

# Haymarket *opera company*



Marin Marais

## **Ariane et Bachus**

Saturday, September 30 – Tuesday, October 3, 2017

Studebaker Theater | Chicago, Illinois



## Dear Friends,

Thank you for joining us as we make history by presenting Marin Marais' five-act opera *Ariane et Bacchus* in its first fully-staged production since 1696. About 25 years ago, I heard the music of Marais for the first time and was so moved that I decided to learn how to play the viola da gamba. His breathtakingly exquisite music has changed the course of my life in wonderful ways. I hope these performances will sound a chord deep within you as well. Three years ago I learned that musicologist/lutenist Silvana Scarinci was preparing a new performing edition of *Ariane*. I reached out to her at her home in Brazil and we began a partnership to present this opera for the first time in Chicago. Ms. Scarinci has devoted years of her life to this wonderful work and we are all richer for her labors of love.

We are delighted to make our company debut at the newly-renovated Studebaker Theater. Perhaps you gasped the same way I did when you first entered the theater. *Ariane* is the largest production HOC has ever offered to the public. The Haymarket Opera Ballet Company, under the expert eyes of Stage Director and Choreographer Sarah Edgar, makes its official debut with these performances. Costumier Meriem Bahri has managed to surpass her own work once again with an enormous collection of elegant costumes. We welcome Alabama-based set designer Mike Winkelman to the HOC team for the first time. And lighting designer Lindsey Lyddan returns to bathe everything in a special 17th-century glow.

The rest of our seventh season is exciting and varied. If you're a fan of Joseph Haydn you can hear all six of his Opus 20 quartets and the *Seven Last Words of Christ* this year, played by the Haymarket String Quartet on period instruments. At our March *Lenten Oratorio* performances you'll have the chance to hear what may be the earliest musical setting of the Passion of Christ, *Oratorio per la Settimana Santa*, attributed to Luigi Rossi. We return to the Studebaker Theater in June with a fully-staged production of Antonio Cesti's masterful comedy *L'Oronthea*. In June we'll offer our third annual Summer Opera Course for young singers which culminates in an abridged performance of Cavalli's *La Didone*.

HOC has grown exponentially this year thanks to many people. I would especially like to thank my dear friend and colleague Dave Moss who is changing the public face of our company with his virtuoso marketing and organizational work. Dave is making extraordinary efforts in the non-profit world of music. I look forward to working alongside him every day in our respective roles as we approach each new challenge with creativity, humor, and gusto. It is with great pleasure and pride that the HOC Board of Directors announces Dave's appointment as Executive Director of Haymarket Opera Company. We are poised for yet more growth and development in the coming years under his passionate leadership.

We thank Donna and M. Scott Anderson for being the lead sponsors of *Ariane et Bacchus*. It is with deep sadness and gratitude that we dedicate these performances to Donna's memory.

—Craig Trompeter, *Artistic Director*

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*Haymarket Opera Company enriches the musical community of Chicago and the Midwest with performances of 17th- and 18th-century operas and oratorios using period performance practices. HOC seeks to engage audiences of all ages with passionate performances of familiar as well as forgotten works, staged intimately and guided by close attention to details of the libretti and scores.*

*In memory of Donna Anderson*

# Ariane et Bachus

Music by Marin Marais (1656–1728)

Livret by Saint-Jean

*First performed at the Académie Royale de Musique, Paris in 1696*

*Cast in order of vocal appearance*

<i>Ariane, daughter of Minos, King of Crete</i>	Kristin Knutson
<i>Corcine, confidante of Ariane</i>	Nathalie Colas
<i>Adraste, Prince of Ithaca</i>	Ryan de Ryke
<i>Géralde, magician-confidant of Adraste</i>	David Govertsen
<i>Dircée, sister of Aenarus, promised to Adraste</i>	Kimberly McCord
<i>Aenarus, King of Naxos</i>	Aaron Wardell
<i>Junon, consort of Jupiter</i>	Erica Schuller
<i>Amour, god of love</i>	Olivia Doig
<i>Bachus, god of wine and ritual madness</i>	Scott Brunscheen
<i>Lycas, confidant of Bachus</i>	Kyle Sackett
<i>Un Suivant du Roy, a follower of King Aenarus</i>	Margaret Fox
<i>Courtiers</i>	William Dwyer and Kevin Krasinski
<i>Phantase, god of surreal dreams</i>	Justin Berkowitz
<i>Un Songe, a dream</i>	Quinn Middleman
<i>Un Songe, a dream</i>	Kaitlin Foley
<i>Alecton, a fury</i>	William Dwyer
<i>Courtiers and Demons</i>	Julie Benirschke, Justin Berkowitz, Joseph Caruana, Olivia Doig, William Dwyer, Andrew Erickson, Kaitlin Foley, Margaret Fox, Kevin Krasinski, Quinn Middleman, Mary O'Rourke, Kali Page, and Kyle Sackett

<i>Stage Direction and Choreography</i>	Sarah Edgar
<i>Musical Direction</i>	Craig Trompeter
<i>Chorus Master</i>	Donald Nally
<i>Costume Designer &amp; Supervisor</i>	Meriem Bahri
<i>Costume Construction</i>	Chicago Custom Costumes and Meriem Bahri
<i>Wardrobe Mistress</i>	Victoria Carot
<i>Wigs &amp; Makeup</i>	Penny Lane Studios
<i>Set Designer</i>	Mike Winkelman
<i>Lighting Designer</i>	Lindsey Lyddan
<i>Assistant to the Stage Director</i>	Harrah Friedlander
<i>Supertitles Operator</i>	Hannah De Priest
<i>Lighting Assistant</i>	Neal Javenkoski
<i>English Translation</i>	Mary Mackay
<i>Translation Edits</i>	Sylvie Romanowski
<i>Supertitles Preparation</i>	Alessandra Visconti and Craig Trompeter

*Score prepared by Silvana Scarinci and LAMUSA under the supervision of Professor Graham Sadler  
(Birmingham Conservatoire, UK) and sponsored by CAPES*

*(Coordenação de Aperfeiçoamento de Pessoal de Nível Superior, fundação do Ministério da Educação), Brazil.*

# Synopsis

BY SARAH EDGAR

## ACT I

In Act I we find Ariadne on the island of Naxos lamenting her abandonment by Theseus. However, while Ariadne has been pining for Theseus, Adrastus, the prince of Ithaca, has fallen in love with her. In his unrelenting pursuit of her, Adrastus has jilted his fiancée, Dircée, sister to the king of Naxos.

