

# The John F. Kennedy Center for the Performing Arts

**DAVID M. RUBENSTEIN**, *Chairman*

**DEBORAH F. RUTTER**, *President*

TERRACE THEATER

*Tuesday Evening, October 24, 2017 at 7:30*



## ***An Evening of Monteverdi***

Music by Claudio Monteverdi  
Sung in Italian with English supertitles

This performance is approximately one hour and twenty-five minutes  
with one fifteen-minute intermission.

Opera Lafayette is funded in part by the DC Commission on the Arts and Humanities,  
an agency funded in part by the National Endowment for the Arts.

Opera Lafayette is grateful to the National Endowment for the Arts and  
Pernod Ricard for their generous support.

This performance is dedicated to the memory of Suzan Reed, graphic designer,  
board member, and friend, whose creativity and generosity illuminated Opera Lafayette's  
journey from the beginning.

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**Patrons are requested to turn off cell phones and other electronic devices during performances.**

The taking of photographs and the use of recording equipment are not allowed in this auditorium.

# LETTER FROM THE ARTISTIC DIRECTOR

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Dear Friends,

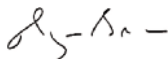
For the opening of our season, we look both back at opera's origins by performing the works of Monteverdi, and forward by collaborating with some of the most dynamic early music performers of the next generation.

Monteverdi's wonderfully expressive madrigal writing served as the inspiration for the works we have come to cherish as among the first operas in musical history, his *L'Orfeo* and *l'Incoronazione de Poppea*. The drama inherent in the longer works on our program, *"Il combattimento di Tancredi et Clorinda* and *Lamento d'Ariana*, also gives us a sense of the larger themes that would be developed in the operas of the many composers Monteverdi was to inspire.

To bring this program to life, and expand Opera Lafayette's repertoire back to the early 17th century, we have invited continuo players who live and breathe this style to guide us in the accompaniment of the vocalists. We are grateful to Thomas Dunford for leading this effort, bringing with him his colleagues Jean Rondeau and Lea Désandre, and collaborating with our wonderfully talented vocalists, director, and instrumentalists here in America.

Our program, we hope, is an auspicious look both back and forward in celebration of the re-opening of the Kennedy Center's newly-renovated Terrace Theater. We invite you to join us for our complete season of three varied programs here, the next in January featuring the extraordinary Kalanidhi Dance, and our final program in May featuring some of the most beautiful works in the French operatic repertoire, inspired by the exhibition *Visitors to Versailles* (1682-1789) at The Metropolitan Museum of Art.

With thanks for your interest and support,



Ryan Brown

## Upcoming Performances

### *Scarlatti | Geminiani*

Alessandro Scarlatti's last major secular vocal work paired with Francesco Geminiani's most famous instrumental composition, performed in its original version as a ballet pantomime by Kalanidhi Dance.

January 30, 2018 at 7:30 p.m.: Terrace Theater at the Kennedy Center

January 31, 2018 at 7:30 p.m.: Terrace Theater at the Kennedy Center

### *Visitors to Versailles*

A musical journey through the reigns of Louis XIV, XV, and XVI Inspired by The Metropolitan Museum of Art's exhibition *Visitors to Versailles* (1682 – 1789).

May 2, 2018 at 7:30 p.m.: Terrace Theater at the Kennedy Center

## Program

*Hor che 'l ciel*..... *Tutti*  
Lamento della ninfa .....Ms. Redpath, Mr. Kilbride, Mr. Newman, Mr. Rosen  
*O come sei gentile*.....Ms. Redpath, Ms. Désandre  
Lettera amorosa .....Ms. Désandre  
Il Combattimento di Tancredi et Clorinda.....Ms. Redpath, Mr. Kilbride, Mr. Newman

*Intermission* (15 minutes)

*Volgendo in ciel* .....Ms. Redpath, Ms. Désandre, Ms. Dubenion-Smith,  
Mr. Kilbride, Mr. Rosen  
Lamento d'Ariana .....Ms. Désandre  
*Ohimè dov'è il mio ben*.....Ms. Redpath, Ms. Désandre  
*Zefiro torna*.....Ms. Redpath, Ms. Désandre, Ms. Dubenion-Smith,  
Mr. Kilbride, Mr. Rosen

