

Haymarket *opera company*



Joseph Haydn

L'isola disabitata

Saturday September 17 & Sunday September 18, 2016

Athenaeum Theatre | Chicago, Illinois



Dear Friends,

Welcome to the Athenaeum Theatre for Haymarket Opera Company's first foray into classical opera! We open our sixth season with the most modern work in our repertoire to date: Joseph Haydn's *L'isola disabitata*. It is Haydn's only setting of an opera text by Pietro Metastasio, the most celebrated librettist of the 18th century. Metastasio's beautiful, poetic opera librettos were set over 1000 times, and his aesthetics significantly influenced opera history. The poetic text for *L'isola* inspired Haydn's inventive

genius. He was a master of orchestral color, and there is much detail to be savored. We hope you will enjoy the unique sounds coming from the orchestra pit—classical flute, oboes, and bassoon, natural horns and fortepiano.

We have much more in store for you this year! In November, Haymarket Opera Orchestra (HOO) will provide the orchestra for Chicago Opera Theater's production *The Fairy Queen* by Henry Purcell. We will also make our European festival debut at the Valletta International Baroque Festival in Malta on January 23, 2017 with a reprise of our critically-acclaimed performances of Stradella's oratorio *San Giovanni Battista*. We are proud to be the only American ensemble invited to this prestigious festival, and we are excited to make our debut performing in front of Caravaggio's famous painting, "The Beheading of St. John the Baptist," in St. John's Oratory.

Our Lenten Oratorio Series continues in Chicago on March 3 and 4, 2017 with Alessandro Scarlatti's *Agar et Ismaele esiliati* at both the Chicago Temple and Church of the Atonement. In June we will hold our second annual Summer Opera Course for young vocalists. Young singers will audition to study for one week with stage director and countertenor Drew Minter on the fine points of baroque gesture, declamation, and acting. At the conclusion of the course, they will present a staged production of Antonio Cesti's *L'Orontea* at Roosevelt University's beautiful Ganz Hall. Mark your calendars for June 3, 2017 to hear why this was one of the most-performed operas of the 17th century.

In the fall of next year we will mount our most ambitious production ever—*Ariane et Bacchus* by Marin Marais. Seventeenth-century French opera was meant to glorify Louis XIV and show the world the wealth and culture of France. *Ariane et Bacchus* has more than fifty characters, dancers, a full orchestra, and opulent stage sets. The music of Marin Marais is very special to me as a violist da gamba, and I can't wait to share its beauty with you.

This production of *L'isola disabitata* is supported in part by Patricia Kenney and Gregory O'Leary. We are deeply grateful to our many donors. Ticket sales account for about 25% of our annual expenses. Please consider making a donation today to help us continue bringing opera and oratorio to Chicago and beyond.

—Craig Trompeter, Artistic Director

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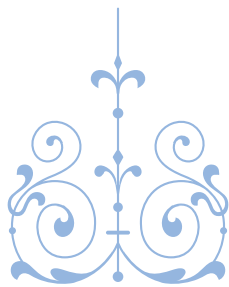
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Haymarket Opera Company aspires to enrich the musical community of Chicago and the Midwest with performances of 17th- and 18th-century operas and oratorios using period instruments in the orchestra and historically informed vocal practices and staging conventions. HOC seeks to engage audiences of all ages with passionate performances of familiar as well as neglected works staged intimately and guided by close attention to details of the libretti and scores. Each performance is thoroughly researched with regard to performance practices such as gesture, dancing, costuming, and lighting. The vocalists, dancers, and instrumentalists of HOC are world-class performers who specialize in performing music from the Age of Enlightenment.



L'isola disabitata

1779

Libretto by Pietro Metastasio

Music by Joseph Haydn

Costanza, wife of Gernando Kimberly McCord
Silvia, younger sister of Costanza Suzanne Lommler
Enrico, companion of Gernando Jonathan Beyer
Gernando, husband of Costanza Scott Brunschen

Musical Director Craig Trompeter
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Lighting Designer Lindsey Lyddan
Properties and Master Carpenter Russell Wagner
Assistant to the Stage Director Nathalie Colas
Costume Construction Chicago Custom Costumes
Wigs and Makeup Artists Penny Lane Studios
Costume Assistant Cristian Esparza
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Robert Moss, Russell Wagner
Musical Edition G. Henle Verlag München
Supertitles Coordinator Nathalie Colas
English Translation Alessandra Visconti
Italian Language Coach Alessandra Visconti

Program Notes

BY JESSE ROSENBERG

Of Haydn's two-dozen operas (some of them surviving in only fragmentary form and one early Singspiel, *Der krumme Teufel*, entirely lost), most involve Italian libretti. Nearly all of these works were written to be performed at one of the theaters belonging to Haydn's princely employer, Nicolaus Esterházy, whether at Schloss Esterházy in Eisenstadt (an hour's drive south of Vienna) or one of the two theaters in Esterháza, the Rococo palace estate in Hungary constructed in the 1760s and '70s. Haydn scholar Caryl Clark has pointed out how the idiosyncratic origins of these works—"not designed for publication, touring, or spreading the composer's fame," but rather "to celebrate special occasions at court" such as the Prince's name day—drastically limited their circulation. Within Haydn's *oeuvre* overall, the operas were long overshadowed, first of all, by Haydn's own superlative orchestral, chamber, keyboard, and sacred works, and secondly by the operatic achievements of his younger contemporary and close friend Mozart. But in one of the more remarkable musical recovery operations of recent decades, Haydn's stage works have emerged from footnote status, and come into their own as a precious operatic legacy.

