

Lincoln Center's

# white light festival

October 18–November 15, 2017

**Saturday, October 21, 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'incoronazione di Poppea

*Music by Claudio Monteverdi*

*Libretto by Francesco Busenello*

Monteverdi Choir

English Baroque Soloists

Sir John Eliot Gardiner, *Conductor*

Hana Blažíková, *Poppea / Fortuna*

Kangmin Justin Kim, *Nerone*

Marianna Pizzolato, *Ottavia*

Gianluca Buratto, *Seneca*

Carlo Vistoli, *Ottone*

Anna Dennis, *Drusilla / Virtù / Pallade*

Reginald Mobley, *Arnalta*

Silvia Frigato, *Amore / Valletto*

Furio Zanasi, *Soldato I / Liberto*

Gareth Treseder, *Famigliari*

Zachary Wilder, *Lucano*

Francesca Boncompagni, *Damigella*

John Taylor Ward, *Mercurio / Littore*

Michał Czerniawski, *Nutrice*

Robert Burt, *Soldato II*

Francesca Biliotti, *Venere*

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

*This performance is also part of Great Performers.*

*(Program continued)*

---

*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.*

WhiteLightFestival.org

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:

*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.

*Thursday, November 9 at 7:30 pm at Church of the  
Ascension*

**Darkness and Light** (U.S. premiere)  
**Bernard Foccroulle**, organ  
**Lynette Wallworth**, video  
Works by BACH, BUXTEHUDE, MESSIAEN,  
GRIGNY, ALAIN, TOSHIO HOSOKAWA, BERNARD  
FOCCROULLE, and SOFIA GUBAIDULINA

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

---

*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.*

# The Coronation of Poppea

MONTEVERDI *L'incoronazione di Poppea*, SV 308 (1643)

Prologue

Act I

Act II (Scenes 1–3)

*Intermission*

Act II (Scenes 4–14)

Act III

*This program is approximately 3 hours and 20 minutes long, including 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

*The story is based on the historic Roman figures Poppaea Sabina (Poppea) and Emperor Nero (Nerone).*

## Prologue

Fortune, Virtue, and Love debate their relative influence over the forthcoming drama: Love (Amore) claims superiority and promises to change the world.

## Act I

Ottone approaches his beloved Poppea's palace, hoping to be reunited with her, but is disillusioned to find Nerone's soldiers standing guard outside. Inside, having spent the night together, Poppea and Nerone are saying their farewells. Nerone finally extricates himself from Poppea's embrace by promising to divorce his wife, Ottavia, and Poppea is left to celebrate the prospect of marriage, a prospect discouraged by her nurse, Arnalta, as unrealistic. In her Roman palace, Ottavia laments her abandonment by Nerone. Her nurse and Seneca, Nerone's tutor, try unsuccessfully to comfort her; the valet (Valletto) disrespectfully teases Seneca; and Ottavia goes off to the temple to pray. As Seneca muses on the transient glories of the world, Pallade (the goddess Athena) arrives to warn him of his political vulnerability, promising to send Mercurio (Mercury) if his death becomes imminent. Nerone announces his intention to divorce Ottavia and marry Poppea. Seneca tries to dissuade him. Furious at his opposition, Nerone dismisses him. Poppea reminds Nerone of their happy night together and insinuates that Seneca is the power behind the throne. Nerone angrily sentences the philosopher to death. Ottone tries to convince Poppea to return to him but is cruelly rejected. Alone and fearful, he considers killing Poppea, but he remembers Drusilla, who loves him, and

decides to woo her instead, though his heart remains with Poppea.

## Act II

Mercurio apprises Seneca of Nerone's death decree, which the philosopher welcomes, expressing his intention to commit suicide. His disciples try to dissuade him, but he orders them to prepare his fatal bath, and exits. Valletto and Damigella (a damsel) share an erotic scene of comic relief. This is followed by an even more erotic scene, between Nerone and his friend Lucano who, acknowledging Seneca's death, sing in praise of Poppea's beauty. Poppea and Nerone engage in yet another amorous exchange. Ottavia orders an unwilling Ottone to kill Poppea, suggesting that he disguise himself as a woman. Ottone proposes to avail himself of Drusilla's garments, and she readily agrees. Poppea is lulled to sleep in her garden by Arnalta singing a lullabye. Ottone appears, disguised as Drusilla, and Amore intervenes to save Poppea from Ottone's attempt on her life. Poppea awakens and thinks the culprit was Drusilla.

