

Friday, April 20, 2018, 8pm
Zellerbach Hall

Apollo's Fire

The Cleveland Baroque Orchestra
Jeannette Sorrell, *artistic director and conductor*

Monteverdi's *L'Orfeo*

Orpheus in the Underworld
Favola in Musica, 1607
(A Fable in Music)

Libretto by Alessandro Striggio

Music by
Claudio Monteverdi
(1567–1643)

Reconstruction of the lost Bacchanale ending, 1607:
Libretto by Alessandro Striggio | Music by René Schiffer (b. 1963)

CAST

Karim Sulayman, *Orfeo*
Erica Schuller, *La Musica and Euridice*
Amanda Powell, *Messagiera, Proserpina, Bacchante I*
Amanda Crider, *Speranza, Pastore III, Bacchante II*
Molly Netter, *Ninfa I* | Madeline Apple Healey, *Ninfa II*
Owen McIntosh, *Pastore I, Spirit I*
Jacob Perry, *Pastore II, Spirit II*
Mischa Bouvier, *Plutone* | Jonathan Woody, *Caronte*
Carlos Fittante, *principal dancer*
Elena Mullins, *dancer in Bacchante scene*

Jeannette Sorrell, *conductor/harpsichord*
Sophie Daneman, *stage director*

*This production is made possible by major grants from the
National Endowment for the Arts.*

*Apollo's Fire CD recordings, including a new Orpheus album, are for sale in the lobby at
intermission and after the concert. The artists will be signing CDs following the performance.*

*This performance is made possible, in part, by Patron Sponsors Charles and Helene Linker.
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—Orpheus in the Underworld—

Synopsis

Prologue. The personification of Music addresses the noble audience (i.e. the court of Mantua) and introduces the subject of Orfeo, the famous singer of antiquity.

Act I. The fields of Thrace. Nymphs and Shepherds are gathered to celebrate the wedding of Orfeo and Euridice. A shepherd invites the party to sing to Hymen, the goddess of marriage, for her blessings. Following a dance, a shepherd asks Orfeo to delight them with a song. Orfeo sings a hymn of thanks to his father Apollo and his image, the sun, and then expresses his love to Euridice, who had formerly scorned him. She sings of her own love for him, and the dance resumes. A shepherd calls them to give thanks at the temple, and the nymphs and shepherds present prayerful meditations on the transitory nature of sorrow and joy.

Act II. A continuation of the previous scene. A shepherd invites Orfeo to rest under the trees, and they sing in praise of the stream, the meadows, and the woods, where Pan, the god of shepherds, wanders. The merry company is interrupted by the sudden arrival of the messenger, Sylvia, who brings the devastating news that Euridice has died, having been bitten by a snake. Orfeo vows to descend into Hades and bring Euridice back to earth. With bitter lamentations, the nymphs and shepherds leave to pay their final homage to the dead Euridice.

Intermission

Act III. The banks of the River Styx, gateway to Hades. Orfeo has found his way, guided by Hope (Speranza), but she must abandon him there. Orfeo cries out at her departure, and startles Caronte, the oarsman. He demands that Orfeo turn back. In a magical aria, Orfeo draws on all his musical powers in an attempt to win over Caronte; but to no avail. Finally, Orfeo's music puts Caronte to sleep. Orfeo steals the oarsman's boat and crosses the river.

Act IV. The court of Pluto in Hades. Proserpina, Pluto's wife, has heard Orfeo's song and is moved to plead with her husband on Orfeo's behalf. Pluto cannot resist Proserpina, and orders that Orfeo may have Euridice back, provided he does not look back as she follows him out of Hades. Orfeo leads Euridice joyfully from Hades, but cannot obey this condition. Euridice is taken back to the dead forever, and Orfeo is expelled from Hades.