In an often-cited letter of 1787, Haydn frankly acknowledged the preeminence of his close friend Mozart in the operatic genre. Responding to the request of Franz Rott, a music lover in Prague who had requested an opera from Haydn, the composer observed that in this field *der große Mozart schwerlich jemanden andern zur Seite haben kann* ("hardly anyone can be compared to the great Mozart"). But in approaching a work like *L'isola disabitata*, comparative evaluations seem as wrongheaded as an argument over the relative merits of apples and oranges. Unlike Mozart, who collaborated actively with his librettists, Haydn never got involved in the creation of a stage work from the ground up, but was content to set pre-existing libretti; Metastasio's *L'isola disabitata* had already been set by over a dozen composers before Haydn got around to it. Moreover, the drama draws us into an utterly different world from that occupied by realistic characters such as Susanna or Leporello, or colored by the fairy-tale goofiness of Papageno. Likewise the intimate nature of the work, first given in the small theater at Esterháza designed for marionette performances shortly after the larger theater in the palace was damaged in a fire, immediately marks it off from the bustle of Mozart's familiar masterpieces: it is written for only four singing roles (the libretto also calls for two silent sailors to appear), and the entire spectacle takes about an hour and a half to perform. More important, the aesthetic and philosophical foundations of Metastasio's libretto find their natural dramatic expression as abstract, idealized archetypes rather than flesh-and-blood characters in lively interaction. Even Mozart's Metastasian-derived operas *Il sogno di Scipione*, Lucio Silla (performed last year by the Chicago Opera Theatre), and *La Clemenza di Tito*, with their heroic themes rooted in Roman antiquity, seem far removed from the simple, appealing characters of *L'isola disabitata*.

Musically, the most striking feature of the opera which distinguishes it from Mozart's stage works is Haydn's exclusive use of orchestrally-accompanied as opposed to *secco* recitatives (calling for only a single keyboard instrument). Mozart, by contrast, was sparing in his use of *accompagnato recits*, generally confining it to passages of utmost dramatic intensity, such as the moment when Donna Anna realizes that Don Giovanni was the masked intruder who attempted to violate her. The smoothly integrated musico-dramatic flow made possible by the continuous presence of the orchestra in Haydn's score produces an impression of an uninterrupted Enlightenment dream about transformation through knowledge in a pastoral setting. The original orchestra, of course, was that employed by the Esterházy prince, which had evolved under Haydn's direction as one of the finest musical ensembles in Europe; he must naturally have wished to take fullest advantage of it.

Elaine Sisman, perhaps the most important Haydn scholar active today, has drawn attention to one of the reasons adduced by Haydn himself for adhering to orchestrally-accompanied recits in this work: because the "text is sublime." To a cultured reader in the late eighteenth century, the primary impression produced by Metastasio's libretto is not (as it might appear to many people today) that the plot was preposterous, but that the contrasting sentiments and their eventual resolution revealed something essential about God's world. When Haydn, a struggling teenage musician, moved into a garret apartment on the Kohlmarkt in Vienna, his neighbor—who naturally occupied a lordly residence on a lower floor—was Metastasio. In Haydn's setting of *L'isola disabitata*, the two figures are linked in close artistic proximity, and the accompanied recits are a seal of the reverence he felt for his celebrated older contemporary.

The extended dialogue-in-recitative heard at the opening of Act I will be enough to dispel any notion of Haydn as out of his element in the world of opera. The lack of surface realism, of course, in no way precludes deft characterization through music, and the psychological differences between the two sisters on their desert island are impossible to miss. The melancholy music for Costanza, marked in the orchestra by occasional repetitive gestures suggestive of the laborious task which occupies her (inscribing on a stone her farewell to the world), nicely reflects her languorous, self-pitying lines, while Silvia is all spritely innocence, delighted that her lost fawn has now returned to her. It is interesting to note that the role of Silvia was written for Luigia Polzelli, Haydn's lover, and a limited singer whom Haydn accommodated with simple, undemanding vocal lines in perfect keeping with the role. Costanza's character is further elaborated in her first solo aria, *Se non piange un' infelice*, the text of which deals precisely with the state of being sad.