## Act III

Thinking Poppea is dead, Drusilla rejoices that Ottone will finally be hers. She is rudely disappointed when she is accused of the crime, an accusation she accepts in order to protect her beloved Ottone. But he insists on confessing his guilt and Nerone sends them both into exile. Having learned that Ottavia instigated the murder attempt, Nerone feels justified in banishing her from Rome, swearing that on this day Poppea will become his wife. Ottavia bids farewell to Rome and goes into exile. Arnalta exults in her rise in fortune: She is now an empress's nurse. And Nerone crowns Poppea empress.

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

# Notes on the Program

By Ellen Rosand

## ***L'incoronazione di Poppea*, SV 308 (1643)**

CLAUDIO MONTEVERDI

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

*Died November 29, 1643, in Venice*

Remarkably, despite its early date, Monteverdi's *L'incoronazione di Poppea* ("The Coronation of Poppea"), which premiered in Venice in 1643, is one of the most powerful and timeless works in the operatic canon. It does what all the greatest operas do: matches a startlingly effective and complex libretto (by Francesco Busenello) with music that meets it on its own terms, creating a composite drama immeasurably greater than either of its constituent parts. But few acknowledged operatic masterpieces raise as many questions of interpretation as *Poppea* does. Not even *Don Giovanni*—its meanings still up for debate after more than two centuries of critical scrutiny and exegesis—looms as great an enigma. Monteverdi's opera, even more than Mozart's, challenges the interpreter by complicating aesthetic issues with moral uncertainties.

In its most obvious terms, *L'incoronazione di Poppea* celebrates the victory of Love. (It is Amore, after all, who asserts his power over Fortune and Virtue in the Prologue and who saves Poppea from being murdered by Ottone at the end of the second act.) And the love of Poppea and Nerone (based on the historic Roman figures Poppaea Sabina and Emperor Nero) triumphs over all obstacles—over objections of state, over legality and morality. But the opera also seems to celebrate the defeat of reason. The stoic philosopher Seneca dies, the legitimate empress Ottavia is exiled, Poppea's rejected lover Ottone is banished, and Nerone's concubine, the courtesan Poppea, joins him on the throne. The apparent immorality of the denouement casts a shadow over our perception of the work.

How can this be happening, we ask ourselves, as we are drawn into the vortex of the drama. Our accumulating incredulity, even horror, is a function of the text and the music together. In communicating Busenello's text, the composer enhances its ironies: By giving full expression to its meanings, however ambiguous, he heightens them.

Unlike its predecessors in Venice, *Poppea* is based on history. Drawing its material primarily from the *Annals* of Tacitus, it recounts the story of the Roman emperor Nero, who, despite the objections of his tutor Seneca, sent his empress Ottavia into exile in order to marry his paramour, Poppea. But the librettist takes various liberties with his source, adding and expanding characters and dramatic situations. Most significantly, he shifts Seneca's death back by three years so that it precedes Ottavia's exile rather than follows it, as in Tacitus. And he places it in Act 2, at the exact mid-point of the opera, creating a dramatic structure in two parts that overrides the libretto's conventional formal arrangement in three acts. This bi-partite structure suggests a possible interpretation of the problematic work. While the philosopher is still alive, his position and influence act upon the other characters, most of whom show at least some signs of conscience: Ottavia's moral and religious beliefs prevent her from avenging herself, despite her rage against Nerone. Ottone, too, cannot allow himself to yield to his anger: He cannot commit violence against Poppea. Even Poppea's nurse, Arnalta, displays a conscience: She cannot condone Poppea's immoral ambition for the throne, and feels pity for Ottone. And Nerone, though he resorts to intense rhetoric in his grand confrontation with Seneca, where he argues passionately for Ottavia's replacement by Poppea, cannot overcome the inevitability of his old tutor's logic—he can only dismiss him.

