

Lincoln Center's

# white light festival

October 18–November 15, 2017

**Wednesday, October 18, 2017, at 7:00 pm**

*Pre-concert lecture by Ellen Rosand at 5:45 pm in the Stanley H. Kaplan Penthouse*

*Monteverdi: The Birth of Opera*

## L'Orfeo

*Music by Claudio Monteverdi*

*Libretto by Alessandro Striggio the Younger*

Monteverdi Choir

English Baroque Soloists

Sir John Eliot Gardiner, *Conductor*

Krystian Adam, *Orfeo*

Hana Blažíková, *La Musica / Euridice*

Lea Desandre, *Messaggera*

Francesca Boncompagni, *Proserpina*

Gianluca Buratto, *Caronte / Plutone*

Kangmin Justin Kim, *Speranza*

Furio Zanasi, *Apollo*

Francisco Fernández-Rueda, *Pastore I*

Gareth Treseder, *Pastore II / Spirito I / Eco*

John Taylor Ward, *Pastore IV / Spirito III*

Michał Czerniawski, *Pastore III*

Zachary Wilder, *Spirito II*

Anna Dennis, *Ninfa*

John Eliot Gardiner and Elsa Rooke, *Co-Directors*

*(Program continued)*

*This performance is also part of Great Performers.*

---

*Monteverdi: The Birth of Opera* is made possible in part by The Gladys Krieble Delmas Foundation.

**This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.**

---

Alice Tully Hall, Starr Theater  
Adrienne Arsht Stage

*Please make certain all your electronic devices  
are switched off.*

Support for Great Performers is provided by Rita E. and Gustave M. Hauser, Audrey Love Charitable Foundation, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

Public support is provided by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Endowment support for Symphonic Masters is provided by the Leon Levy Fund.

Endowment support is also provided by UBS.

American Airlines is the Official Airline of Lincoln Center

Nespresso is the Official Coffee of Lincoln Center

NewYork-Presbyterian is the Official Hospital of Lincoln Center

Artist Catering provided by Zabar's and Zabars.com

---

The Monteverdi Choir & Orchestras would like to thank and acknowledge the Monteverdi 450th Anniversary Circle supporters for their support of this tour.

*Regal by Meloni & Farrier Organbuilders*

*Baroque Keyboards*

#### **UPCOMING WHITE LIGHT FESTIVAL EVENTS:**

*Friday, October 20 at 7:30 pm at Gerald W. Lynch Theater at John Jay College*

*Saturday, October 21 at 3:00 pm and 7:30 pm*  
***Dancing Voices***

**Meredith Monk**, voice, composer, and director  
**Young People's Chorus of New York City**  
**Francisco J. Núñez**, artistic director  
**Elizabeth Núñez**, associate artistic director  
**Katie Geissinger**, voice  
**Allison Sniffin**, voice and piano  
**American Contemporary Music Ensemble**

*Wednesday–Thursday, November 1–2, at 7:30 pm in the Rose Theater*

***Stabat mater*** (New York premiere)  
**Jessica Lang Dance**  
**Jessica Lang**, director and choreographer  
**Orchestra of St. Luke's**  
**Speranza Scappucci**, conductor  
**Andriana Chuchman**, soprano  
**Anthony Roth Costanzo**, countertenor  
MOZART: Divertimento in F major  
PERGOLESI: Stabat mater

*November 1–11*

***The Psalms Experience*** (U.S. premiere)  
**Choir of Trinity Wall Street**  
**Netherlands Chamber Choir**  
**Tallis Scholars**  
**Norwegian Soloists' Choir**

150 psalms. 150 composers. 4 choirs. 12 concerts.  
Visit [PsalmsExperience.org](http://PsalmsExperience.org) for full concert schedule.

For tickets, call (212) 721-6500 or visit [WhiteLightFestival.org](http://WhiteLightFestival.org). Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

**Visit [WhiteLightFestival.org](http://WhiteLightFestival.org) for full festival listings.**

Join the conversation: [#WhiteLightFestival](https://twitter.com/WhiteLightFestival)

---

*We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.*

*In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.*

# L'Orfeo

MONTEVERDI ***L'Orfeo*, SV 318 (1607)**

Prologue

Act I

Act II

Act III

Act IV

Act V

*This program is approximately 2 hours and 10 minutes long and will be performed without intermission.*

*Please join the artists for a White Light Lounge in the Alice Tully Hall lobby following the performance.*

# Director's Note: Celebrating Monteverdi 450

By John Eliot Gardiner

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 theater. 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.

—Copyright © by John Eliot Gardiner. Excerpted from the essay "Monteverdi at the Crossroads," published in the journal *Early Music*, xlv/3 (August 2017)

*Please turn to page 30 for a full interview with John Eliot Gardiner.*

# Synopsis

By Ellen Rosand

Following an opening toccata silencing the audience, La Musica introduces the drama, which will demonstrate her extraordinary power. It is the tale of Orpheus (Orfeo), the legendary singer, who can tame beasts and subdue the infernal spirits with his song and his lyre. Exhorting the audience to silence, she departs.

## Act I

Nymphs and shepherds, after reminding one another of Orpheus's recent sadness, rejoice at his present happiness, inspired by his impending marriage to Eurydice (Euridice). They invoke Hymen, the goddess of marriage, and the Muses to bless the union. A shepherd then invites Orpheus to express his pleasure in a song, and he complies with a hymn to the Sun, then addressing Eurydice with words of love, to which she responds in kind. They all depart for the temple to pray for good fortune.