Another dramatic recitative, this time for Silvia alone, expresses her surprise and growing excitement over the arrival at the island of two individuals, eventually revealed to be Costanza's long-lost

husband Gernando and his faithful friend Enrico. *Chi nel cammin d'onore*, Enrico's first solo aria, expresses his steadfast loyalty (a typically Metastasian virtue), his willingness to endure hardship and sacrifice in order to assist Gernando. Silvia's ensuing recitative, in which she expresses her reaction to the charming man she has just been watching (the first man she has ever seen), also has a musical setting of great flexibility, with rapid changes of tempo, orchestral texture, and musical themes. Her aria (*Fra un dolce deliro*), in a bright, unclouded C Major, which brings Part I to a close, likewise presents her as more of an eternal archetype (the Innocent Young Woman in Love) than a genuine, flawed human being.

Indeed, human imperfection scarcely exists in this world, and will be discovered in Part II of the opera to have been illusory in any case. The denouement clarifies that no one in fact has been abandoned by anyone else; the only characters in the story guilty of mistreating others are the pirates, who never appear but are merely mentioned in the past tense, cruel but practically unreal, and quite marginal to Metastasio's universe. Part II opens with an accompanied recitative in which Gernando expresses his exhaustion, followed by a dialogue with Enrico during which Gernando sees the stone bearing his wife's engraved suicide note. Overcome by grief, he resolves to die (as he believes Costanza has done) on the desert island, asking Enrico to sweeten the sad news when he delivers it to Gernando's father. In his aria *Non turbar quand'io mi lagno*, Gernando mirrors Costanza's opening aria insofar as he insists on the legitimacy and appropriateness of his tears in the face of a futile attempt to comfort him. The aria is musically complex, with the violins engaging in a constant melodic

counterpoint to Gernando's lyrical effusions. In setting Enrico's description of his plan to save the life of Gernando by seizing him and forcefully placing him on a boat, as well as the ensuing dialogue between Enrico and Silvia, Haydn makes the most of the orchestral resources at his disposal, bringing out the differences between the two characters via sustained chords for Enrico's amorous declarations and perkier motives for Silvia's delighted surprise over having met a man.

Silvia's aria (*Come il vapor s'ascende*), in which she compares the rising temperature of her emotions to steam, is set as a musical burst of excitement perfectly in keeping with the first experience of amorous ardor. Haydn again makes excellent use of the musico-dramatic flexibility permitted by orchestrally-accompanied recitative when Gernando begins what seems like an aria (*Giacché il pietoso*) but which rapidly evolves into another recit. From this moment the action progresses rapidly through recitative. When Costanza faints upon recognizing the man who (as she is convinced) abandoned her, Gernando rushes off to retrieve the boat to effect her rescue; Enrico arrives, explains that Costanza had not been dreaming, but had truly seen her husband who, far from having forsaken his wife, had been abducted by pirates. Here, too, Haydn (in tandem with Metastasio) emphasizes the psychological gulf separating the two sisters: Costanza's heartfelt expression of loving remorse for her erstwhile suspicions forms an extreme contrast to the naïve manner with which Silvia expresses her love for Enrico (that he is dearer to her than her fawn). In the final quartet, the only number of the opera in which all the characters join in, each pair of lovers is provided distinct melodic material before the four singers unite in an ensemble of classically charged ecstasy.

THE LOVE POTION

by Frank Martin

The epic story of *Tristan and Isolde*, the fateful lovers who meet by deception, fall in love by magic, and pursue their love in defiance of heavenly and earthly powers.

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Synopsis: The Desert Island

BY PIETRO METASTASIO

Gernando, his young bride Costanza and her infant sister Silvia were sailing to the West Indies to join his father, the governor of one of the territories, when a long and perilous storm forced them to seek refuge on a desert island. Gernando decided to stop here so that his wife and her sister could seek refuge and restore themselves far from the tumultuous sea. While the two were resting in a hidden cave where they had found a comfortable and safe dwelling, the unfortunate Gernando and his mates were ambushed, kidnapped and enslaved by a band of pirates. Their other shipmates, observing the confusion from a distance, believed that Costanza and her sister had also been kidnapped, and, after pursuing the pirates, who managed to escape, they left the island to continue their voyage.

Upon awakening, Costanza searched in vain for her husband and the ship but concluded that she, like Ariadne, had been betrayed and abandoned on an island. After her initial desperation subsided, Costanza's natural will to survive led her to seek sustenance for herself and her sister Silvia on the island, which was abundant with greens and fruits. The innocent child Silvia grew up without ever seeing men and developed a natural mistrust of them. Thirteen years later Gernando escaped from captivity and quickly returned to the island, with little hope of ever finding Costanza alive.