Act V. The fields of Thrace. Orfeo, on the edge of madness, wanders in hopeless despair, asking the mountains and valleys to weep with him. He hears his echo and begins to converse with it. In bitterness, he rejects all womankind, since none are as perfect as Euridice. *[From this point on, Monteverdi's music is lost but the original 1607 libretto continues as follows.]* Orfeo is overheard by a band of wild Bacchant women, worshippers of Bacchus. He hides himself. The women, enraged by his rejection of all womankind, burst on stage in pursuit. While hunting Orfeo, they sing praises to Bacchus and celebrate his gift of wine. At the end of their song, Orfeo is discovered. A stylized battle dance ensues, in which Orfeo meets his demise.

Greek Tragedy, Reborn as Baroque Opera by Jeannette Sorrell

The ancient Greeks knew the power of music. It is not surprising that one of their greatest myths centers on a musician. As an archetype of the inspired singer, Orpheus is one of the most significant figures in classical mythology—portrayed in art, poetry, music, and painting. He was the son of Apollo (god of music and healing), who sang and played the lyre to charm wild beasts. His ultimate challenge was to charm Caronte, the oarsman of the River Styx, who served as the gatekeeper to Hades. In the myth of Orpheus, the power of Music takes on the forces of Death.

Two thousand years later, the lost wisdom of the ancient Greeks became the focus of Italian intellectuals and artists at the end of the Renaissance. The first years of the 17th century in Italy became one of the most innovative periods in Western history, as musicians tried to recreate the lost musical style—and the lost emotional power—of the ancient Greek dramas. In Firenze (Florence), a group of musicians, poets, and intellectuals known as the Florentine Camerata believed that Renaissance music had become corrupt. They sought a way to return to the lost forms and style of the ancient Greeks, which they believed would lead not only to greater music, but also an improved society.

The Camerata members were intrigued by ancient descriptions of the emotional and moral effect of Greek drama. Though the music of the Greeks was lost, clues to its nature could be found in the writing of the Greek thinker Aristoxenus, who had proposed that *speech* should set the pattern for song. The Camerata believed the Greeks had used a style in-between speech and song—and that Greek drama was predominantly sung rather than spoken. (Most scholars today still agree that Greek drama was at least partly sung or chanted.) The Camerata composers were especially fascinated with the story of Orpheus, since Orpheus was the great singer and musician of Greek antiquity.

As the Camerata set out to re-create ancient Greek music-drama, their experiments led to the development of *monody* and *recitativo*—quasi-spoken melodic text in which the notes are in service of the words, and the words are in

service of dramatic expression. The job of the composer, and certainly the performer, was to communicate the *affetto* (the “affection” or emotional mood). To allow the singer as much dramatic freedom as possible, the instrumental accompaniment was light and spare: a couple of violas da gamba, a couple of lutes, and harpsichord or organ. This became known as *basso continuo* accompaniment—an essential feature of Baroque opera.

Camerata composer Jacopo Peri first set the story of Orpheus and Euridice to music in 1600. His rival Caccini published his own version of the story a few months later.

The great Claudio Monteverdi was a few years younger than Peri and Caccini. Though living in Mantua, he was deeply immersed in the concepts of the Florentine Camerata. Working with the prominent poet Alessandro Striggio as librettist, Monteverdi brought the fledging invention of opera to fulfillment as a musical art form evoking ancient Greek drama.

Thus, Monteverdi’s *L’Orfeo* follows the conventions of classical Greek tragedy: a prologue features a character who introduces the drama and explains the background of the ensuing story. In the case of *L’Orfeo*, the prologue is delivered by the personification of Music. Then follows the *parodos* (entry of the characters/ group)—here we meet the shepherds and nymphs who are gathered for the wedding of Orpheus and Euridice. After this, the story unfolds through episodes, interspersed by *stasima*—choral interludes commenting on the evolving situation. The tragedy ends with the *exodus*, concluding the story.

Monteverdi far surpassed Peri and Caccini in his evocation of the ancient Greek Chorus—the group of 12–50 singers who comment with a collective voice on the dramatic action. Just as in Greek drama, the Chorus in *L’Orfeo* responds to events, conveying the emotions of the bystanders and the public. As in the plays of Sophocles and Euripides, the events that overwhelm the lives of the heroes are in no way explained or justified. Rather, the ancient myth is used as a metaphor for the deep problems of current society. Thus, *L’Orfeo*, like its Greek predecessors, is a painful reflection on the human condition that still resonates today.

