



L'Orfeo

by Claudio Monteverdi

August 26 and 27, 2022, 7:30pm
August 28, 2022, 3:00pm

Hart Theater at the Louis S. Wolk Jewish Community Center
1200 Edgewood Avenue, Rochester

L'Orfeo

by Claudio Monteverdi, 1607
Libretto by Alessandro Striggio
Translation by Gilbert Blin

Prologue

Acts One and Two:
The Fields of Thrace

Intermission

Act Three:
The Underworld

Act Four:
The Underworld Court

Act Five:
Return to the Fields of Thrace

Emily Cuk, *stage director*
Michael Beattie, *music director*
Peggy Murray, *choreographer*
Julia Noulain-Mérat, *production designer*
Whitney Locher, *costume designer*
Marcella Barbeau, *lighting designer*

CAST

Orfeo
Musica & Proserpina
Messagiera & Speranza
Euridice
Caronte
Plutone
Apollo
Pastori, Spiriti, Ninfe

Colin Balzer
Laura Heimes
Angela Young Smucker
Madeline Apple Healey
Steven Hrycelak
Mischa Bouvier
Sumner Thompson
Jonas Budris, Douglas Dodson, Andrew Fuchs, *Nathan Halbur,
*MaryRuth Lown, *Ashley Mulcahy
**Pegasus Rising Young Artists*

Dancers

Zahra Brown, Samantha Howe, Megan Kamler, Ryo Munakata

ORCHESTRA

Violin	Andrew Fouts, Boel Gidholm
Viola	Aika Ito
Cello	Christopher Haritatos
Violone	J. Tracy Mortimore
Cornetto	Bruce Dickey, Kiri Tollaksen
Recorder	Mack Ramsey, Kiri Tollaksen
Trombone	Liza Malamut, Ben David Aronson, Garrett Lahr, Erik Schmalz, Mack Ramsey
Trumpet	Jared Wallis
Continuo:	
Viola da gamba & lirone	David Morris
Harp & Percussion	Christa Patton
Theorbo	Deborah Fox, Daniel Swenberg
Harpsichord/Organ	Michael Beattie, Jeffrey Grossman

PRODUCTION TEAM

Stage Manager	Jessica Ames
Assistant Director	Yvonne Trobe
Assistant Stage Manager	Jacob French
Props Designer	Mary Reiser
Costume Assistant	Janice Ferger
Wardrobe Supervisor	Kasi Krenzer Marshall
Wig Designer	Laura Fox, Foxy Hair Alternatives
Hair & Makeup	Orion Klaver
Lighting Director	Jack Witmer
Titles Operator/Intern	Dominic Vesely
Crew	Alec Walsh, Cronan Kobylak
Audio Engineer	Carl Pultz, Alembic Productions
Video Engineer	Sean Healey, Lightly Salted Productions

PROGRAM NOTES

When Pegasus decided to produce another early opera production after the successes of *Dido & Aeneas* in 2017 and *Acis & Galatea* in 2019, there was only one choice in my mind: Monteverdi's *L'Orfeo*. Akin to the *Vespers* of Monteverdi in complexity, beauty, and innovation, *L'Orfeo* has always seemed to me a completely intact work, not one note extra, not one note left out. The colors in the orchestra always draw me in, the way the instruments are featured in much the same way that different singers or roles are featured. Monteverdi's harmonic language seems deceptively simple, but the melodies are not, and the unexpected shifts are calculated to produce heart-rending emotional resonance, the point where music and drama meet.

And the story that Monteverdi and his librettist, Alessandro Striggio, tell, of Orpheus, holds deep meaning for us even 400 years later. As we had to postpone our production from 2020 to 2021, and finally to 2022 because of the coronavirus pandemic and all its horrific repercussions, the meaning of love and loss and grief, and being separated from our loved ones, became all too relevant.

I am so proud of this incredible cast, creative team, and crew we have assembled. Most of them had signed on for the 2020 production and kept holding dates for us for the next two years. I am deeply gratified that they wanted to be a part of this much-longer-than-expected journey!

I am extremely grateful to our Rochester community for your support for Pegasus through the pandemic, and for the opera. Every donation, large or small, every offer of help, every encouraging comment, helped Pegasus to get through the times of uncertainty, and to keep the music coming.

I invite you to remember that when Monteverdi created this piece of music in 1607, there was no such thing as "opera"; indeed, he called this work *un favola in musica*, a tale in music. There was great excitement surrounding the first performance at the ducal palace in Mantua—actors were going to be singing their parts, there was going to be music to tell the tale! This was something innovative, and Monteverdi was one of several composers (arguably the best) experimenting with this new idea. Our production brings in both historically informed perspectives as well as contemporary styles, truly a production for our times.

When we start a new production, there is a profound excitement as we search, as a team, for how to tell the story in music. Therefore, instead of the usual history-based program notes, I have asked members of our creative team to write something that reflects their own take on this amazing score and story, and on the collaboration we have undertaken together.

---Deborah Fox, Artistic Director

As I was studying the score and libretto, it struck me that we hear and see very little of Euridice in this retelling of the myth of Orpheus. Even during the lovers' wedding celebration, the guests mostly praise Orfeo and sing about how happy he is now that his torments have ended. With my curiosity sparked, I set about exploring how to further tell Euridice's story while still respecting the integrity of the work. This opera delves into the human experience of losing a loved one—especially when it's unexpected. Keeping the memory of someone dear to me alive in my heart and mind has eased the journey through grief and has ultimately helped me find acceptance. This personal connection presented a way to make more space for Euridice: through the power of dance to express the intangible. Although Euridice no longer exists in the physical sense, her spirit still lives on for Orfeo. Now, what does it mean to lose someone again after getting the extraordinary chance to bring them back to life? We shall see.

