofri,

Raphaël Pichon, Konrad Junghänel, Alexis Kossenko, Wolfgang Katschner, Alessandro Quarta, Ryan Brown and such orchestras as Les Arts Florissants, Concerto Köln, Europa Galante, Concertgebouw Kamerorkest, Les Ambassadeurs, Capella Reial de Catalunya, Ensemble Pygmalion, Philharmonisches Orchester Heidelberg, Concerto Romano,

L'ORFEO BIOGRAPHIES cont.

Lautten Compagny Berlin; in several venues such as Opéra Comique de Paris, Cité de la Musique, Opéra Royal de Versailles, Opéra de Bordeaux, Rokokotheater in Schwetzingen, Theater Winterthur, Baden-Baden's Festspielhaus, Brooklyn Academy of Music, and Kennedy Center in Washington. In the operatic field, he has performed Don Ottavio in Mozart's *Don Giovanni*, Bajazet in Handel's *Tamerlano*, Orfeo in Monteverdi's *L'Orfeo*, Narete in Hasse's *Leucippo*, Toante in Traetta's *Ifigenia in Tauride*, Clotarco in Haydn's *Armida*, and Sir Hervey in Donizetti's *Anna Bolena*. He has taken part of the legendary recreation of Lully's *Atys*, with Christie and Les Arts Florissants. In the oratorio field, he has sung Mozart's *Requiem* and *Krönungsmesse*, Handel's *Messiah*, Bach's *St John & St Matthew Passions*, *Mass in B minor* and *Christmas Oratorio*; Monteverdi's *Vespers* and C.P.E. Bach's *Magnificat*. He has recently recorded for labels such as Fra Musica, Accent, Naxos, Naxos USA, Christophorus, and radio programs such as WDR, BR Klassik, RNE, BBC radio, Mercury, France Musique, and Catalunya Música.



Pastore II / Spirito I / Eco | Gareth Treseder, tenor

After graduating from both the University of Bristol and the Royal Welsh College of Music and Drama, Welsh tenor Gareth Treseder became an Apprentice for Sir John Eliot Gardiner's Monteverdi Choir. Solo engagements during his Apprenticeship included Bach's *Cantata No. 61* and *Cantata No. 70* in Paris' Cité de la Musique, Berlin's Philharmonie

and London's Cadogan Hall. He has since performed as a consort soloist in the following Soli Deo Gloria recordings: *Live at Milton Court: Handel Bach Scarlatti* and *JS Bach: Motets*. He performed the role of The Shepherd in Stravinsky's *Oedipus Rex* alongside the London Symphony Orchestra at The Barbican and for the LSO's CD release. Recent solo performances include Handel's *Dixit Dominus* for HRH The Prince of Wales in Buckingham Palace; Monteverdi's *Vespers* in New York's Carnegie Hall, King's College Cambridge, and Château de Versailles; Mozart's *Requiem* in the Royal Albert Hall; Handel's *Messiah* in the Colston Hall; Mendelssohn's *Elijah* in London's St John's Smith Square; Schumann's *Paradies und die Peri* as the "Jüngling" in Leipzig's Gewandhaus; Scarlatti's *Stabat Mater* in Cologne's Philharmonie and Vienna's Konzerthaus; Elgar's *Dream of Gerontius* in Trinity College Cambridge; Bach's *Cantata No. 198, Trauerode* in Pisa Duomo; Orff's *Carmina Burana* in Gloucester Cathedral. Gareth also composes sacred choral works, which have been performed and recorded across the UK, America and Australia. *A Song Was Heard at Christmas* and *Blessed be that Maid Marie* were recently recorded by the BBC Singers, and several works have since been published by Boosey and Hawkes.

L'ORFEO BIOGRAPHIES cont.



Pastore IV / Spirito III | John Taylor Ward, baritone

The “dynamic young baritone” John Taylor Ward (Alex Ross, *The New Yorker*), has been praised for his “impressive clarity and color,” “velvety suaveness” (*New York Times*), “Stylish Abandon” (*The New Yorker*), “lovely, firm bass” (*Opera Britannia*), and “finely calibrated precision and heart-rending expressivity” (*Washington Post*). This

season, he has appeared as a principal artist on five continents, joining ensembles such as Les Arts Florissants (as a laureate of the Jardin des Voix), Collegium Vocale Ghent, the Boston Camerata, and the Grammy-winning chamber ensemble Roomful of Teeth. Other recent credits include several roles in the Boston Early Music Festival’s cycle of Monteverdi operas, the premiere staging of *Orfeo Chaman* with the ensemble L’arpegiata, and performances of Viver’s *Copernicus* and Saariaho’s *La Passion de Simon* under the direction of Peter Sellars. Originally from Boone, NC, Ward is a graduate of the Eastman School of Music and holds two advanced degrees from Yale University. He is a recipient of the Margot Fassler Award for Excellence in Research and Performance (2012), the Yale School of Music Alumni Prize (2013), the Harriet Hale Wooley Scholarship for American Artists in Paris (2013), the Carmel Bach Festival’s Virginia Best Adams Fellowship (2014), and the Helpman Award for Best Classical Chamber Music Performance (Australia, 2015). He is the co-founder and associate artistic director of the Lakes Area Music Festival (Brainerd, MN) as well as a founding core member of Cantata Profana, which was recognized with Chamber Music America’s 2015 award for Most Adventurous Programming.