## Cast

Liv Redpath .....*Clorinda, Soprano*  
Lea Désandre.....*Mezzo-Soprano*  
Kristen Dubenion-Smith.....*Alto*  
Patrick Kilbride .....*Tancredi, Tenor*  
David Newman .....*Testo, Baritone*  
Alex Rosen.....*Bass*

Ryan Brown.....*Violin*  
Elizabeth Field.....*Violin*  
Paul Miller.....*Viola*  
Beiliang Zhu .....*Cello*  
Doug Balliett .....*Bass*  
Jean Rondeau.....*Harpichord, Organ*  
Thomas Dunford.....Guest musical direction and *Archlute*

## Production

Richard Gammon .....*Mise en espace*  
Raine Bode.....*Stage Manager*  
Andrew Sauvageau .....*Surtitles*

# NOTES ON THE PROGRAM

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By Jonathan Christopher Ligrani

Claudio Monteverdi (1567-1643) bridges renaissance, baroque, and modern musical worlds. He prioritized an aesthetic of emotional persuasion over contrapuntal purity, spear-headed operatic development, and traversed secular and sacred genres. Born in Cremona as the eldest son of a doctor, Monteverdi received early training in composition from Marc'Antonio Ingegneri, the *maestro di cappella* of Cremona Cathedral. Through Ingegneri, and continuing with his appointment as musician, composer, and singer at the Gonzaga court in Mantua, Monteverdi learned from the innovators of his time, such as Cipriano de Rore and the Mantuan *maestro di cappella*, Giaches de Wert.

At Mantua, Monteverdi began forging a new artistic path. His experimental *Fourth* and *Fifth Books of Madrigals* (1603 and 1605) showcased a novel perspective on composition—his self-proclaimed *seconda pratica*—modernizing the balanced treatment of dissonances and harmony toward emotional expression and rhetorical persuasion. This perspective was bold within the world of renaissance aesthetics, and Monteverdi received public criticism for violating the natural order of his craft. Yet his success continued. His renowned court opera, *L'Orfeo* (1607), humanized Greek mythology, demonstrating music's supernatural power to command nature, as well as stir the passions toward empathy. This work is generally regarded as opera's first masterpiece. Monteverdi's second opera, *L'Arianna* (1608), compelled its first audience to tears during Arianna's lament over her abandonment. The success of this lament merited its publication as a separate piece, as well as a polyphonic reworking in the *Sixth Book of Madrigals* (1614).

In 1613, Monteverdi secured one of the most prestigious musical posts in Italy, *maestro di cappella* at S. Marco in Venice. He went on to produce madrigals stretching the genre's definition, integrating theatrical performance and orchestral effects into a "representative" style, such as *Il combattimento di Tancredi et Clorinda*, as well as public Venetian operas, including the Greek epic *Il ritorno d'Ulisse in patria* (1640) and the Roman historical *L'incoronazione di Poppea* (1643)—both premiering at the Teatro SS Giovanni e Paolo.

This evening's program showcases Monteverdi's inventiveness and power of emotional representation. The theatrical madrigal, *Il combattimento di Tancredi et Clorinda*, displays Monteverdi's *stile concitato*, or "agitated style," which he described as a musical representation of anger, one of the three human passions, along with equanimity and humility. The text is taken from Torquato Tasso's Crusade epic, *Gerusalemme liberata* (*Jerusalem Delivered*), and depicts a narrated battle wherein the Christian knight, Tancredi, slays his foe, only to discover that his beloved Clorinda lies beneath the armor. Listen for the galloping theme of the horse after the narrator's introduction, and the tremolo sixteenth notes in the strings matched by rapid vocal declamation. The piece was originally staged and performed during Carnival at a Venetian nobleman's palace in 1624, complete with a horse and armored sword fight. In a similar manner, the *Lamento della ninfa* utilizes staging to heighten its dramatic impact.

As per Monteverdi's directions, the soprano is to remain apart from the three male singers who commiserate and comment upon the Nymph's pitiful situation, reminiscent of a Greek chorus. Accompanying the Nymph's entry, and undergirding the singers' exchanges, the continuo repeats a descending pattern of the minor scale, unwavering in its trudging fate. This musical gesture became a hallmark of subsequent baroque lament arias. These two pieces appear in Monteverdi's *Eighth Book of Madrigals* (Venice, 1638), which he split into two parts—warlike songs in the first half and those of love in the second. The *Combattimento* and *Lamento* function as theatrical counterpoints within this layout.