Theseus' disappearance has also saddened the king of Naxos, but luckily the gods have provided a solution to the sudden void of heroes. Word has come down from Olympus that Bacchus will soon be landing on their shores. The king arrives to tell Adrastus and his friend Géralde the good news, and the people of Naxos pray for Neptune to send favorable winds to Bacchus. Unfortunately, Juno finds out about the imminent arrival of one of Jupiter's illegitimate offspring, and swoops in to interrupt the ritual, declaring her undying hatred for Bacchus. The king promises to placate her anger with respect.

## ACT II

Ariadne is still tormented by the loss of Theseus, and her friend Corcine tries to comfort her. Just as Ariadne is about to sink into despair, the god Love arrives to tell her that she will soon be treated to a new and more glorious love affair. Ariadne refuses Love's offer, but Love is undeterred. As soon as Love leaves, Adrastus enters, and tries one more time to convince Ariadne to love him, and he is again unsuccessful. The celebration for the arrival of Bacchus interrupts Adrastus' unhappy reverie. When he arrives at the celebration, Bacchus tells the king that an oracle predicted that he would soon be subjected to a vexing enslavement. The king suggests that Bacchus might be enslaved by one of the lovely ladies of his court, but Bacchus, who has never been subjected to the whims of love, dismisses this idea... until he sees Ariadne. Bacchus is immediately and hopelessly in love with her. When Bacchus declares his love to her, Ariadne is troubled by the tumult in her heart and flees.

## ACT III

Adrastus has seen that Bacchus is in love with Ariadne, and he prays to Juno to come and thwart their budding affair. Juno, only too happy to be of assistance, descends with a clever plan. She will infect Ariadne's dreams with visions of Dircée and Bacchus in love, therefore sowing seeds of doubt in Ariadne's mind about Bacchus' fidelity. Juno shows Adrastus the body of Dircée that Juno will use to confuse Ariadne while she is awake in order to make the dreams more convincing.

*Ariane et Bacchus*



*Bacchus and Ariadne. Alessandro Turchi, c. 1630.*

Adrastus and Juno leave the false Dircée in the garden, and as Ariadne enters, the plan begins to unfold. Ariadne "overhears" the false Dircée considering giving in to Bacchus' attentions in order to make Adrastus, her fiancée, jealous. After the false Dircée leaves, Ariadne falls asleep in the garden, and is soon visited by disturbing dreams of Bacchus and Dircée in love. However, just as Ariadne awakens, troubled by her dreams, Love arrives to tell her not to worry and to trust in the purity of Bacchus' love.

## ACT IV

Ariadne and Bacchus finally declare their love for each other. Adrastus overhears their tender duet, and flies into an inconsolable rage. He convinces his friend Géralde, a sorcerer, to call up the demons from hell to punish Bacchus. Géralde does summon the demons, but they refuse to torture Bacchus, stating that he has no fear of Hell. Géralde changes tactics, and asks Alecto (one of the Furies) to create a jealous frenzy in Ariadne's heart, and Alecto appears, ready to torment Ariadne.

## ACT V

Ariadne is now controlled by the jealousy that Alecto has kindled in her heart. Driven mad, she almost kills herself, but Bacchus stops her. Adrastus and his followers enter to challenge Bacchus and his followers to a deadly brawl, and Bacchus kills Adrastus. However, Ariadne's cloud of jealousy does not lift until Juno agrees to step aside and allow the lovers to be together. The opera ends with a happy celebration and a reminder to:

*Abandonons nos âmes  
aux charmes des amours  
Sans leurs aimables flâmes  
on n'a point d'heureux jours*

Let us abandon our souls  
To the charms of love;  
Without their lovely passions,  
There can be no happy days.

Translation: Mary Mackay

# Program Notes: The Lost Voice of Ariadne

BY SILVANA SCARINCI

For most devotees of early music, the disappearance of Monteverdi's second opera—*L'Ariana*, *tragedia*, premiered at Mantua in 1608 and revived at Venice in 1642—is cause for deep regret. Of this opera, the first to delineate a female character with a powerful dramatic dimension, only the Lament survives, its extraordinary cathartic force providing a glimpse into the greatness of a work that haunts our melancholic imagination. There are no reports on the reception of Monteverdi operas in 17th-century France, although the singer-actress Virginia Ramponi-Andreini, who had drawn tears from the 1608 audience in the title role of *L'Ariana*, visited Paris for a few years with her troupe of *commedia dell'arte* players. We do not know if this actress would have sung, or brought news of *Ariana* to France, but we shall see that the Ariadne myth strongly marked the dramatic scene on several occasions in the reign of Louis XIV.

Thanks to the invitation of Cardinal Mazarin, then prime minister at Louis XIV's court, a group of Italian musicians would present the first operas in Paris, with the wonderful stage machinery of the architect Giacomo Torelli. The child-king attended three grandiose spectacles: Francesco Saccati's *La finta pazza* (1644), Francesco Cavalli's *Egisto* (1646), and Luigi Rossi's *L'Orfeo* (1647). Although the accounts tell us that these spectacles were received coolly by the public, we can only imagine the effect the exposure to opera would have awakened in the little Sun King, and this relationship would become enduring and fundamental to the creation and survival of the genre in France. That Orpheus is present at the birth of opera in Italy and France is no coincidence: the character embodies the fabulous power of music allied to word. With this choice, the invention of the genre was legitimized and the strange music-theater, in which actors do not speak but sing, was made plausible.