Pastore III | Michał Czerniawski, countertenor

Polish countertenor Michał Czerniawski studied singing at the Music Academy in Gdansk and Guildhall School of Music and Drama in London. Czerniawski worked extensively with William Christie (Jardin des Voix world tour, 30th Anniversary of Les Arts Florissants at Opera Comique), Masaaki Suzuki, and Mark Padmore

(Aldeburgh Music). His concert repertoire includes Handel’s oratorios like *Messiah* and *Solomon* (Solomon’s Knot), as well as Pergolesi’s *Stabat Mater* (Cracow Chamber Opera), *Salve Regina* (London Handel Festival), Scarlatti’s *Il Primio Omicidio* (Wratislavia Cantans). Opera work has included Corrindo in *L’Oronthea* by P.A. Cesti (Innsbrucker Festwochen der Alten Music and Wigmore Hall with David Bates and La Nuova Musica), Purcell’s *The Fairy Queen* (Teatr Wielki w Poznaniu, Opera na Zamku w Szczecinie), Handel’s *Acis & Galatea* and *L’Opera Seria* by F. Gassmann with New European Opera, J. Peri’s *Euridice* with British Youth Opera, *Orlando Generoso* by Steffani at Barber Institute of Fine Arts in Birmingham, as well as *The Fairy Queen*, Monteverdi’s *L’incoronazione di Poppea*, Cavalli’s *Jason*, and Handel’s *Agrippina* with English Touring Opera. Future engagements include performances at Göttingen International Handel Festival and Bachfest in Leipzig.

L'ORFEO BIOGRAPHIES cont.



Spirito II | Zachary Wilder, tenor

American tenor, Zachary Wilder was a member of Le Jardin des Voix with William Christie and has since performed all over Europe and throughout the US with groups such as Les Arts Florissants, Boston Early Music Festival, Collegium Vocale Gent, Orchestre de Chambre de Paris, San Antonio Symphony, Cappella Mediterranea, American

Bach Soloists, Festival d'Aix-en-Provence, Early Opera Company and Early Music Vancouver. A keen performer of Baroque repertoire, Wilder's performance highlights include *Un Sylphe (Zaïs)* in France and Amsterdam with Les Talens Lyriques (CD released under the label Aparté), *Tirsi* in Gagliano's *La Dafne* in Bruges with L. Alarcón and Cappella Mediterranea, and *St John Passion* (Brussels, Barcelona, Seville) with Herreweghe. He has also performed Damon in *Acis and Galatea* in California with The American Bach Soloists, Septimus in *Theodora* with Early Music Vancouver (USA and Canada), Haydn's *Die sieben letzten Worte unseres Erlösers am Kreuze* in Paris with Orchestre de Chambre de Paris under the baton of Mo. Alarcón, *B minor Mass* with the Grand Rapids Symphony, and Lucano in *L'incoronazione di Poppea* and Telemaco in *Il ritorno d'Ulisse in patria* both for Boston Early Music Festival. More recently, Wilder has performed Mozart's *Requiem* in St Paul's Cathedral under John Rutter, performances and a recording of Bach's *Magnificat* with Arion Baroque in Montreal, *Messiah* with the Alabama Symphony Orchestra, *Trasimede/ l'Interesse* in Cavalli's *l'Oristeo* in Marseille, Euryale in *Persée* by Lully in Paris and Versailles (also recorded), Beethoven's 9th Symphony with Mercury Orchestra (Houston), and *Zadok* in Handel's *Solomon* in Hannover. Future engagements include Wilder's début with the San Francisco Symphony for performances of *Messiah* and Everardo in Zingarelli's *Giulietta e Romeo* with Theater und Orchester Heidelberg.

L'ORFEO BIOGRAPHIES cont.