After Seneca's death, however, the whole moral fabric of this world disintegrates. Ottavia plans a murder and becomes a

blackmailer. Ottone yields to his anger and agrees to kill Poppea. And he compounds his crime by exploiting Drusilla's love for him by making her an accessory to the murder. Arnalta now accepts Poppea's ambitious expediency, and is only concerned with her own betterment in the new scheme of things. And Nerone, justified by the failed murder attempt, feels free to repudiate Ottavia, the very action Seneca had refused to condone.

The significance of Seneca's death is even highlighted within the text itself, as two subsequent scenes begin with the very words "Hor che Seneca è morto" ("Now that Seneca is dead"), before joining in the unraveling of the moral universe. Seneca's death unleashes the tide of immorality. It opens the floodgates for the complete corruption and ethical perversion ultimately embodied in Poppea's coronation.

The music powerfully reinforces the contrast embodied in the structure of the opera as well as our encroaching sense of discomfort. It heightens the contrast between the opera's two parts by rendering them equally powerful and inevitable: In the first, the ambitious edge in the love scenes between Nerone and Poppea, the infuriated lament of Ottavia, and the anguished indecision of Ottone all give voice to the conflicts within the characters, reaching a climax in the powerful confrontation between Nerone and Seneca. The trajectory of the second half is equally inevitable: Following an ironic pause, Lucano and Nerone sing a shockingly explicit duet, Poppea and Nerone demonstrate their

increasing attraction to one another, Ottone wallows weakly in his abject guilt, and Ottavia bids a devastating farewell to Rome, all of which culminate in the most shocking of denouements—the coronation of Poppea. And our shock—and awe—are intensified by the astounding power and beauty of Monteverdi's music.

But was the original Venetian audience as shocked as we are? Did they know that Poppea's victory was pyrrhic? That only two years after her coronation, according to Tacitus, a pregnant Poppea would be kicked to death by Nero, and that three years after that, the emperor would be forced to take his own life? Or would they have looked at *Poppea* as a moral lesson—a demonstration of the decay of Rome as a warning to Venetians, reminding them of something they had already acknowledged in the oligarchical structure of their government: not to concentrate power in a single ruler, who could be fatally corrupted, leading to the demise of a Republic.

*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.

## Poppaea at the Theatre

By Charles Pelham Mulvany

Dark tresses made rich with all treasures,  
Earth's gold-dust, and pearls of the sea,—  
She is splendid as Rome that was Caesar's,  
And cruel as Rome that was free!

Could I paint her but once as I found her,  
From her porphyry couch let her lean,  
With the reek of the circus around her—  
Who is centre and soul of the scene;

Grey eyes that glance keen as the eagle  
When he swoops to his prey from on high;  
Bold arms by the red gold made regal—  
White breast never vexed with a sigh;

And haughty her mien as of any  
Her sires whom the foemen knew well,  
As they rode through the grey mist at Cannae,  
Ere consul with consular fell.

Unabashed in her beauty of figure—  
Heavy limbs and thick tresses uncurled  
To our gaze, give the grace and the vigour  
Of the race that has conquered the world.

And fierce with the blood of the heroes—  
In their sins and their virtues sublime—  
Sits the Queen of the world that is Nero's,  
And as keen for a kiss or a crime!

But the game that amuses her leisure  
Loses zest as the weaker gives way;  
And the victor looks up for her pleasure—  
Shall he spare with the sword-point or slay?

Half-grieving she gathers her tresses,  
Now the hour for the game has gone by;  
And those soft arms, so sweet for caresses,  
Point prone as she signs, 'Let him die.'

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



## Meet the Artists

SIM CANETTY-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.



**Hana Blažíková**

Soprano Hana Blažíková (*Poppea/Fortuna*) 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.

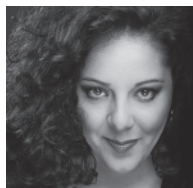


**Kangmin Justin Kim**

Countertenor Kangmin Justin Kim (Nerone) 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. He also played Speranza in *L'Orfeo* during the current Monteverdi tour under the baton of John Eliot Gardiner. 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.