The unexpected meeting of the young couple is the story being told. *Translated from the Italian by Alessandra Visconti.*



Engraving of a Sabbattini Wave Machine



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BY SARAH EDGAR

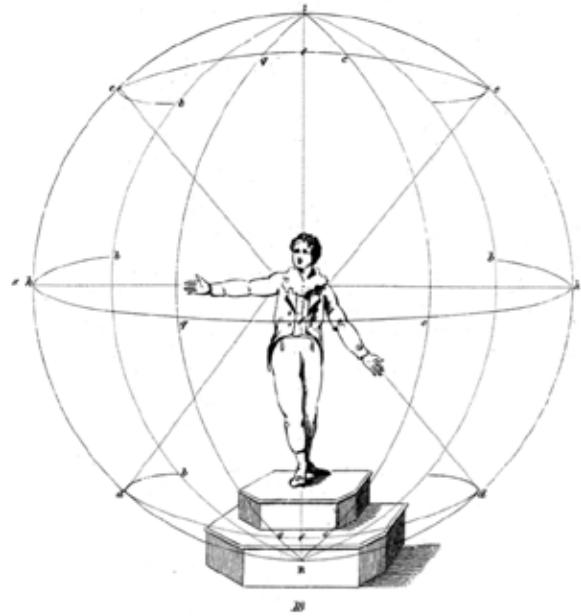
Staging Haydn's *L'isola disabitata* has given me the opportunity to study one of the most engaging classical books on gesture: *Chironomia*; or a treatise on rhetorical delivery, published by the Rev. Gilbert Austin in 1806. Austin was not an actor, but rather an orator, and he wrote his book for the benefit of all public speakers. Eloquence for public speakers in this period required careful attention to the presentation of the body, and *Chironomia* aims to help orators become more persuasive by studying the most effective ways to present their speeches. He introduces a system for notating gestures and, through his explanation of the workings of his notation system, created a valuable resource for period movement as it relates to the expression of ideas and emotions. It is clear that Austin was a theater lover, and his book, though not a theater manual, includes a few examples of celebrated poses used in plays, especially by the actress Sarah Siddons.



"Aversion" from *Chironomia*

According to Austin, a gesture should highlight a specific word, "... so that the emphatical force of the voice and the stroke of the gesture co-operate in order to present the idea in the most lively and distinguished manner, as well to the eye as to the ear of the hearer" (377). The correct placement of the gesture strengthens the orator's argument.

Austin's notation system encourages me to think about variety in the use of gesture. The system divides both the body and the space around the body into discrete units that can be combined in an almost infinite number of ways, with different forces of energy or expression.



Stereographic Projection from *Chironomia*

A vertical promotional poster with a dark background and white text. At the top, it says '404 wine bar co.' and 'DIAG'. Below that, it lists addresses: '2852 N SOUTHPORT AVE' and '2856 N SOUTHPORT AVE'. The main text reads 'BOOK YOUR EVENT WITH US!' in large, bold letters. Below that, it says 'CATERING MENU WITH BRUNCH, LUNCH, HORS D'OEUVRES OPTIONS' and 'WALKING DISTANCE FROM ST. ALPHONSUS CHURCH NO ROOM RENTAL FEES AT EITHER LOCATION!'. At the bottom, it says 'EMAIL MIKAELA@DIAGCHICAGO.COM FOR MORE INFORMATION'.



The actress Sarah Siddons as Euphrasia in *The Grecian Daughter*. Painting by William Hamilton, 1782.

For Austin, the gesture consisted of the position of the hand, the presentation of the arms horizontally and vertically, the direction and manner of the motion of the arms, the position of the head and eyes, and the position or movement of the feet. For example, the right fist can be raised in a recoiling motion in front of the body with the eyes downcast and the left foot advancing one step. Try this gesture for yourself and feel the emotion that takes over.

Of course, a treatise like *Chironomia* is just a tool that I use to help the performers tell a compelling story. I feel that the staging can be as historically informed as the music when the acting practice aligns with the ideals and conventions of the period. The passions of the characters in Haydn's *L'isola disabitata* become more real for me as I try to discover the essence of period gesture.

Costumes

AN INTERVIEW WITH MERIEM BAHRI

Where did you find the inspirations to design the costumes of *L'isola disabitata*?

This 1779 opera from Haydn, with a libretto originally written by Metastasio in 1752, provides clear leads on what the costumes should look like, even with just a few words. Costanza, who has been on a desert island for 13 years with her little sister Silvia, is “curiously dressed in skins, leaves and flowers,” while the males, Gernando and Enrico, “in Indian dress,” arrive on this West Indies island after being attacked by pirates and enslaved for many years.

The short description of Costanza’s costume concurs with 18th-century costume drawings portraying “wild women”: costume draperies were painted to imitate a tawny skin and long strings of leaves and flowers were embellishing the costumes. The “Indian dress” refers to Native American attire, usually symbolized by the use of many feathers and sometimes, animal furs. These specificities, easily recognizable by the audience, were combined with the most fashionable garments. However, the general silhouettes remained ruled by French stage conventions followed throughout Europe, with, for instance, the use of panniers (framework used for distending the skirt at the hips) and tonnelets (a kind of short skirt worn by men on stage).

