ARTEK

Gwendolyn Toth, director

presents

CLAUDIO MONTEVERDI

Il Ritorno d'Ulisse

Wednesday, September 18, 2024 at 7:00 p.m.

Friday, September 20, 2024 at 7:00 p.m.

Saturday, September 21, 2024 at 4:00 p.m.

Saint Ignatius of Antioch Church

New York City

CAST

Ulisse *Richard Pittsinger*
Penelope *Kim Leeds*
Minerva *Christina Kay*
Telemaco *Evan Katsefes*
Eumete *Ryland Angel*
Melanto *Sarah Chalfy*
Eurimaco *Andrew Fuchs*
Nettuno *Peter Becker*
Giove *Eric Brenner*
Giunone *Laura Heimes*
Iro *Rocky Duval*
Pisandro *Clifton Massey*
Anfinomo *Martin Schreiner*
Antinoo *Steven Hrycelak*
Euriclea *Barbara Hollinshead*
L'Umana Fragiltà *Kim Leeds*
Amore *Sarah Chalfy*
Fortuna *Rocky Duval*
Tempo *Steven Hrycelak*

Coro de Feaci:
Clifton Massey, Martin Schreiner, Steven Hrycelak
Coro in Cielo:
Sarah Chalfy, Rocky Duval,
Barbara Hollinshead, Andrew Fuchs
Coro Marittimo:
Clifton Massey, Martin Schreiner,
Ryland Angel, Steven Hrycelak

Violin *Alyssa Campbell, Rafa Prendergast*
Viola *Ryan Cheng*, *Dan McCarthy*
Viola da gamba *Arnie Tanimoto*

Harp *Christa Patton*
Theorbo *Daniel Swenberg*
Lute, guitar *Grant Herreid*
Harpsichord, lautenwerk, regal *Gwendolyn Toth*

Musical Score & Translations *Grant Herreid*
Supertitles, production assistance *Dongsok Shin*
Program Notes & Synopsis *Barbara Hanning*

Some thoughts on *Il Ritorno d'Ulisse*

In the decades between Monteverdi's first operas, *Orfeo* (1607) and *Arianna* (1608), and the work featured in this concert, *Il ritorno d'Ulisse in patria* (1640), a great deal had changed in the world of opera. The new genre had spread from the refined court circles of Florence and Mantua with their invited, elite audiences to Rome, where wealthy members of the clergy vied with each other in sponsoring elaborate entertainments, and where castrated males (castrati), assumed roles on stage in keeping with the cultural and commercial premium placed on high voices. Opera also migrated to Venice, where the first public opera house opened in 1637. There, the production of opera became a commercial venture and new, paying audiences wanted to be dazzled by virtuosic singers and elaborate stage sets.

Venice was ideal for public opera. Although small in size, its reputation for freedom from religious and social constraints attracted thousands of visitors each year for Carnivale. By the end of the seventeenth century there were nine theatrical stages competing for audiences, and more than 150 operas had been produced. The city that beckoned so many composers and artists had become the operatic capital of Europe.

But Monteverdi did not go to Venice as an opera composer. Rather, he had been invited in 1613 to fill the city's highest musical position, that of maestro di cappella at Saint Mark's church, where he was expected to write sacred music and lead its magnificent choir. And while he created dramatic music for private patrons in Venice, including ballets and some theatrical works (now lost), and while he continued to cultivate the madrigal, transforming it into a kind of quasi-dramatic type of vocal chamber music, he remained operatically silent.

It was not until 1640, at the advanced age of 70, that Monteverdi responded to the new Venetian craze for opera by producing *Il ritorno d'Ulisse in patria* (The Homecoming of Ulysses). The libretto, based on Books 13—23 of Homer's Odyssey, was by the noble Venetian Giacomo Badoaro, who after this triumphant debut, was to continue his career as an amateur theater-poet. *Il ritorno* was so successful that Monteverdi wrote two more operas before his death in 1643, including *L'incoronazione di Poppea* – the first opera ever to be based on historical events rather than mythological or classical themes, and to this day his most popular and most frequently performed dramatic work.