**Marianna Pizzolato**

Mezzo-soprano Marianna Pizzolato (Ottavia) made her debut at the Rossini Opera Festival with *Il viaggio a Reims*, becoming an acclaimed interpreter of the main Rossini roles as well as for Baroque and 18th-cen-

ture repertoire. Ms. Pizzolato regularly sings at prestigious venues and festivals worldwide, including Royal Opera House, Covent Garden, Opéra National de Paris, Tokyo Nikikai Opera Theatre, Belcanto Opera Festival, Teatro de la Maestranza, Gran Teatre del Liceu, Opéra Royal de Wallonie, Teatro di San Carlo, and Teatro Massimo, working with conductors such as Bruno Campanella, Daniele Gatti, Riccardo Muti, Antonio Pappano, and Alberto Zedda.

Her 2016–17 season engagements included Beethoven's Ninth Symphony at the Menuhin Festival Gstaad and in Wrocław (concert and recording) with Kammerorchester Basel under Giovanni Antonini; *Tancredi* in Bremen (concert version) with Accademia Bizantina and Ottavio Dantone; Rossini's *Stabat Mater* in Edinburgh with Accademia Nazionale 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; *Il viaggio a Reims* at Bolshoi Theatre; *La donna del lago* in Liège under Michele Mariotti; *Falstaff* in Madrid; as well as recitals in Rouen. Last season, Ms. Pizzolato made her Metropolitan Opera debut with her performance of Hedwige in *Guillaume Tell*. This season, she joined John Eliot Gardiner in the worldwide tour of *Il ritorno di Ulisse in patria* and *L'incoronazione di Poppea* in honor of the 450th anniversary of Monteverdi's birth. Ms. Pizzolato has recorded for EMI, Virgin Classics, Dynamic, Naïve/Opus 111, Naxos, and Opera Rara.



**Gianluca Buratto**

With a noble and rounded voice, Gianluca Buratto (Seneca) is rapidly establishing [WhiteLightFestival.org](http://WhiteLightFestival.org)

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.



**Carlo Vistoli**

After studying classical guitar and piano, countertenor Carlo Vistoli (Ottone) began his vocal training in 2005 with William Matteuzzi and Sonia Prina. He is a graduate of the Conservatorio Frescobaldi Ferrara (Renaissance and Baroque singing) and of

Alma Mater Studiorum at the University of Bologna (cultural heritage). He made his stage debut in 2012–13 as Sorceress in Purcell's *Dido and Aeneas* in Cesena and Ravenna, Italy, and later appeared at Teatro Comunale di Bologna as Licida in Mysliveček's *L'Olimpiade*.

Mr. Vistoli has won several prestigious awards in international competitions such as the fourth International Competition "Città di Bologna" in 2012, and in the Baroque category of the fifth Renata Tebaldi International Voice Competition in 2013. The 2016–17 season saw his appearance in concerts with Le Jardin des Voix, performances of Monteverdi's *L'Orfeo* with Les Arts Florissants, along with his debut at Festival d'Aix-en-Provence in Cavalli's *Erismena*. Opera performances include the title role of Handel's *Tamerlano* with Les Ambassadeurs and Alexis Kossenko; Purcell's *King Arthur* in Rome and Bologna; Piritoo in *Elena* by Cavalli, conducted by Garcia Alarcon in a Festival d'Aix-en-Provence production; and Tolomeo in Handel's *Giulio Cesare* (Shanghai) with Opera Fuoco.

Mr. Vistoli has been a member of Le Jardin des Voix conducted by William Christie, with whom he toured France, Australia, and Asia, and performed in Paris, Moscow, New York, and at the Lucerne Festival. In 2015 he took part in the world premiere of *L'Amore che move il sole* by Adriano Guarneri at the Ravenna Festival.



**Anna Dennis**

Soprano Anna Dennis (Drusilla/Virtù/Pallade) 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.



