

# HARRIS THEATER PRESENTS CONTENTS

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**Sir John Eliot Gardiner, conductor**  
**Monteverdi Choir**  
**English Baroque Soloists**  
*Il ritorno d'Ulisse in patria*  
OCTOBER 13, 2017

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# IL RITORNO D'ULISSE IN PATRIA CELEBRATING MONTEVERDI 450

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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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# IL RITORNO D'ULISSE IN PATRIA PROGRAM

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Sir John Eliot Gardiner, conductor  
Monteverdi Choir  
English Baroque Soloists

	ULISSE	Furio Zanasi
	PENELOPE	Marianna Pizzolato
	TELEMACO	Krystian Adam
	MINERVA / FORTUNA	Hana Blažíková
TEMPO / NETTUNO / ANTINOO		Gianluca Buratto
	PISANDRO	Michał Czerniawski
	ANFINOMO	Gareth Treseder
	EURIMACO	Zachary Wilder
	MELANTO	Anna Dennis
	GIOVE	John Taylor Ward
	GIUNONE	Francesca Boncompagni
	IRO	Robert Burt
	EUMETE	Francisco Fernández-Rueda
UMANA FRAGILITÀ		Carlo Vistoli
	AMORE	Silvia Frigato
	ERICLEA	Francesca Biliotti

	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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# IL RITORNO D'ULISSE IN PATRIA

## MONTEVERDI AND THE BIRTH OF OPERA

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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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# IL RITORNO D'ULISSE IN PATRIA

## SYNOPSIS

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*The opera is set on the island of Ithaca*

### PROLOGUE

L'humana fragilità (Human Frailty) acknowledges her submission to Tempo (Time), Fortuna (Fortune) and Amore (Cupid), as the following drama will reveal.

### ACT I

In her palace in Ithaca, Penelope awaits the return of her husband, Ulisse (Ulysses), from the Trojan wars: she cannot be consoled by her nurse, Ericlea. Melanto, a maid, and Eurimaco, a shepherd, comment on the pains yet pleasures of their own love. Nettuno (Neptune), supported by Giove (Jupiter), condemns the rescue of Ulisse by the Phaeacians. They have brought him back to Ithaca, leaving him sleeping on the beach. As a punishment, Nettuno turns their ship into a rock.

Ulisse awakes and believes himself to have been abandoned. Minerva enters, disguised as a shepherd, and tells Ulisse that he has now reached his homeland. She reveals herself, to his amazement, and tells him to bathe in a sacred fountain. Here, Ulisse will change into an old man so that he can enter his palace unrecognized and outwit Antinoo, Pisandro, and Anfinomo, the suitors who have insinuated themselves into the offices of state and are seeking his wife's hand. Meanwhile, Minerva will bring back Ulisse's son Telemaco (Telemachus) from Sparta. Ulisse again rejoices.

Melanto urges Penelope to forget Ulisse and love another. Eumete, a shepherd faithful to Ulisse, tends his flocks and argues with the social parasite, Iro. Ulisse, now disguised, enters and warns Eumete of the imminent return of his sovereign.

### ACT II

Minerva brings Telemaco on her chariot. Eumete welcomes the prince and presents the old man who, he says, has news of his father's return. A ray of light descends from heaven to reveal Ulisse in his true form. Father and son are joyfully reunited and plan their return to the palace.

## —INTERMISSION—

### *(ACT II continues)*

Melanto and Eurimaco discuss Penelope's continued devotion to Ulisse. The suitors enter to pursue their advances but Penelope staunchly resists.

Eumete announces the imminent return of Telemaco and Ulisse, and the suitors are disconcerted. They plot to kill Telemaco, but the sight of Giove's eagle flying overhead warns them against it. They decide instead to redouble their wooing of Penelope. Minerva outlines to Ulisse a plan to remove the suitors, and Eumete recounts Penelope's lasting fidelity to him. They decide to go to the palace. Meanwhile, Telemaco discusses his recent travels with Penelope.