The question of verisimilitude has always been the Achilles' heel of opera – and fuel for its detractors. However, a male character would not become a hero without the counterpart of an abandoned heroine. Ovid's *Metamorphoses* and the *Heroides* were inexhaustible models for the heroes and heroines of opera: princes and princesses, gods and demigods, shepherds and nymphs, and the various women who mourned their hopeless love. The laments make the operatic female characters fully believable: nothing would sound more “natural” than the long monologues of abandonment expressed by the finest women's voices of the day.

In fact, Ariadne becomes a logical choice, within the context of the new hybrid genre of French opera, whose tension with spoken theater would greatly intensify in the late 17th-century, fueling the famous *Querelle des anciens et des modernes*. Her story appeared for the first time in France in 1659 in *Ariane ou Le Mariage de Bacchus et d'Ariane*, *comédie en musique* by Pierre Perrin and Robert Cambert. In 1672, she returned in a spoken play by Thomas Corneille (*Ariane*), and soon after in the *comédie-heroïque* by Donneau de Visé, *Les amours de Bacchus et d'Ariane*, with music by Louis de Molliér. Years later, Ariadne is the main character of one of the entrées of *Les Saisons* in 1695, by Jean Pic and Pascal Colasse, an *opéra-ballet*—a new genre of music-drama born in the post-Lully period. But it was not until 1696 that Ariadne's voice was heard again in all its fullness, thanks to Marin Marais and a mysterious librettist, Saint-Jean.

Marin Marais was a violist da gamba and composer much appreciated at the court of Louis XIV. In our day, he has gained great notoriety with the film *Tous les matins du monde*, starring Gérard Dépardieu in the role of the composer. Nevertheless, Marais's four operas long remained in oblivion, eclipsed by the fame of Jean-Baptiste Lully, acknowledged as the creator of the true French opera genre, the *tragédie en musique*. Ironically, the creation of French opera takes place at the hands of an Italian, who, favored by the absolutist regime of Louis XIV, used the King's protection to maintain unique privileges, establish his own Académie Royale de Musique, and create an extraordinary spectacle entirely lyrical.

From 1673, with *Cadmus et Hermione*, the long and successful partnership of Lully and the poet Philippe Quinault began; the ambitious project of the two artists aimed to set up a new form of drama alongside the classical French theater dominated by Corneille and Racine. The tension was permanent between the classical (spoken) theater, underpinned by theories derived from Aristotelian poetics, and the lyrical (musical) theater—a poetic “monster”, as Lebrun would refer to it in 1712. Only after Lully's death (1687) could other composers try their luck in the lyric sphere. By the end of the 17th-century, composers were well aware of the recipe that had hitherto allowed success of such huge enterprise, that is, to create a balanced combination of music with the spectacle of stage machines and dance.

## *program notes cont.*

The librettist would borrow poetic ingredients from the *tragédie classique* and amplify the amorous intrigues, emphasize dance, and use machines for the emergence of mythological or magical elements, creating *le merveilleux*, or “supernatural.” In opera, *le merveilleux* is directly linked to the question of verisimilitude, for in it we see represented not the nature we rationally know, but the imitation of the supernatural, the magical, which we accept as another possible nature. One can think of a “wonderful verisimilitude,” in which the public’s knowledge of fables and myths could not be overlooked. Thus, Ariadne would always be the one who showed the path of the Labyrinth to Theseus, and would be abandoned by him. Juno would always be the jealous wife of unfaithful Jupiter. Juno and Jupiter could descend from heavens, or Cupid could fly over the heads of the audience who would rejoice in wonder and be carried away by the game of verisimilitude.

Although Saint-Jean has not left any other opera, his libretto contains all the elements of the *tragédie en musique* and gave Marais the opportunity to write music of the best quality. The plot of *Ariane et Bacchus* begins after the departure of Theseus and the abandonment of Ariadne on the island of Naxos. Soon after, Bacchus arrives, initiating all the romantic twists that will culminate in the union of the god with the heroine. Several conventions, much appreciated by the public of the time, are brought into play, marked by sentimental misconceptions, betrayal and death, seduction and fidelity. Adrastus, the traditional rival, must disrupt the love of Bacchus using magic, a device that will fulfill the dramatic function of the supernatural effects. Used for the infernal scene in the fourth act, F Major is the tonality for scenes involving furies and storms, as described by Rameau, twenty-five years later in his *Traité de l’Harmonie*. The orchestra demonstrates remarkable suggestive power and instrumental virtuosity, through scales in all directions and very fast repeated notes, which enhance the use of machinery to provoke wonder.

Another conventional role on display here is that of the passionate, rejected and jealous woman, embodied by Dirce, the king’s daughter and the promised bride of Adrastus. She will become a puppet in Juno’s revengeful plan. Bacchus, son of Jupiter with Semele, is the target of furious Juno, who joins Adrastus to prevent the love of the main couple. Juno’s deception will provide the opportunity for one of the most beautiful musical moments in the opera. Disguised as Dirce, Juno intrudes on Ariadne’s dreams and pretends to confess to being loved by Bacchus. This provokes renewed pains of betrayal and abandonment for the heroine.

In Marais’s opera, the dream scene (*sommeil*), a genre which had been much appreciated since Lully’s day, is turned into a nightmare: harsh dissonances and dramatic pauses interrupt the flow of the aria and disturb the scene of pastoral serenity represented by the sweetness of flute duets.

The Chaconne, another much-loved element of the *tragédie en musique*, accompanies the triumphal entrance of Bacchus in Act Two; with his music, Marais recreates a scene typical of iconographic representations of the victorious god arriving from distant lands, accompanied by captive princes and mythological beings. This movement is charged with exoticism: unexpected harmonies and unconventional modulations overlap the traditional *ostinato* bass.