One Opera, Two Endings

The ending of *L'Orfeo* has been the source of debate for years. The libretto was printed and distributed twice for the two premiere performances at the palace of Mantua in 1607. Both printings contain Striggio's verses for the classical Greek ending of the Orpheus story: Orpheus, having rejected all womankind, is attacked and torn to pieces by a band of wild *Bacchantes* (drunken female worshippers of Bacchus, the god of wine). This is how the tale ends in the

myth as handed down to us by Virgil and Ovid. However, the manuscript score used at those 1607 performances is lost.

What survives, aside from the printed libretto, is a slightly later version of the score, published in 1609. The 1609 score does not contain the Bacchanale ending as seen in the 1607 libretto. Instead, it includes a different, happy ending, set to poetry that may be by a different librettist. (The Monteverdi scholar Iain Fenlon suggests that this portion of the libretto is not sufficiently

The Birth Pangs of an Opera

The colorful history of opera is filled with disastrous debuts, cancellations by singers, and last-minute cast substitutions. Perhaps this legacy found its birth in the debut of Monteverdi's *L'Orfeo*, which, though not quite the first opera, is generally considered the first great one.

As the court composer of the Duke of Mantua, it was Monteverdi's task in 1607 to compose music for a project of the Duke's son—the Prince Francesco. The prince was the leader of an Academy (a group of gentlemen amateurs) who wanted to present a new opera on the Orpheus story at the Mantuan palace for the Carnival season. The prince did not give Monteverdi much notice to compose what would become the groundbreaking opera of all time. On January 5, 1607 he wrote to his brother Ferdinando in Pisa that he had taken the initiative in organizing “una favola in musica” for the approaching Mantuan Carnival in late February—about seven weeks away.

Ferdinando asked his brother for help in requesting the loan of a castrato singer in the service of the Grand Duke of Tuscany. Ferdinando replied in a few days, recommending a castrato who had performed in comedies “with great success.” On January 17 Francesco sent a formal letter of request to the Grand Duke, asking that the singer should

be sent to Mantua in early February. He also enclosed some music for the castrato to begin studying.

By February 2, however, letters show Francesco already getting nervous. He now needed this singer to learn the part of Proserpina as well as *La Musica*, which had originally been sent to him. On February 9, Francesco lamented in a near-hysterical letter that the singer, whose name was Magli, had still not arrived. Magli finally arrived one week before the performance, and Francesco was alarmed. “He knows only the prologue, and seems to think that he will not have time to learn the other part before the Carnival.” He suggested that Magli might simply have to learn the words, and the music would be altered to suit him, especially since the music had “too many notes” (*troppo voci*). It is interesting that there is no mention of Monteverdi in this; apparently the composer's compliance in re-writing the composition to suit the singer was assumed.

The necessary miracle seems to have occurred—as it usually does: Magli learned his part in time, and Francesco reported on February 23 that “Not only has he thoroughly learned his whole part, but he delivers it with much grace and a most pleasing effect; I am delighted with him.”

—JS

accomplished to be the work of Striggio, but rather an amateur poet.)

In the 1609 published version, Orpheus rejects all womankind, but then is gently rebuked by Apollo, and taken up to Heaven by him in a golden chariot. The “happiness” of this ending is a bit weakened by the fact that Euridice is still languishing in Hades.... It also breaks with the Greek dramatic conventions, which Monteverdi and Striggio had otherwise followed so carefully. This happy or semi-happy Apollo ending is certainly more in sync with courtly Baroque convention, but it abandons the classical Greek myth that the Florentine Camerata and, presumably, Monteverdi, were so intent on recreating. It seems doubtful that this un-Greek ending was Monteverdi’s and Striggio’s original intention, for several reasons.