# IL RITORNO D'ULISSE IN PATRIA

## SYNOPSIS cont.

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Antinoo and Iro meet Eumete and Ulisse, now disguised as a beggar. Antinoo treats them badly and Ulisse is provoked to fight Iro, thrashing his fat adversary. Penelope orders that the beggar be made welcome. The suitors reinforce their efforts to gain her favors with rich gifts. She proclaims that she will marry whoever manages to string Ulisse's great bow. The suitors agree willingly, but all three fail the test. The beggar asks to enter the competition, while renouncing the prize, and succeeds in bending the bow. Invoking Minerva's protection, Ulisse releases arrows at the suitors, killing them all.

### ACT III

Iro grieves for his colleagues and leaves to die (so he says). Penelope refuses to believe Eumete's claim that the beggar who passed the test was indeed Ulisse, and even Telemaco cannot convince her. Minerva and Giunone (Juno) decide to plead with Giove on Ulisse's behalf. Nettuno is pacified, and choruses of celestial and maritime spirits praise the new accord. Ericlea ponders how best to act with Penelope, who still refuses the assurances of Eumete and Telemaco. Even when Ulisse enters in his true form, she fears a trick. Ericlea seeks to assure her: she saw Ulisse in his bath and recognized a scar. Penelope is finally convinced only when Ulisse correctly describes the embroidered quilt on their nuptial bed. Husband and wife are blissfully reunited.

© Tim Carter

# IL RITORNO D'ULISSE IN PATRIA

## PROGRAM NOTES

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### “A mortal thing am I”

Claudio Monteverdi may have felt some resonance with the opening line of the prologue to *Il ritorno d'Ulisse in patria* (1640), delivered by the allegorical character, L'humana fragilità (Human Frailty). At the age of 73, he was taking the extraordinary step of returning to the operatic stage. His long history of writing music for the theater had begun while he was employed as a musician at the court of Duke Vincenzo Gonzaga of Mantua. There he had been involved in all the major theatrical genres of the late Renaissance, including plays with *intermedi*, sung and danced *balli*, and a new Florentine invention: the *favola in musica* – or what we now call opera. For the last, his *Orfeo* (1607) is a wholly remarkable work and the earliest example of the genre that has a place in the repertory. He followed it with *Arianna* (1608), which attracted huge attention at its time, but the music is now lost save for its famous lament for Arianna.

His move to Venice in 1613 necessarily forced him to focus more on music for the church and for civic ceremonial in his capacity as choirmaster of St. Mark's Basilica. But he continued to write secular and even theatrical music in response to commissions from Mantua and other north Italian courts (including Parma), as well as from Venetian noblemen closer to home, and in the 1630s he forged connections with the Habsburgs in Vienna. No one can have expected him to return to writing full-length operas so late in his career, however. Why he did so, and how he managed to accommodate himself to new and rapidly changing musical styles, are questions that demand some exploration.

### Opera in Venice

During the first third of the 17th century, opera had only a sporadic history in the north Italian courts and in Rome. Operas were essentially occasional pieces designed for single performances to celebrate special events. Nor were they always popular, given that courtly audiences did not have a great desire to sit for long periods passively observing the playing out of a musical drama on the stage. The number of operas produced was small – and the number that were repeated was smaller still – so it is hard to speak of a continuous tradition.

In 1637 the Teatro S. Cassiano in Venice opened its doors as an opera house for a paying public. The initiative seems to have come from two musician-poets, Benedetto Ferrari and Francesco Manelli, who formed a troupe on the model of the players of the *commedia dell'arte* who were a regular fixture in Venetian theaters and elsewhere. For some reason, the idea took off: five new operas appeared in the next three seasons, and three other opera houses had opened up in the city by 1641. By the end of the 1646-47 season, some 33 new works and six revivals had been staged there.

The new public opera was clearly a commercial success. Venice had a ready-made market not just from its citizens but also from the tourists who then (as now) travelled to the city to enjoy its architectural and

# IL RITORNO D'ULISSE IN PATRIA

## PROGRAM NOTES cont.

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artistic delights, and also its sensual pleasures. When the English visitor Thomas Coryate visited Venice in 1608, he drew particular attention to the music that could be heard there in churches, on the streets and by way of the delicate hands and warbling throats of seductive courtesans. The fact that the opera season essentially ran through Carnival (officially, from the day after Christmas to the start of Lent) tended to accentuate its libidinous pleasures derived from its subject matter and also from its performers.