But let us consider our heroine. Ariadne’s entrance onto the scene immediately arouses our compassion as we watch the depiction of her complex and tortured psyche. In the first recitative we can witness the composer’s excellent manipulation of the text-music relationship: the fluid and complex rhythmic writing combined with the melodic contours capture the essence of baroque declamation, while the excruciating chromaticisms and dissonances faithfully translate the nuances of the heroine’s distress and inner conflict. The accompanying orchestra presents a descending chromatic bass, emblem of countless laments from the beginnings of Italian opera. At the end of her long monologue, Ariadne faints, evoking perhaps her representation in the eponymous *tragédie galante* by Thomas Corneille. His Ariadne had drawn tears and passionate cries at the end of the play, when the character fainted at the climax of her pain. Was Saint-Jean seeking the sympathy of an audience or even the King, who by the end of the century had begun to tire of the great *tragédie en musique*?

Let us now be comforted by the return of the voice of Marais’s Ariadne that for so many years was lost. The magical context in which we hear her today is memorably described by La Bruyère, who, though a loquacious participant in the Quarrel of Ancients and Moderns and a defender of classical theater, nevertheless recognized in French opera the qualities that still enchant us today:

*Machines enhance and embellish the imaginary action, and maintain the spectators in that delightful illusion which is the chief pleasure the theatre offers, by shedding further magic over it. We need no aerial flights, no chariots, no transformation scenes, for Bérénice or Pénélope: we need them for operas, and the characteristic of that kind of entertainment is to keep one’s mind and eyes and ears bound by the same spell.*

# About the Costumes

BY MERIEM BAHRI

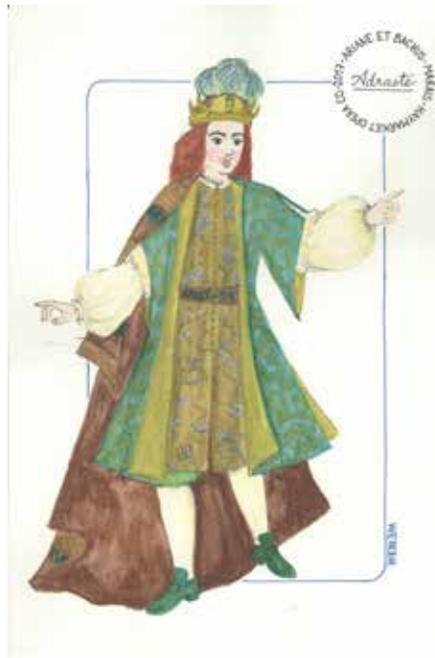
This is our biggest HOC show to date in terms of costumes, so let me explain to you how we bring a show like this to life and reveal a few « *behind the seams* » secrets!

After reading and analyzing the libretto, the historical research begins. I collect clues from different sources, like fashion books focusing on the decade of interest, museum collections of paintings and academic research about opera costumes. Everything you'll see on stage, from headpieces to shoes, is inspired by late 17th-century French costume designs. Further into the design process, other parameters are taken into account. For instance, there are several quick changes in *Ariane et Bacchus*, and appropriate choices make them work smoothly backstage. For each opera, we reuse parts of costumes from previous productions, so for this one I chose the palette according to the costumes we were reusing.

If you're a regular audience member of Haymarket Opera Company, you might recognize some of them! Once this is decided, fabric swatches are collected. I have a "love/hate" relationship with that step as sometimes the fabrics exceed my expectations and can inspire new ideas, and sometimes, they are nothing like I imagined (especially when working with brocades) and I have to review my choices. To increase the options, I always look at the wrong side of the fabric: it can be more interesting!



Before drawing the final costume sketches, drafts are discussed with the costume shop to establish a budget and the designs are then redefined if necessary. Once it's all set, I make many trips to the fabric stores where thousands of pounds of fabrics will be bought. I have worked for a couple of years with Chicago Custom Costumes, a small atelier located in the Fine Arts Building.



They build the majority of the new costume pieces. During the first fitting, we try a mock-up in muslin on the performers to make sure the fit is good and the proportions are true to the designs. During the second fitting, the real fabrics are cut and assembled, and we discuss the details and make sure the fit is perfect.

In parallel, I work with one or two costume technicians on some new pieces and on the costumes that need to be recycled and modified to suit the new performer. Although it's a lot of work, the costumes are originally made to facilitate those alterations: there are in general a couple of inches of extra fabric hidden in the side seams and shoulders, and after each production, we keep whatever is left over of the fabrics in case one day we need to make some alterations. Besides that, the headdress maker, leather mask maker and Penny Lane Studios for makeup and wigs join the team to make the rest of the design become a reality.

Before, during, and after the shows, seven people (wardrobe, wig, and makeup team) help the singers and dancers to change into and out of their characters. An opera that lasts three hours like *Ariane et Bacchus* in fact requires at least five to six hours' presence in the theater.



# Staging/Choreography

BY SARAH EDGAR

French baroque opera has held a special place in my heart for a long time. Baroque dance is, essentially, a French national treasure, and the French operas of the 17th– and 18th–century are either liberally sprinkled or stuffed to capacity with danced *entrées*. At the beginning of my career, as a dancer with The New York Baroque Dance Company, I was able to immerse myself in luscious dances set to the music of Rameau, Campra, Lully, et al. Now, twenty years later, I am honored to be directing and choreographing the modern premiere of Marin Marais’ *Ariane et Bacchus*.

This performance also marks the beginning of the Haymarket Opera Company Ballet, and I have the pleasure of being able to create dances based closely on the 18th-century dance notation (called “Feuillet Notation” for its creator). No dances specific to Marais’ *Ariane et Bacchus* were published at the time, but the dance forms in *Ariane et Bacchus* such as the Marche, Courante, Chaconne, Bourée, and Minuet do have corresponding choreographies.



An example of Feuillet notation with axial symmetry.

While I do use the choreographies of the period as a basis for the dances in the opera, it is not possible to just “cut and paste” choreographies, even if it is the same dance type, for a number of reasons: the number of measures in a phrase may be different, the steps in a choreography may not fit the affect of the new music, or the dance is for a couple or soloist instead of a group.