## Act II

Having returned from the temple, where the wedding took place, Orpheus and the nymphs and shepherds celebrate the beauties of the Thracian landscape. Once more acceding to the shepherds' request, Orpheus sings a song, this time reflecting on the contrast between his past suffering and the happiness Eurydice has brought him. Suddenly the mood changes as a messenger enters with terrible news: Eurydice has been bitten by a snake and is dead. Following the messenger's passionate description of the event, which inspires cries of despair from the shepherds, Orpheus's reaction is decisive: He will attempt to rescue his beloved from the Underworld. If he fails, he will remain there with her forever.

## Act III

Accompanied by Hope (Speranza), Orpheus has reached the gates of the Underworld, but he must now leave her behind in deference to the injunction inscribed on the gates to "abandon all hope, ye who enter here," and forge on alone. He is blocked by Charon (Caronte), the Underworld boatman, for no living being is permitted to enter Hell. Orpheus attempts to placate Charon with a passionate prayer, and finally succeeds in lulling him to sleep. He enters the boat and reaches the other shore, where infernal spirits celebrate his courage.

## Act IV

Having heard Orpheus's prayer to Charon, Proserpina is moved, and begs her husband Pluto to release Eurydice. He agrees to do so, with the proviso that Orpheus not look at her until they reach the land of the living. All too soon, however, Orpheus disobeys Pluto's injunction and, yielding to his weakness, turns to look at his beloved, whereupon she dies again, this time forever. The chorus of spirits celebrates the virtue that Orpheus sorely lacks: mastery over oneself.

## Act V

Having returned alone to the Thracian fields, Orpheus expresses his immense grief. Only Echo responds; Orpheus condemns her as well as the entire female sex, promising that he will never love another woman. At that moment, his father, Apollo, appears on a cloud and invites Orpheus to ascend with him to heaven, where he can observe Eurydice's image in the sun and stars and enjoy eternal delight and peace. Orpheus agrees, and father and son ascend, while the nymphs and shepherds celebrate the happy ending.

—Copyright © 2017 by Lincoln Center for the Performing Arts, Inc.

# Notes on the Program

By Ellen Rosand

## ***L'Orfeo*, SV 318 (1607)**

CLAUDIO MONTEVERDI

*Born May 15, 1567, in Cremona, Italy*

*Died November 29, 1643, in Venice*

When Monteverdi premiered his first opera, *L'Orfeo*, in 1607, he was 40 years old. He had been employed by the Duke of Mantua since 1590, and by the time of *L'Orfeo*, Monteverdi had risen to the post of *maestro di musica*. As such, his responsibilities extended over the whole musical activity of the court. This included maintaining the traditional excellence of the performing forces and providing music for both the day-to-day and special needs of the court: chapel and chamber music as well as music for the theater.

*La favola d'Orfeo*, a full-length theatrical work on a libretto by Alessandro Striggio the Younger, was performed before a small aristocratic audience in a room of the Ducal Palace. As a court opera, *L'Orfeo* followed a precedent established in Medicean Florence just a few years earlier with *L'Euridice*, an opera with music by Jacopo Peri on a libretto by Ottavio Rinuccini. Touted at the time as the first completely sung drama to appear on the stage, *L'Euridice*, like most Medici spectacles, was designed to celebrate a particular political occasion—in this case a royal marriage—and thereby add luster to the image of the ruling dynasty. Both libretto and music were published to commemorate the occasion, which was elaborately described by the official Medici court chroniclers. Although *L'Orfeo* did not celebrate a particular event, it was also intended to glorify the Mantuan dynasty, as it was preserved in print; a libretto was issued by the ducal printer in 1607, and Monteverdi published a commemorative score two years later, with a fulsome dedication to Francesco Gonzaga.

Monteverdi and his patron, who may have attended the Florentine celebration, apparently sought to produce something similar in Mantua. *L'Orfeo* indeed recalls Peri's *L'Euridice* in many respects. The same subject, the Ovidian myth of Orpheus and Eurydice, is altered to end happily—in *L'Euridice*, with the lovers' wedding; in *L'Orfeo* with the promise of their reunion in Heaven.

It is no coincidence that the subject of both works is a musical one. In these earliest of operas, characters speaking in song would have required justification—unless they were musicians. In the Orpheus myth, musical speech is not only plausible but necessary: The hero must use his innate musical abilities to conquer the Underworld. *L'Euridice* introduced the idea of sung drama as a means of recreating the effects of ancient tragedy, which many believed to have derived its legendary expressive power from music. The point is made by La Tragedia in the Prologue, who explains that she takes the stage “not to sing of bloodshed and suffering, but, in honor of the royal wedding, to bring delight to noble hearts with happier notes,” inviting the audience to “listen to Thracian Orpheus' song.”

In an even more pointed justification of musical drama, it is La Musica in *L'Orfeo* who commands the proceedings in the Prologue, introducing herself by explaining her power: Her song can “quiet every heart and inflame the coldest spirits,” and her cithera “can move mortal ears and inspire the soul with its sonorous harmony.” She will use her gifts to tell the story of Orfeo's musical accomplishments, he “who calmed fierce beasts with his song and made Hell yield to his prayer.”

The power of music to move men's hearts and minds, then, is the subject of Monteverdi's opera, as personified by La Musica and embodied in Orfeo. This theme is threaded through the opera in a multitude of ways.