---Emily Cuk, Stage Director

L'Orfeo holds pride of place as the first and most important event in the history of music theater. In the manuscripts, it is referred to as a "*favola in musica*"—or a well-known story told through music—so it might be an oversimplification to call it the first opera. If opera, as we know it, is entirely story-driven, *L'Orfeo's* primary driving force is text, and how music can most specifically—and *movingly*—express

it. Monteverdi blends late 16th Century styles (dance music, madrigals, and Renaissance polyphony) with a new style of monody (sung speech) to create a dazzling piece of musicopoetic storytelling. Whatever the expectations of the first audiences, they must have been stunned—and possibly outnumbered!—by the extravagant array of instruments and voices put to use to tell this familiar tale. More than 400 years later, we are still overwhelmed by its power to move us, and in that sense, we can be forgiven for calling it an opera. What can't be disputed is that *L'Orfeo* is a masterpiece, eclipsed by nothing before or since its premiere.

---*Michael Beattie, Music Director*

The turn of the 17th century marks a rich period for written dance sources in Italy. These texts contain step instructions, choreographies, music, and theory about the social and theatrical dancing practiced at the great courts of Italy. As the first performance of *L'Orfeo* was a court production in Mantua, we can assume that the court dance principles from these sources were known and perhaps used.

One obvious hallmark of the courtly dancing style was the upright carriage of the body, evident in the art of the time and in written recommendations for proper deportment and conduct. The upright posture differentiated the noble from lower classes (who might have to bend or stoop to labor). Precise footwork was executed beneath this noble torso.

There is room in *L'Orfeo* for less refined dancing, too. The story features shepherds and nymphs as well as courtly gods and goddesses, so we have the opportunity to add some more rustic folk dance ideas. Our staging, not strictly historical, relies on some modern set, lighting, and costume elements. We have therefore integrated some modern movement to enhance expressivity. We hope, though, that you will enjoy experiencing a taste of the dancing style of Monteverdi's day.

---*Peggy Murray, PhD, Choreographer*

*Edition by Clifford Bartlett published by the Early Music Company.
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ARTIST BIOS

Centering on the Baroque period, Canadian-born singer **Colin Balzer's** (*Orfeo*) repertoire ranges from the Medieval to the Modern: from the likes of Machaut and Monteverdi to Mozart and Mendelssohn. Colin has had the privilege of performing with period ensembles such as Les Musiciens du Louvre, Akademie für Alte Musik Berlin, Freiburger Barockorchester, Bach Collegium Japan, Tafelmusik, Les Voix Baroques, Early Music Vancouver, and the Boston Early Music Festival, where he has appeared in numerous recordings and productions, including the title role of Monteverdi's *Ulisse*. A winner of several prizes and competitions, Colin lives in Augsburg, Germany, with his wife and their two children.

Soprano **Laura Heimes** (*Musica & Proserpina*) is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21st century. She has collaborated with many of the leading figures in early music, including Andrew Lawrence King, Voices of Music, Tempesta di Mare, Pegasus, The King's Noyse, Paul O'Dette, Chatham Baroque, Apollo's Fire, Brandywine Baroque, ARTEK, and Piffaro. She has been heard at the Boston, Berkeley, Connecticut, Miami, and Indianapolis Early Music Festivals, at the Oregon, Philadelphia, and Carmel Bach Festivals, and with the Philadelphia Orchestra in Sondheim's *A Little Night Music*. A native of Rochester, NY, Ms. Heimes has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, Albany, Avian, and Zefiro records.

Angela Young Smucker (*Mesagoerar & Speranza*), mezzo-soprano, brings her voice and passion to the stage, arts administration, and education. Praised for her "robust, burnished timbre" (*Chicago Classical Review*) and "powerful stage presence" (*The Plain Dealer*), solo appearances include Third Coast Baroque, Chicago Symphony Orchestra, Haymarket Opera Company, Bach Collegium San Diego, and others. Collaborative singing includes Santa Fe Desert Chorale, Conspirare, and more. Angela is also executive director and resident artist for Third Coast Baroque, "Chicago's most accomplished period instrumentalists and singers" (*Chicago Tribune*).

Dedicated to lifelong learning, Angela holds multiple degrees: DMA– Northwestern University, MM–University of Minnesota, and BME–Valparaiso University.

Soprano **Madeline Apple Healey** (*Euridice*) is known for her "gorgeous singing" (*Washington Post*) and "fetching combination of vocal radiance and dramatic awareness" (*Cleveland Plain Dealer*). She is thrilled to return to live performance after a quiet and introspective season spent hiking, playing *Stardew Valley*, and baking sourdough. Madeline is a member of the Choir of Trinity Wall Street and performs internationally as a soloist and chamber musician. Highlights from past seasons include appearances at Festival Oude Muziek Utrecht, the Kennedy Center, BW Bach Festival, LA Opera, and PROTOTYPE Festival, as well as collaborations with L'Académie du Roi Soleil, the New Consort, New Chamber Ballet, and TENET Vocal Artists.

Steven Hrycelak (*Caronte*), a bass from Rochester, NY, has crafted a career focused on both new and early repertoires. As a new music singer, he is a founding member of the vocal ensemble Ekmeles, and has performed with Roomful of Teeth and Toby Twining Music, and at festivals including Ostrava Days in the Czech Republic, New Music New College, Prototype, and the Bang on a Can Marathon. He is a longtime member of the Grammy-nominated Choir of Trinity Wall Street, where he has been a frequent soloist on works from Schütz, Bach, and Handel to Stravinsky and Terry Riley. He has worked on over a dozen recordings with this ensemble, both as a vocalist and as a diction coach. As an early musician, besides singing many concerts with Pegasus and NYS Baroque, he is a member of Blue Heron, with whom he won a Gramophone Classical Music Award for *Music from the Peterhouse Partbooks, Volume 5*. Additionally, he has toured Handel's *Theodora* with The English Concert, performed with the Mark Morris Dance Group in Purcell and Handel operas, performed Monteverdi with Opera Omnia, and worked with ARTEK, the Portland Bach Experience, Apollo's Fire, and TENET Vocal Artists. He studied at Indiana University and Yale University, where he sang with the Yale Whiffenpoofs. He is also a vocal coach and accompanist, has studied six languages, and is the proud dad of two cats, Gilda and Benji.