The balance and symmetry in the lengths of the other Acts appears to have been planned with the extensive Bacchanale in mind, not the much shorter Apollo scene. Each of the five acts ends with an extensive ensemble scene—either a lengthy chorus or a substantial set of solo or duet verses interlaced with choral or instrumental refrains. The libretto of the Bacchanale ending follows this pattern, with an extensive series of solo and duet verses alternating with the Bacchante chorus. The Apollo ending, however, provides only the extremely short chorus “Vanne Orfeo,” with no solo verses. Following on the heels of the very extensive recitative in Act V, the ensemble material feels insufficient and unsatisfactory.

Another curious question surrounds the purpose of the Moresca dance that ends the opera. A *moresca* was traditionally a stylized battle dance, often involving grotesque characters. It originally evoked a combat between Moors and Christians. Such a dance was perhaps more likely intended as a battle between Orpheus and the attacking Bacchantes, rather than a celebration of Orpheus’ apotheosis.

The Apollo ending may have been ordered by the Duke of Mantua, intended for a third performance of the opera that was to take place a few months after the premiere, when it was anticipated that the Duke of Savoy would visit to seal negotiations for a royal marriage. By 17th-

century standards, the original Bacchanale ending would have been completely inappropriate for the entertainment of prospective in-laws. Some scholars have suggested that Prince Francesco (the future groom) may not only have requested the happy ending, but may have written the Apollonian libretto himself. In any case, the Duke of Savoy’s visit was canceled, and with it the intended third performance of *L’Orfeo*.

We are performing our own reconstruction of the lost Bacchanale ending. Composer René Schiffer (our principal cellist) is widely respected for his reconstructions of lost pieces in historical styles, including a reconstruction of the unfinished *Lacrimosa* from the *Mozart Requiem*, which can be heard on Apollo’s Fire’s CD recording of the *Requiem*. Schiffer has set Striggio’s verses of the Bacchanale scene to music in the style of Monteverdi.

To a 21st-century audience, at great distance from Ancient Greece and even greater distance from the prehistoric era in which Greece’s myths were born, the celebratory nature of the Bacchanale seems bizarre. Are the women celebrating the drunken rites of Bacchus, or are they murdering Orpheus and preparing to sacrifice him? The answer is both. Even in historic Athens, the cult of Dionysus (Bacchus) still flourished, and once a year the respectable women of Athens would go off into the woods together, become intoxicated, and kill animals with their own hands, sacrificing them to Dionysus and eating the raw flesh. The combination of violence and ecstasy was unique to this particular feminine cult, and no doubt it provided tremendous emotional release for these women who were so oppressed and restricted 364 days of the year.

Striggio’s libretto for the Bacchanale clearly demonstrates this juxtaposition of celebration and rage against Orpheus. For a further exploration of the ancient Greeks’ view of these themes, audiences members may wish to read Euripides’ play *The Bacchae* (*The Bacchantes*), which examines the destructive violence that can occur when the human desire for Dionysian experience is denied or oppressed.