Thanks to the published score, which records many aspects of the actual performance, we know that there were eight characters as well as three choruses—of Nymphs and Shepherds, Infernal Spirits, and Shepherds “who performed the final Moresca.” The score also lists the names and numbers of the participating instruments, an unusually large and varied band that included, in addition to the standard strings and continuo, a number of winds and brass, for a total of 13 different instruments. The score helpfully includes many rubrics indicating which instruments played in particular passages, and sometimes even how they played—softly, loudly. As *maestro di musica*, Monteverdi would have had all of these forces at his disposal, and the size and variety of the ensemble would certainly have reflected the image of Mantuan wealth and power.

Monteverdi’s music displays its own kind of opulence: Speech-like declamation (the composer’s famous *stile recitativo*), solo songs, duets, and choruses in madrigal style, dances, as well as numerous instrumental ritornellos are carefully deployed to enhance the structure and communicate the meaning of Striggio’s text.

Borrowing from the traditional form of ancient drama, *L’Orfeo* is in five acts. They are arranged symmetrically around the centerpiece, Act 3. Each act, framed by an introductory instrumental ritornello and a conclusive choral commentary, is built around a single main action: the marriage

of Orfeo and Euridice in Act 1; Euridice’s death in Act 2; Orfeo’s entry into the Underworld in Act 3; Orfeo’s failure to save the liberated Euridice in Act 4; Orfeo’s salvation by Apollo in Act 5. The third act, isolated from its surroundings by a somber five-part ritornello for wind (or “underworld”) instruments, features at its own center Orfeo’s musical masterwork, “Possente spirito.” This extended tour-de-force for both singer and composer comprises a set of increasingly elaborate stanzas separated by equally elaborate ritornellos, each for a different set of instruments: strings, cornetti, double harp, and strings again. Orfeo’s successful prayer to Caronte to ferry him across the river Styx demonstrates the legendary power of his (and Monteverdi’s) music to achieve the impossible: to breach the Underworld, and perhaps just as impossible, to establish the legitimacy of sung drama.

*Ellen Rosand, professor of music emeritus at Yale University, founded the Yale Baroque Opera Project, which has presented a 17th-century Venetian opera every spring for the past decade. She is the author of Opera in Seventeenth-Century Venice (1991) and Monteverdi’s Last Operas (2007), and is the general editor of Cavalli Opere, a critical edition of the operas of Francesco Cavalli being published by Baerenreiter Verlag.*

—Copyright © 2017 by Lincoln Center for the Performing Arts, Inc.

# Orfeo

By James Merrill

Ah downward through the dark coulisse,  
Impelled to walk the stage of hell,  
Unwind as in a theater gilt and puce  
His opulence of pain until

Each damned soul dropped its trembling fan  
(Which in the gusts of wooing trembled still)  
And wept to hear him: it was then  
Sickeningly he divined, but with an odd thrill,

Among the shadows of a box  
That brow, that hand outspread upon  
The plush worn bare, a white peacock's  
Genius at dusk on a dissolving lawn,

Her loss within his music's rise and fall  
Having become perpetual.

—"Orfeo" from *Collected Poems* by James Merrill, copyright © 2001 by the Literary Estate of James Merrill at Washington University. Used by permission of Alfred A. Knopf, an imprint of the Knopf Doubleday Publishing Group, a division of Penguin Random House LLC. All rights reserved.

*For poetry comments and suggestions, please write to [programming@LincolnCenter.org](mailto:programming@LincolnCenter.org).*



## Meet the Artists

SIM CANEY-CLARKE



**John Eliot Gardiner**

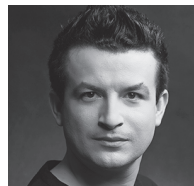
Founder and artistic director of the Monteverdi Choir, the English Baroque Soloists, and the Orchestre Révolutionnaire et Romantique, John Eliot Gardiner is one of the most versatile conductors of our time. He appears regularly with leading symphony orchestras such as the London Symphony Orchestra, Gewandhaus Orchestra of Leipzig, Royal Concertgebouw, Bayerischer Rundfunk, and at the Royal Opera House, Covent Garden. Formerly artistic director of the Opéra de Lyon (1983–88) and founding music director of its orchestra, his opera projects included Gluck's *Orphée* and *Alceste*, Verdi's *Falstaff*, and Berlioz's *Les Troyens* at the Théâtre du Châtelet in Paris. At Opéra Comique he conducted new productions that included *Carmen*, *Pelléas et Mélisande*, and Weber/Berlioz's *Le Freischütz*.

Acknowledged as a key figure in the early music revival of the past five decades, Mr. Gardiner has led his own ensembles in a number of large-scale tours, including a year-long Bach Cantata Pilgrimage in 2000 to celebrate the 250th year of the composer's death. This past year he has led a seven-month tour celebrating the 450th anniversary of Claudio Monteverdi's birth, culminating in these performances of the composer's three surviving operas at Alice Tully Hall.

The extent of Mr. Gardiner's repertoire is illustrated by over 250 recordings for major record companies and by numerous international awards including Gramophone's Special Achievement Award for live recordings of

Bach's complete church cantatas on the label Soli Deo Gloria. In recognition of his work, Mr. Gardiner has received several international prizes and honorary doctorates from the University of Cambridge, University of Lyon, New England Conservatory of Music, University of Pavia, and the University of St. Andrews. He is an honorary member of the Royal Academy of Music, and an honorary fellow of King's College, London, of the British Academy, and of King's College, Cambridge. In 2008 Mr. Gardiner received the prestigious Royal Academy of Music Bach Prize. He 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 U.K., 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.

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 Mr. 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 was recently awarded the Amsterdam Concertgebouw Prize.