Mischa Bouvier (*Plutone*) is widely regarded as a singer of keen musicality and unique beauty of tone. Praised by *Opera News* for a "soothing, cavernous baritone that can soar to heights of lyric beauty," and by *San Francisco Classical Voice* for an "immensely sympathetic, soulful voice" and "rare vocal and interpretive gifts," Mischa continues to garner critical acclaim for a diverse career that includes concerts, recitals, staged works and recordings. He has performed with Orchestra of St. Luke's, American Bach Soloists, Boston Pops, The Knights, Musica Sacra, Alabama Symphony, Princeton Glee Club, New York Festival of Song, Haymarket Opera Company, Bach Collegium San Diego, Apollo's Fire, and others.

Described as possessing "power and passion," and "stylish elegance," baritone **Sumner Thompson** (*Apollo*) is in demand on the concert and opera stage across North America and Europe. He has appeared as a soloist with many leading ensembles, including the Britten-Pears Orchestra, the National Symphony, the Boston Early Music Festival, Apollo's

Fire, Pacific Baroque Orchestra, Les Boreades de Montreal, Mercury Baroque, Les Voix Baroques, The Handel and Haydn Society, Boston Baroque, and Tafelmusik. Mr. Thompson can be heard on the Boston Early Music Festival's Grammy-nominated recording of Lully's *Psyché* on the CPO label, and also with Les Voix Baroques on Canticum Canticorum, Carissimi Oratorios, and Humori, all on the ATMA label.

Tenor **Jonas Budris** (*pastori, spiriti*) is a versatile soloist and ensemble musician, engaging new works and early music with equal passion. He is a featured soloist in Boston Baroque's Grammy-nominated recording of Monteverdi's opera *Il ritorno d'Ulisse in patria*, and sang in Blue Heron's album *Music from the Peterhouse Partbooks, Volume 5* which received the 2018 Gramophone Award for Early Music. As a soloist and ensemble singer, Mr. Budris enjoys performing, touring, and recording with such groups as the Handel and Haydn Society, Spire, The Thirteen, Skylark Vocal Ensemble, and Cut Circle. On the opera stage, he has performed principal and supporting roles with numerous musical organizations, including Opera Boston, OperaHub, Guerilla Opera, and Odyssey Opera, originating such roles as John in *Giver of Light* and the title role of *Chrononhotonthologos*. Mr. Budris recently made his debut at the Carmel Bach Festival, where he was the 2018 Tenor Vocal Fellow for the Virginia Best Adams Vocal Masterclass. He is a Lorraine Hunt Lieberman Fellow at Emmanuel Music, where he performs regularly in the Bach Cantata and evening concert series. Originally from Martha's Vineyard, Mr. Budris holds a degree in Environmental Sciences & Engineering from Harvard College.

Hailed as a "vivid countertenor" (The Wall Street Journal) with a voice that is "unusually sparkling" (The Kansas City Star), **Doug Dodson** (*pastori, spiriti*) is making his mark on opera and concert stages throughout the United States in repertoire ranging from the Baroque to the contemporary. Notable recent engagements include the role of The United Way in the American premiere of Tod Machover's *Death and the Powers* with American Repertory Theater; Perforated in Nicholas Vines' opera *Loose, Wet, Perforated* with Guerilla Opera; and the Voice of the Angel in James Kallembach's oratorio *Most Sacred Body*, all of which have been recorded for commercial release. Doug appears regularly with many of the nation's premier choral groups, including the Handel & Haydn Society, Seraphic Fire, Skylark, TENET Vocal Artists, South Dakota Chorale, and Kinnara. He has earned degrees in Anthropology from the University of South Dakota and in Vocal Performance from the University of Missouri-Kansas City, and was a proud member of the prestigious Britten-Pears Young Artist Programme in conjunction with Aldeburgh Music in Aldeburgh, UK.

Tenor **Andrew Fuchs**'s (*pastori, spiriti*) wide-ranging repertoire includes an abundance of early music, performing with such ensembles as Pegasus, ARTEK, TENET Vocal Artists, The Choir of Trinity Wall Street, and most recently as a new member of the GRAMMY-nominated quartet New York

Polyphony, whose extensive touring takes the acclaimed ensemble to major concert series and festivals around the world. Also passionate about contemporary music, he has premiered a number of works including the principal role of ME in Daniel Thomas Davis's opera *Six. Twenty. Outrageous.*, song cycles by Alexander Goehr and Juliana Hall, and Zachary Wadsworth's oratorio *Spire and Shadow*. Other highlights include Reich's *Three Tales* with Ensemble Signal, *Liebeslieder Waltzes* with the Mark Morris Dance Group, and Bach's *St. John Passion* (Evangelist) at St. John the Divine. Andrew is an alumnus of the Fall Island Vocal Arts Seminar and the Tanglewood Music Center, and holds degrees from the University of Kansas and Stony Brook University.

Baritone **Nathan Halbur** (*pastori, spiriti*) has performed with Esperanza Spalding in Wayne Shorter's *...(Iphigenia)*; the Boston Pops as part of the Holiday Pops Singers octet; and Emmanuel Music in Bach's *B-minor mass* (plus numerous cantatas and premieres). Solo engagements include the Carnegie Hall premiere of Heidi Breyer's *Requiem*; multiple Bach cantatas with Cantata Singers; and concerts of Fauré's *Requiem*, Mozart's *Requiem*, Mendelssohn's *Die erste Walpurgisnacht*, Finzi's *In terra pax*, and more. He has sung with Skylark, Ensemble Altera, Cappella Clausura, and many other ensembles. Nathan's compositions are performed nationally. He is half of experimental pop duo Dreamglow, and loves roller-skating.