What I have done as a choreographer fluent in interpreting Feuillet notation is to choose the most appropriate surviving choreographies and then manipulate the geometry of the figures while also adding or subtracting steps. I also created a couple of entirely new dances based on the principles of French baroque dance found in the choreographies and dance treatises.

*Ariane et Bacchus*



Theatrical dancing in 18th-century Europe was divided into three styles: noble, *demi-caractère*, and comic/grotesque. The noble dance style is the loftiest in attitude but with the most grounded steps. In this opera, the first two dances in Act I are part of a

ceremonial ritual for Neptune and are examples of the noble style. The *demi-caractère* style is a bit more light-hearted, and is often danced by bucolic shepherds and shepherdesses. There will be more jumps and turns in this style, and you will find those springing steps in the dances for the arrival of Bacchus in Act II. Both the noble and *demi-caractère* styles are marked by geometric floor patterns that often employ symmetry.

The comic/grotesque style portrayed characters like drunken sailors or supernatural beings. It is marked by exaggerated body movements, breaking the rules of good taste that govern the other two styles. For example, in the noble or *demi-caractère* style, a dancer will not lift the leg above 45 degrees, but a dancer in the comic/grotesque style will lift their legs much higher. Jumps can also be much higher and more spectacular in this style. Look for the demons in Act IV for an example of the grotesque style.



Louis XIV as a Fury in Lully’s *Les noces de Pélée et Thétis*

My goal for the singers is always to help them fully embody historically informed performance. My vision of period acting technique is based on acting treatises, stage conventions of the period, and the dramatic placement of the body found in baroque paintings and sculptures. As much as my ideas are grounded in scholarly research, I never want the performer to look academic. The acting treatises do give specific gestures and body postures for different emotional states, but writers of the time also emphasize that the performer needs to experience the emotion themselves in order to find the true gesture. For example, Aaron Hill wrote in his *Essay on the Art of Acting* (1753):

*To act a passion, well, the actor never must attempt its imitation, 'till his fancy has conceived so strong an image, or idea, of it, as to move the same impressive springs within his mind, which form the passion, when 'tis undesigned, and natural.*

Although the gestures and movements are stylized, it is very important to me that the impetus for any movement onstage is the representation of a true emotion.



*Bacchus and Ariadne. Guido Reni (1575-1642).*



## *Haymarket Opera Company is thrilled to announce the appointment of Dave Moss as Executive Director!*

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Dave's exceptional leadership skills and creative passion for artistic, cultural, and business innovation will help us meet the exciting challenges that accompany the growth and artistic success of our first six seasons. In his new role, he will oversee general operations, strategic planning, marketing, and development.

Dave holds a bachelor of music from Oberlin Conservatory, a master of music from The Juilliard School, and is pursuing a MBA from the University of Chicago. You will also see and hear him playing the viola in the Haymarket Opera Orchestra and with the Haymarket String Quartet.

# Soloists

**JUSTIN BERKOWITZ**, tenor, is thrilled to be making his Haymarket Opera debut. His 2016–17 season began in Central City, Colorado where he appeared as a Bonfils-Stanton Apprentice Artist with Central City Opera, performing the roles of the Old Miner, Mayor of Leadville, and Chester Arthur in *The Ballad of Baby Doe*. This year he joined the Janesville Symphony for the Bach *Magnificat* and made debuts with DuPage Opera as Nanki-Poo in *The Mikado*, and Opera on the James as Dr. Cajus in *Falstaff*. He also returned to St. Petersburg Opera as Jack in *Into the Woods*. Justin has appeared with Chicago Opera Theater, Opera Naples, St. Petersburg Opera and Ohio Light Opera, among other companies. Justin is a graduate of Lawrence University and Conservatory and the University of Michigan.

**SCOTT J. BRUNSCHEEN**'s "sweet and substantial lyric tenor" (*Chicago Tribune*) continues to gain recognition in a wide range of operatic and concert repertoire. Engagements during the 2016–17 season include Haydn's *Lisola disabitata* with Haymarket Opera Company, Purcell's *The Fairy Queen*, the world premiere of Stewart Copeland's *The Invention of Morel* with Chicago Opera Theater and Long Beach Opera, and Mozart's *Die Zauberflöte* with Madison Opera.

Hailed for her "floating, silky soprano" and deemed "a standout in acting and voice" (*Chicago Classical Review*), **NATHALIE COLAS** was born and raised in Strasbourg, France. She is a current soloist and founder of Third Coast Baroque, Petite Musique Collective, Liederstube, and new music ensemble Fonema Consort. She is excited to join Haymarket Opera Company once again, after being featured in Cavalli's *Calisto*, Telemann's *Don Quichotte*, and *Pimpinone*, amongst others. A graduate of DePaul University School of Music and of the Brussels Royal Conservatory, she completed her opera training at the Swiss Opera Studio/ Hochschule der Kunst Bern.

Baritone **RYAN DE RYKE**'s versatility and unique musical presence have made him increasingly in demand on both sides of the Atlantic. He has performed at many of the leading international music festivals, including the Aldeburgh Festival in the UK and the festival at Aix-en-Provence in France. *The Baltimore Sun* hailed him as "a talent that seems to defy labels, for without pretense or vocal tricks he delivers a naturally beautiful sound that penetrates to one's inner core in every conceivable range." He appears regularly as an oratorio soloist and has worked with many early music ensembles, including the Orchestra of the 17th-century, the Baltimore Handel Choir, the Bach Sinfonia, the Ciciliana Quartet, and the American Opera Theater.

Soprano **OLIVIA DOIG** is a Chicago native, and is excited to be performing for the first time with Haymarket Opera Company. She completed her master's degree in Vocal Performance at Florida State University and received a bachelor's degree from Wheaton College (IL). Most recently, Olivia spent the summer of 2017 performing in six productions with Ohio Light Opera, including the role of Josephine in *H.M.S. Pinafore*. She has also trained and performed with Opera in the Ozarks, OperaWorks, the Kunming Opera Festival in Kunming, China, and the Schubert Institut in Baden, Austria.