**Krystian Adam**

Polish tenor Krystian Adam (Orfeo) studied at the Karol Lipiński Academy of Music in Wrocław and at the Conservatorio di Musica Giuseppe Verdi in Milan. In 2007 he made his debut at La Scala in the world premiere of Fabio Vacchi's *Teneke*. Other credits include Mozart's *Le nozze di Figaro* and Cilea's *Adriana Lecouvreur* at Royal

Opera House, Covent Garden, and Mozart's *Idomeneo* at Teatro La Fenice in Venice. In addition, 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.

Mr. 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, Václav Luks, and Teodor Currentzis. He has also collaborated with John Eliot Gardiner in touring performances of Monteverdi's *Vespers* and *L'Orfeo*.



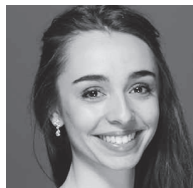
**Hana Blažíková**

Soprano Hana Blažíková (La Musica/ Euridice) 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 & Choir, L'Arpeggiata, Gli Angeli Genève, Nederlandse Bachvereniging, Tafelmusik, Collegium 1704, Collegium Marianum, Musica Florea, and L'Armonia Sonora, among others. She has performed at many world festivals, including Edinburgh International Festival, Festival Oude Muziek Utrecht, Tage Alter Musik Regensburg, Resonanzen, Festival de Sablé, Hong Kong Arts Festival, Chopin i jego Europa, Bachfest Leipzig, and Festival de Saintes.

In 2010 and 2013, Ms. Blažíková took part in a highly acclaimed world tour of Bach's *St. Matthew Passion* under the direction of Philippe Herreweghe, and in 2011 made her Carnegie Hall debut performing with

Masaaki Suzuki's Bach Collegium Japan. Other performance highlights include Bach's *St. John Passion* with the Boston Symphony Orchestra (2011) and the stage production *Orfeo Chamán* with L'Arpeggiata in Bogota (2014). Ms. Blažíková also appears on more than 30 CDs, including a well-known series of Bach cantatas with Bach Collegium Japan.

Born in Prague, Ms. Blažíková sang in the children's choir Radost Praha and played the violin before turning to solo singing. In 2002 she graduated from the Prague Conservatory under the tutelage of Jiří Kotouč, and later undertook further study with Poppy Holden, Peter Kooij, Monika Mauch, and Howard Crook. Ms. Blažíková additionally presents concerts in which she accompanies herself on Gothic and Romanesque harp and is also a member of Tiburtina Ensemble, a vocal ensemble that specializes in Gregorian chant and early medieval polyphony.



**Lea Desandre**

Born in 1993, mezzo-soprano Lea Desandre (Messaggera) won the Young Hope award of the Opéra National de Bordeaux in 2013 before joining Opera Fuoco in 2014. Having studied with Sara Mingaro, Véronique Gens, Vivica Genaux, Esthel Durand, Malcolm Walker, and Christine Schweitzer, Ms. Desandre became an HSBC Laureate at the Festival d'Aix-en-Provence in 2016, and was named winner in the category of Lyric Revelation of Les Victoires de la Musique Classique in 2017.

A winner at the seventh edition of the Jardin des Voix, L'Académie des Arts Florissants, Ms. Desandre has performed worldwide under the baton of William Christie at such venues as Alice Tully Hall, the Sydney Opera

House, Melbourne Recital Center, Philharmonie de Paris, Tchaikovsky Concert Hall, Opéra National de Bordeaux, Hong Kong City Hall, and the Théâtre de Caen. During the 2016–17 season, she performed her first leading role at the Opéra Comique in Marin Marais's *Alcyone* under the baton of Jordi Savall. This season also saw her debut as Messaggera in Monteverdi's *L'Orfeo* with Les Arts Florissants at the Philharmonie de Paris and elsewhere, alongside revivals of Rameau's *Zoroastre* at Theater an der Wien and Opéra de Versailles; a final tour with Le Jardin des Voix to Asia; and her return to the Festival d'Aix-en-Provence as Florida in Cavalli's *Erismena*.

Recital engagements this season include French *mélodies* with pianist Sarah Ristorcelli at the Petit Palais (Paris); duo recitals of French music with lutenist Thomas Dunford at the Opéra Comique; Vivaldi motets with Les Accents Ensemble at the Théâtre de Grévin (Paris); a Handel recital with Le Concert d'Astrée at the Opéra de Lille; as well as a recital in Grenoble with Les Musiciens du Louvre in a program of cantatas.

GIANANDREA UGGETTI



**Francesca Boncompagni**

Soprano Francesca Boncompagni (Proserpina) 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 has been a permanent member of the ensemble RossoPorpora since 2013. She has worked with such conductors as Claudio Cavina, Federico Maria Sardelli, Walter Testolin, Antonio Florio, Ottavio Dantone, Paul Agnew, William Christie, Philippe Herreweghe, and Frans WhiteLightFestival.org

Brüggen, and has sung in distinguished concert halls that include Palazzetto Bru Zane (Venice), Tonhalle Zurich, Cité de la Musique, Théâtre des Champs-Élysées, Alte Oper (Frankfurt), Tokyo Bunka Kaikan and Tokyo Opera City Concert Hall, and Berlin's Philharmonie. Recent highlights include a production of Monteverdi's *Orfeo* and *Il Vespro della Beata Vergine* conducted by John Eliot Gardiner, with performances in the U.S., London, and Versailles, as well as the current tour celebrating the 450th anniversary of Monteverdi's birth.