## NOTES ON THE PROGRAM

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*Hor che'l ciel e la terra e'l vento tace* and *Volgendo il ciel per l'immortal sentiero* are also included in the collection as songs of war. The first piece, a setting of Petrarch, begins with a bucolic description of night, the six voices progressing as a lulling block of sound. This unity unravels during the second stanza, when the poetic subject describes his grief. The tranquil beginning clashes with the *stile concitato* appearing at the mention of the subject's warlike state, peaceful composure returning only at the thought of his beloved. *Volgendo il ciel* is a tenor solo in praise of a new king, possibly written for the Hapsburg Emperor, Ferdinand III. It originally accompanied a *ballo* featuring dancing nymphs.

The madrigals, *O come sei gentile* and *Ohimè, dov'è il mio ben* are soprano duets appearing in Monteverdi's *Seventh Book* (1619), which features works for differing vocal combinations. Both texts expound the grief of unrequited love, the former finding metaphoric semblance in a caged bird's singing—mirrored by the virtuosic imitation of the two voices—and the latter illustrating the agony of loss in departing and converging vocal lines, replete with painful dissonances and text painting. The yearning soliloquy, *Se i languidi miei sguardi*, described by Monteverdi as a dramatic “love letter” for solo voice and continuo is also included within the collection.

Monteverdi's compositional innovations and aesthetic views have bolstered his image as a pivotal figure in music history. His gift for viscerally transmitting the emotions and subjectivity of humans has maintained its efficacy through the ages. Monteverdi's works have received countless adaptations, arrangements, and stagings, influencing the genres of film, literature, and visual arts, among others. On the 450th anniversary of his birth, Monteverdi's music continues to touch our hearts, provoke our imagination, and mold our sensibility, and it will continue to do so for generations to come.

## MEET THE ARTISTS

**Opera Lafayette**, an American period instrument company, has earned critical acclaim for its performances and recordings featuring The Opera Lafayette Orchestra and renowned singers for the interpretations of rediscovered 18th- and 19th-century operatic masterpieces. The company, known for its modern American and World Premieres, presents concert, semi-staged and staged operas in imaginative and inventive productions of the historical repertoire, illuminating the contemporary relevance of the works together with their original appeal. Based in Washington, DC, where its three seasonal performances usually take place at The John F. Kennedy Center for the Performing Arts, the company has expanded its horizons since 2014 to include New York City where its full season is now also regularly produced at venues throughout Manhattan.

Opera Lafayette gained international fame, when, at the invitation of Château de Versailles Spectacles, it performed twice, in 2012 and 2014, at the Opéra Royal in Versailles, France, closing with five sold-out performances. Central to the company's mission is creating a recorded legacy of the timeless repertoire Opera Lafayette brings back to life. Currently the company's discography on the Naxos label is comprised of twelve releases. These recordings underscore the company's artistic mastery and are just one resource Opera Lafayette uses to build a public appreciation of this repertoire.



Naomi Reicherter

**Ryan Brown** is the founder and artistic director of Opera Lafayette. Through his work with Opera Lafayette, Mr. Brown has gained an international reputation for his interpretations of French opera and for his role in the revival of significant works from 18th and 19th centuries. Mr. Brown's repertoire and discography of twelve sound recordings for Naxos include operas by well-known 18th-century composers (Gluck and Rameau) as well as rediscoveries of their contemporaries (Sacchini and Rebel/Francœur), works which exemplify traditions established in the 17th century (Lully and Charpentier), and

those which point the way toward the music of the 19th century (Monsigny and Grétry). He was widely lauded for the modern premiere and recording of Félicien David's 1862 *Lalla Roukh*, a seminal work of musical Orientalism. Mr. Brown's frequent performances of Italian works by Haydn, Mozart, Paisiello, and Cimarosa have also met with great acclaim. Mr. Brown was raised in a musical family in California, and performed extensively as a violinist and chamber musician before turning his attentions to conducting. His teachers included Dorothy DeLay and Gustav Meier. In 2014 Mr. Brown returned to the Opéra Royal in Versailles, leading Opera Lafayette in Philidor's *Les Femmes Vengées* and Mozart's *Così fan tutte*. In 2015, he conducted Vivaldi's *Catone in Utica* at the Glimmerglass Festival. In 2016 he led Opera Lafayette's modern premiere of Gaveaux and Bouilly's *Léonore, ou l'amour conjugal*, which was filmed for future video release. Opera Lafayette's first video, of Rameau's *Les Fêtes de L'Hymen et de L'Amour*, will be released in 2017-2018. Mr. Brown is a recipient of *La Médaille d'Or du Rayonnement Culturel* from La Renaissance Française.