In *Il ritorno* Monteverdi consolidated about three decades of substantial changes in musical style since *Orfeo*. The result was an even greater variety of styles than in his earlier works, a diversity that sets *Il ritorno* apart even from operas by other composers of the time. In *Orfeo* all characters sing principally in recitative style, a type of heightened speech that formed the

backbone of all the early operas, designed by the Florentine Jacopo Peri as a plausible representation of human speech. Overt song, or aria, was reserved for situations in which characters like Orfeo, a singer of legendary powers, could realistically be expected to sing to his onstage companions. But in Monteverdi's *Il ritorno*, unadorned recitative is only one of several parallel languages that are given roughly equal importance. In particular, song or aria had achieved a new status by 1640: not only was it accepted as a credible mode of representation for characters in highly emotional states, but it was also valued as a gratifying musical language in itself. In *Il ritorno* song is not necessarily legitimized by the action; instead it is the primary mode of speech of certain characters and occasionally adopted by all.

Decisions about where and when to use aria styles as opposed to recitative were made jointly by Monteverdi and his librettist because each musical style required its own type of poetry. Moreover, there was a wide spectrum of aria types by the middle of the century: some were strophic with music that simply repeated to new words, others unfolded over an ostinato bass; some were doleful laments, others were light-hearted and playful tunes. *Il ritorno* is also replete with wonderful duets that are similar to those in his late madrigal books. In general, Monteverdi chose different styles to delineate his characters: the main protagonists speak in the dignified and flexible language of declamatory recitative that blossoms into song (arioso) when appropriate; the gods adopt a melismatic virtuosity suggestive of their power; and secondary or comic characters use a simpler, canzonetta-like style. By creating these various levels of discourse Monteverdi solved the fundamental problem of opera—that is, having characters sing all the time.

As with his madrigals, Monteverdi's opera betrays his meticulous attention to the text; his appreciation of individual words is unlike that of any other composer of his time. His music is able to communicate feelings that words can only suggest. Guided by his desire to represent human emotions, he placed a great emphasis on characterization and confessed an interest in exploiting "contrasting elements which greatly move us." So the arias of the gods are very different from those of the mortals. Ulisse's noble singing style contrasts with the grotesque stammering of Iro, the beggar. Each of the suitors vying for Penelope's attention has his own style while Penelope's steadfast refusals are expressed in the same way each time. Forms repeat but content changes depending on the situation and the characters' varied emotions or emotional reactions.

Il ritorno d'Ulisse in patria, although called a *dramma in musica* and despite its happy ending, is actually a reconception of ancient tragedy for the Venetian operatic stage. With the classical inevitability of its libretto and the powerful emotional effect of its music, it stands as a reminder of why opera was invented.

- Barbara Hanning

Monteverdi's *Il Ritorno d'Ulisse* is the least often performed of his operas. It has never achieved the popularity of *L'Incoronazione di Poppea*, nor the iconic status of *L'Orfeo*. But, in many ways, *Il ritorno* is Monteverdi's most beautiful opera.

The problem - and the reward - for both audiences and performers lies in the nature of the music Monteverdi wrote. So much of the opera is in a flowing speech-like recitative, a dramatic play in sung words. Thirty-five years ago, when I first conducted *Il ritorno*, opera singers were still being told that recitative meant that the notes and rhythms on the page were mere suggestions, not actual musical authority; therefore one could more or less sing what one wants. Imagine if we approached the musicals of Stephen Sondheim with the same casual disregard for a composer's meticulously notated music. And the opera was never intended for large modern opera stages; those giant spaces need big modern voices, and those singers are not trained in the understanding of Monteverdi's beguiling 17th-century recitative.