Ms. Boncompagni has recorded for Pentatone, Phi, Virgin Classics, Brilliant Classics, France Musique, Stradivarius, and Deutsche Harmonia Mundi. Born in Arezzo, Italy, she studied violin, graduating with distinction in 2005 from the Istituto Superiore di Studi Musicali "Rinaldo Franci" in Siena, and the same year, began her formal vocal training with Donatella Debolini. In 2007 Ms. Boncompagni attended William Christie's Le Jardin des Voix academy for young singers, and took part in the documentary *Baroque Académie*, produced and broadcast by France 3. In 2008 she won first prize in the Baroque singing competition F. Provenzale in Naples. Ms. Boncompagni now attends the Advanced Vocal Ensemble Studies program with Evelyn Tubb and Anthony Rooley at the Schola Cantorum Basiliensis in Basel.



**Gianluca Buratto**

With a noble and rounded voice, Gianluca Buratto (Caronte/Plutone) is rapidly establishing himself as one of the most versatile basses of his generation. His recent engagements include performances in Monteverdi's *L'Orfeo* and *Vespers* on tour in the U.S., as well as at Wigmore Hall and in Versailles under the baton of John Eliot Gardiner; *Guglielmo Ratcliff* at the Wexford

Festival Opera; Sarastro in *Die Zauberflöte* in Liège; and a solo recital at Wigmore Hall. Future engagements include *I due Foscari* in Amsterdam, Faccio's *Amleto* and *Turandot* at the Bregenzer Festspiele, *Semiramide* in London for Opera Rara, Berlioz's *Roméo et Juliette* in Beirut, *Le nozze di Figaro* in Zurich, and *Don Giovanni* in Bilbao.

Mr. Buratto's other recent highlights include Bach's B-minor Mass with Jordi Savall in Madrid and Barcelona; both Mozart's and Jommelli's *Betulia liberata* with Riccardo Muti in Salzburg and Ravenna, and in Wrocław under Corrado Rovaris; Bach's *St. John Passion* with Eduardo López Banzo in Spain and Germany; *Macbeth* at the Salzburg Festival, Rome, and Chicago with Riccardo Muti, and at La Scala; *Le nozze di Figaro* in Barcelona with Christophe Rousset; and *La bohème* with Riccardo Chailly. He has also performed in 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 Macerata Opera Festival; and Verdi's Requiem in Manchester under Mark Elder.



**Kangmin Justin  
Kim**

Countertenor Kangmin Justin Kim (Speranza) recently made his Paris debut as Prince Orlofsky in *Die Fledermaus* at Opéra Comique under Marc Minkowski. Other recent engagements include Oreste in *La belle Hélène* at Théâtre du Châtelet; Sesto in *La clemenza di Tito* (Montpellier); Cherubino in *Le nozze di Figaro* and the title role in the world premiere of *Pym* (Heidelberg); Idamante in *Idomeneo* (Giessen); Sesto in *Giulio Cesare* at the Handel Week Festival (Oak Park, Illinois); Menelao in Cavalli's *Elena* (Montpellier, Angers, Nantes, Rennes); Enea in Vinci's

*Didone abbandonata* along with his solo recital *Gelosia* at the Rococo Theatre at Schloss Schwetzingen; and a Handel concert at Styriarte in Graz.

Mr. Kim will perform Nerone in the upcoming *L'incoronazione di Poppea*, and has played Speranza in *L'Orfeo* during the current tour under the baton of John Eliot Gardiner. Other upcoming engagements include *Giulio Cesare* in Glyndebourne under the musical direction of William Christie, and *Arsilda* in Bratislava, Caen, Lille, Luxembourg, Versailles, and Dijon.

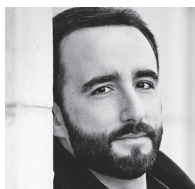
Mr. Kim was born in South Korea and grew up in Chicago. He studied voice, opera, and musical theater at Northwestern University and at the Royal Academy of Music in London. He is a winner of the Metropolitan Opera's National Council Auditions, the Les Azuriales prize, the International Singing Competition for Baroque Opera Pietro Antonio Cesti (Innsbruck), Oxford Lieder's Young Artist Platform Award, the Michael Head English song prize, the Prix Thierry Mermod, and the Stuart Burrows International Voice Award.



**Furio Zanasi**

Baritone Furio Zanasi (Apollo) began his musical activity devoting himself to early music, with a repertoire spanning madrigals and oratorios to cantatas and Baroque opera. He has appeared at major opera houses and at prestigious festivals in Italy as well as all over Europe, the U.S., and Japan, singing under renowned conductors. His operatic roles have included Orfeo in Monteverdi's opera, recorded by Naive, in which he appeared on tour as well as in a new production at Den Norske Opera & Ballett in Oslo. Mr. Zanasi has also performed Ulysse in *Il ritorno d'Ulisse in*

*patria* at La Scala in Milan, where he took part in the Monteverdi trilogy directed by Robert Wilson, under the baton of Rinaldo Alessandrini. Additionally, Mr. Zanasi has recorded more than 60 CDs for various record labels as well as for many of the main European radio stations.



**Francisco  
Fernández-  
Rueda**

Tenor Francisco Fernández-Rueda (Pastore I) has worked with such conductors as John Eliot Gardiner, William Christie, Jordi Savall, Fabio Biondi, Enrico Onofri, Raphaël Pichon, Konrad Junghänel, Alexis Kossenko, Wolfgang Katschner, Alessandro Quarta, and Ryan Brown, and with orchestras including Les Arts Florissants, Concerto Köln, Europa Galante, Concertgebouw Kamerorkest, Les Ambassadeurs, Capella Reial de Catalunya, Ensemble Pygmalion, and Philharmonische Orchester Heidelberg. He has appeared in such venues as Opéra Comique de Paris, Cité de la musique, Opéra Royal de Versailles, Opéra de Bordeaux, Theater Winterthur, Festspielhaus Baden-Baden, BAM, and the Kennedy Center.