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February 2018, Cleveland

APOLLO'S FIRE

Baroque Orchestra & Chorus

Jeannette Sorrell, *artistic director and conductor*

Apollo's Fire

STRING BAND

Olivier Brault, *concertmaster*

Adriane Post, *violin*

Carrie Krause, *violin*

Emi Tanabe, *violin*

Chloé Fedor, *violin*

Karina Schmitz, *viola*

Rebecca Landell Reed, *viola da gamba*

René Schiffer, *cello*

Sue Yelanjian, *violone*

WIND BAND

Kathie Stewart, *recorder*

Steve Marquardt, *clarino trumpet*

Kiri Tollaksen, *cornetto and trumpet*

Alexandra Opsahl, *cornetto and recorder*

Erik Schmalz, *sackbut and slide trumpet*

Mack Ramsey, *sackbut*

Liza Malamut, *sackbut and slide trumpet*

Garrett Lahr, *sackbut and slide trumpet*

Becca Burrington, *sackbut*

CONTINUO BAND

John Lenti, *theorbo and guitar*

William Simms, *theorbo and guitar*

Maxine Eilander, *baroque triple harp*

Thomas Forrest Kelly, *organ and regale*

Jeannette Sorrell, *harpsichord and organ*

Apollo's Singers

SOPRANO I and II

Amanda Powell, *soloist*

Madeline Apple Healey, *soloist*

Molly Netter, *soloist*

Melanie Emig

Ashley Lingenhoel

Rebecca Myers Hoke

Fiona Gillespie Jackson

Elena Mullins

ALTO

Amanda Crider, *soloist*

Mindy Chu

Timothy Parsons

TENOR I and II

Owen McIntosh, *soloist*

Jacob Perry, *soloist*

Corey Shotwell

Andrew Fuchs

Jeff Barnett

Nathan Dougherty

Michael Jones

BASS I and II

Mischa Bouvier, *soloist*

Jonathan Woody, *soloist*

Rob Eisentrout

Aaron Keeney

Daniel Fridley

Production Team

Sophie Daneman *Stage Director*

Carlos Fittante *Choreographer*

Camilla Tassi *Assistant Director, Projection Designer,
and Diction Coach*

Cassie Goldbach *Lighting Designer*

Tom Frattare *Production Manager*

Martins Daukss *Associate Production Manager*

Named for the classical god of music and the sun, *Apollo's Fire* was founded in 1992 by the award-winning young harpsichordist and conductor Jeannette Sorrell. Sorrell envisioned an ensemble dedicated to the Baroque ideal that music should evoke the various *Affekts* or passions in the listeners. *Apollo's Fire* is a collection of creative artists who share Sorrell's passion for drama and rhetoric.

Hailed as “one of the pre-eminent period-instrument ensembles” (*The Independent*, London), *Apollo's Fire* made its London debut in 2010 in a sold-out concert at Wigmore Hall, accompanied by a BBC broadcast. Subsequent European tours took place in 2011, 2014, and 2015. European performances include sold-out concerts at the BBC Proms in London, the Aldeburgh Festival (UK), Madrid's Royal Theater, Bordeaux's Grand Théâtre de l'Opéra, and major venues in Lisbon, Metz (France), and Bregenz (Austria), as well as concerts on the Birmingham International Series (UK) and the Tuscan Landscapes Festival (Italy).

North American tour engagements include sold-out concerts at Carnegie Hall, the Tanglewood Festival (2015 and 2017), the Ravinia Festival, the Metropolitan Museum of Art in New York (2013, 2014, and 2015), the Boston Early Music Festival series, and the Library of Congress, as well as concerts at the Aspen Music Festival, and major venues in Toronto, Los Angeles, and San Francisco. At home in Cleveland, *Apollo's Fire* enjoys sold-out performances at its subscription series, which has drawn national attention for creative programming.

Apollo's Fire has released 26 commercial CDs and currently records for the British label AVIE. Seven of these have become top-10 best-sellers on the *Billboard* classical chart: the Monteverdi *Vespers*, Bach's *Brandenburg* Concertos and Harpsichord Concertos, a disc of Handel arias with soprano Amanda Forsythe titled *The Power of Love*, and Jeannette Sorrell's four crossover programs: *Come to the River—An Early American Gathering*; *Sacrum Mysterium—A Celtic Christmas Vespers*; *Sugarloaf Mountain—An Appalachian Gathering*; and *Sephardic Journey—Wanderings of the Spanish Jews*.

Jeannette Sorrell (*artistic director, conductor, harpsichord*) is recognized internationally as one of today's most creative early-music conductors. She has been credited by the UK's *BBC Music Magazine* for forging “a vibrant, life-affirming approach to the re-making of early music... a seductive vision of musical authenticity.”

Hailed as “one of the world's finest Baroque specialists” (*St. Louis Post Dispatch*), Sorrell was one of the youngest students ever accepted to the prestigious conducting courses of the Aspen and the Tanglewood music festivals. She studied conducting under Robert Spano, Roger



Norrington, and Leonard Bernstein, and harpsichord with Gustav Leonhardt in Amsterdam. She won both First Prize and the Audience Choice Award in the 1991 Spivey International Harpsichord Competition.