Indeed, accuracy in term of history, geography or social context was not exactly a priority for stage costumes. In opera, certainly the wealthiest and the most visually demanding performing art of that time, the plot was almost a pretext to exhibit glorious costumes and sets. Even in theater, the 1770s saw only timid attempts to use scenery and costumes to evoke a more realistic milieu.



Do you think these statements can also apply to the court of Nikolaus I, Prince Esterházy, where the opera was first presented?

Absolutely. The Esterházy family was one of the richest in the Habsburg Empire. The Prince was a grand patron of the arts, especially music, and was also Haydn’s generous benefactor. He owned the title “the Magnificent” because of his taste for great musical productions, flamboyant clothing (for instance, he wore a jacket studded with diamonds) and the construction of palaces like Esterháza, Hungary’s grandest rococo edifice.

It’s in this palace that *L'isola disabitata* was first presented for the Prince’s birthday. The stakes must have been particularly high, and Haydn’s opera had to be splendid; he couldn’t let the fire that broke out in the “Hungarian Versailles” just a few weeks earlier tarnish the presentation. After all, hadn’t the Prince paid for the restoration of Haydn’s house after it burned down twice, in 1768 and 1776? It would have been surprising if Haydn had not tried his best to satisfy the Prince’s high standards for such a special occasion.

In this context, and given the lack of influence from the outside world in the geographically isolated Esterháza (as Haydn wrote in some of his letters), the new and budding tendency toward realism in theater costumes in the 1770s had no serious chance to reach the court operas financed by Nikolaus I.

Thanks for explaining the historical background! Could you be more specific about the costumes we'll see on stage?

They are directly inspired by costume renderings found for operas, theater or ballet exploring the theme of "wild women" and "Indians": leaves, flowers, exotic animal skins (painted fabrics), fur and feathers embellish the costumes. For the reasons explained earlier, the costumes are not distressed, as nothing should show that the four characters had been living a miserable life for more than a decade.

The general shapes of the costumes follow the French codes for stage costumes, as well as the trends of the 1770s (as shown in representations of costumes worn in Haydn's operas at Esterháza performed before and after *L'isola disabitata*; painting of a scene from *L'incontro improvviso*, 1775; and costume sketches for *Armida*, 1784).

Costanza, who "was extolling the wealth, wisdom, arts, customs and delights of Europe," wears a court gown over a grand pannier and a large and elaborated grey powdered coiffure. Silvia, a lover of simpler things, wears a lighter and more juvenile version of her older sister's look. Costanza's husband, Gernando, wears a costume as sophisticated as his wife's, with a hooped tonnelet and a tight bodice with "Amadis" sleeves, which are tight around the fore-arms. Enrico, the loyal friend whom Gernando helped to free, shows a slightly more modest, less European costume with a short chain to remind us of his past as a slave.

The rococo style is also depicted by asymmetrical designs and a palette of soft tones of pinks, greens and yellows and the progressive abandonment throughout the 18th century of richly embroidered fabrics for elegant and lighter draperies.



part of the ceiling fresco depicting the Life of St. John the Baptist by Mattia Preti at St. John's Co-Cathedral



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Soloists



Costanza - **KIMBERLY MCCORD**, soprano, is excited to be returning to Haymarket Opera after debuting as Purcell's *Dido*. She has earned critical acclaim in Chicago with Chicago Folks Operetta (title roles/Leo Fall's *Madame Pompadour* and *The Rose of Stambul*, the latter available on CD), the Handel Week Festival (title roles/*Semele* and *Rodelinda*, and Cleopatra/*Giulio Cesare*), and Music of the Baroque. Kimberly has appeared at the Peninsula Music Festival under Maestro Yampolsky's baton in Verdi's *Requiem*, Barber's *Knoxville, Summer of 1915*, and as Donna Anna in Mozart's *Don Giovanni*. She recently appeared in Lyric Opera of Chicago's *Bel Canto*, as the German diplomat. Highlights of her many European appearances include *Medée* in Lully's *Thésée* on tour with William Christie, *Dido* with the Gabrieli Consort, and *Créuse/Charpentier's Medée* at the Dartington Festival. She has recorded Bach's *Magnificat* and *Easter Oratorio* with the Gabrieli Consort, Paul McCreech conducting.