In the operatic field, Mr. Fernández-Rueda 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 in the legendary recreation of Lully's *Atys* with William Christie and Les Arts Florissants. In the oratorio field, Mr. Fernández-Rueda has sung Mozart's Requiem and *Krönungsmesse*; Handel's *Messiah*; Bach's *St. Matthew Passion*, Mass in B minor, and *Weihnachtsoratorium*; Monteverdi's *Vespro della Beata Vergine*; and C.P.E. Bach's Magnificat.

WhiteLightFestival.org

Born in Seville, Mr. Fernández-Rueda holds a degree in French studies from the University of Seville. He studied singing at the Escola Superior de Música de Catalunya in Barcelona. In 2011 Mr. Fernández-Rueda took part in the fifth edition of Les Arts Florissants' Jardin des Voix. He has recorded for such labels as Fra Musica, Accent, Naxos, and Mercury Records, and for radio stations such as WDR, BR Klassik, Radio Nacional de España (RNE), and BBC Radio.



**Gareth Treseder**

Welsh tenor Gareth Treseder (Pastore II/Spirito I/Eco) became an apprentice for John Eliot Gardiner's Monteverdi Choir upon graduating from the University of Bristol and the Royal Welsh College of Music & Drama. Solo engagements during his apprenticeship included Bach's Cantatas BWV 61 and BWV 70 at the Cité de la musique in Paris, Berlin's Philharmonie, and at London's Cadogan Hall. Mr. Treseder has since performed as a concert soloist in the Soli Deo Gloria (SDG) recordings *Live at Milton Court: Handel Bach Scarlatti* and *J.S. Bach: Motets*. He also performed the role of the Shepherd in Stravinsky's *Oedipus Rex* alongside the London Symphony Orchestra at the Barbican and for the orchestra's CD release.

Recent solo performances include Handel's *Dixit Dominus* for the Prince of Wales at Buckingham Palace; Monteverdi's *Vespers* at Carnegie Hall, King's College, Cambridge, and the Château de Versailles; Mozart's Requiem at Royal Albert Hall; Handel's *Messiah* at Colston Hall (Bristol); Mendelssohn's *Elijah* at St. John's Smith Square (London); Schumann's *Paradies und die Peri* as the Jüngling at Gewandhaus (Leipzig); Scarlatti's *Stabat Mater* at Cologne's

Philharmonie and Vienna's Konzerthaus; Elgar's *The Dream of Gerontius* at Trinity College, Cambridge; Bach's Cantata BWV 198, "Trauer Ode," at Duomo di Pisa; and Orff's *Carmina Burana* at the Gloucester Cathedral.

Mr. Treseder also composes sacred choral works, which have been performed and recorded across the U.K., North 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 & Hawkes.



**John Taylor  
Ward**

Baritone John Taylor Ward (Pastore IV/Spirito III) is highly acclaimed for his dynamic expressiveness and tone, alongside an impressive sense of clarity and precision. This season, he has appeared as a principal artist on five continents, joining ensembles such as Les Arts Florissants (as a laureate of Le Jardin des Voix), Collegium Vocale Ghent, the Boston Camerata, and the Grammy Award-winning 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 Chamán* with L'Arpeggiata, and performances of Vivier's *Kopernikus* and Kaija Saariaho's *La Passion de Simone* under the direction of Peter Sellars.

Mr. Taylor is a graduate of the Eastman School of Music and holds two advanced degrees from Yale University. He is a recipient of the Yale School of Music Alumni Association Prize (2013), the Harriet Hale Woolley Scholarship (2013), the Carmel Bach Festival's Virginia Best Adams Vocal Master Class Fellowship (2014), and the

Helpmann Award for Best Chamber Ensemble Concert (Australia, 2015). He is the co-founder and associate artistic director of the Lakes Area Music Festival in Minnesota, as well as a founding core member of Cantata Profana, which was recognized with Chamber Music America's 2015 award for Adventurous Programming.



**Michał  
Czerniawski**

Polish countertenor Michał Czerniawski (Pastore III) studied singing at the Stanislaw Moniuszko Music Academy in Gdansk and the Guildhall School of Music and Drama in London. He has worked extensively with such performers and conductors as Masaaki Suzuki, Mark Padmore (Aldeburgh Music), and William Christie (Le Jardin des Voix, on world tour, and for Les Arts Florissants' 30th anniversary concert at Opéra Comique).

Mr. Czerniawski's concert repertoire includes Handel's *Messiah* and *Solomon* with Solomon's Knot; Pergolesi's *Stabat mater* with Kraków Chamber Opera; *Salve Regina* at the London Handel Festival; and Scarlatti's *Il primo omicidio* at the International Wratislavia Cantans Festival. His opera engagements have included Corindo in Cesti's *L'Oroneta* at Innsbrucker Festwochen der alten Musik and Wigmore Hall with David Bates and La Nuova Musica; Purcell's *The Fairy Queen* at Teatr Wielki w Poznaniu and Opera na Zamku w Szczecin; Handel's *Acis and Galatea* and Gassmann's *L'Opera Seria* with the New European Opera; Peri's *Euridice* with the British Youth Opera; Steffani's *Orlando Generoso* at the Barber Institute of Fine Arts at the University of Birmingham; and *The Fairy Queen*, Monteverdi's *L'incoronazione di Poppea*, Cavalli's *Giasone*, and Handel's *Agrippina*

with the English Touring Opera. Future engagements include performances at Göttingen International Handel Festival and at Bachfest Leipzig.