Julien Benhamou

**Thomas Dunford** makes his Opera Lafayette debut on the archlute and as the company's first guest musical director in *An Evening of Monteverdi*. He regularly plays a variety of early plucked string instruments with ensembles such as Les Arts Florissants, Capriccio Stravagante, Le Centre de Musique Baroque de Versailles, The English Concert, the Irish Baroque Orchestra, Les Musiciens du Louvre, the Scottish Chamber Orchestra, and many others around the world. He has performed at many venues including New York's Carnegie Hall and Frick Collection, London's Wigmore Hall, the Palau de la Musica in Barcelona, among others, and in many festivals, including but not limited to those in Ambronay, Arc La Bataille, Bozar, La Chaise-Dieu, Nantes, Saintes, and Utrecht. Mr. Dunford's first solo CD, *Lachrimae*, recorded for the French label Alpha in 2012, was unanimously acclaimed by critics

## MEET THE ARTISTS

and was awarded the Caecilia prize of 2013. His second CD *Labirinto d'Amore* with mezzo-soprano Anna Reinhold was awarded the Choc from *Classica* magazine. His extensive discography includes three recordings of Vivaldi with La Serenissima, Bach's B minor Mass and Trauerode with Pygmalion, early baroque songs and jazz standards with soprano Jody Pou, Italian 17th-century repertoire for cornetto with La Fenice, and three CDs with Les Arts Florissants. Mr. Dunford completed his studies in 2006 at the Conservatoire Supérieur de Paris, when he obtained a unanimous first Prize with honors. He continued his studies at the Schola Cantorum in Basel with Hopkinson Smith, and participated in several master classes with artists the caliber of Rolf Lislevand and Julian Bream. He was awarded his Bachelor's degree in 2009.



Jonathan Timmes

**Richard Gammon** makes his Opera Lafayette debut creating the mise en espace for *An Evening of Monteverdi*. He will be directing Scarlatti's *Erminia* with Opera Lafayette later this season. Previous directing highlights include the East Coast premiere of Jack Perla's *An American Dream* at Opera Maine SAP, *Susannah* for Charlottesville Opera, the *CARE Monologue Film Project* at Cleveland Play House, *Much Ado About Nothing* for the Kentucky Shakespeare Festival, and the world premieres of Jorge Sosa's operas *Tonatzin* and *The Lake* at ArtSounds. He was the Creative Associate for the world premiere of *Dream'd in a Dream* at the BAM Next Wave Festival with the Seán Curran Company and directed the Kansas City workshop of J Ashley Miller's performance art piece *Echosis* with Atemporchestra. He has directed multiple productions at the Manhattan School of Music, Carnegie Mellon University, and the University of Kentucky Opera Theatre including *Three Sisters who are not Sisters*, Hindemith's *Sancta Susanna*, *La traviata*, *Così fan tutte*, and *Sweeney Todd*. He is the director of Opera Maine's Studio Artist Program and has worked with the young artist programs of Opera Theatre of Saint Louis,

Wolf Trap Opera, Virginia Opera, Charlottesville Opera, and Opera North. He works closely with 2017 TONY award winner Baayork Lee and the National Asian Artists Project (NAAP). He has been on the staging staff of LA Opera, Michigan Opera Theatre, Fort Worth Opera, Palm Beach Opera, and the Lyric Opera of Kansas City. Mr. Gammon is a graduate of the New England Conservatory of Music and the University of Missouri-Kansas City Conservatory of Music and Dance. [www.richard-gammon.com](http://www.richard-gammon.com)