Another issue that causes a singer great concern musically is all those long notes at the ends of speeches. What to do? It was (and is still) pretty common to simply chop them off and dispense with that extra time. But singers of the time used the long notes to show off their virtuosity through improvisation, and what was a mostly lost art until very recently is starting to gain more traction, especially with singers who also do contemporary music and enjoy the chance to improvise. Recently I read that the director of a 2023 performance of *Il ritorno* decreed that additional vocal ornamentation to that already provided by Monteverdi is not required. Nothing could be farther from the truth! (And the instruments were encouraged to do over-the-top ornamentation in the same production!)

And what about those Gods? Their scenes sound a little different: I believe Monteverdi was writing in a deliberately archaic style popular from about 1580 to 1620 in which extremely florid improvisation was the rule. The Gods are indeed a bit stuck in the old ways, as Gods tend to be. With our Gods, particularly Giove and Minerva, you will hear amazing virtuosic flourishes written by Monteverdi. But these singers will still add their own embellishments as well – just as all the singers do. So for Gods you will hear more fireworks, and less of the forward-looking triple time arioso.

There is always great concern over the missing bits of the score; we have a libretto, but the copy of the score that has come down to us is not quite complete compared to the libretto. Some dances, some choruses, some ritornelli are missing. However, these would have all been quite short, like the ones we do have. I believe they might have added only five to ten minutes more music

to the existing score, and I don't believe that the lack of these really causes much damage to the music (in a staged production, perhaps one would need to fill in a few things for scene changes.) It's very clear that these operas were about a) telling a story through sung speech, b) virtuosic solo singing, and c) in the best *Cirque du Soleil* tradition, fantastical stage effects. The instrumental and chorus music, though lovely, is not so important.

I greatly regret that I cannot in a concert production in a church produce effects such as a boat on the waves, or a giant hole opening up, or characters descending from the skies, or even plausible thunder (sorry!). I do believe that's truly something that is a pity not to be experienced with *Il ritorno*. (*Peter Pan* without Mary Martin flying above the stage would not be quite the same either.)

Monteverdi wrote an exquisitely beautiful opera (and the first audiences agreed). But if we perform it without regard to the prevailing style of 1640, it loses its way. I don't believe we need to tart it up with lots of extra instruments and extra music. Monteverdi's music in this opera speaks to us directly through his perfectly written and wonderfully expressive recitative. We must trust that Monteverdi knew what he was doing. He knew how to write his sung speeches to emphasize certain words, to highlight emotional passages: it's a play in music, or as he called it, a *dramma in musica.* It's ravishing music, and only needs a continuo instrument (or two or, yes, maybe even three or four!) to support the singers, and a small band of strings. Please be sure to follow the supertitles to understand the story.

I am fortunate nowadays to have so many well-informed, experienced singers who are expert at singing this style of music. (Not to mention my fleet, superb, beloved continuo players, my partners for most of these 40 years of ARTEK.) But even more, I am thrilled that today's younger performers are intensely interested in learning and understanding the style. Together we present you Monteverdi's jewel of an opera. Enjoy!

- Gwendolyn Toth

Today's performance marks the debut of a new continuo instrument for ARTEK: a regal, which is the snarly sound you hear representing the awesome power of Giove and the Gods. This is a wind instrument, technically a pipe organ of tiny reed pipes, with two hand-pumped bellows to provide the necessary air. The instrument was built in the Netherlands by organ builder Wim Dijkstra and arrived in the USA on Sept 14th. We are grateful to Wim, Emily Addis, and Justin Davis for pumping the bellows for these performances.

Claudio Monteverdi (1567-1643)
Il Ritorno d'Ulisse

Performed in two acts.

Running time with intermission approximately 3 hours.

Cast of Characters

PENELOPE, wife of the long-absent lord of Ithaca Ulisse, who waits faithfully for her husband's return and refuses the attentions of the suitors who swarm about the palace in hopes of winning her hand.

ERICLEA, Penelope's old nurse.

MELANTO, Penelope's maid, who is in love with Eurimaco

EURIMACO, a courtier who promotes the advances of the suitors, and lover of Melanto

ULISSE (Ulysses), a courageous and cunning Greek warrior during the ten years of the Trojan war who, since the fall of Troy, has wandered the earth for ten more years, prevented by vengeful gods from returning home.