Tenor **WILLIAM DWYER** is a native Chicagoan and alumnus of Illinois Wesleyan University and Northwestern University. Credits include Prince Orlofsky in *Die Fledermaus*, Freddy in *My Fair Lady*, and Camille in *The Merry Widow* (Light Opera Works), Sumeida in *Sumeida's Song* (Third Eye Ensemble), Captain Lawson in *A Coffin in Egypt*, Soldier in *The Emperor of Atlantis*, and Vagabond 1 in *The Clever One* (Chicago Opera Theater), Stephen Baker Show Boat and Ufficiale in *Il barbiere di Siviglia* (Central City Opera), and Basilio in *Le Nozze di Figaro* (Opera North). He has been a young artist and covered roles with Chautauqua Opera, Opera North, Sarasota Opera, Central City Opera, and Chicago Opera Theatre. In addition to work on the stage, William is a cantor at Old St. Patrick's Church in Chicago.

**KAITLIN FOLEY**, soprano, has been praised for her "crystalline vocals" and "agile and pure-toned" singing. She is a supremely dedicated performer with a passionate ear for early and new music, and has performed as a soloist in works ranging from Bach's *Mass in B Minor* to Mozart's *Requiem* to Schoenberg's *Pierrot Lunaire*. Her most recent opera role was with Haymarket Opera Company as Satirino in *La Calisto*. She earned her MM in Voice Performance from DePaul University, where she studied with Julia Bentley, and completed her undergraduate work in music education at the University of Missouri under the tutelage of Ann Harrell and the baton of Paul Crabb.

Mezzo-soprano **MARGARET FOX**, originally from Nashville, TN, has been a recurrent young artist in concert and recitals, particularly in baroque and classical repertoire. Solo choral and opera credits include performances with Haymarket Opera Company, Bach and Beethoven Ensemble, Chicago Bach Project, American Bach Soloists, Madison Bach Musicians, St. Charles Singers, Downers Grove Choral Society, Opera for the Young, and Florentine Opera. She has sung as a professional member with the Chicago Symphony Chorus and Grant Park Music Festival Chorus. Margaret has studied at the American Bach Soloists Academy in San Francisco, the Vancouver Early Music Festival, Aspen Opera Theater, and Intermezzo Young Artist Program. She earned her degrees in vocal performance from Illinois Wesleyan University (BM) and University of Wisconsin, Madison (MM).

Chicago native **DAVID GOVERTSEN** recently stepped in on short notice at Lyric Opera of Chicago, where he “handsomely replaced the ill Peter Rose as the producer La Roche” opposite Renée Fleming and Anne Sophie von Otter in *Capriccio*. He also appeared on short notice as Arkel in *Pelléas et Mélisande* with the Chicago Symphony under Esa-Pekka Salonen and as a soloist in James MacMillan’s *Quickening* with the Grant Park Orchestra. A former member of the Ryan Center at Lyric, his other mainstage assignments have included roles in *Die Zauberflöte*, *Boris Godunov*, *Werther*, *Die Meistersinger von Nürnberg*, *Madama Butterfly*, and *Roméo et Juliette*. He is an alumnus of both the Santa Fe Opera and Central City Opera apprentice programs and holds degrees from Northwestern University, Northern Illinois University, and the College of DuPage.

Soprano **KRISTIN KNUTSON** made her Haymarket Opera Company debut as Ismaele in Scarlatti’s oratorio *Agar et Ismaele esiliati*, where she “managed her ornate ariosos with an acute understanding of how Scarlatti combines words and music to create dramatic truth” (*Chicago Tribune*). She has appeared with the Florentine Opera, Aspen Opera Theatre Center, Opera New Jersey, Main Street Opera, Fresco Opera Theatre, the Skylight Music Theatre, the Fireside Theatre, and the New Group. Kristin appeared in a concert version of *Candide* with the New York Philharmonic. She is a graduate of The Juilliard School.

**KEVIN KRASINSKI**, baritone, loves living and working in Chicago. Kevin’s operatic credits include Mozart’s *Le nozze di Figaro* (Il conte), John Musto’s *The Face on the Barroom Floor* (Tom/John), Mark Adamo’s *Little Women* (Professor Friedrich Bhaer), and in the choruses of *Die Fledermaus*, *Street Scene*, and *Die Zauberflöte*. He has been a featured soloist in performances of the Brahms *Requiem*, Handel’s *Messiah*, and Samuel Barber’s *The Lovers*. He is a supplemental member of the Grant Park Symphony Chorus, a chorister at St. James Episcopal Cathedral, and has sung with numerous other choirs around the city. On occasion he travels to Philadelphia to sing with the Grammy-nominated new-music choir The Crossing, directed by Donald Nally. Kevin recently received his master’s degree in Voice/Opera Performance from Northwestern University, where he studied with Karen Brunssen.

Soprano **KIMBERLY MCCORD** has been described by *Opera* magazine as possessing “the ideal mix of drama, power and sensitivity.” The *Chicago Tribune* praised her “luscious, billowing voice, superb technique and fine expressive command” as Handel’s *Rodelinda*. She has performed with the Peninsula Music Festival in Verdi’s *Requiem*, Beethoven’s *Ninth Symphony*, and Barber’s *Knoxville, Summer of 1915*. With Chicago’s Music of the Baroque she has sung Mozart’s *Solemn Vespers*, Bach’s *St. Matthew Passion*, Handel’s *Dixit Dominus*, and Vivaldi’s *Gloria*. After receiving a Fulbright award to study Baroque music in London with Dame Emma Kirkby, Kimberly lived in Europe for eight years. While there, she appeared as Medée in *Lully’s Thésée* with conductor William Christie and toured with the Gabrieli Consort under Paul McCreesh as Dido in *Dido and Aeneas*. With Maestro

McCreesh she also sang Créuse in Charpentier’s *Medée* at the Dartington Festival, England, and recorded the Bach *Magnificat* and *Oster Oratorium* for Deutsche Grammophon. An accomplished recitalist, McCord has performed throughout England and the Netherlands. Kimberly is currently a chorus member for the Lyric Opera of Chicago.