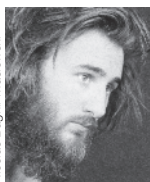


Christine Leodroit Perrin

Italian mezzo-soprano **Lea Désandre** makes her Opera Lafayette debut in *An Evening of Monteverdi*. Recent credits include Anzio in *La clemenza di Tito*, the title role in *Alcione* in Paris at the Opéra-Comique, the Messenger in *Orfeo* at the Musikverein Wien and in Madrid and Paris, and Flerida in *Erismena* at the Festival d'Aix in Aix-en-Provence. She also recently sang in Mozart's *Requiem* at the Opéra de Versailles. Ms. Désandre is frequently seen in chamber music concerts with lutenist Thomas Dunford and pianist Sarah Ristorcelli. Later this fall Ms. Désandre will sing the role of Dido in Purcell's *Dido and Aeneas* with William Christie at the Walt Disney Concert Hall and the Messenger in *Orfeo* with Sir John Eliot Gardiner at the Harris Theatre Chicago and Alice Tully Hall. She will then perform the title role in *Et in Arcadia Ego* with Christophe Rousset and the Opéra-Comique, and sing in Bach's *Magnificat* with Emmanuelle Haïm. Ms. Désandre will then debut in Salzburg at the Easter Festival in *La Périchole* and the Summer Festival in Monteverdi's *L'incoronazione di Poppea*. Ms. Désandre had the honor of winning France's Victoires de la Musique Classique 2017 and a HSBC Laureate of the Académie at the Festival of Aix-en-Provence in 2016. Previously, she won the prestigious Jardin des Voix of William Christie. She has performed around the world at the Sydney Opera House, Tchaikovsky Concert Hall, Shanghai Symphony Hall, and Philharmonie de Paris, among other venues, and has performed in roles such as Dorabella in the premiere of Nicolas Bacri's *Così Fanciulli* and Céphise in *Zoroastre*.

## MEET THE ARTISTS

Nicolas Bagnin Maslowski



**Jean Rondeau** makes his Opera Lafayette debut playing harpsichord and the organ in *An Evening of Monteverdi*. He plays harpsichord with ensembles such as Les Violons du Roy,

Kammerorchester Basel, Stuttgarter Kammerorchester and l'Orchestre National de Lille, Hr-Sinfonieorchester, around the world in venues such as Carnegie Hall, Théâtre des Champs Élysées in Paris, Elbphilharmonie in Hamburg, and Alte Oper in Frankfurt. An exclusive recording artist with Erato, Mr. Rondeau released his debut album of Bach for solo harpsichord, titled *Imagine* in early 2015 and *Vertigo* in 2016 with Rameau and Royer's music. His third album was released in March 2017 presenting his vision of J.S. Bach and his concertos: *Dynastie*. In 2012, Mr. Rondeau became one of the youngest performers ever to take First Prize at the International Harpsichord Competition in Bruges, also winning the EUBO Development Trust prize. The same year, he claimed second place in the Prague Spring International Harpsichord Competition, along with a nod for the best interpretation of the contemporary piece composed specially for the occasion. In 2013, he won the Prix des Radios Francophones Publiques, and in January 2015 received the award Révélation soliste instrumental at the Victoires de la Musique Classique. Mr. Rondeau studied harpsichord with Blandine Verlet for over ten years, and pursued further studies at the Conservatoire National Supérieur de Musique in Paris, graduating with honors. He then studied at the Guildhall School of Music and Drama in London where he was awarded a distinction for harpsichord and basso-continuo.

Neumeier's new production of *Orphée et Eurydice* and Frasquita in *Carmen*. She also sings Countess Ceprano and covers Gilda in *Rigoletto* and covers Cunégonde in *Cardide*. Last season at LA Opera, Ms. Redpath made her debut in the season opening, stepping in as Olympia in *Les contes d'Hoffmann* under Maestro Plácido Domingo and appearing as a featured soloist in a gala celebration of the Domingo-Colburn-Stein Young Artist Program's ten-year anniversary. Other recent credits include covering the Queen of Shemakha in Paul Curran's new production of *The Golden Cockerel*, singing Echo in *Ariadne auf Naxos* with Opera Theatre of Saint Louis, Héro in *Béatrice et Bénédict* at the Aspen Music Festival, and with Wolf Trap Opera. Ms. Redpath earned her Bachelor of Arts in English from Harvard University and her Master of Music from The Juilliard School, where she had the eminent distinction of being a Kovner Fellow.