EUMETE, former servant of Ulisse, living in the country as a swineherd and hoping for his master's eventual return.

IRO, a gluttonous beggar with a stutter, who exists on favors from the suitors.

TELEMACO, son of Ulisse and Penelope, now a young man.

ANTINOO, PISANDRO, ANFINOMO: Suitors of Penelope, and chiefs of neighboring lands who court Penelope, each hoping to take over Ulisse's kingdom.

NETTUNO, god of the sea, who seeks vengeance on Ulisse (for blinding his son, the cyclops Polyphemus), by thwarting his return home.

GIOVE (Jove), the powerful king of the gods, who fathered Helen of Troy and metes out justice with mercy or wrath.

MINERVA, goddess of war, wisdom, and the liberal arts, daughter of Giove and Ulisse's protectress.

GIUNONE (Juno), wife of Giove, who hated the Trojans and therefore is sympathetic to Ulisse's travails.

PROLOGUE

In a traditional allegorical introduction, Human Frailty suffers the taunts of Time, Fortune, and Love. All three claim to control man's fate.

ACT I

Background: Having fought in the Trojan wars, Ulisse has been thwarted by angry gods in making his way home. He has been absent from Ithaca altogether for twenty years, wandering the earth, beset by troubles, and kept alive only by the interventions of Minerva and his own shrewd wit. During his absence Penelope, his wife, has reached middle age, and their infant son Telemaco has grown to manhood. Penelope is being aggressively courted by greedy suitors from nearby kingdoms who live off Ulisse's estates while trying to persuade Penelope to take one of them for a husband. Telemaco, unable to fend off the suitors, has gone to Sparta in search of news of his father.

(1) The opera opens in Ulisse's palace, where Penelope still awaits him, refusing to believe him dead. She voices her suffering in one of the great dramatic monologues in opera—a continuous outpouring of emotion punctuated by a refrain that becomes more urgent, and more hopeless, with each repetition: "Torna, deh torna Ulisse!" (Return, oh come back Ulysses!). Her old nurse, Ericlea, adds her own expressions of grief to Penelope's lament.

(2) Melanto (Penelope's maid) and Eurimaco (a courtier) sing of their secret love for one another, which they have put ahead of their duty to Penelope. Together they are hoping to convince her to accept one of the suitors.

(3) Meanwhile, with Minerva's permission, the Phaeacians have brought Ulisse back to his homeland and left him asleep on the Ithaca shore. They pay with their death for defying Neptune's wishes when the god of the sea, over Giove's objections, turns them and their ship into a rock as punishment for having gone against his will.

(4) Awaking on the beach, Ulisse thinks he is in yet another foreign land. Believing he has been betrayed, he reproaches the Phaeacians and bemoans his fate in a monologue that progresses musically from depicting his disoriented state through expressing his emotions of defiance and anger.

(5) Minerva, dressed as a shepherd boy, assures Ulisse that he is in Ithaca. She reveals her identity and advises him to disguise himself as an old beggar so as to enter the court unrecognized in order to prepare his revenge against the usurping suitors. Minerva sends the disguised Ulisse to find his old ser-

vant Eumete while she goes to Sparta to bring Telemaco home to assist his father in setting things straight.

(6) Back at the palace Melanto tries to persuade her mistress to yield to one of the suitors while Penelope inveighs against the tortures of love.

(7) Eumete, Ulisse's faithful servant, living a simple life in the woods, contrasts what he believes to be his master's fate with the pleasures of his own life. Iro, the stuttering glutton who lives off the suitors, appears and taunts Eumete, who chases him away.

(8) Unrecognized in his disguise, Ulisse meets the faithful shepherd Eumete and tells him of the impending return of his king.

(9) Ulisse's son Telemaco arrives with Minerva from Sparta. Eumete is overjoyed at seeing Telemaco and introduces him to the old man who foretold Ulisse's arrival. Telemaco sends Eumete to tell his mother that he is back from Sparta and will see her shortly.