Ninfa | Anna Dennis, soprano

Anna Dennis studied at the Royal Academy of Music with Noelle Barker. Concert performances have included Britten's *War Requiem* at the Berlin Philharmonie, Thomas Ades' *Life Story* accompanied by the composer at the Lincoln Center's White Light Festival in New York, a program of Russian operatic arias with Philharmonia Baroque in San

Francisco, Orff's *Carmina Burana* with the Orquestra Gulbenkian in Lisbon, Bach's *Christmas Oratorio* with the Australian Chamber Orchestra in Sydney Opera House, and Haydn's *Schöpfung* with Orchestra Ensemble Kanazawa in Japan. Her BBC Proms appearances include performances with the City of Birmingham Symphony Orchestra, the BBC Symphony Orchestra, the Britten Sinfonia and the Orchestra of the Age of Enlightenment. Recent operatic roles include: Paride in Gluck's *Paride ed Elena* (Nuremberg Opera House), Katherine Dee in Damon Albarn's *Dr Dee* (English National Opera), Emira in Handel's *Siroe* (with Laurence Cummings, Göttingen Händel Festspiele), Bersi in *Andrea Chenier* (Opera North) and Ilia in Mozart's *Idomeneo* directed by Graham Vick (Birmingham Opera Company). A keen interpreter of contemporary music, Dennis has created roles in premieres of Francisco Coll's *Cafe Kafka* (Royal Opera House/Opera North), Jonathan Dove's *The Walk from the Garden* (Salisbury Festival), Edward Rushton's *The Shops* (Bregenz Festspiele), Will Tuckett's *Pleasure's Progress* (Royal Opera House), and Yannis Kyriakides' *An Ocean of Rain* (Aldeburgh Festival). Her recordings include Rameau's *Anacreon* of 1754 with the Orchestra of the Age of Enlightenment, Handel's *Siroe* and *Joshua* with Laurence Cummings and Festspiel Orchester Göttingen, and a CD of Russian composer Elena Langer's chamber works, *Landscape with Three People* on the Harmonia Mundi label. Performances in 2016 included Rosmene/Handel's *Imeneo* at the Göttingen Festspiele, Despina at the Lichfield Festival, *Iphigenie en Tauride* at the International Gluck Festspiele in Nuremberg and Pergolesi's *Stabat Mater* with the Orquestra Gulbenkian in Lisbon.

L'ORFEO

ENGLISH BAROQUE SOLOISTS

The English Baroque Soloists have long been established as one of the world's leading period instrument orchestras. Throughout their repertoire, ranging from Monteverdi to Mozart and Haydn, they are equally at home in chamber, symphonic, and operatic performances and the distinctive sound of their warm and incisive playing is instantly recognisable.

The ensemble has performed at many of the world's most prestigious venues, including Teatro alla Scala in Milan, the Concertgebouw in Amsterdam and the Sydney Opera House. During the course of the 1990s they performed Mozart's seven mature operas and recorded all of his piano concertos and mature symphonies.

The English Baroque Soloists are regularly involved in joint projects with the Monteverdi Choir, with whom they famously took part in the trailblazing Bach Cantata Pilgrimage in 2000, performing all of Bach's sacred cantatas throughout Europe. They also toured Gluck *Orphée et Eurydice* in Hamburg and Versailles, following a staged production at the Royal Opera House, Covent Garden, in collaboration with the Hofesh Shechter Dance Company.

Highlights in 2016 included tours of Bach's *Magnificat* in E flat, *Lutheran Mass* in F major, and Cantata "Süßer Trost" with the Monteverdi Choir in venues around Europe, and Bach's *St Matthew Passion* as well as a mixed programme of Mozart Symphonies 39-41, *Requiem* and *Great Mass in C Minor*.

Their most recent recording is Bach's *St Matthew Passion*, which was released by Soli Deo Gloria in March 2017.

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ENGLISH BAROQUE SOLOISTS cont.

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L'ORFEO

MONTEVERDI CHOIR

MONTEVERDI CHOIR

Founded by Sir John Eliot Gardiner as part of the break-away period instrument movement of the 1960s, the Monteverdi Choir has always focused on bringing a new perspective to their repertoire. The primary difference as an ensemble lies in its ability to communicate music to their audiences worldwide, as the choir goes beyond the music, seeking to create immediacy and drama in everything they do. This approach has led to the Monteverdi Choir being consistently acclaimed as one of the best choirs in the world over the past 50 years.

The Monteverdi Choir has over 150 recordings to its name and has won numerous prizes, setting itself apart from other ensembles through the scope of their projects, pursuing a theme over several months, rather than weeks. Among a number of such trail-blazing tours was the Bach Cantata Pilgrimage, during which the Choir performed all 198 of J. S. Bach's sacred cantatas in more than 60 churches throughout Europe and America. The project was recorded by Soli Deo Gloria, the company's own record label, and hailed as "one of the most ambitious musical projects of all time" by *Gramophone Magazine*.