Sorrell founded *Apollo's Fire* in 1992 and has led the ensemble (often as harpsichord soloist) at such venues as Carnegie Hall, the BBC Proms, the Royal Theater of Madrid, London's Wigmore Hall, and the Tanglewood, Ravinia, and Aspen festivals.

As a guest conductor, Sorrell has worked with many of the leading American symphony orchestras. Recent engagements include the

National Symphony at the Kennedy Center (Handel's *Messiah*). Her 2013 debut with the Pittsburgh Symphony Orchestra as conductor and soloist in the complete *Brandenburg* Concertos was met with standing ovations every night and hailed as "an especially joyous occasion" (*Pittsburgh Tribune-Review*). She has also appeared as conductor or conductor/soloist with the Saint Paul Chamber Orchestra, New World Symphony, Los Angeles Chamber Orchestra, Seattle Symphony, Utah Symphony, Opera Theatre of St. Louis with the St. Louis Symphony, Handel & Haydn Society (Boston), and Grand Teton Music Festival.

The proud daughter of an immigrant, Sorrell holds an Artist Diploma from Oberlin Conservatory and honorary doctorate from Case Western University. She has also received two special awards from the National Endowment for the Arts for her work on early-American music and an award from the American Musicological Society.

SOLOISTS

Lebanese-American tenor **Karim Sulayman** has garnered international attention as one of the more sophisticated and versatile artists of his generation. A native of Chicago, his musical education began with violin studies at the age of three. He spent years as a boy alto and was selected by Sir Georg Solti and Leonard Slatkin as a soloist with the Chicago Symphony Orchestra and St. Louis Symphony. He holds degrees from the Eastman School of Music and Rice University.

This season Sulayman makes his debut at Stockholm's Drottningholm Slottsteater as Claudio Monteverdi in the world premiere of *Syskonen i Mantua*, his Australian debut as Testo in Monteverdi's *Il Combattimento di Tancredi e Clorinda* with the Australian Brandenburg Orchestra, and his debut with the National Symphony Orchestra in Handel's *Messiah*. In 2017 he created the role of Albert in the world premiere of Laura Kaminsky's *Some Light Emerges* for Houston Grand Opera. A dedicated chamber musician, Sulayman was a fre-

quent participant at the Marlboro Music Festival with pianists Mitsuko Uchida and Richard Goode, and was presented by the Roman River Festival in the UK in concerts recorded and broadcast by BBC Radio 3. Other highlights include appearances at Lincoln Center, the Kennedy Center, Carnegie Hall, New York City Opera, and Boston Lyric Opera.

His discography includes the title role in Handel's *Acis and Galatea*, two releases for NAXOS in works of Grétry and Philidor, Apollo's Fire's *Sephardic Journey* on AVIE, and his debut solo album, *Songs of Orpheus*, for release this month, also with Apollo's Fire on the AVIE label. Sulayman is also featured in the ARTE documentary *Leonard Bernstein—The Composer*, to be aired throughout Europe in the summer of 2018 (with a subsequent release on DVD).

Mischa Bouvier, *baritone (Pluto)*, has been praised by the *New York Times* for his "rich timbre" and "fine sense of line," and by the *Boston Musical Intelligencer* for his "rich baritone voice...and his refined artistry." A winner of the 2010 Concert Artist Guild Victor Elmaleh Competition, Bouvier's recent engagements include his Carnegie Hall debut with the Orchestra of St. Luke's and Musica Sacra in Bach's *St. Matthew Passion*; his Alice Tully Hall debut with Musica Sacra and conductor Kent Tritle, singing the New York premiere of Jocelyn Hagan's *amass*; and a debut at Puerto Rico's Casals Festival, singing the role of Jesus in the *St. Matthew Passion* under the baton of Helmuth Rilling, with the ensemble TENET, with which he sings regularly. Recent recital engagements with pianist Yegor Shevtsov include Clemson University, Chamber Music Society of Little Rock, Macon Concert Series, and Trinity Church's "Concerts at One." Bouvier received his bachelor's degree from Boston University and his master's from the University and Cincinnati College-Conservatory of Music.