(10) Alone with Telemaco, Ulisse reveals his true identity and is reunited with his son in a moving duet. He then sends Telemaco to his mother, promising to follow soon, but still in disguise.

Intermission

ACT II

(1) Melanto complains to her lover that Penelope will not change her mind. But she and Eurimaco are free to indulge in the pleasures of their love.

(2) At the palace the suitors attempt to induce the queen to accept them, but her resolve is steadfast. They try to change her mind by arranging for singing and dancing.

(3) Eumete arrives with Telemaco's news that Ulisse's return is imminent, but Penelope, not wanting to be disappointed, dismisses his words as rumor.

(4) Having overheard Telemaco's news, the suitors conspire to kill him. They are dissuaded when an eagle suddenly flies overhead, which they interpret as a warning from the gods. Instead they determine to win over Penelope with gifts, believing that every woman's heart melts when touched by gold.

(5) Minerva reveals her plan to ensure his victory over the suitors: Penelope will propose a contest in which each suitor must use Ulisse's bow. Ulisse, the

only one able to bend it, will participate and, with Minerva at his side, will slaughter them. Eumete tells Ulisse that the suitors are panicking, and Ulisse responds joyfully at the thought of returning and regaining his rightful place.

(6) Telemaco is reunited with his mother and recounts his adventures, including his encounter in Sparta with the beautiful Helen of Troy, who caused the wars that drew her husband away to fight.

(7) One of the suitors harshly rebukes Eumete for bringing the beggar (Ulisse in disguise) into the palace. Even the hanger-on, Iro, mistreats the old man. Ulisse as beggar challenges Iro to a fight and wins. Impressed, Penelope invites the old man to remain at the palace. Ulisse watches in silence as each suitor woos his wife with seductive words and lavish gifts. Penelope, weary of the endless strife, decides to offer herself and the kingdom to whichever suitor is strong enough to bend Ulisse's bow. When all three fail, Ulisse comes forward and requests a turn. He succeeds and proceeds to slaughter the suitors with his bow and arrows.

(8) Iro, alone, relives the bloody battle. Without the suitors to sustain him, how will he survive? Humiliated and hungry, he descends into madness and eventually kills himself.

(9) Penelope and her maid Melanto discuss the implications of the suitors' slaughter. Eumete enters and tries to convince Penelope that the old beggar was Ulisse, but she refuses to believe him. Then Telemaco arrives and tries to explain Minerva's plot, but Penelope is adamant and suggests that they have been fooled by the gods' trickery.

(10) The gods discuss the events on earth. Minerva wins Juno's support in restoring Ulisse to his rightful kingdom. Juno makes Minerva's case to Neptune who, thinking that Ulisse has suffered enough, relents. Peace is proclaimed by a chorus of heavenly and maritime spirits.

(11) Melanto has seen evidence that the old beggar is really Ulisse, and wonders if she should reveal her discovery to Penelope or remain silent. Eumete and Telemaco again try to persuade Penelope of Ulisse's return, but she remains obstinate. At the height of their debate, Ulisse enters in his true form.

(12) Penelope remains incredulous, thinking he is another imposter. But Ulisse reveals something that only her true husband can know: the details of a design on the coverlet of their marriage bed. Penelope finally sees Ulisse as himself, and they join in a duet affirming their love, "Sì, vita, sì! Sì, core, sì!" ("Yes, my life! Yes, my heart, yes!").

About ARTEK

ARTEK, founded by director Gwendolyn Toth in 1986, features America's finest singers and instrumentalists in performances of 17th and 18th century repertoire from Italy and Germany. Audiences love ARTEK concerts for their exciting, dramatic performances of baroque music, with compelling musical settings of beautiful poetry and infectious dance rhythms that infuse the performances with vitality and spirit. In addition to acclaimed performances of *I'll Never See the Stars Again*, highlights of past seasons include standing-ovation performances to sell-out crowds at the Regensburg (Germany) Tage Alter Musik Festival (1998 and 2003) and debut performances at the prestigious Boston Early Music Festival (2003) and the Berkeley Early Music Festival (2010). ARTEK toured internationally from 1997 to 2002 with the Mark Morris Dance Group, visiting major venues in the United Kingdom, Italy, and Canada as well as more than 50 of America's premier theaters. ARTEK's recordings of Monteverdi's *Orfeo* and other early Italian repertoire have been widely praised; the ensemble released its most recent recording, Monteverdi's *Madrigals, Book VII* in fall 2020. (www.artekearlymusic.org)