Praised for her “expressive” and “persuasive” performances, mezzo-soprano **QUINN MIDDLEMAN** is equally at home on the operatic and concert stages and maintains a wide variety of repertoire ranging from early music to bel canto to world premieres. Quinn received her master’s degree at Northwestern University, where she studied under W. Stephen Smith. Quinn graduated from the University of Southern California, where she received bachelor degrees in both Vocal Arts and Oboe Performance. Most recently, she sang the solos in Mendelssohn’s *Elijah*, Shostakovich’s *Symphony No. 14*, Bach’s *St. John Passion*, Walton’s *Façades*, Mozart’s *Requiem*, Vivaldi’s *Gloria*, Handel’s *Messiah*, and Vivaldi’s *Magnificat*.

**KYLE SACKETT**, baritone, holds an MM in voice and opera performance from Northwestern University and a BM in music education from SUNY Fredonia. Kyle works extensively, teaching voice and performing, and in 2015 he joined the voice faculty at Carthage College in Kenosha, WI, where he continues to teach classical and musical theater voice students. A passionate choral singer, Kyle has performed and recorded with top-tier ensembles including the GRAMMY-nominated new music ensemble The Crossing (Philadelphia), Music of the Baroque, Grant Park Chorus, Chicago Symphony Chorus, Vocalis Chamber Choir (Buffalo), and Berkshire Choral International.

Soprano **ERICA SCHULLER** has been praised for her “lively personality, abundant charm, and luscious vocalism” (*Chicago Tribune*), and for “her warm, agile soprano full of passion and depth” (*Chicago Classical Review*). She has performed leading and supporting roles with the Boston Early Music Festival, Haymarket Opera Company, Florentine Opera Company, Opera Siam and Skylight Opera Theatre, among others. Originally from Milwaukee, Wisconsin, Erica earned her MM from the San Francisco Conservatory of Music, and her bachelor of music from the Eastman School of Music. She currently lives and teaches in Chicago.

Baritone **AARON WARDELL** is in demand as a performer of opera, oratorio and concert in the Midwest and beyond. He was most recently seen as Angelotti in *Tosca* with the Fort Wayne Symphony, Emile de Becque in *South Pacific* with the La Porte Symphony, and Yamadori in *Madama Butterfly* with the Castleton Festival. Last season he sang Giove in *La Calisto* with Haymarket Opera. He has also appeared with Chicago Fringe Opera, Chamber Opera Chicago, Main Street Opera, Dayton Opera, Opera Tampa, Central City Opera, and internationally at Teatro Nacional de Sucre. Aaron is a graduate of Western Michigan University and the University of Cincinnati College-Conservatory of Music, where he received both a master’s degree and an Artist Diploma in Opera.

# Production

**MERIEM BAHRI** is a French and Tunisian costume designer praised by the *Chicago Tribune* for her “sumptuous array of period-perfect costumes”. After completing a PhD in science (2010, Université de Lille), she turned definitively to her great passion for costumes and art history when she moved to Chicago. She collaborates regularly with two groups specializing in baroque opera: as costume designer for Haymarket Opera Company since 2011, and as assistant to the costume designer for the Boston Early Music Festival since 2013. Meriem has also brought her designing skills to the Beethoven Festival, the Laboratory School, Wheaton College, Elements Contemporary Ballet, Balam Dance Theater, International Voices Project, the Joffrey Academy of Dance, and the Newberry Consort.

**SARAH EDGAR** specializes in 18th-century stage performance. She began her professional career as a dancer with The New York Baroque Dance Company under Catherine Turocy, and since then she has voraciously studied and experimented with the stage conventions of the period. From 2006–12, Sarah lived in Cologne, Germany. While in Europe, she visited all the museums, castles, and gardens that she could manage while still dancing in operas, creating new works with her group The Punk’s Delight, and receiving an MA in Tanzwissenschaft (dance studies) from the Hochschule für Musik und Tanz Köln. In addition to her work with Haymarket Opera Company, she is also an associate director of The New York Baroque Dance Company. She is frequently asked to give master classes in baroque dance or direct/choreograph operas at universities.

**LINDSEY LYDDAN**, lighting designer, is thrilled to be working with Haymarket Opera once again on another fantastic production. She has worked all over Chicago with Silk Road Rising, Roosevelt University’s Opera Program, University of Illinois at Chicago, Chicago Dramatists, Drury Lane Theatre Oakbrook, Lookingglass Theatre, Steppenwolf, the Goodman, 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.

**DONALD NALLY** is responsible for imagining, programming, commissioning, and conducting at The Crossing, the Grammy-nominated, internationally recognized new-music choir in Philadelphia. He is also the John W. Beattie Chair in Music and Director of Choral Organizations at Northwestern University, and has held distinguished tenures as chorus master for Lyric Opera of Chicago, Welsh National Opera, Opera Philadelphia, Spoleto USA, The Chicago Bach Project, and for many seasons at the Spoleto Festival in Italy. Donald is the recipient of the distinguished alumni merit award from Westminster Choir College. His book, *Conversations with Joseph Flummerfelt*, was published in 2011.

**SILVANA SCARINCI** has been a strong presence in the Early Music scene in her native country, Brazil, combining musical interpretation and academic research. She is a professor at Federal University of Paraná (in Curitiba) where she directs the Early Music Laboratory, LAMUSA, a very active team of students, researchers and musicians who are responsible for the publication and interpretation of rare dramatic works. The score used by Haymarket Opera for Marais’ *Ariane et Bacchus* has been prepared by Silvana and LAMUSA – a laborious project developed during the last seven years. She is currently a Visiting Scholar at Birmingham Conservatoire (Birmingham City University), finalizing the critical edition of *Ariane et Bacchus* under the supervision of Professor Graham Sadler.