Jesse Heilman



American alto **Kristen Dubenion-Smith** makes her Opera Lafayette debut in *An Evening of Monteverdi*.

Recent and upcoming soloist engagements include performances with Apollo's Fire, The Bach in Baltimore Concert Series, The Catacoustic Consort, Choralis, The Dryden Ensemble, The Folger Consort, and The Washington Bach Consort. Serving as the cantor of the Washington National Cathedral since 2010, Ms. Dubenion-Smith was the first woman to be offered a position in the Choir of Men and Boys/Girls there. Recent notable engagements include performances with NYS Baroque, The Bach Sinfonia, the Handel Choir of Baltimore, Magnificat Baroque of San Francisco, The Bach and Baroque Ensemble of Pittsburgh, and with the Mark Morris Dance group. Ms. Dubenion-Smith has also performed concerts with various ensembles at the Boston Early Music Festival, the Berkeley Early Music Exhibition, the Indianapolis Early Music Festival, and the Washington Early Music Festival. Her notable performances have included Endimione in *La Calisto*, Hecuba in *La Didone* and Cupid in *Venus and Adonis* with American Opera Theater, Humility in *Ordo Virtutum* with the

Sigrid Redpath



American soprano **Liv Redpath** makes her Opera Lafayette debut as the role of Clorinda in *Il Combattimento di Tancredi et Clorinda* in *An Evening of Monteverdi*. Ms. Redpath is

a second year Domingo-Colburn-Stein Young Artist with LA Opera. Her mainstage work there includes singing L'Amour in John



## MEET THE ARTISTS

Peabody Early Music Department, Hansel in *Hansel and Gretel* with Peabody Opera Outreach, and La Baronne in *Chérubin* with New Jersey Opera Theater. In 2010, Ms. Dubenion-Smith co-founded the award winning, Washington D.C. based, medieval ensemble, Eya. Eya tours regularly and visits colleges across the United States, giving masterclasses and concerts. In the spring of 2017, Eya was an Artist in Residence at The National Gallery, performing alongside the new exhibit *Della Robbia: Sculpting with Color in Renaissance Florence*.



Jon Tyler Core

American tenor **Patrick Kilbride** returns to Opera Lafayette, where last season he was a participant in the young artist program and covered the role of Damon in *Les Indes*

*Galantes*. He has also been a Young Artist with the Boston Early Music Festival and Victoria Bach Festival. Recently, Mr. Kilbride made his debut with the renowned Festival d'Aix-en-Provence as a resident artist of the Académie du Festival d'Aix-en-Provence involved in a new production of Francesco Cavalli's *Erismena*, which will embark on a European tour in the 2017, 2018, and 2019 seasons, making his debut in the opera houses of Versailles, Paris, and Luxembourg. Spring 2018 will mark his professional debut in the United Kingdom, where he has been engaged to sing the role of Septimius in Handel's *Theodora*. Mr. Kilbride also enjoys collaborations with the Washington Bach Consort, the Cathedral Choral Society, The City Choir of Washington, and many others. Additionally, he was a fellow for three summers at the Aspen Music Festival and School as a member of the Aspen Opera Theater Center singing roles under the batons of many musical luminaries including Jane Glover, Tomáš Netopil, and Robert Spano. Mr. Kilbride made his professional operatic debut in the United States singing the role of Iro in a new production of Monteverdi's *Il Ritorno d'Ulisse in Patria* with the Boston Early Music Festival. Following his debut in Boston, he studied and performed for two months at the prestigious Tanglewood Music Center as a Vocal Fellow.