LIZ LINDER

## Reginald Mobley

Noted for his clear diction, pure tone, and innovative ornamentation, countertenor Reginald Mobley (Arnalta) is highly sought after for Baroque, Classical, and modern repertoire. This season Mr. Mobley returns to the Academy of Ancient Music for Purcell's *King Arthur* at the Barbican in London, ahead of Handel's *Messiah* with the Royal Scottish National Orchestra and extensive tours to North America and Europe with John Eliot Gardiner and the Monteverdi Choir & Orchestras. Next summer he tours with harpsichord/pianist Henry Lebedinsky in a program featuring 200 years of music by black composers.

Past performance highlights include the premiere of a reconstruction of Bach's *St. Mark Passion*, led by Matthew Halls at the Oregon Bach Festival; a premiere of Eric Banks's *Aluta continua: The passion of David Kato Kisule* with Coro Allegro; concerts of Bach's Easter Oratorio and Lully's *Te Deum* with Bach Collegium San Diego; and an extensive tour performing Bach's *St. Matthew Passion* with the Monteverdi Choir and the English Baroque Soloists led by John Eliot Gardiner, with whom he also made his debut at the BBC Proms in August. Further highlights of the 2016–17 season included several performances with the Seattle Symphony and the Calgary Philharmonic Orchestra, as well as an innovative project with the Academy of Ancient Music entitled *Bach Reconstructed*.

Mr. Mobley will soon release a new disc with the Agave Baroque Ensemble entitled *Peace in Our Time*, which focuses on the 400th anniversary of the beginning of the [WhiteLightFestival.org](http://WhiteLightFestival.org)

Thirty Years' War. This autumn he is set to release an anticipated recording of Bach's *Magnificat*.



## Silvia Frigato

Winner of the 2007 Francesco Provenzale International Baroque Singing Competition in Naples, soprano Silvia Frigato (Amore/Valletto) continues to perform 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.

Ms. Frigato recently starred in Monteverdi's *Vespro della Beata Vergine* with the Monteverdi Choir and Gardiner, *L'incoronazione di Poppea* at the Teatro alla Scala (Milan), and Jommelli's *L'isola disabitata* at Teatro San Carlo (Naples), both under Rinaldo Alessandrini. After her debut at Maggio Musicale Fiorentino 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). In addition, Ms. Frigato was chosen by Gardiner for the first and second editions of Accademia Monteverdiana (Sarteano, Italy), where she performed in the opening concert of the Incontri in Terra di Siena festival.

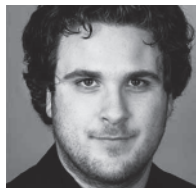
Future plans include Vagaus in *Juditha triumphans* at the Teatro Comunale (Ferrara, Italy); Monteverdi's *Vespro della Beata Vergine* with Ensemble Matheus and Jean-Christophe Spinosi on tour in France; Biber's *Missa Salisburgensis* with Collegium 1704 and Václav Luks in Salzburg; and Martin's *Mirandolina* (title role) and *La son-*

*nambula* (Lisa) at Teatro La Fenice in Venice. Ms. Frigato has sung and recorded unpublished music by Manna and Feo with the Fondazione Pietà de' Turchini in Naples for Brilliant Classics.



**Furio Zanasi**

Baritone Furio Zanasi (Soldato I/Liberto) 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.



**Gareth Treseder**

Welsh tenor Gareth Treseder (Famigliari) 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.



**Zachary Wilder**

A former member of William Christie's Le Jardin des Voix, tenor Zachary Wilder (Lucano) 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 *Zais* 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 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.



GHIANDREA UGGETTI

## Francesca Boncompagni

Soprano Francesca Boncompagni (Damigella) 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 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.



**John Taylor  
Ward**

Baritone John Taylor Ward (Mercurio/Littore) 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 (Nutrice) studied singing at the Stanisław 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'Orontea* 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.