The resulting opera industry in Venice depended on complex interactions between theatre owners, impresarios and independent entrepreneurs, poets, composers, singers, instrumentalists, dancing-masters, stage designers, costume manufacturers — and so on and so forth down the line. Presumably there was money to be made in the venture, even if success depended on a gamble that could be won or lost. We do not know whether Monteverdi saw any profit in the enterprise. But as the most distinguished musician in Venice at the time, he was clearly enlisted to serve the cause.

### Monteverdi (re)takes the stage

Monteverdi moved cautiously, staying in the wings in the first three seasons of public opera in Venice. For Carnival 1640–41 he also in effect played two theaters against each other, reviving his *Arianna* at the Teatro S. Moisè and producing a new opera, *Il ritorno d'Ulisse in patria*, probably at the Teatro SS. Giovanni e Paolo. It is hard to imagine what Venetian audiences might have made of *Arianna*, by now over 30 years old (we do not know whether Monteverdi revised any of its music, though the text did not change much). As for *Il ritorno*, the impetus appears to have come from its librettist, the Venetian nobleman Giacomo Badoaro, who claimed in an open letter to the composer that he wanted to tempt him out of retirement so that Venetian audiences could understand how real emotions might be represented on the musical stage, rather than the faded imitations produced by other contemporary composers.

Monteverdi rose to the challenge, and with significant success, it seems: *Il ritorno* was performed at least ten times during its first season, then taken on tour to Bologna by Ferrari and Manelli, then revived in Venice the next year. For the 1641–42 season Monteverdi also composed *Le nozze d'Enea e Lavinia* (the music is now lost), and for 1642–43, the wholly astonishing *L'incoronazione di Poppea*.

As is typical for Venetian opera, the surviving sources for *Il ritorno* are somewhat problematic. Some surviving librettos divide the opera into five acts rather than three, and a version survives with a different prologue (for which we have no music). The single musical score that we have was copied probably in the 1650s, and it somehow reached Vienna (where it now survives) a couple of decades later. Some music is missing (e.g., a *ballo* in Act II as the suitors woo Penelope) and might plausibly be borrowed from other sources.



# IL RITORNO D'ULISSE IN PATRIA

## PROGRAM NOTES cont.

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### Greece, Rome ... Venice

*Il ritorno d'Ulisse in patria* is based on Homer's *Odyssey* (XIII–XXIII), *Le nozze d'Enea in Lavinia* on Virgil's *Aeneid*, and *L'incoronazione di Poppea* mostly on the Roman historian Tacitus. These sources somewhat stand apart from other Venetian operas of the period that draw on classical myth, Renaissance epic (Ariosto and Tasso), or pastoral. But while myth, epic, and pastoral are always open to symbolic and allegorical interpretation — which is their point — Monteverdi and his librettists seem to play closer to home.

The issue appears to hinge on the involvement of the Venetian Accademia degli Incogniti, a libertine group of Venetian noblemen who were also fiercely republican in their political orientation (as was Venice itself). As we find in other Incogniti-derived operas from the period, the representation on stage of good Greeks, good or bad (depending on your point of view) Trojans, and bad Romans clearly had strong political resonances, not least given modern Venice's own deeply problematic relationship with Rome and the Papacy. In the case of *Il ritorno*, the descent of Penelope's "court" into the depravities of unwelcome suitors and their parasites carries a strong message: our hero, Ulisse, requires only a modicum of divine intervention in order to restore order to so corrupt a political world.

### Musical morals

Opera was almost by definition, and in almost any period, likely to be morally suspect — not just because of its subject matter but also because of its use of music. The genre's supporters claim that music penetrates dramatic situations and emotional and psychological depths unavailable to mere speech. Its detractors — if they do not simply dismiss opera on the grounds of its lack of verisimilitude — claim that this defense is pure tosh: opera is frivolous and hinges solely on a vapid display of vocal virtuosity.

Early court opera had established principles whereby characters would deliver their lines in a declamatory style (which we now call recitative), responsive more to the demands of the text than to music *per se*. This declamatory style could then shift into more lyrical, songlike moments at specific points in the action, either where an actual song might be justified on stage (such as Orpheus's singing to the powers of Hades), or where one could be inserted by virtue of convention (for example an end-of-act chorus). The distinction was clear in musical terms, and also in poetic ones: texts for "songs" — we might start to call them "arias" — would be in regular stanzas, meter, and rhyme.