The Choir regularly performs works across a wide-ranging repertoire: noted for its ability to switch composer and idiom with complete stylistic conviction. Last year, the Choir took part in a variety of projects—from Bach's *Mass in B Minor* tour and recording with the English Baroque Soloists, to a tour of the U.S.A. with Monteverdi's *Vespers* and *L'Orfeo*. In 2015, the Monteverdi Choir also performed Mozart's Requiem in D minor in both the Aldeburgh Festival and the annual Anima Mundi in Pisa: International Church Music Festival. It also collaborated with the Tonhalle Orchestra on Janáček's *Glagolitic Mass* under the direction of Sir John Eliot Gardiner.

The Choir has also participated in several staged opera productions, including most recently Gluck's *Orphée et Eurydice* at the Royal Opera House, Covent Garden, in September 2015; working in collaboration with the Hofesh Shechter dance company. Other opera productions include *Le Freyschütz* (2010) and *Carmen* (2009) at the Opéra Comique in Paris, and in 2003 the Choir performed *Les Troyens* at the Théâtre du Châtelet.

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Angharad Rowlands

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Rory McCleery
Simon Ponsford
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Tenor

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The Harris Theater for Music and Dance is pleased to recognize our donors who have contributed \$250 or more to the Theater's Annual Fund from October 1, 2016 to September 30, 2017. Through their support of our resident companies, general operations, and community engagement programs, these generous individuals play a direct role in sustaining the future of extraordinary music and dance in Chicago.

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HARRIS THEATER PRESENTS PERFORMANCE SPONSORS

The Harris Theater gratefully acknowledges our performance sponsors, without whom our 2017-18 season would not be possible. These generous individuals and organizations have contributed gifts of \$5,000 or more to support the renowned artists and companies taking the stage this season and establish the Theater as a cultural anchor in Chicago.

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The Harris Theater proudly recognizes the members of our *Harris Theater Presents* Consortium. Their annual membership gifts made between October 1, 2016 and September 30, 2017 make it possible for the Theater to present some of the world's most prestigious artists and ensembles who are influencing the landscape of their respective art forms.

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The Harris Theater would like to thank the following organizations for their valuable donations of goods and/or services for our 2017-18 season.

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Sullivan's Steakhouse
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HARRIS THEATER TRIBUTE GIFTS

The Harris Theater for Music and Dance would like to thank the following individuals who chose to honor a special person in their lives, celebrate a milestone event, or memorialize an inspirational friend of family member with a tribute gift to the Theater between October 1, 2016 and September 30, 2017.

In Honor of:

Patricia Barretto

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For information about making a contribution to the Harris Theater for Music and Dance, please contact us at 312.334.2482 or visit www.HarrisTheaterChicago.org.

HARRIS THEATER LEGACY SOCIETY

The Harris Theater for Music and Dance is pleased to recognize members of the *Legacy Society*, who have committed to make a future gift to the Theater. To learn more about planned giving at the Harris, please contact Elizabeth Halajian, Director of Development, at 312.334.2460.

Anonymous

Estate of Nelson D. Cornelius*

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Estate of Joan Nopola*

Estate of Rose L. Shure*

Thomas Sinkovic

* *Gift Realized*

HARRIS THEATER INFORMATION

Rental information: If you have any questions about the Harris Theater, including rental of the facility, group tours, or volunteer opportunities, please call the administrative office Monday through Friday, 9AM–5PM, at 312.334.2407.

Ticket purchases: To purchase tickets, visit HarrisTheaterChicago.org. Call or visit our Box Office at 312.334.7777 Monday through Friday, 12–6PM or until curtain on performance days.

In consideration of other patrons and the performers: Please turn off all cell phones. Photography is not permitted in the Theater at any time and texting during performance is strictly prohibited. Film or digital images will be confiscated or deleted by the Harris Theater house staff; violators will be subject to a fine. Latecomers will be seated at the discretion of the house management. Smoking is prohibited within the Harris Theater. Allowance of personal items and baggage into the auditorium space is at the sole discretion of house management.

For your safety: Please take a moment and note the nearest exit. In the event of an emergency, follow the directions of the Harris Theater house staff. In the event of an illness or injury, inform the Harris Theater House Manager.

Accessibility: Infrared assisted listening devices are available from the Harris Theater house staff. To accommodate your seat selection, wheelchair accessible seating as well as swing arm aisle seating is available on all levels of the theater. Please advise the Box Office of any accommodations prior to the performance.

Parking: Discounted parking validation is available for all ticket holders using the Millennium Park Garage. A validation machine is located next to the Box Office on the Orchestra Level, as you enter the Theater lobby.

Lost and found: Retrieved items will be held for 30 days with the Harris Theater