**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. 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.

**MIKE WINKELMAN** is a Distinguished Teaching Professor and Ida Belle Young Scholar at Auburn University at Montgomery and has been named an Outstanding Alumni of the University of North Texas. As a freelance designer, Mike has designed the scenery and lighting for the Alabama Shakespeare Festival, the Barter Theatre (Abingdon, VA), Belhaven University (Jackson, MS), Blowing Rock Stage Co. (Blowing Rock, NC), the Arts Center of Coastal Carolina (Hilton Head, SC), the Eclipse Theatre (Chicago), Candlewood International, the Texas Shakespeare Festival, the Temple Theatre (Sanford, NC), Mill Mountain Theatre (Roanoke, VA), the Springer Opera House (Columbus, GA), West Virginia Public Theatre, Dallas Repertory Theatre, the Alabama Dance Theatre, and the Montgomery Ballet. He has won two Lois Garren Awards and several Kennedy Center/ACTF Awards for Design Excellence, has been nominated for Chicago’s “Jeff” Award, and is also the owner/operator of First Tech, LLC.

To learn more about all our artists, please visit  
[haymarketopera.org/meet-the-artists](http://haymarketopera.org/meet-the-artists).

# Haymarket Opera Company Ballet

**JOSEPH CARUANA** is a co-founder and co-director for Elements Contemporary Ballet. He has performed with River North Chicago Dance Company, Pacific Northwest Ballet, Spectrum Dance Theatre, Sonia Dawkins/Prism Dance Theatre, Haymarket Opera Company, the MasterWorks Festival, Civic Ballet of Chicago, and Evanston Dance Ensemble, and in numerous trade shows as well as worked in TV and film. Joseph was awarded an Illinois Arts Council Artist Fellowship and a Richard H. Driehaus Professional Development grant to develop his original one-act ballet, *The Sun King*, which premiered in November 2014 as part of DCASE's SpinOff series at the Jay Pritzker Pavilion in Millennium Park.

**JULIE BENIRSCHKE** began her classical ballet training at the age of ten in Seattle at the Washington Academy of Performing Arts under the direction of Deborah Hadley and Vera Altunina. She continued her studies as a scholarship student at San Francisco Ballet School, performing and rehearsing with the company in ballets such as Balanchine's *Symphony in Three Movements*, *La Bayadère*, *Giselle*, and *The Nutcracker*. Julie studied under Violette Verdy at Indiana University's School of Music and graduated with highest distinction with a B.S.O.F. in Ballet Performance and Biology.

**ANDREW ERICKSON** was born in Baltimore, Maryland. He received his training in Chicago at Hubbard Street Dance and Ballet Chicago under teachers including Birute Barodicaite, Claire Bataille, and Daniel Duell. Over the past five seasons Andrew has danced with Madison Ballet and Minnesota Ballet. He has danced solo roles in *Cinderella*, *The Nutcracker*, *A Midsummer Night's Dream*, *Grand Pas Classique*, *Dracula*, *Swan Lake*, *Coppelia*, and *Don Quixote*. During his time with Minnesota Ballet, he originated roles in two ballets created for the New York Choreographic Institute of New York City Ballet.

**MARY O'ROURKE** began her dance training in Buffalo, New York, and received her BA in dance from Loyola University Chicago. While at Loyola, she received several awards for her choreography, leadership, and research in dance. She has previously worked with Khecari as an understudy/performer in *The Cronus Land*, *The Retreat*, and participated in their July residency at the Chicago Cultural Center as a performer in TEEM Part 2. Currently she is a performing artist with CDI/Concert Dance, Inc. under the direction of Venetia Stifler. She has presented choreography at the American College Dance Festival, Noumenon New Moves Choreography Competition, Going Dutch Festival, and at the Conservatory of Music in Ho Chi Minh City, Vietnam.

**KALI PAGE** is originally from Cornelia, Georgia, and she began her dance training with Annette Lewis in Atlanta with Good Moves Dance Consort. She is a graduate from the University of the Arts in Philadelphia, where she obtained a BFA in Modern Dance Performance. She has performed works by Romeo Castellucci, Andrea Miller, Michelle Mola, Meredith Glisson, Sidra Bell, Helen Simoneau, and Lauri Stallings. Her additional studies include the José Limón Summer Intensives, Salt Dance Fest, University of the Arts Dance Study Cycles, Festival D'Avignon, and ImPulsTanz.



## Orchestra

### DESSUS DE VIOLON

Jeri-Lou Zike  
*concertmaster*  
Marty Davids  
Wendy Benner

### HAUTES-CONTRE DE VIOLON

Elizabeth Hagen  
Susan Rozendaal

### TAILLES DE VIOLON

Allison Nyquist  
Janelle Davis

### QUINTES DE VIOLON

Dave Moss

### BASSE DE VIOLON

Russell Wagner

### BASSE DE VIOLE

Anna Steinhoff

### BASSE

Jerry Fuller

### THÉORBE

John Lenti

### LUTH

Silvana Scarinci

### CLAVECIN

Jory Vinikour

### FLÛTE

Anita Rieder  
Leighann Daihl

### HAUTBOIS

Meg Owens  
Sung Lee

### BASSON

Sally Jackson

### PERCUSSION

Brandon Podjasek

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## HAYMARKET STRING QUARTET PLAYS HAYDN



*Opus 20* | January 12 and March 17

The complete Opus 20 Quartets in two parts with baroque violin sensation Elizabeth Blumenstock—two intimate evenings of Haydn's classical quartets.

*The Seven Last Words of Christ* | March 30

With virtuoso violinist Rachel Barton Pine—Haydn's musical meditation on the final utterances of Jesus on the Cross.

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## HOC GALA

Early Opera Cabaret | April 19

Enjoy wine, food, and delicious music presented by Haymarket stars at the annual HOC gala fundraiser at the Arts Club of Chicago.