Silvia - **SUZANNE LOMMLER**, mezzo-soprano, appeared most recently with Haymarket as the sorceress in Handel's *Amadigi*. She was described in the Chicago Classical Review as a "deliciously malevolent Melissa...deploying her exceptionally pliant, crisp mezzo-soprano voice, she romped through Handel's twisting, leaping arias like a proud lioness." The Chicago Tribune said, "Lommler's assured technique allowed her to turn on a dime from fury to pathos and back again. Her sorceress all but burned up the stage." She has sung the roles of Melide in Cavalli's *Ormindo* with Pittsburgh Opera and Cherubino in *Le Nozze di Figaro*, Second Lady in *Die Zauberflöte*, and Dorabella in *Così fan tutte* with the Hamburger Kammeroper, Germany. Her New York City debut was as Annio in *La Clemenza di Tito*, conducted by Julius Rudel. She was a soloist with the Indianapolis Chamber Orchestra in the Bach *Magnificat*. She appeared with Orchestra Iowa in Bach's *St. John Passion*, broadcast on Iowa Public Radio, and will return in 2017 as a soloist in Bach's *B minor Mass*. In Europe she has sung in recital at the Handel House Museum, London, in Hamburg's Opersalon, and on tour in Scotland with the Edinburgh Quartet. She has also appeared with the Spoleto Festival in Italy, Garsington Opera and Glyndebourne Festival Opera in England. Lommler has been a soloist with the Kansas City Symphony and with the Cincinnati May Festival, conducted by James Conlon. A member of the Ravinia's Steans Institute, she has also sung with the Cincinnati Opera, Portland Opera Repertory Theatre, Florida Grand Opera, and Utah Festival Opera.



Gernando - Chicago tenor, **SCOTT J. BRUNSCHHEEN**, is establishing himself in operatic and concert repertoire ranging from Cavalli and Bach to Jake Heggie and Unsuk Chin. This past season, he has been seen as a soloist in numerous productions of *Messiah*, Peter Quint and the Prologue in Britten's *The Turn of the Screw*, and L'Aumônier in Poulenc's *Dialogues des Carmélites*. Previous operatic roles have included Belmonte (*Die Entführung aus dem Serail*), Don Ottavio (*Don Giovanni*), Don Ramiro (*La Cenerentola*), Count Almaviva (*Il barbiere di Siviglia*), Male Chorus (*The Rape of Lucretia*), Gonzalve (*L'heure Espagnole*), Fenton (*Falstaff*), and Spoletta (*Tosca*). He's covered numerous Donizetti, Rossini, Mozart, and Glass roles as a young artist at Opera Theatre of St. Louis, Chicago Opera Theater, Caramoor Bel Canto Festival, Madison Opera, and Opera New Jersey. As a concert soloist, Scott has performed Handel's *Messiah* throughout the United States, as well as Bach's *Magnificat* and *St. John Passion*, Respighi's *Lauda per la Nativita*, Donizetti's *Miserere*, Rossini's *Stabat Mater*, Mendelssohn's *Elijah*, Britten's *Serenade* and *Canticles*, Mozart's *Requiem*, Saint-Saëns' *Oratorio de Noël*, Stainer's *The Crucifixion*, and Dubois' *Seven Last Words*. The 2016/17 season includes performances with Haymarket Opera, Madison Opera, and the Madison Bach Musicians.



Enrico - **JONATHAN BEYER**, baritone, has performed with the Metropolitan Opera, Oper Frankfurt, Florida Grand Opera, Pittsburgh Opera, Dallas Opera, St. Louis Opera Theater, Austin Lyric Opera, Fort Worth Opera, Hong Kong Opera, Teatro Petruzzelli, Opera Philadelphia, Boston Lyric Opera, Opéra de Montréal, Royal Opera House Muscat, Lyric Opera of Chicago, and others. He has also appeared with the Chicago Symphony, Philadelphia Orchestra, Pittsburgh Symphony, Indianapolis Symphony, Netherlands Radio Orchestra, Munich Philharmonic, Detroit Symphony, and the Festival at Aix-en-Provence. Jonathan was a national finalist in the Metropolitan Opera National Council Competition and winner of the Marian Anderson Prize. He has won the George London Foundation, Sullivan Foundation, McCammon Competition, Irma M. Cooper Competition, Violetta DuPont Competition, Rochester's Classical Idol, New Jersey Verismo Competition, Philadelphia Orchestra Competition, Astral Artist Auditions, Pittsburgh Concert Society Auditions, SAI Competition, American Opera Society Competition, the Union League Civic and Arts Foundation Competition, Solti Foundation, and the Bel Canto Foundation. Jonathan has performed in recital through the Vocal Arts Society, Marilyn Horne Foundation, Carnegie Hall Foundation, Huntsville Chamber Music Guild, Van Cliburn Foundation, Astral Artists, and the Marian Anderson Foundation.



SARAH EDGAR, *Stage Director*, is a dancer, choreographer, and researcher specializing in eighteenth-century performance. She is the associate director of The New York Baroque Dance Company and choreographer/stage director at Haymarket Opera Company.