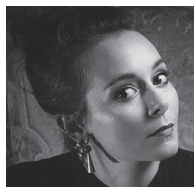
**Zachary Wilder**

A former member of William Christie's Le Jardin des Voix, tenor Zachary Wilder (Spirito II) has performed throughout Europe and the U.S. with groups such as Les Arts Florissants, Collegium Vocale Gent, Orchestre de Chambre de Paris, San Antonio Symphony, Cappella Mediterranea, American Bach Soloists, and Early Opera Company, with appearances at the Boston Early Music Festival and Festival d'Aix-en-Provence.

A keen performer of Baroque repertoire, Mr. Wilder has performed *Un sylphe* in Rameau's *Zaïs* in France and Amsterdam with Les Talens Lyriques (CD released on Aparté); *Tirsi* in Gagliano's *La Dafne* in Bruges with Leonardo García Alarcón and Cappella Mediterranea; and *St. John Passion* (Brussels, Barcelona, Seville) with Philippe Herreweghe. Other performance highlights have included Damon in *Acis and Galatea* with the American Bach Soloists; Septimius in Handel's *Theodora* with Early Music Vancouver; Haydn's *Die sieben letzten Worte unseres Erlösers am Kreuze* with Orchestre de Chambre de Paris under Leonardo García Alarcón; Bach's Mass in B minor with the Grand Rapids Symphony; and Lucano in *L'incoronazione di Poppea* and Telemaco in *Il ritorno d'Ulisse in patria*, both for the Boston Early Music Festival.

In 2016 Mr. Wilder debuted with the San Francisco Symphony performing Handel's *Messiah*. Other recent engagements include Everardo in Zingarelli's *Giulietta e Romeo* with Theater und Orchester WhiteLightFestival.org

Heidelberg; Mozart's Requiem at St. Paul's Cathedral under John Rutter; performances and a recording of Bach's Magnificat with Arion Baroque Orchestra in Montreal; *Trasimede* and *L'Interesse* in Cavalli's *L'Oristeo* in Marseille; *Euryale* in Lully's *Persée* in Paris and Versailles (also recorded); Beethoven's Ninth Symphony with the Mercury Orchestra in Houston; and *Zadok* in Handel's *Solomon* in Hanover.



**Anna Dennis**

Soprano Anna Dennis (Ninfa) studied at the Royal Academy of Music with Noelle Barker. Her concert performances have included Britten's *War Requiem* at the Berlin Philharmonie, Thomas Adès's *Life Story* accompanied by the composer at Lincoln Center's White Light Festival, a program of Russian operatic arias with Philharmonia Baroque Orchestra & Chorale (San Francisco), Orff's *Carmina Burana* with the Orquestra Gulbenkian (Lisbon), Bach's *Christmas Oratorio* with the Australian Chamber Orchestra at the Sydney Opera House, and Haydn's *Die Schöpfung* with Orchestra Ensemble Kanazawa (Japan). Ms. Dennis's BBC Proms appearances include performances with the City of Birmingham Symphony Orchestra, BBC Symphony Orchestra, Britten Sinfonia, and the Orchestra of the Age of Enlightenment.

In 2016 Ms. Dennis performed Rosmene in Handel's *Imeneo* at the Internationale Händel-Festspiele Göttingen; Despina at the Lichfield Festival; *Iphigénie en Tauride* at the Internationale Gluck Opern Festspiele in Nuremberg; and Pergolesi's *Stabat mater* with the Orquestra Gulbenkian in Lisbon. Other 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 (Internationale Händel-Festspiele Göttingen); Bersi in *Andrea Chénier* (Opera North); and Ilia in Mozart's *Idomeneo*, directed by Graham Vick (Birmingham Opera Company). A keen interpreter of contemporary music, Ms. Dennis has created roles in premieres of Francisco Coll's *Café 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's *An Ocean of Rain* (Aldeburgh Festival).

Ms. Dennis's recordings include Rameau's *Anacréon* of 1754 with the Orchestra of the Age Enlightenment, Handel's *Siroe*, *re di Persia* and *Joshua* with Laurence Cummings and FestspielOrchester Göttingen, and a CD of Russian composer Elena Langer's chamber works, *Landscape with Three People*, on Harmonia Mundi.

## Elsa Rooke

Elsa Rooke (co-director) has worked as a stage manager, assistant director, dramaturge, and director throughout Europe. Trained by drama coach Alain Garichot, she has taught acting to young singers, including William Christie's Académie des Arts Florissants, and was appointed director of one of France's major drama schools (Saint-Étienne). A long-term collaborator with Adrian Noble, she has revived many opera productions for him over the past 15 years.

Ms. Rooke directed the European premieres of both Dominick 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, and Grand Théâtre 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, Ms. Rooke 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). She also worked in partnership with Gwenaél 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).

Born in Paris, Ms. Rooke completed her PhD in literature and music on 20th-century opera at the Sorbonne. Invited to publish papers and give talks on this subject, she has also translated novels, essays, and opera librettos from English and Italian into French.

## Monteverdi Choir

Founded by John Eliot Gardiner as part of the breakaway period instrument movement of the 1960s, the Monteverdi Choir has always focused on bringing a new perspective to its repertoire. With a combination of consummate choral technique and historically-informed performance practice, the choir has been consistently acclaimed over the past 50 years as one of the best choirs in the world.