Praised by the Boston Musical Intelligencer for her "clear soprano" and "tasteful dramatic interpretation", **MaryRuth Lown** (*pastori, spiriti*) has appeared throughout North America as a concert soloist and choral artist. Recent performance highlights include solo features with the Handel and Haydn Society, the Henry Purcell Society of Boston, and Bach Akademie Charlotte. An equally passionate choral singer, Ms. Lown makes her ensemble debut in the 2021-2022 season with the Clarion Choir and the Oregon Bach Festival Chorus. She is an alumnus of the VOCES8 US Scholars Program and continues to collaborate with VOCES8 Foundation projects across the United States.

Mezzo-soprano **Ashley Mulcahy** (*pastori, spiriti*) is a recent graduate of the Voxtet Program at the Yale School of Music and Institute of Sacred Music. At Yale, Ashley had the opportunity to work with many internationally renowned conductors, including Nicholas McGegan, Masaaki Suzuki, and David Hill. Ashley has performed with numerous ensembles including Bach Collegium Japan, Theatre of Voices, the Newberry Consort, True Concord, and the Handel and Haydn Society. Additionally, Ashley co-directs Lyracle, a voice and viol ensemble. Ashley is the Alto Two Choral Scholar at Boston University's Marsh Chapel. She holds a BA in Italian and a BM in vocal performance from the University of Michigan.

Zahra Brown's (*dancer*) dance and choreography credits include Parnassus, the New York Baroque Dance Company, Alice Farley Dance Theater, Musica Nuova, Gotham Early Music Scene, Juneau Lyric Opera, the New York Continuo Collective, Manhattan Tribal, the Chautauqua Ballet, and the Maryland Ballet, at venues including the Metropolitan Museum of Art, the Met Cloisters, Trinity Wall Street, Le Poisson Rouge, the Boston Early Music Festival, the Connecticut Early Music Festival, and the Rockport Early Music Festival.

Originally from Windsor, CT, **Samantha Howe** (*dancer*) began her dance training at Connecticut Concert Ballet under the direction of Wendy Fish-Lawrence and David Lawrence. She then left home to train at Walnut Hill School for the Arts during her high school years, and upon graduating in 2017, Sam joined Ballet Austin's fellowship program and second company, where she had the opportunity to perform George Balanchine's *Valse Fantaisie*, and Petipa's *Paquita Pas de Trois*. She then joined Ballet Tucson as a senior apprentice, where being in the corps de ballet of George Balanchine's *Concerto Barocco* became one of her favorite moments on stage so far in her professional career. Currently she is headed into her second season as a company member of Rochester City Ballet after joining in 2021.

Megan Kamler (*dancer*) is currently a dancer with the Rochester City Ballet. She received her ballet training locally at the Draper Center for Dance Education. She then went on to attend the University of Arizona, where she earned her BFA in Dance. She received additional training at the National Ballet School of Canada summer Intensive on scholarship and the summer intensives of Ballet Austin and the Ellison Training Program in New York City. While at the University of Arizona she performed highlighted roles such as Choleric in Balanchine's *Four Temperaments* and Big Swan in *Swan Lake*. Following her college graduation, she was invited to perform with Art.if.act Dance in an 18-city tour of China. With the Rochester City Ballet she has performed as the Dew Drop and Sugar Plum Fairy in *The Nutcracker*, Cinderella in *Cinderella*, and Elegy Girl and Waltz Girl in Balanchine's *Serenade*. Contemporary roles with RCB include *4Play*, *New York CityScapes*, *Bravo! Colorado*, *The Ugly Duckling* by Jimmy Orrante, and *Slightly Sinful* by Danny Rosseel.

Ryo Munakata (*dancer*) started classical ballet training at the age of five at Etoile Ballet Studio studying under Misako Kawamura, Sergiy Savoschenko and other renowned instructors. He began entering dance competitions at the age of ten and expanded his horizons by taking modern ballet lessons with Yuko Takahashi at 13. Since 2010, Munakata studied at American Ballet Theatre's (ABT) summer intensive program in New York City by recommendation of dance instructor Hilary Cartwright. He trained at the Jacqueline Kennedy Onassis School at ABT from 2014 to 2016 and Manhattan Youth Ballet from 2015 to 2016. Munakata joined Minnesota Ballet as a company member from 2016 to 2018 and Ballet West as a company member from 2018 to 2019, where he performed Rubies and Diamonds in Balanchine's *Jewels*. He returned to Minnesota Ballet for the 2019 to 2020 season and joined Rochester City Ballet for the 2020-2021 season. In 2018 Munakata was a finalist in the USA International Ballet Competition in Jackson, MS, and a semi-finalist in the 2019 International Ballet Choreography Competition in Beijing, China.

Violinist **Andrew Fouts** has been noted for a "mellifluous sound and sensitive style" (*Washington Post*) as well as for "fiery, freeform passages evidencing superb technique and spirit" (*Pittsburgh Post-Gazette*). Since 2008, Andrew has been co-artistic director of Pittsburgh's Chatham Baroque, which will present over 30 performances for its 30th Anniversary Season, 2022-2023, including opera collaborations with Quantum Theatre and Pittsburgh Opera. Since 2010 he performs as concertmaster with the Washington Bach Consort. His principal violin teachers include Charles Castleman and Stanley Ritchie. Andrew enjoys biking, yoga, his old house, playing with a new loop pedal, and trying to win the affections of stray cats.