Her 2013 directing debut with HOC, Telemann's *Pimpinone*, was hailed by Newcity as one of the five best operas in Chicago. With The New York Baroque Dance Company, she has performed at Drottningholm Theater in Sweden, the International Händelfestspiele Göttingen, Danspace at St. Mark's Theater, the Guggenheim Museum, and the Potsdam Sanssouci Music Festival. From 2006–12, she lived in Cologne, Germany and toured Europe as a freelance dancer, performing in Italy, Germany, Belgium, Switzerland, and France. She has taught master classes in baroque dance at numerous universities in the United States and in Germany, and has given several lectures at symposia for eighteenth century performance. She recently choreographed Monteverdi's *Orfeo* for DePaul University, and she is the stage director for Wheaton College's 2017 production of Mozart's *The Magic Flute*. She holds a BFA *summa cum laude* in dance performance from Ohio State University, and an MA in Tanzwissenschaft from the Hochschule für Musik und Tanz Köln.



MERIEM BAHRI, *Costume Designer*, is a self-taught costume designer. After completing a PhD in science in France, she turned decisively to her great passion for costumes. She collaborates regularly with two groups specializing in baroque operas: as costume

designer for Haymarket Opera Company and as assistant to the designer for the Boston Early Music Festival. Meriem has also brought her designing skills to dance and theater through the Laboratory School, the Beethoven Festival, Elements Contemporary Ballet, International Voices Project and the Joffrey Academy of Dance. An extended biography and details about her work can be found at meriembahri.com.



ZULEYKA V. BENITEZ, *Stage Designer*, received her bachelor's degree from Virginia Tech and MFA from Louisiana State University in Baton Rouge. Benitez taught drawing at Iowa State University and University of Missouri at St. Louis and has lectured extensively on

narrative art. She has exhibited her drawings and paintings internationally and is included in numerous national and private collections. In addition to producing fine art, she works as a designer, decorative painter, and builder. Big Chicks and Tweet in Chicago and Relish in Evanston are a few of her projects accessible to the public.



LINDSEY LYDDAN, *Lighting Designer*, is thrilled to be working with Haymarket Opera once again on another fantastic production. She has worked all over the city including Silk Road Rising, Chicago Dramatists, Drury Lane Theatre Oakbrook, Lookingglass

Theatre, Steppenwolf, Goodman Theatre, Lyric Opera of Chicago, Adventure Stage Chicago, and the Cherub program at Northwestern University. She received her MFA in lighting and scenic design from Northwestern University. She would love to thank her husband, Bill, for his support in all her endeavors.

lindseylyddandesign.com



RUSSELL WAGNER, *Master Carpenter*, HOC master carpenter, prop craftsman, electrician, and heavy transport coordinator studied early music performance with Ben Bechtel at the College Conservatory of Music in Cincinnati. He is a frequent performer on the viola da

gamba in Chicago's early music community with Second City Musick, The Spirit of Gambo, and Haymarket Opera Company. Wagner is a leading repairer and adjuster of cellos in the US, working from his Evanston studio, Chicago Celloworks. He and his wife Paula have two wonderful children and two glorious grandchildren. Russell exemplifies the "can-do" spirit of Haymarket Opera Company. He believes that tasks large and small can be done elegantly.

WIGS AND MAKEUP, PENNY LANE STUDIOS

(*Wig and Makeup Artists*) consists of Christine Conley, Coral Gable, and Samantha Umstead. They are honored to have been working with Haymarket since *La descente d'Orphée aux enfers* in 2012. Other Haymarket shows include *Dido and Aeneas*, *Pimpinone*, *Actéon & Le Jugement de Pan*, *Gli equivoci nel sembiante*, *Don Quichotte auf der Hochzeit des Comacho*, and *Amadigi di Gaula*. Most recently they have designed wigs for *Arcadia* (Writers Theatre), *Blood Wedding* (Lookingglass Theatre), *Mary Page Marlow* (Steppenwolf Theatre). In addition to being a wig studio, Penny Lane is a full service hair salon in Logan Square. Visit pennylanechicago.com.

Orchestra

CRAIG TROMPETER, *conductor*

VIOLIN I

Jeri-Lou Zike
concertmaster
Allison Nyquist
Wendy Benner
Ann Duggan

VIOLIN II

Martin Davids*
Lori Ashikawa
Janelle Davis
Susan Rozendaal

VIOLA

Liz Hagen*
Dave Moss

CELLO

Anna Steinhoff*
Lucien Werner

BASS

Jerry Fuller

FLUTE

Anita Miller Rieder *

OBOE

Kathryn Montoya*
Sarah Huebsch

NATURAL HORN

Richard Seraphinoff*
Celeste Holler-Seraphinoff

BASSOON

Andrew Schwartz

FORTEPIANO

Jory Vinikour

**principal*



Artistic Director **CRAIG TROMPETER** has been a musical presence in Chicago for more than twenty years. As an acclaimed cellist and violist da gamba he has performed in concert and over the airwaves with Second City