About the principal artists

Recognized as not only one of America's leading performers on early keyboard instruments but also as a respected conductor and music director, ARTEK director **Gwendolyn Toth** has performed throughout North America and Europe. Her numerous solo CDs of Renaissance and baroque music have been recorded on historic Dutch organs in Noordbroek, Zeerijp, Oosthuizen, Eenum, and Krewerd. She has conducted at Sadler's Wells Theater in London, BAM in New York City, Skylight Theater in Milwaukee, National Gallery in Washington DC, Astoria (Oregon) Music Festival, Carmel Bach Festival, and as guest conductor for the Washington Bach Consort at National Presbyterian Cathedral. She is currently Music Director at Saint Ignatius of Antioch Episcopal Church, and Professor of Historical Performance Practice at City University of New York.

Praised by Anthony Tomassini of The New York Times for his "winning singing and youthful bearing," American tenor **Richard Pittsinger** is quickly establishing himself as a leading performer of both early and modern repertoire. An artist of rare versatility whose performance experience spans music across four centuries, Pittsinger's recent principal operatic roles include Céphale in Élisabeth Jacquet de La Guerre's *Céphale et Procris* with the Boston Early Music Festival, Aminta in Handel's *Atalanta* and Orfeo in Luigi Rossi's *L'Orfeo* with Juilliard Opera. He has collaborated with William Christie, Francesca Zambello, Richard Egarr, Gary Wedow, Mark Shapiro, Mary Birnbaum, and Steven Osgood. Pittsinger's expressive singing and powerful high register has earned him widespread acclaim from various leading publications throughout the United States. Most recently, Pittsinger was awarded the Young Talent Prize and the Audience Prize at the Concours Corneille in Rouen, France.

Mezzo-soprano **Kim Leeds** has appeared with the Bach Akademie Charlotte, Ad Astra Musical Festival, Handel and Haydn Society, the Crossing, Les Délices, American Bach Soloists Academy, L'Akadémie du Roi Soleil, Handel Society of Dartmouth, Bach Society of St. Louis, the Tafelmusik Baroque Chamber Orchestra and Choir, Seraphic Fire, Apollo's Fire, Oregon Bach Festival, True Concord Voices, and Blue Heron. Over the years, Ms. Leeds has garnered multiple accolades including winning the Tafelmusik Vocal Competition in 2016; attending the Carmel Bach Festival as a Virginia Best Adams Fellow in 2017; finalist for the American Prize in Art Song in 2019; and has worked with Philippe Herreweghe as a Britten-Pears Young Artist. Ms. Leeds has premiered works by James MacMillan, Richard Danielpour, James Kallembach, and Julia Wolfe.

Soprano **Christina Kay** enjoys a multi-faceted career as a soloist and ensemble singer. She performs regularly with Grammy-nominated True Concord Voice & Orchestra, and is the newest core member of The Western Wind, a vocal sextet dedicated to the special beauty and variety of a cappella music. In 2019, she made her Carnegie Hall debut as soprano soloist in Handel's *Messiah* with Masterwork Chorus and Orchestra. She has premiered opera roles by Timothy Lee Miller and David Chesky; recorded a romantic album of folk-influenced music with Home Port Vocal Trio; and, most memorably, gotten locked in a closet during a performance of Julius Eastman's *Macle* staged in a repurposed coal mine in the Czech Republic.