A native of Sweden, violinist **Boel Gidholm** has devoted herself to historical performance practice for over 20 years, performing throughout Europe and the US as a baroque violinist and violist. She lives in Rochester, NY, with her husband, Christopher Haritatos, with whom she co-directs Publick Musick, performing and presenting period-instrument concerts in the greater Rochester area. Holding degrees from the University of Gothenburg, Sweden, and the Akademie für Alte Musik in Bremen, Germany, she is on the faculty of the Eastman Community Music School, where she teaches baroque violin and leads a period-instrument ensemble.

Aika Ito, a native of Tokyo, Japan, joined the first violin section of the RPO in September 2014. Previously she was a member of the Canton Symphony Orchestra and the Akron Symphony Orchestra. She has participated in several summer festivals including the Pacific Music Festival, Schleswig- Holstein Music Festival, and the Tanglewood Music Festival. She is a violist of the Salaff Quartet, formed by RPO musicians in 2014, and the quartet has been an ambassador quartet of the Society of Chamber Music in Rochester since 2017. She plays the baroque violin as a member of Ogni Sorti, formed in 2016. She holds a Bachelor of Music degree from the Toho School of Music in Tokyo, where she studied with Tsugio Tokunaga, former concertmaster of the NHK Symphony Orchestra. She earned an artist diploma at the Cleveland Institute of Music with Stephen Rose, principal 2nd violinist of the Cleveland Orchestra.

Baroque cellist **Christopher Haritatos** has played in ensembles such as the Handel and Haydn Society (Boston), Ars Lyrica (Houston), and Tafelmusik (Toronto), as well as acting as continuo cellist for Fiori Musicali-Barockorchester Bremen and Apollo's Fire (Cleveland). Together with his wife, violinist Boel Gidholm, he is Co-Artistic Director, since 2011, of Publick Musick, a Rochester-based period-instrument ensemble. Equally accomplished as a modern cellist, Chris is a core member of the Rochester Philharmonic Orchestra and performs annually as both a modern and baroque cellist in the Victoria Bach Festival in Victoria, Texas. Also sought after as a teacher, he has been on the faculty of Texas State University-San Marcos and has given numerous workshops and master classes. He studied at the University of Chicago, the Cleveland Institute of Music, the Eastman School of Music, and as a Fulbright Scholar at the Akademie für Alte Musik in Bremen, Germany.

Dubbed a "continuo wizard" by *Gramophone* (UK), **David Morris** is a member of Quicksilver and the Galax Quartet. He has performed with Musica Pacifica, the Boston Early Music Festival Orchestra, Tragicomedia, Tafelmusik, the Boston Symphony Orchestra, Philharmonia Baroque Orchestra, the Mark Morris Dance Group and Seattle's Pacific Musicworks. He was the founder and musical director of the Bay Area baroque opera ensemble Teatro Bacchino, and has produced operas for the Berkeley Early Music Festival, San Francisco Early Music Society series, and the Amherst Early Music Workshop. Mr. Morris received his B.A. and M.A. in Music from UC Berkeley, and has been a guest instructor in early music performance practice at UC Berkeley, UC Santa Cruz, the San Francisco Conservatory of Music, Mills College, Oberlin College, the Madison Early Music Festival, and Cornell University.

J. Tracy Mortimore performs extensively on modern and historical double basses and violone. Early music groups he has appeared with include Santa Fe Pro Musica, Washington Bach Consort, Musica Pro Rara, Tafelmusik, Opera Atelier, Toronto Consort, Seattle Baroque, Bourbon Baroque, Chatham Baroque, Folger Consort, Tempesta di Mare, Apollo's Fire, Clarion Music Society, Pegasus, NYSEMA, Atlanta Baroque Orchestra, Handel and Haydn Society, and Aradia Ensemble. With whom he has made over 50 recordings. Mr. Mortimore currently resides in Cleveland, where in addition to his work in early music, he is the bassist for the Cleveland Chamber Symphony, and is actively involved with contemporary classical and jazz movements as a performer, improviser and composer.

Bruce Dickey is a performer and researcher who has devoted himself since 1975 to the revival of the cornetto. He taught cornetto and 17th- century performance practice at the Schola Cantorum Basiliensis in Basel (Switzerland) for 40 years, and is founder and co-director of the ensemble *Concerto Palatino*. As a performer he has made many groundbreaking recordings both as a soloist and with his ensemble, and has collaborated with most of the leading figures in the field of early music. His many students have helped to consolidate and elevate the status of this once-forgotten instrument.

Kiri Tollaksen (cornetto) enjoys a varied career as a performer and teacher. Praised for her "stunning technique, and extreme musicality" (*Journal of the International Trumpet Guild*), and called an "excellent cornetto player" (*The New York Times*), Kiri has performed with groups including Piffaro, Apollo's Fire, Toronto Consort, TENET Vocal Artists, Pacific MusicWorks, Tesserae, Concerto Palatino, and La Fenice, and is a member of Dark Horse Consort. With degrees from Eastman, Yale, and University of Michigan, Kiri has served on the faculty of Indiana University (Bloomington), Brass Antiqua (VA), and the Amherst and Madison Early Music Festivals.

Liza Malamut (trombone) is active as a performer, researcher, and educator throughout the United States and abroad. She has performed with Boston Baroque, Tafelmusik, the Handel & Haydn Society, Trinity Wall Street Choir and Orchestra, Boston Camerata, Apollo's Fire, Dark Horse Consort, and many other ensembles. Her playing can be heard on the Musica Omnia, Naxos, Hyperion, and George Blood Audio labels. She is a founder and Co-Artistic Director of Incantare, and she is thrilled to succeed Ellen Hargis and David Douglass as Artistic Director of The Newberry Consort in Fall 2022.