Public opera forced a shift in priorities — who wants to pay to hear an opera containing just sung speech? — and therefore brought to the surface opera's fundamental dilemma: why should people sing? Of course, singing is not inappropriate for certain types of character — gods, shepherds, serving maids — or situations (seduction, incantation, sleep

# IL RITORNO D'ULISSE IN PATRIA

## PROGRAM NOTES cont.

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scenes, and so on), and any sensible opera libretto would introduce such excuses for song at every available opportunity. The pattern is clear in *Il ritorno d'Ulisse in patria*, not least in the handling of the shepherd Eumete, the lower-class lovers Melanto and Eurimaco, and the deities, including the highly virtuoso writing for Minerva and Giunone. Befitting his station, Ulisse tends to adopt a more restrained musical language – even at his joyful reunion with his son Telemaco – though he is not averse to singing when the moment seems right. As for the suitors on the one hand, and the parasite Iro on the other, their penchant for song, rather than sung speech, tends to identify them as somewhat less than noble in terms of character and actions.

### Envoicing Penelope

Penelope, however, is clearly problematic. On the one hand, Venetian audiences prized female singers and their seductive voices. On the other, a noble female character who “sings” too readily, and too tunefully, will necessarily enter dangerous terrain: can we trust her virtue or does it come too easy? We first encounter Penelope right at the beginning of Act I, bemoaning Ulisse’s absence in ways typical of a lamenting woman, with clear echoes of the *Lamento d'Arianna*, the only music to survive from Monteverdi’s 1608 opera (revived, as we have seen, in Venice). While her recitative plaint is musically eloquent, she has little to sing about.

As the opera progresses, Penelope’s servants, and then her suitors, in effect besiege her with song, surrounding her with the seductive triple-time arias that were becoming so prevalent in Venetian opera. She sternly resists at every turn; indeed, her musical language becomes increasingly arid as she descends into emotional paralysis. Only towards the end of Act III, as she starts to believe that the stranger in front of her is indeed her long-lost husband, does she start to regain her voice and then allow it to bloom in a glorious moment of release that is all the more powerful precisely because Penelope has “sung” so little up to this point. She can love – and therefore sing – again, and few will condemn her for it.

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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 Il ritorno D'Ulisse in patria at this year's Edinburgh International Festival.*

# IL RITORNO D'ULISSE IN PATRIA

## BIOGRAPHIES

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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 450<sup>th</sup> 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.

## IL RITORNO D'ULISSE IN PATRIA BIOGRAPHIES cont.

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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 Wendeborg (Théâtre du Grütli, Geneva).

# IL RITORNO D'ULISSE IN PATRIA

## BIOGRAPHIES cont.

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### **Ulisse | 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 Herrewége, 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, Dresder 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 *Ulisse 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.



### **Penelope | Marianna Pizzolato, mezzo-soprano**

Marianna Pizzolato made her debut at the Rossini Opera Festival in Pesaro with *Il Viaggio a Reims*, becoming a reference performer for the main Rossini roles, as well as for Baroque and eighteenth century's repertoire; she is now considered one of the foremost voices of our time. Pizzolato regularly sings in prestigious theaters and festivals all over

the world such as Royal Opera House Covent Garden in London, Opéra National de Paris, Nikiikai Opera Theatre in Tokyo, Sante Fe Opera Festival, Belcanto Opera Festival in Wildbad, Teatro de la Maestranza in Seville, Gran Teatre del Liceu in Barcelona, Opéra Royal de Wallonie in Liège, Teatro di San Carlo in Naples, Teatro Massimo in Palermo working with conductors such as Bruno Campanella, Daniele Gatti, Riccardo Muti, Antonio Pappano, and Alberto Zedda. Pizzolato recorded for EMI, Virgin Classics, Dynamic, Naïve/Opus 111, Naxos, Opera Rara. Future plans include: Beethoven's *Ninth Symphony* at the Menuhin Festival Gstaad and in Wroclaw (concert and recording) with Kammerorchester Basel under with Giovanni Antonini; *Tancredi* in Bremen (concert version) with Accademia Bizantina and Ottavio Dantone; Rossini's *Stabat Mater* in Edinburgh with the Accademia di Santa Cecilia under Antonio Pappano and at the Tanglewood Festival with the Boston Symphony Orchestra under Charles Dutoit; Chausson's *Poème de l'amour et de la mer* with the Bremen Philharmoniker in Bremen; *Il Viaggio a Reims* at Bolshoi Theatre; *La Donna del Lago* in Liège, Michele Mariotti conducting; *Falstaff* in Madrid; recitals in Rouen. Pizzolato will make her awaited debut at the Metropolitan Opera in New York singing Hedwige in *Guillaume Tell*.