Musick, Music of the Baroque, the Chicago Symphony, Lyric Opera of Chicago, Chicago Opera Theater, the Cal Players, the Oberlin Consort of Viols, and Great Lakes Baroque. He has performed at the Metropolitan Museum of Art, the Art Institute of Chicago, the Glimmerglass Festival, the Brooklyn Academy of Music, and the Valletta International Baroque Festival in Malta. He has appeared as soloist at the Ravinia Festival, the annual conference of the American Bach Society, with the Chicago Symphony Orchestra, and with Music of the Baroque. Craig has recorded works of Mozart, Biber, Boismortier, Marais, Handel, Greene, Henry Eccles, and a potpourri of Elizabethan composers on the Harmonia Mundi, Cedille, and Centaur labels. As a modern cellist, he was a founding member of the Fry Street String Quartet. He premiered several chamber operas by MacArthur Fellow John Eaton, performing as actor, singer, and cellist. Most recently he served as Music Director for Francesca Caccini's opera *La liberazione di Ruggiero dall'isola d'Alcina* at Utah State University. He has taught master classes at his alma mater, the Cleveland Institute of Music, Grinnell College, and the Chicago Musical College. In 2003 he founded the *Feldenkrais*® Center of Chicago where he teaches *Awareness Through Movement*® and *Functional Integration*®. He has given Feldenkrais workshops throughout the nation in universities, music conservatories, and dance studios.

LORI ASHIKAWA, violin, is an original "California Girl". She also plays the shamisen (Japanese three-string lute) and enjoys conversing in Japanese and Dutch.

Violinist **WENDY BENNER** likes Thai food, swimming, and reading with her four children.

MARTIN DAVIDS is highly skilled at operating barbecue grills, cocktail shakers, and violins. He also does decently with coffee roasters and is passable with a broadsword. His recordings are nice to listen to.

JANELLE DAVIS plays violin and viola. She plays the radio too. Podcast host, writer, Mama, taker of long walks, lifetime learner, and lover of spicy food.

ANN KAEFER DUGGAN, violinist and violist, shares her passion of music with her children. When not performing concerts, she enjoys reading, gardening and camping in national parks with her family.

JERRY FULLER, bass, had a summer filled with festivals, fishing and fun with performances at the Green Lake Festival; concerts with the Magnolia Jass Band; and fishing in the north woods.

LIZ HAGEN, viola, finds that sometimes practice interferes with running, playing with her dog, knitting, fishing and making precision sheet metal parts. Loves peanut butter and chocolate.

SARAH HUEBSCH, oboe, performs on period oboes throughout North America. When she's not making reeds, Sarah enjoys growing and canning tomatoes and playing soccer.

KATHRYN MONTOYA teaches historical oboes and recorder at Oberlin and University of Northern Texas; sits on planes; converts an 18th-century barn in Hereford, UK with her partner.

When not bringing out the inner voices of a string quartet, **DAVE MOSS** is working towards a degree in business at the University of Chicago. He enjoys running errands for Maestro Trompeter as HOC office lackey.

ALLISON NYQUIST plays the violin and recently moved to Warren County, the only county in Indiana with no traffic lights. She hopes to soon have chickens.

Contrary to popular belief, Minnesota, is not a white tundra; **ANITA RIEDER** got her best tan ever this summer on Lake Kabetogoma. Fun fact: women did not play the flute in Haydn's day.

SUSAN ROZENDAAL, violin, is frequently seen with nose in a book and finger in the honey pot on her hobby farm with her beekeeper husband. August always finds her by an ocean or a lake, listening to the French language or Italian and German music.

ANDREW SCHWARTZ, bassoon, is a native of Chicago, lives in New York City, and summers in Vermont. He appears regularly with the Wiener Akademie, the Age of Enlightenment, Tafelmusik, Boston Baroque, Handel and Haydn Society, Philharmonia Baroque. He teaches at the Longy School of Bard College.

RICHARD SERAPHINOFF is professor of horn and early horn at Indiana University, Bloomington, and is a maker of historical natural horns, including the horns played in this performance.

CELESTE HOLLER-SERAPHINOFF is a free-lance natural horn player and plays modern horn in the Buselli-Wallarab Big Band in Indianapolis. Celeste plays exclusively on Seraphinoff French horns.

ANNA STEINHOFF, cello, has been branching out lately, performing with rock bands such as Mysteries of Life and Frisbee. When she is not playing music, she can be found hanging out with her brand new puppy.

JORY VINIKOUR is a harpsichordist, fortepianist, and conductor heard in Chicago and elsewhere. He is a passionate devotee of all things Haymarket.

A cellist hailing from Bozeman, Montana, **LUC WERNER** is passionate about exploring the intersections of music, science, and the body.

JERI-LOU ZIKE, violinist, is thankful for the endless energy supply provided by green vegetables, constant movement, and competition. She is delighted that her stepdaughter, Allyson, lives nearby while attending the University of Chicago.



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