Jeffrey Feit

American baritone **David Newman** returns to Opera Lafayette in *An Evening of Monteverdi*, singing the role of Testo, or Narrator, in *Il combattimento di Tancredi et clorinda*. He has previously been seen with Opera Lafayette as Charlot in *Le Roi et Le Fermier*, Montauciel/Second Guard in *Le Déserteur*, and as Bakbara in *Lalla Roukh*. Mr. Newman's other recent credits include *Messiah* with Tafelmusik, Portland Baroque Orchestra, Jacksonville Symphony, and with Masterwork Chorus in Carnegie Hall; *St. John Passion* with the American Bach Soloists, Carmel Bach Festival, and the Bach Chamber Orchestra of Honolulu; and *St. Matthew Passion* with the Bach Society of St. Louis, San Francisco Bach Choir, and on tour with the combined forces of Santa Fe Pro Musica and the Smithsonian Chamber Players. Other notable appearances include Bach's B minor Mass and *Christmas Oratorio* with The Bethlehem Bach Choir, *Coffee Cantata*, *Easter Oratorio*, and *Christmas Oratorio* with the Santa Fe Bach Festival, and Haydn's *Creation* with The Honolulu Symphony. His European appearances have included the 2003 Berlioz Festival in Paris and *Le Tournoi de Chauvency* with Ensemble Aziman in Sarrebourg and Metz. He has appeared regularly as a guest artist with the Four Nations Ensemble, including performances in Lincoln Center and Merkin Hall, and has also performed with the Spoleto Festival, Opera Company of Philadelphia, Metropolitan Opera Guild, Opera Birmingham, Philadelphia Orchestra, and the Russian National Orchestra. He has recorded opera and oratorio for the Philips, Dorian, Analekta, K617, and Naxos labels. Mr. Newman teaches voice and music theory at James Madison University.



Kristin Hoebemann

American bass **Alex Rosen**, a native of La Cañada, CA, makes his Opera Lafayette debut singing in *An Evening of Monteverdi*. Recent credits include the bass soloist in Mozart's *Requiem* and Dikoj in *Kát'a*

## MEET THE ARTISTS

*Kabanová*, both at the Juilliard School. Additionally, Mr. Rosen recently sang under William Christie in concert with Juilliard415, performing excerpts from the operas of Rameau and Monteverdi's *Il ballo delle ingrate*. This season at the Juilliard School, Mr. Rosen will sing the roles of Sir John Falstaff in *Die lustige Weiber von Windsor* and Thésée in Rameau's *Hippolyte et Aricie*. Later in the season, he will be singing the role of Seneca in *L'incoronazione di Poppea* with Cincinnati Opera. He will also be performing Handel's *Messiah* with both Portland Baroque Orchestra and Houston Symphony Orchestra, as well as singing in both Hayden's *Creation* and Handel's *Acis and Galatea* with Les Arts Florissants. Previously, Mr. Rosen was a Fellow at the Ravinia Steans Music Institute and was a Studio Artist with Wolf Trap Opera twice. He is a second-year candidate for the Artist Diploma in Opera Studies at the Juilliard School, where he is studying under Ms. Edith Wiens.



Carey Hough

**Doug Balliett** makes his Opera Lafayette debut playing bass in *An Evening of Monteverdi*. He is principal bass of the Trinity Wall Street Baroque Orchestra, the Holy Trinity Lutheran Bach Orchestra, 17th-century string band ACRONYM, and has appeared as principal bass of Les Arts Florissants, Boston Baroque, the Handel & Haydn Society, and the Washington National Cathedral. He performs regularly on the viola da gamba and the violone. Mr. Balliett has performed as principal or solo double bass with Ensemble Modern, the San Antonio Symphony, Alarm Will Sound, and many other ensembles. He has collaborated with musicians from all walks, ranging from baroque opera at William Christie's French estate, to tours with pop band Pink Martini, to appearances with MacArthur fellow Steve Coleman at the Newport Jazz Festival. A composer of vocal music, Mr. Balliett has received commissions from the St. Lawrence String Quartet, Carnegie Hall, the Tanglewood Music Center, the San Antonio Symphony, William Christie, Metropolis Ensemble, and SOLI.

He has held composer-in-residence positions with the Bloomingdale School of Music (as winner of the 2016 ConEdison Exploring the Metropolis Composer Residency Program), the Lucerne Festival Academy, the Chelsea Music Festival, New Vintage Baroque, the Millennials, and the Colonials. His works have been performed at many major New York venues, including Carnegie Hall, Lincoln Center, Juilliard, the Stone, SubCulture, (le) Poisson Rouge, Galapagos, ShapeshifterLab, and Spectrum. Most recent premieres have included a double bass concerto for Robert Nairn, a work for TMC for tenor, harp, and seven basses, and a song cycle for Majel Connerly and the St. Lawrence String Quartet.