Based in Rochester, **Ben David Aronson's** engagements as a historical trombonist include collaborations with Pegasus Early Music, Publick Musick, the Dark Horse Consort, Piffaro, Trinity Wall Street, Opera Lafayette, Apollo's Fire, Mercury Chamber Orchestra, and the Washington National Cathedral Baroque Orchestra. In modern settings, he appears regularly with Symphoria, the Rochester Philharmonic Orchestra, Buffalo Philharmonic and Erie Philharmonic orchestras, and as a founding member of the Hohenfels Trombone Quartet. This season, Ben David is looking forward to performing with Pegasus, the Atlanta Baroque Orchestra, TENET Vocal Artists, Bourbon Baroque, and in various exciting projects as a founding member and Co-Artistic Director of Incantare.

Minneapolis-based musician **Garrett Lahr** is a historical brass specialist focusing on sackbut and other historical trombones. In addition to being a founding member of Incantare, he regularly performs with many leading period-instrument ensembles across North America. Engagements have included century performance practice at the Schola Cantorum Basiliensis in Basel (Switzerland) for 40 years, and is founder and co-director of the ensemble Lafayette, and Washington National Cathedral Baroque Orchestra, among others. Garrett's playing can be heard on the ATMA and

Naxos labels. In addition to performing, Garrett has been a visiting artist at Indiana University for a week-long residency of concerts and private instruction.

Erik Schmalz received degrees in trombone performance from Oberlin Conservatory of Music and the University of Cincinnati College-Conservatory of Music, but discovered early music and period instruments shortly thereafter and was hooked. With an instrumentarium ranging from a 14th-century straight trumpet copy to original romantic-era trombones, he has been a historic trombone specialist and performer for more than fifteen years. As a member of Piffaro, The Renaissance Band and Dark Horse Consort; a regular performer with large ensembles such as Philharmonia Baroque Orchestra, Handel and Haydn Society, Tafelmusik, Trinity Baroque Orchestra; and an active freelancer, Erik can be heard on many stages and on numerous recordings. Erik currently resides in Collinsville, CT.

Mack Ramsey is a specialist in performance of Renaissance and baroque music on instruments of the periods, playing sackbut, recorder, Renaissance flute, lute and classical era trombones. He is a member of the early brass ensemble Dark Horse Consort, and he enjoys a rich variety of performance experiences, ranging from fifteenth-century alta band ensembles to Brahms symphonies. He is frequently called to appear with baroque orchestras, such as Philharmonia Baroque, Boston's Handel and Haydn Society, Trinity Wall Street Baroque Orchestra, Clarion Society, Apollo's Fire, Portland Baroque Orchestra, and Mercury Houston.

Jared Wallis is a trumpeter and musician with eclectic interests. He can be found playing a natural trumpet or renaissance cornetto one day, and the next experimenting with electronic sounds. Originally from Oklahoma, Jared is a citizen of Cherokee Nation. He holds degrees from the University of Kentucky (BM) and the Eastman School of Music (MM, DMA). Jared is currently based in Rochester, NY, where he lives with his partner and their plant family.

Christa Patton, historical harpist and early wind specialist, has performed throughout the Americas, Europe, and Japan with many of today's premier early music ensembles including Piffaro the Renaissance Band, Early Music New York, Boston Camerata, The King's Noyse, Folger Consort, Newberry Consort, Apollo's Fire, Parthenia, ARTEK, and Chatham Baroque to name a few. As a Baroque harpist specializing in 17th-century opera, Christa has performed with New York City Opera, Wolf Trap Opera, Opera Atelier and the Opera Theater of Saint Louis. As an educator and scholar, she has served on the faculty of Rutgers University and the Graduate Center at CUNY. She is also musical director of the Baroque Opera Workshop at Queens College, specializing in the works of early 17th-century composers. In the recording industry, Christa has fulfilled the roles of both recording artist and producer.

Deborah Fox is a lutenist with a span of repertoire ranging from medieval to baroque music, as a soloist, chamber music player, and baroque opera continuo. She has performed with major early music ensembles and festivals from Newfoundland to Australia. She graduated from Smith College and received the Certificate of Advanced Studies in Early Music at London's Guildhall School. Her teachers have included Paul O'Dette, Pat O'Brien, and Nigel North. She is the founder and director of Pegasus Early Music in Rochester, NY, and the director of NYS Baroque in Ithaca and Syracuse, NY. She is apparently also an opera producer.

Daniel Swenberg plays a wide variety of lutes and guitars: baroque, renaissance, classical/romantic—small, medium, and large. Chief among these is the theorbo- the long lute that you are either wondering about or overhearing your neighbor discuss. In the before-times, Daniel schlepped instruments throughout North America and Europe to play with myriad ensembles. These days, he attempts to maintain a reserve of sanity with quarantine projects which delve into rarely performed repertoires such as *Les Accords Nouveaux* and other commercially dubious areas. He is on faculty at Juilliard's Historical Performance program. Daniel received awards from the Belgian American Educational Foundation (2000) for a study of 18th century chamber music for the lute, and a Fulbright Scholarship (1997) to study in Bremen, Germany. His programming integrates and emphasizes music with the history, sciences, economics, politics, and broader culture of its time.

Keyboardist and conductor **Jeffrey Grossman** specializes in engaging performances of music of the past through processes that are intensely collaborative and historically informed. As the artistic director of the acclaimed baroque ensemble the Sebastians, Jeffrey has directed concerts including Bach's St. John and St. Matthew Passions and Handel's Messiah from the organ and harpsichord, and he is a frequent performer with TENET, the Saint Paul Chamber Orchestra, and numerous other ensembles across the country. A native of Detroit, Michigan, he holds degrees from Harvard College, the Juilliard School, and Carnegie Mellon University. Jeffrey teaches performance practice at Yale University.

Emily Cuk (*stage director*) has distinguished herself in a variety of productions in professional and community venues. After staging *Acis and Galatea* with Pegasus Early Music, she is thrilled to return as the stage director of *L'Orfeo*. This summer Emily will be joining Finger Lakes Opera to stage the Tomita Young Artist *Summer Scenes*, as well as John Davies's

Pinocchio for their community and school engagement program. As a Directing Fellow for Wolf Trap Opera's 2019 season, Emily directed Ravel's *L'heure espagnole* with the National Orchestral Institute and conductor Ward Stare. Emily is an alumna of the Eastman School of Music and Bard College.