Tenor **Evan Katsefes** has been on the rosters of numerous young artist programs at the Curtis Institute of Music, the Chautauqua Institution, Classical Singing and New York in June, and the Queens Summer Vocal Institute, where he worked with Susan Graham, Christine Georke, Brian Zeger, Ben Moore, and Margo Garrett. He was the tenor soloist in Bach's *St. John Passion* with The Opera Next Door, and tenor soloist in Mozart's *Coronation Mass* with Kollective366. This past summer, he was a Fellow at the Tanglewood Music Center where he received glowing reviews for his performance of Britten's *Canticle V*: *The Death of St. Narcisus*.

British tenor **Ryland Angel** has built an international reputation on both the opera and concert stage in repertoire ranging from the baroque to new operatic commissions at major opera houses, concert halls and festivals throughout Europe and the USA. Mr. Angel has sung on over 80 recordings including music of Buxtehude, Charpentier, Scarlatti, Stradella, Spears, O'Regan, Handel, Monteverdi, Purcell, Bach, and on numerous film soundtracks. Recent projects include a new recording with El Mundo, another with Ensemble Origo, and a recital at the National Gallery (Washington) with Parthenia Viol consort, and the creation/recording of *Including Words* – a new music/directed improvisation utilizing the love letters from John Cage to Merce Cunningham as text.

Soprano **Sarah Chalfy** is an avid recitalist, cabaret performer, and collaborator with living artists in developing new works. Recent premieres include Bruce Odland and Sam Auinger's *Requiem for Fossil Fuels* in a rare live performance at the Galerius Rotunda in Thessaloniki, Greece; the title role in *ADA*, Kim D. Sherman's opera

about Ada Lovelace Byron; Nellie Bly in David Friedman/Peter Kellogg's new musical *Stunt Girl*; and many others. She is the recipient of numerous awards, including top prizes in the Lotte Lenya, Rosa Ponselle, Canticum Dominum, and Bach Society of Baltimore competitions. Upcoming projects include the ongoing tour of *Artemisia: Light and Shadow*, solo cabaret shows across the Eastern seaboard, and the release of her solo album, *Love.Sex.Death: A Cabaret.*

Tenor **Andrew Fuchs**'s wide-ranging repertoire includes an abundance of early music, which he has sung with such groups as ARTEK, Pegasus Early Music, The Choir of Trinity Wall Street, and New York Polyphony (with whom he recorded Palestrina's *Missa Papae Marcelli*). He recently made his Kennedy Center debut in Monteverdi's *Vespers* with The Thirteen, and his Lincoln Center debut in Bach's *Magnificat* with the American Classical Orchestra. Other recent performances include Steve Reich's *Three Tales* at Disney Hall, and *Daniel Variations* at Miller Theatre with Ensemble Signal, *Liebeslieder Waltzes* and *Curlew River* with the Mark Morris Dance Group, and Vaughan Williams's *On Wenlock Edge* with the Momenta Quartet.

Peter Becker, bass, has performed on stages throughout the USA, Europe, Asia, and South America in repertoire ranging from medieval to contemporary. Theater credits include performances with the Canadian Opera Company, Glimmerglass Opera, Teatro Opera di Roma, the New York Shakespeare Festival, the 20th Century Consort, the Metropolitan Opera Education Program, the Eugene O'Neil Center, and New York's Lyric Theater. He has been a featured guest artist with Tafelmusik, the Smithsonian Chamber Players, Magnificat, the Newberry Consort, and at a number of festivals including Spoleto, Caramoor, Aldeburgh, Utrecht, Hong Kong, Jerusalem, and Lille. He has recorded for the Decca-London, New Albion, Dorian and Bard labels.

Eric S. Brenner, is countertenor soloist in Hannah Lash's *Requiem* (Naxos) and Du Yun's Pulitzer Prize-winning *Angel's Bone* (VIA Records). Current engagements include Arvo Pärt's *Vater Unser* at the Metropolitan Museum of Art & a recital of works by 17th century composer/castrato Marc'Antonio Pasqualini. He premiered the roles of Doodle in Stefan Weisman's & David Cote's *Scarlet Ibis*; Beast in Han Lash's *Blood Rose*; & Poet in Virko Baley's *Holodomor* in Ukraine. Eric has also premiered works by Jessica Meyer, Doug Balliet, Kamala Sankaram, & Toby Twining. He is also co-composer with Matt Shloss of music for Rob Reese's *Yahweh's Follies*.