Among a number of trailblazing tours was the Bach Cantata Pilgrimage in 2000, during which the choir performed all 198 of Bach's sacred cantatas in more than 60 churches throughout Europe and America. The entire project, recorded by the company's record label Soli Deo Gloria, was critically hailed. The Monteverdi Choir has over 150 recordings to its name and has won numerous prizes.



The choir is also committed to training future generations of singers through the Monteverdi Apprentices Programme. Many apprentices go on to become full members of the choir, and former choir members have also gone on to enjoy successful solo careers.

Last season the choir took part in a variety of projects across different repertoires, from an extensive tour of Bach's *St. Matthew Passion* (performed from memory) with the English Baroque Soloists, to Berlioz's *Roméo et Juliette* at the BBC Proms, to the Festival Berlioz with the Orchestre Révolutionnaire et Romantique. Under the direction of Gardiner, the choir also collaborated with both the London Symphony Orchestra on Mendelssohn's *Ein Sommernachtsraum* and the Zurich Tonhalle Orchestra on Janáček's *Glagolitic Mass*. The Monteverdi Choir has also participated in several staged opera productions, including *Le Freischütz* (2010) and *Carmen* (2009) at the Opéra Comique in Paris, and *Les Troyens* at the Théâtre du Châtelet. Most recently, the choir performed Gluck's *Orphée et Eurydice* at the Royal Opera House, Covent Garden, working in collaboration with the Hofesh Shechter Dance Company.

## 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 recognizable.

The ensemble has performed at many of the world's most prestigious venues, including La Scala in Milan, the Concertgebouw in Amsterdam, and the Sydney Opera House. During the 1990s, the English Baroque Soloists performed Mozart's seven mature operas and recorded all of [WhiteLightFestival.org](http://WhiteLightFestival.org)

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's *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 major, Lutheran Mass in F major, and Cantata "Sü er Trost" with the Monteverdi Choir in venues around Europe, as well as Bach's *St. Matthew Passion* and a mixed program of Mozart's Symphonies Nos. 39–41, Requiem, and Great Mass in C minor.

The most recent recording by the English Baroque Soloists is of Bach's *St. Matthew Passion*, released by Soli Deo Gloria in March 2017.

## White Light Festival

*I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener.* —Arvo Pärt. Now in its eighth year, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors, complemented by conversations with artists and scholars and post-performance White Light Lounges.

## Lincoln Center's Great Performers

Initiated in 1965, Lincoln Center's Great Performers series offers classical and contemporary music performances from the world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists.

One of the most significant music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's David Geffen Hall, Alice Tully Hall, Walter Reade Theater, and other performance spaces around New York City. From symphonic masterworks, lieder recitals, and Sunday morning coffee concerts to films and groundbreaking productions specially commissioned by Lincoln Center, Great Performers offers a rich spectrum of programming throughout the season.

### **Lincoln Center for the Performing Arts, Inc.**

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader

in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.



MASSIMO GIANNELLI

## Monteverdi Choir

### Soprano

Charlotte Ashley  
Amy Carson  
Angela Hicks  
Alison Hill  
Eleanor Meynell  
Angharad Rowlands

### Countertenor

Rory McCleery  
Simon Ponsford  
Richard Wilberforce  
Matthew Venner

### Tenor

Hugo Hymas  
Graham Neal

### Bass

Alex Ashworth  
Daniel D'Souza  
Samuel Evans  
Lawrence Wallington



MASSIMO GIANNELLI

## English Baroque Soloists

### Violin

Kati Debretzeni, *Leader*  
Iona Davies  
Henry Tong  
Anne Schumann,  
*Second Principal*  
Henrietta Wayne  
Davina Clarke

### Viola

Fanny Paccoud  
Lisa Cochrane  
Małgorzata Ziemkiewicz  
Aliye Cornish

### Cello

Marco Frezzato

### Gamba/Lirone

Kinga Gáborjáni

### Bass

Valerie Botwright

### Harpsichord

Antonio Greco  
Paolo Zanzu

### Chitarrone/Lute

David Miller  
Alex McCartney  
Josias Rodríguez  
Gándara  
Jørgen Skogmo

### Dulcian

Györgyi Farkas

### Recorders

Rachel Beckett  
Catherine Latham

### Cornetti

Frithjof Smith  
Richard Thomas  
Darren Moore

### Sackbuts

Adam Woolf  
Miguel Tantos Sevillano  
Martyn Sanderson  
Abigail Newman  
Stephen Saunders

### Harp

Gwyneth Wentink

## **Lincoln Center Programming Department**

Jane Moss, *Ehrenkranz Artistic Director*

Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

Lisa Takemoto, *Production Manager*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Andrew C. Elsesser, *Associate Director, Programming*

Luna Shyr, *Senior Editor*

Regina Grande Rivera, *Associate Producer*

Daniel Soto, *Associate Producer, Public Programming*

Walker Beard, *Production Coordinator*

Nana Asase, *Assistant to the Artistic Director*

Olivia Fortunato, *Programming Assistant*

Dorian Mueller, *House Program Coordinator*

Janet Rucker, *Company Manager*

## **For the White Light Festival**

Supertitles created by Kenneth Chalmers, adapted by James Halliday

Supertitles operated by Megan Young

## **For *L'Orfeo***

Rick Fisher, *Lighting Designer*

Isabella Gardiner, Patricia Hofstede, *Costumes*

Matthew Muller, *Production Manager*

Noel Mann, *Stage Manager*

Paolo Zanzu, Antonio Greco, *Music Assistants*

Matteo Dalle Fratte, *Language Coach*