Amanda Crider, *mezzo-soprano (Speranza, Bacchante 2)*, has quickly won national attention for her "gleaming vocalism" (*Boston Globe*). She recently created the role of Alma in the world premiere of *Persona* with Beth Morrison

Projects, the *Wall Street Journal* declaring, “the eloquent Ms. Crider carried the evening,” while the *New York Times* praised her “winsome, vulnerable and deeply expressive” performance. Other opera engagements include Boston Lyric Opera, Glimmerglass Opera, Dallas Opera, and the Florentine Opera. Crider has appeared as concert soloist at Carnegie Hall in Handel’s *Messiah*, in varied repertoire with the New World Symphony in Miami, and with the ensemble Seraphic Fire. She has toured nationally in Jeanette Sorrell’s early-American program *Come to the River*.

Sophie Daneman, *stage director*, is an English soprano and stage director particularly noted for her work in period performances. She studied at the Guildhall School of Music with Johanna Peters and has established an international reputation in a wide range of repertoire. An accomplished recitalist, Daneman has appeared at many of the world’s major recital venues, including London’s Wigmore Hall and the Queen Elizabeth Hall, the Concertgebouw (Amsterdam), the Musikverein (Vienna), and Carnegie Hall. Following her successful staging of the 2013 tour for Les Art Florissants’ *Le Jardin des Voix* program in Paris, Versailles, New York, Helsinki, Madrid and Barcelona, Daneman directed a double bill of Rameau’s *La naissance d’Osiris* and *Daphnis et Eglé* for Théâtre de Caen with Les Arts Florissants and William Christie, with performances in Caen, Luxembourg, Dijon, London, and Paris. Subsequent engagements included staging the 2015 tour for *Les Jardin des Voix*; a Schumann recital at the Holywell Music Room, Oxford; and a recording project of 17th-century music entitled *Masque of Moments* with Theatre of the Ayre for Linn Records. Next season she will assist Stephen Langridge on his production of *Theodora* for Théâtre des Champs Élysées.

Carlos Fittante, *choreographer and dancer*, specializes in Baroque and Balinese dance and is the artistic director of BALAM Dance Theatre, a contemporary fusion dance company inspired by Balinese theater. A graduate of the School of American Ballet with a bachelor’s degree in

dance from Empire State College, Fittante was a principal male dancer with the New York Baroque Dance Company. He studied and performed extensively in Bali with the Sanggar Semara Ratih of Ubud, and performs with Danzas Españolas, combining his knowledge of period dance with early Spanish folk forms. His career highlights include performing with the New York City Opera, Metropolitan Opera, and New York Theatre Ballet. His Baroque choreography has been presented by Apollo’s Fire, Boston Early Music Festival, Sinfonia New York, and the Kingsbury Ensemble, among others. Fittante has performed at First Night New York, Lincoln Center Out-of-Doors, Jacob’s Pillow Dance Festival, Central Park, the Metropolitan Museum of Art, and the Juilliard School.

Owen McIntosh, *tenor (1st Shepherd)* has been praised by the *New York Times* for his “lovely, tender high tenor.” He has enjoyed a diverse career of chamber music and solo performance ranging from bluegrass to reggae, heavy metal to art song, and opera to oratorio. McIntosh has shared the stage with the country’s finest ensembles, including Blue Heron, Boston Baroque, Carmel Bach Festival, Les Canards Chantants, New Vintage Baroque, Staunton Music Festival, TENET, Trident Ensemble, True Concord, San Diego Bach Collegium, and the Grammy-nominated Choir of Trinity Wall Street. Recent solo engagements include Mozart’s *Die Zauberflöte* with Boston Baroque, Haydn’s chamber opera *Lisola disabitata* with the American Classical Orchestra, Bach’s *St. Matthew Passion* with the Grand Rapids Symphony, *Il ritorno d’Ulisse in patria* with Opera Omnia and Boston Baroque, and the role of the Evangelist in Bach’s *St. John Passion* with Tucson Chamber Artists.