## IL RITORNO D'ULISSE IN PATRIA BIOGRAPHIES cont.

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### **Telemaco | Krystian Adam, tenor**

Polish tenor Krystian Adam studied at the Wroclaw 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*.



### **Minerva / Fortuna | 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.



### **Tempo / Nettuno / Antinoo | 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

# IL RITORNO D'ULISSE IN PATRIA

## BIOGRAPHIES cont.

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*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.



### **Pisandro | 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* (Wratistavia Cantans). Opera work has included Corrindo in *L'Orontea* 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.



### **Anfinomo | 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

# IL RITORNO D'ULISSE IN PATRIA

## BIOGRAPHIES cont.

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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.



### **Eurimaco | 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. Alarcon 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 9<sup>th</sup> 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.



### **Melanto | 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



# IL RITORNO D'ULISSE IN PATRIA

## BIOGRAPHIES cont.

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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 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.



### Giove | 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'arpeggiata, 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.



### Giunone | Francesca Boncompagni, soprano

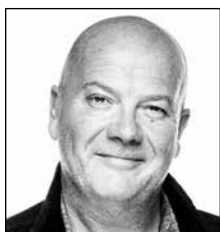
Born in Arezzo in 1984, Francesca Boncompagni graduated in violin with distinction in 2005 from the Rinoldo Franci Conservatory in Siena. In the same year, she began her formal vocal training with Donatella Debolini. She also studied with Lia Serafini, Jill Feldman, Sara Mingardo and Alessio Tosi. In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

## IL RITORNO D'ULISSE IN PATRIA BIOGRAPHIES cont.

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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 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.



### **Iro | Robert Burt, tenor**

Robert Burt studied at the Guildhall School of Music and Drama. His career has taken him to opera houses and concert halls around the world. He is most associated with the role of Iro in Monteverdi's *Il Ritorno d'Ulisse in patria*, which he has sung for Chicago Opera Theater, Opera North, Deutsche Oper am Rhein, Geneva Opera, Teatro Real de

Madrid, Aix-en-Provence, New York and on DVD, conducted by William Christie, with whom he has also worked on Cesti's *Il Tito* (Strasbourg) and Purcell's *Fairy Queen* (Glyndebourne). Recent and future plans include Dancing Master in *Manon Lescaut* (Royal Opera House), Pirelli in *Sweeney Todd* (Adelphi Theatre, London), Mopsa & Flute in *The Fairy Queen* (Glyndebourne under Laurence Cummings), Arnalta in *L'incoronazione di Poppea* (Montpellier), Evangelist in *St John Passion* and Beadle in *Sweeney Todd* (Reisopera), Red Queen in *Alice in Wonderland*, Dr Blind in *Die Fledermaus*, Goro in *Madama Butterfly* and Biaso in *Gioielli della Madonna* (Opera Holland Park), Goro (RTE Concert Orchestra) and Mr Fiorentino in *Street Scene* (London, Paris and Barcelona). Further engagements include Pirelli (Chichester Festival Theatre), Evangelist in a staged *St John Passion* (Reisopera), Kittywake/ Landlord in *Ludd & Isis* (Royal Opera House), Mopsa/Flute in *The Fairy Queen* (Paris, Caen and New York with William Christie and Les Arts Florissants), King Bobeche in *Bluebeard* (Grange Park), Snout in *A Midsummer Night's Dream* (ENO), L'Incredibile in *Andrea Chenier*, Fiorello in *Il Barbiere di Siviglia* and Hadji in *Lakme* (Opera Holland Park), and the world premieres of both *Family Matters* for Tête à Tête Opera and Stephen Barlow's *King - a Cathedral Opera*, as Henry II, in Canterbury Cathedral.



### **Eumete | 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,

## IL RITORNO D'ULISSE IN PATRIA BIOGRAPHIES cont.

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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.