Manon Meekem

Violinist **Elizabeth Field** returns to Opera Lafayette to play in *An Evening of Monteverdi*. Ms. Field performs regularly with Opera Lafayette, most recently as concertmaster in last spring's *Les Indes Galantes*. Ms. Field enjoys an active career as a chamber musician and soloist on period and modern violin. She is the concertmaster for The Bethlehem Bach Orchestra and has served as a guest concertmaster for numerous ensembles around the country including the Washington Bach Consort, National Philharmonic, and the Spire Ensemble in Kansas City. Ms. Field performs regularly with her chamber ensembles, The Vivaldi Project and ArcoVoce, and is a frequent guest artist with the Mallarme Chamber Ensemble, the Four Nations Ensemble, and Magnolia Baroque. She also plays for the Washington Ballet, the Washington National Opera and in the summers, the highly-acclaimed Sun Valley Summer Symphony. The Vivaldi Project's critically acclaimed recording of seven unknown 18th-century string trios (Discovering the Classical String Trio) has been heralded as: "Superb...highly recommended" (*Fanfare Magazine*). Her collaborative DVD with fortepianist Malcolm Bilson titled: *Performing the Score*, was lauded by Emanuel Ax as "truly inspiring." Ms. Field holds a DMA in Historical Performance Practice from Cornell University. Ms. Field has served

## MEET THE ARTISTS

as a guest coach for numerous universities and music schools including The Curtis Institute of Music, The Longy School of Music, and the Boston Conservatory of Music. She has held professorships at Sacramento State University of California, the University of California at Davis, and is currently an adjunct professor at George Washington University.



Tatiana Daubek

**Beiliang Zhu** makes her Opera Lafayette debut playing cello in *An Evening of Monteverdi*. She has given solo recitals at the Bach Festival Leipzig, Boston Early Music Festival, the

Seoul Bach Festival, the Helicon Foundation, among others, and has performed with internationally acclaimed artists and ensembles, such as William Christie, Masaaki Suzuki, Monica Huggett, Paul O'Dette, Stephen Stubbs, Alexander Weimann, the Boston Early Music Festival Orchestra, the Early Music Vancouver Orchestra, the Juilliard Baroque, the Philadelphia Orchestra, the Trinity Wall Street Orchestra, and Musica Angelica. Ms. Zhu won the first prize and the Audience Award at the XVIII International Bach Competition in Leipzig 2012 (Violoncello/Baroque Violoncello) as the first string player to have received this honor on a baroque instrument. She has additionally won the Arthur Foote Prize given by the Harvard Musical Association, second prize in the Holland America Music Society International Competition, the Eastman Cello Concerto Competition, and the 2010 Henry I. Goldberg Young Artist Prize at the American Bach Soloists Academy. Ms. Zhu received her Master of Music from the Juilliard School in Historical Performance with Phoebe Carrai (Baroque cello) and Sarah Cunningham (Viola da Gamba) and Bachelor of Music Degree and Performer's Certificate from the Eastman School of Music. She is currently pursuing a Doctor of Musical Arts in Violoncello, under the guidance of Steven Doane, and a Master of Arts in Ethnomusicology at the Eastman School of Music.



Michael Will

A native of Poughkeepsie, NY, **Paul Miller** returns to Opera Lafayette as violist in *An Evening of Monteverdi*. He most recently performed with Opera Lafayette as principal viola in *Les Indes Galantes*. Mr. Miller has additionally appeared as principal viola of the Bethlehem Bach Festival and the Washington Bach Consort, and has been heard as a soloist around the United States and Canada from Boston to Hawaii—at the Metropolitan Museum of Art in New York City, the Library of Congress, the Darmstadt International Festival for New Music, the Hawaii Performing Arts Festival, and with ensembles such as El Mundo and Tempesta di Mare. A specialist on the viola d'amore, Mr. Miller recently performed all five arias by J. S. Bach for the instrument in Bethlehem, PA. As both scholar and performer, Mr. Miller specializes in music of the 17th and 18th centuries. His research has been published in "Opera Quarterly," "Music and Letters," "Perspectives of New Music," and "Early Music." Mr. Miller studied with Karlheinz Stockhausen for six summers in Germany, and writes extensively on his unusual music and theater. He holds degrees from Vassar College and the Eastman School of Music, and has worked at Temple University, the University of Colorado in Boulder, and held a prestigious two-year Mellon Post-Doctoral Fellowship at Cornell University. He is now based in Pittsburgh, PA where he founded an early music concert series called "The Duke's Music" at Duquesne University.

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