Jacob Perry, *tenor (2nd Shepherd)* is a cantor and chorister at the Basilica of the National Shrine of the Immaculate Conception in Washington, as well as a core tenor of the soloist-ensemble Les Canards Chantants and the chamber choir The Thirteen. He can also be heard as an ensemble singer and featured soloist with the Clarion Choir, ACRONYM, Piffaro, Moun-

tainside Baroque, and the City Choir of Washington. Having cultivated a passion for a wide variety of music ranging from medieval folk song to vocal jazz, he sings contemporary chamber works with Third Practice Ensemble, hexaCollective, and Great Noise Ensemble. In April 2017 he gave a series of recitals with artists of *Tempesta di Mare* in Philadelphia to celebrate the 450th anniversary of the birth of Claudio Monteverdi. He earned his BA in vocal performance from the University of Maryland.

Amanda Powell, *soprano* (*Messagiera, Proserpina, Bacchante 1*), has been praised for her “inspirational and expressive singing” (*Classical Candor*) and “abundant vocal technique” (ClevelandClassical.com). She enjoys a diverse performing career including classical, folk, jazz, and global music. Powell holds a degree in vocal performance from Shenandoah Conservatory and a certificate in jazz improvisation from the Jazz in July Institute (University of Massachusetts). She is a favorite on the Apollo’s Fire stage, appearing in the Praetorius *Christmas Vespers*, Mozart’s *The Magic Flute*, and as lead female vocalist in Jeannette Sorrell’s crossover programs *Come to the River* (national tour) and *Sugarloaf Mountain*, which became a *Billboard* bestselling CD in 2015. That same year, she also released her solo debut album, *Beyond Boundaries*. Powell was a 2014 Creative Workforce Fellow of Cleveland’s Community Partnership for Arts and Culture (CPAC). She serves on the voice faculties of Kent State University and Cleveland State University.

Erica Schuller, *soprano* (*Musica, Euridice*), is a versatile performer who has been praised for her “abundant charm and luscious vocalism” by the *Chicago Tribune*. Her debut with Ars Lyrica Houston in Mozart’s *Exsultate, jubilate* was noted for its “vivid dynamic palette and assured, glittering coloratura,” by *American Organist Magazine*. Other noteworthy performances

include Mozart and Handel with New Trinity Baroque Orchestra, Whitbourne’s *Annelies* with the Lincoln Trio, and a reprisal of the role of Livietta in Pergolesi’s *Livietta e Tracollo* with the Boston Early Music Festival. Past roles with the Haymarket Opera Company in Chicago include Oriana in Handel’s *Amadigi di Gaula*, Vespetta in Telemann’s *Pimpinone*, and Lisetta in Scarlatti’s *Gli equivoci nel sembiante*. As a concert soloist, she has performed with Great Lakes Baroque, the Milwaukee Symphony Orchestra, San Francisco Bach Choir, and the San Francisco Chamber Orchestra. Schuller currently lives and teaches in Chicago.

Jonathan Woody, *bass-baritone* (*Caronte*), has been called “charismatic” and “riveting” by the *New York Times*. A sought-after performer of early and new music across North America, he has been featured with such groups as Portland Baroque Orchestra, Tafelmusik Baroque Orchestra, Musica Angelica, Boston Early Music Festival, San Francisco Symphony, PROTOTYPE Festival, Beth Morrison Projects, and the Los Angeles Opera. In March 2018 he traveled to Aldeburgh, UK to participate in the Britten/Pears Young Artist Programme, performing Handel’s *Theodora*. A committed chamber and ensemble artist, he is a member of the Grammy-nominated Choir of Trinity Wall Street and artistic director of the innovative men’s group Trident Ensemble, and has appeared in recent seasons with the Rose Ensemble, the Handel & Haydn Society, the Clarion Choir, Bach Collegium San Diego, and TENET. Woody holds degrees from the University of Maryland, College Park and McGill University and currently resides in Brooklyn, NY.

Apollo’s Fire and Jeannette Sorrell appear by arrangement with Columbia Artist Management LLC. Tour direction: R. Douglas Sheldon, 1790 Broadway, New York, NY. www.cami.com.