**Robert Burt**

Tenor Robert Burt (Soldato II) studied at the Guildhall School of Music and Drama. Since then, his career has taken him to opera houses and concert halls around the world. Mr. Burt is most associated with the role of Iro in Monteverdi's *Il ritorno d'Ulisse in patria*, which he has sung for Opera North and Deutsche Oper am Rhein, and at Chicago Opera Theater, Grand Théâtre de Genève, Teatro Real (Madrid), Festival d'Aix-en-Provence, and on DVD conducted by William Christie. He has also worked with Christie on Cesti's *Il Tito* (Strasbourg) and Purcell's *Fairy Queen* (Glyndebourne).

Recent and future plans include Dance Master in *Manon Lescaut* (Royal Opera House); Pirelli in *Sweeney Todd* (Adelphi Theatre, London); Mopsa and Flute in *The Fairy Queen* under Laurence Cummings (Glyndebourne); Arnalta in *L'incoronazione di Poppea* (Montpellier); Evangelist in *St. John Passion* and Beadle in *Sweeney Todd* (Nederlandse Reisopera); Red Queen in *Alice in Wonderland*, Dr. Blind in *Die Fledermaus*, Goro in *Madama Butterfly*, and Biaso in *I Gioielli della Madonna* (Opera Holland Park).

Further engagements include Pirelli (Chichester Festival Theatre); Evangelist in a staged *St. John Passion* (Nederlandse Reisopera); Kittywake and Landlord in *Ludd and Isis* (Royal Opera House); Arnalta in Madrid; Mopsa and Flute in *The Fairy Queen* with William Christie and Les Arts Florissants (Paris, Caen, and New York); King Bobeche in *Bluebeard* (Grange Park Opera); Snout in *A Midsummer Night's Dream* (English National Opera); L'Incredibile in *Andrea Chénier*, Fiorello in *Il barbiere di Siviglia*, and Hadji in *Lakmé* (Opera

Holland Park); as well as the world premieres of *Family Matters* for Tête à Tête and Stephen Barlow's *King*, as Henry II, in Canterbury Cathedral.



**Francesca Biliotti**

Contralto Francesca Biliotti (Venere) has received numerous awards and recognition for her singing, including first prize at the Camera Barocco section of the Opera Rinta vocal competition (2009). She was also a finalist at the fifth International Competition "Città di Bologna," and in 2012 was named winner of the Francesco Albanese competition, finalist of the la Citta Sonora competition in Milan, and best mezzo-soprano at the Franca Mattiucci international competition in Asti, Italy. In 2013 Ms. Biliotti took second place at the 67th European Community competition for young opera singers in Spoleto, where she trained with Lella Cuberli and Renato Bruson; performed in several concerts; and sang the lead role in Mario Guido Scappucci's contemporary opera *Euridice*.

Born in Venice, Ms. Biliotti graduated from the Università Luigi Bocconi in Milan in 2004. Recent performances include a recital of cantatas by Vivaldi and Marcello (Tuscia Operafestival); Maddalena in Verdi's *Rigoletto* (Brescia, Italy); soloist in Vivaldi's *Dixit Dominus* with the Moscow Soloists Chamber Orchestra under the baton of Yuri Bashmet (International Music Festival in Yaroslavl, Russia); Isabella in Rossini's *L'italiana in Algeri* and Angelina in *La Cenerentola* (Teatro Nuovo Torino); and the title role in Gluck's *Orfeo* (Teatro Olimpico, Vicenza, Italy). She has also performed as a soloist in Bach's *St. Matthew Passion*, Mozart's Requiem, and Handel's *Messiah*.

## 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 Gwenaëlle 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 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 "Süßer 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

### Tenor

Hugo Hymas  
Graham Neal

### Bass

Alex Ashworth  
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

### Cello

Marco Frezzato

### Gamba/Lirone

Kinga Gáborjáni

### Bass

Valerie Botwright

### Harpichord

Antonio Greco  
Paolo Zanzu

### Chitarrone/Lute

David Miller  
Alex McCartney  
Josías Rodríguez Gándara  
Jørgen Skogmo

### Dulcian

Györgyi Farkas

### Recorders

Rachel Beckett  
Catherine Latham

### Cornetti

Frithjof Smith  
Richard Thomas

### 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 *The Coronation of Poppea***

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*