### **Umana Fragilità | Carlo Vistoli, countertenor**

After studying classical guitar and piano, Carlo Vistoli began his vocal training as countertenor in 2005 with William Matteuzzi and Sonia Prina. He studied at Ferrara Conservatorio (Renaissance and Baroque Singing) and at Bologna Alma Mater University (Cultural Heritage). In 2012 - 2013, Carlo Vistoli made his stage debut as Sorceress in Henry Purcell's *Dido & Aeneas* in Cesena and Ravenna and later appeared in Bologna Teatro Comunale as Licida in Josef Mysliveček's *L'Olimpiade*. Les Ambassadeurs and Alexis Kossenko invited him to Poitiers and Warsaw, where he made his debut in the title role of Handel's *Tamerlano*. In Rome and Bologna, he sang Purcell's *King Arthur*. He sang Piritoo in *Elena* by Cavalli, conductor Garcia Alarcon, in Rennes and Nantes (Aix en Provence Festival production). In Shanghai, he sang Tolomeo in Handel's *Giulio Cesare*, the first performance in China with Opera Fuoco conducted by David Stern. Since 2015, Vistoli has been a member of the ensemble Le Jardin des Voix conducted by William Christie, with whom he toured France, Australia, and China, with concerts in Paris, Moscow, New York and Lucerne. In June 2015, he took part to the world premiere of *L'Amore che move il sole* by Adriano Guarnieri at the Ravenna Festival, a piece revived in 2016 Spoleto Festival. He was Febo in *Dafne* by Caldara in Venice, with Teatro La Fenice Orchestra and Giovanni Montanari, Spirit in *Dido and Aeneas* in Turin, Teatro Regio, with conductor Federico Maria Sardelli. In April 2016, he sang Ottone in Handel's *Agrippina* at Brisbane Baroque Festival. In the 2016-17 season, he appeared in concerts with Le Jardin des Voix; he also took part to Monteverdi *L'Orfeo* with Les Arts Florissants and made his debut at Aix en Provence Festival with Cavalli's *Erismena*. Vistoli won several important awards in international competitions such as 4th International Competition Città di Bologna 2012, 5th Renata Tebaldi International Competition 2013 - Baroque Repertoire (San Marino).

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## BIOGRAPHIES cont.

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### Amore | Silvia Frigato, soprano

Winner of the Francesco Provenzale Baroque Singing Competition in Naples (2007), Silvia Frigato now performs at numerous prestigious concert venues and festivals, collaborating with such artists as Rinaldo Alessandrini, Fabio Biondi, Gianluca Capuano, Claudio Cavina, Ottavio Dantone, Antonio Florio, John Eliot Gardiner, Lorenzo Ghielmi, Philippe Herreweghe, Sigiswald Kuijken, Stefano Montanari, and Federico Maria Sardelli. She recently starred in Monteverdi's *Vespers* with the Monteverdi Choir and Sir John Eliot Gardiner, in *L'incoronazione di Poppea* at the Teatro alla Scala in Milan and in Jommelli's *L'Isola Disabitata* at the Teatro San Carlo in Naples, both under Rinaldo Alessandrini. After her debut at the Maggio Musicale in Florence with Gluck's *Orfeo ed Euridice* (2014) she returned as Yniold in Daniele Abbado's new production of *Péleas et Mélisande* under the baton of Daniele Gatti (2015). Frigato was chosen by Sir John Eliot Gardiner for the first and the second edition of Accademia Monteverdiana in Sarteano, performing in the opening concert of the Incontri in Terra di Siena Festival. She sang the opening concert at the Trigonale Festival in Austria with La Risonanza and Fabio Bonizzoni, Monteverdi's *Vespers* in Prague and Dresden with Collegium 1704 and Václav Luks; Pergolesi's *Stabat Mater* in Venice and Milano (with I Pomeriggi Musicali) and a concert of music by Anton Webern for Bologna Festival. Frigato sang and recorded for Brilliant Classic unpublished music by Manna and Feo with the Fondazione Pietà de' Turchini in Naples. Future plans: *Juditha Triumphans* (Vagaus) at the Teatro Comunale in Ferrara; Monteverdi's *Vespers* with Ensemble Matheus and Jean-Christophe Spinosi on tour in France; Biber's *Missa Salisburgensis* in Salzburg with Collegium 1704 and Václav Luks; Martinu's *Mirandolina* (title role) and *La Sonnambula* (Lisa) at La Fenice in Venice.