Michael Beattie (*music director*) has received international attention as a conductor, keyboardist, and vocal coach specializing in the music of the Baroque period. For Boston's Emmanuel Music, he has conducted Handel's *Ariodante*, the St. John Passion, the complete Bach motets, and more than one hundred Bach cantatas. Other conducting engagements have included Purcell's *Dido and Aeneas* (Glimmerglass Opera); Handel's *Rinaldo*, *Rodelinda*, and *Riccardo Primo* (Pittsburgh Opera); and Handel's *Teseo* (Chicago Opera Theater). A highly regarded keyboard player, Mr. Beattie has performed with the Boston Symphony Orchestra, the Saint Paul Chamber Orchestra, Boston Baroque, the Handel and Haydn Society, Les Violons du Roy, and the Mark Morris Dance Group. He toured in the US and Europe with director Peter Sellars: as Assistant Conductor for the Mozart/Da Ponte cycle and as organist for staged Bach cantatas with Lorraine Hunt Lieberson. He is a Lecturer at Boston University and, as of 2019, Director of the Virginia Best Adams Masterclass at the Carmel Bach Festival. He has recorded for KOCH international Classics and Nonesuch records.

Peggy Murray (*choreographer*), a dancer, scholar, and instructor, holds a Ph.D. in interdisciplinary arts from Ohio University. A former ballet and jazz dancer, Murray is now dedicated to historical dance. She works extensively with Renaissance and Baroque dance, and studies the role and development of dancing in Europe and the Americas during the colonial period. Murray has choreographed university and professional operas and has been a faculty member for the Amherst and Madison Early Music Festivals. She has performed and taught in the United States, Mexico, Colombia, Peru, and Argentina.

Julia Noulin-Mérat (*production designer*) is an American, French, and Canadian producer, production designer and is the General Director & CEO of Opera Columbus. Noulin-Mérat is the creative director for Hong Kong-based More Than Musical and is the Artistic Advisor of Guerilla Opera. Previously, she was for 8 years the Associate Producer at Boston Lyric Opera. In addition, Noulin-Mérat has designed over 400 opera, theater, and television productions, including 25 new operas and 22 new plays. Other projects include a TEDx talk on site-specific opera productions in the modern age for Opera Omaha, *Neverland* (China Broadway): a \$20 million, 50,000 square immersive theater piece in Beijing based on *Peter Pan*, directed by Allegra Libonati; a PPE friendly outdoor Fall and Spring Festival productions (the Atlanta Opera) directed by Tomer Zvulun; an immersive *Pagliacci* (Boston Lyric Opera) production complete with fairgrounds inside an ice rink, directed by David Lefkovich and *Playground* (Opera Omaha); a National touring operatic sound sculpture in collaboration with composer Ellen Reid; and *Dido and Aeneas* with Pegasus Early Music. Her work has been featured in *Opera News*, *LiveDesign*, *The New York Times*, and *The Wall Street Journal*, to name a few. Noulinmerat.com

Whitney Locher (*costume designer*) is a costume designer for theatre, opera, and dance. National Tours include *Into the Woods* (NETworks) and *Love Never Dies* (Troika). International: *Shrek: The Musical* (Sofia National Opera and Ballet); *Into the Woods* (Menier Chocolate Factory). New York: *Das Barbecü* (On Site Opera); *About Love*, *Three Sisters* (Sheen Center); *Nothing Gold Can Stay*, *The Main(e) Play*, *The Bereaved*, *A Bright New Boise*, *And Miles To Go* (Partial Comfort Productions); *Ladyship*, *Leaving Eden*, *Georama* (New York Musical Festival); *Woman And Scarecrow*, *On A Clear Day You Can See Forever*, *The Emperor Jones* (Irish Rep); *Into The Woods* (Roundabout); *The Two Gentlemen of Verona* (Theatre For A New Audience); *Measure For Measure* (New Victory), *Cymbeline* (TFANA/ Barrow Street). Opera: *Così fan tutte*, *Albert Herring* (Curtis Institute); *Don Giovanni* (Opera Grand Rapids, Opera Carolina); *Kept* (Virginia Arts Festival). Regional: *The Phantom Tollbooth* (Weston Playhouse); and many more. Ms Locher is the Assistant Professor of Costume Design at Oakland University. www.whitneylocher.com.

Marcella Barbeau (she/her) (*lighting designer*) is a New York City-based lighting designer. Recent credits include *Cabaret* and *As One* (The Atlanta Opera), *Sky on Swings* (Opera Saratoga), *You're A Good Man, Charlie Brown* (Village Theatre), *The (R)evolution of Steve Jobs* (co-design, Austin Opera), *Five Guys Named Moe* (Playhouse on Park), *Murder on the Orient Express*, *Meet Me in St. Louis: A Live Radio Play* (Sierra Repertory Theatre), *The Threepenny Carmen* and *The Threepenny Opera* (The Atlanta Opera), *Trayf* (New Repertory Theatre). Upcoming projects: *Lucy and Charlie's Honeymoon* (Lookingglass Theatre). As a Chinese-American lighting designer, Marcella actively seeks to collaborate with and amplify the voices of fellow BIPOC artists of all intersectionalities.

Yvonne Trobe has been hailed as having "a strikingly rich voice full of substance and allure" (*Rochester City Newspaper*). A native of Rochester, NY, Yvonne most recently made her debut as Stephanó in *Roméo et Juliette* with the Sarasota Opera during their 2020 Winter Festival Season. Before COVID-19 forced summer festivals to cancel, Yvonne was slated to perform as the Sister Margareta in *The Sound of Music* and cover the role of Zemina in *Die Feen* with The Glimmerglass Festival. Most recently, Yvonne was a 2021 district winner for the Metropolitan Opera National Council Auditions, and has received the René Fleming Endowment Scholarship. Yvonne is excited to be joining Pegasus Early Music for the first time as assistant director.