Laura Heimes, soprano, has collaborated with many of the leading figures in early music, including Andrew Lawrence King, Julianne Baird, Tempesta di Mare, The King's Noyse, Paul O'Dette, Chatham Baroque, Apollo's Fire, The New York Collegium, Voices of Music, Brandywine Baroque, Trinity Consort, and Piffaro. She has been heard at the Boston, Connecticut, Berkeley and Indianapolis Early Music Festivals, at the Oregon, Philadelphia, and Carmel Bach Festivals and in Rio de Janeiro and Sao Paulo, Brazil in concerts of Bach and Handel. She appeared with the Philadelphia Orchestra as Mrs. Nordstrom in Stephen Sondheim's *A Little Night Music*.

Mezzo-soprano **Rocky Duval** has appeared in opera, television, stage, concert, off-Broadway, and the TEDx stage. She has performed with Metropolitan Opera Guild, Glimmerglass Festival, Festival Bach Montreal, Seattle Symphony, and many others. Her debut album of baroque arias, *Treacherous Fate* and the accompanying music video for "Dido's Lament" were described as "absolutely beautiful, vocally and visually" (Deviant Opera). Her first play, *Hildegard, Reborn*, about St. Hildegard von Bingen premiered to a sold out house at Lincoln Center and was sponsored by the NYPL-Library for the Performing Arts in spring of 2024.

Clifton Massey, countertenor, has participated in the Ojai Festival, Tanglewood Music Festival, Oregon Bach Festival, and the early-music festivals of Berkeley, Boston, and Utrecht. As a soloist, he has sung with Philharmonia Baroque Orchestra, American Bach Soloists, Trinity Baroque Orchestra, and the American Classical Orchestra. Highlights of recent seasons include performing with pop icon Madonna at the Met Gala, modern premieres of Bassani's *Giona* and Stradella's *La Susanna* with the Academy of Sacred Music, and performing in the inaugural installation of *Reich Richter Pärt* at The Shed.

Martin Schreiner, tenor, graduated from Emory University in 2019 where he majored in voice and computer science. Currently, he sings with Marble Collegiate Choir, Saint Ignatius of Antioch Choir, Saint Thomas Fifth Avenue, and Downtown Voices. Highlights of recent performances include performances of Julian Rosefeldt's video installation *Euphoria* with the Brooklyn Youth Chorus at Park Avenue Armory, and a recording of the Fauré *Requiem* with the choir of St. Paul's, Harvard Square in Cambridge, Massachusetts. When not singing, he is a software engineer for Infosys.

Steven Hrycelak, bass, has performed new music with Roomful of Teeth and at festivals including Ostrava Days in the Czech Republic, New Music New College, Prototype, and the Bang on a Can Marathon. He is a member of the Choir of Trinity Wall Street and a frequent soloist there on works from Schütz, Bach, and Handel to Stravinsky and Terry Riley. He performs regularly with Blue Heron as well as The English Concert and the Mark Morris Dance Group. He works regularly with Pegasus, NYS Baroque, ARTEK, the Portland Bach Experience, and TENET. He is also a vocal coach and accompanist, and has studied six languages beyond his native English.

Mezzo-soprano **Barbara Hollinshead** has sung Bach at the Thomaskirche (Leipzig), Monteverdi at San Marco (Venice) and the St. Matthew Passion with Tafelmusik (Toronto). She has appeared with many early music groups, including Chatham Baroque, the Four Nations Ensemble and The New York Collegium, Folger Consort, Opera Lafayette and Washington Bach Consort, She recorded solo lute songs with lutenist Howard Bass, Renaissance Spanish and Sephardic music with La Rondinella, Bach masses with the Washington Bach Consort and works by Mrs. H.H. Beach. She is professor of voice at American University.

ARTEK

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