### Ericlea | Francesca Biliotti, contralto

Francesca Biliotti was born in Venice. In 2004, she graduated from the Università L.Bocconi in Milan. During her final year at University, she was awarded a Level I Music Diploma from the Conservatorio G. Cantelli in Novara, achieving the highest mark possible, under the supervision of Silvana Manga. She has received various prizes, including first prize at the Camera Barocco section of the Opera Rinta Competition in 2009. She was also a finalist at the 5<sup>th</sup> Ravello Città Della Musica International singing competition. In 2012, she was the winner at the Francesco Albanese Competition, and a finalist in the la Citta, Sonora Competition in Milan. Also in 2012 she was the winner of "Best Mezzo-Soprano" at the Franca Mattiucci Competition in Asti. In 2013, she took second place at the 67<sup>th</sup> European Community Competition for young singers in Spoleto, where from May to September she took part in a training program, under the guidance of Lella Cuberli and Renato Bruson. On this course, she performed in several concerts and sung the lead role in the contemporary opera *Euridice* by G.M. Scappucci. Recent performances include: a recital of Cantatas by Vivaldi and Benedetto Marcello (Tuscia Opera Festival); Maddalena in Verdi's *Rigoletto* (Brescia); soloist in Vivaldi's *Dixit Dominus* with the Soloists of Moscow, conductor Yuri Bashmet (Yaroslavl Festival); Isabella in Rossini's *L'italiana in Algeri* and Angelina in *La Cenerentola* (Teatro Nuova Turin); Gluck's *Orfeo*, title role (Teatro Olimpico, Vicenza). She has also performed as a soloist in Bach's *St Matthew Passion*, Mozart's *Requiem* and Handel's *Messiah*.

# IL RITORNO D'ULISSE IN PATRIA

## ENGLISH BAROQUE SOLOISTS

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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.

### VIOLINS

Kati Debretzeni (Leader)  
Iona Davies  
Henry Tong  
Anne Schumann (Second Principal)  
Henrietta Wayne  
Davina Clarke

### RECORDERS

Rachel Beckett  
Catherine Latham

### CORNETTI

Frithjof Smith  
Richard Thomas

### HARP

Gwyneth Wentink

### DULCIAN

Györgyi Farkas

### VIOLAS

Fanny Paccoud  
Lisa Cochrane  
Małgorzata Ziemkiewicz  
Aliye Cornish

### CELLO

Marco Frezzato

### GAMBA/LIRONE

Kinga Gáborjáni

### DOUBLE BASS

Valerie Botwright

### HARPSICHORD

Antonio Greco  
Paolo Zanzu

### CHITARRONE/LUTES

David Miller  
Alex McCartney  
Josías Rodríguez Gándara  
Jørgen Skogmo

# IL RITORNO D'ULISSE IN PATRIA

## MONTEVERDI CHOIR

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### 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.

### Tenor

Hugo Hymas  
Graham Neal

### Bass

Alex Ashworth  
Samuel Evans  
Lawrence Wallington

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# HARRIS THEATER CAMPAIGN

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*Imagine: The Campaign for Harris Theater* is a comprehensive fundraising effort to transform our physical space and expand our partnerships with resident companies, exceptional artists and ensembles, and members of the greater community.

We are pleased to acknowledge donors who have contributed one-time campaign gifts or multi-year pledges of \$5,000 or more between the inception of the campaign on July 1, 2013 and September 30, 2017. The continued growth and success of the Harris Theater would not be possible without this generosity and support.

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# HARRIS THEATER ANNUAL FUND

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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.

## **\$50,000+**

Helen Brach Foundation  
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*The Harris Theater is partially supported  
by a grant from the Illinois Arts Council  
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# HARRIS THEATER ANNUAL FUND cont.

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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.

## **\$150,000+**

The Harris Family Foundation,  
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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.

## **\$25,000+**

Sandra and Jack Guthman  
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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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# HARRIS THEATER TRIBUTE GIFTS

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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](http://www.HarrisTheaterChicago.org).*

# HARRIS THEATER LEGACY SOCIETY

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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\*

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\* *Gift Realized*

# HARRIS THEATER INFORMATION

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**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](http://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