Jess Ames (she/her) is thrilled to be living the dream making theatre amongst such a wonderful community! Jess has stage managed many handfuls of shows, including most recently: *Rise* (JCC SummerStage), *Little Shop of Horrors* (JCC CenterStage), *Tracy Jones* (JCC CenterStage), *Vietgone* (Geva Theatre Center), and *Something Rotten!* (JCC SummerStage). When not making the magic happen backstage, she enjoys crocheting, playing pretty video games, and making the perfect lavender matcha latte. Thank you, Pegasus, for welcoming me aboard again! Much love to Haydon and me Mum.

Jacob French is a second-year film production student at the Rochester Institute of Technology. He has performed in numerous theatrical productions including, most recently, the world premiere of *Rise* (Ensemble, David Understudy), and *The Pirates of Penzance* (Samuel, Major General Understudy), both at JCC CenterStage. Jacob has directed countless films through his production company Shoestring Films. He is thrilled to be a part of this production!

Janice Elizabeth Ferger is a costume designer and technician for theatre and film. Some of her notable design work includes *Peter and the Starcatcher*, *The Rocky Horror Show*, *Twelfth Night*, and *Death of a Salesman* (Blackfriars Theatre, Rochester, NY), *As You Like It*, *The Winter's Tale* (Cradle Theatre Company, NY, NY) and *Intimate Apparel* (Connecticut Repertory Theatre, Storrs, CT). Her next project will be *Barbecue* at Blackfriars Theatre. Ms. Ferger has the privilege of being the resident costume designer at Blackfriars Theatre as well as the draper for Geva Theatre Center. Education: MFA in Costume Design, University of Connecticut, BS in Theatre Studies, Towson University.

Kasi L. Krenzer Marshall's 2022 credits include prop design for Finger Lakes Opera's *Opera Scenes* and *Così fan tutte*, two productions of *Little Shop of Horrors*, *The Impresario*, and *Daphnis & Chloe* (Nazareth College), *Calendar Girls* (Blackfriars Theatre), and *Into the Woods* (Gatesinger Company, Ltd.) earning an Excellence in Costume Design TANYS Award. This fall she'll design costumes for *Spamalot* (Blackfriars Theatre), *Pinocchio* (Finger Lakes Opera), and *James and the Giant Peach* (Pal-mac Middle School). Also a director, SM, and actress, her favorite performance roles include The Witch (*Into the Woods*), Fastrada (*Pippin*), and Meg March (*Little Women*).

Orion Klaver is excited to work on such an incredible show. He often helps backstage when he isn't on stage performing and helping with all the little things. He'd like to thank Jess and his family for helping him go after something he loves.

Cronan Saint Ronan Kobylak is a graduate of Potsdam, with a Bachelor of Fine Arts and a minor in Technical Design for theatre. They have worked on various productions in college including Magic Flute, Eurydice, the 10 Minute Play Festival, and several productions during the Loughheed Festival. Cronan would like to thank their friends, the production staff, and the cast of L'Orfeo for their time and patience. Enjoy the show!

Mary Reiser is the staff prop supervisor for the University of Rochester International Theater Program. Previous prop work includes Eastman Opera, Geva Theater, Finger Lakes Opera, the Juilliard School, NYU, Utah Shakespeare Festival, American Repertory Theater, and the Blue Man Group. Love to Seth, Marion and Wyatt!

Dominic Vesely is extremely excited to be interning with Pegasus Early Music for their production of *L'Orfeo!* While studying at Nazareth College to complete his B. A. in Music, he had the pleasure of performing with the Opera Workshop twice (Aeneas in *Dido and Aeneas*, Pan in *Daphnis et Chloé*), and had the opportunity to work with Finger Lakes Opera last summer (Ensemble for *The Barber of Seville*). Outside of the world of opera, Dominic is a bassoonist, jazz musician, and woodwind doubler, and will be starting his masters degree in Music Education in the fall at Nazareth.

Alec Walsh is a graduate of Potsdam college with degrees in Technical Theatre Design and Sociology. He has worked on several musical and opera productions over the years including credits on Putnam County Spelling Bee, South Pacific, Magic Flute, Man of La Mancha, The Music Man, Legally Blonde, and several children's theatre productions with focus on learning through the joy of puppetry. Alec Walsh would like to thank the production staff and the cast of L'Orfeo for their dedication and hopes you enjoy the show.

Megan Hendrix recently completed her Master's Degree in Music Education from the Eastman School of Music in Rochester, NY. She is originally from Virginia, where she studied Music Education at James Madison University and taught high school band and orchestra for four years at Mountain View High School before going back to school full time.

While her primary instruments are trombone and piano, Megan has always loved singing, dancing, and musical theater. She co-directed and choreographed the musicals at her school, and she is thrilled to be working behind the scenes of an opera for the first time!

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Grateful thanks to the many generous patrons who helped to support this opera project; we couldn't have done it without you!

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for use of his harpsichord

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for the use of her viola da gamba



Pegasus Early Music was formed in 2005. Our performances encompass the spectrum of music played with attention to historical instruments and performance ideas: medieval, renaissance, baroque, and classical music: vocal and instrumental, sacred and secular. To our musicians, early music is a living art form, with its dynamic tradition of improvisation and innovation, its spirit of intense collaboration, its incredible ability to communicate sophisticated human instincts and emotions, and its chamber-style direct intimacy. We are passionately convinced that early music can be meaningful within the context of contemporary society, and we want to share that with our audience. Our Pegasus Rising program encourages and mentors young emerging artists who are starting careers in early music. During our season they are presented in free concerts throughout Rochester.

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