



THE ENGLISH CONCERT

Handel's *Semele*

Harry Bicket Director/Harpsichord

Brenda Rae Semele

Elizabeth DeShong Juno/Ino

Benjamin Hulett Jupiter

Soloman Howard Cadmus/Somnus

Ailish Tynan Iris

Christopher Lowrey Athamas

Brian Giebler Apollo

Joseph Beutel Priest

Clarion Choir

Steven Fox Clarion Choir Artistic Director

PROGRAM

There will be two intermissions.

Tuesday, April 16 @ 7 PM

Zellerbach Theatre

This performance is part of The Philadelphians: Migrations That Made Our City.

Media Sponsor: 

The edition of *Semele* used in these performances is published by Bärenreiter-Verlag, Kassel. By arrangement with Faber Music Ltd, London.

ABOUT THE ARTISTS

The English Concert

Violin 1 Nadja Zwiener (leader), Alice Evans, Julia Kuhn, Thérèse Timoney, Silvia Schweinberger

Violin 2 Tuomo Suni, Kinga Ujszászi, Jacek Kurzydło, Diana Lee

Viola Alfonso Leal del Ojo, Oliver Wilson

Violoncello Joseph Crouch, Jonathan Byers

Double bass Christine Sticher

Theorbo William Carter

Oboe Marta Bławat, Hilary Stock

Bassoon Alberto Grazi, Zoe Shevlin

Horn Ursula Paludan Monberg, Martin Lawrence

Trumpet Mark Bennett, Stian Aareskjold

Timpani Robert Howes

Harpichord/Organ Tom Foster

Clarion Choir

Soprano Jessica Beebe, Madeline Healey, Linda Jones, Anna Lenti, Molly Netter, Nacole Palmer, Molly Quinn, Nola Richardson, Melanie Russell

Alto Luthien Brackett, Roger Isaacs, Tim Keeler, Marguerite Krull, Timothy Parsons, Mikki Sodergren

Tenor Steven Fox, Andrew Fuchs, Brian Giebler, Timothy Hodges, Lawrence Jones, John Ramseyer

Bass Joseph Beutel, Kelvin Chan, Scott Dispensa, Tim Krol, Neil Netherly, Peter Walker, Jonathan Woody

The English Concert

We love music of the baroque and classical periods, and we believe that through our performances on original instruments, with styles of playing and singing appropriate to a composer or period, we can get to the essential core of the music. With our international group of close-knit musicians, many of whom are soloists in their own right, anything is possible.

Just because we have an enviable reputation, established since our foundation in 1973 with Trevor Pinnock, does not mean we rest on our laurels. Indeed, whether led by our Artistic Director Harry Bicket, or guests such as our newly appointed Principal Guest Director and forte pianist Kristian Bezuidenhout, we always strive for excellence.

But, it is not just about our award-winning discography, or who we have worked with, it is about reaching the audience and making music together. This is why we are always on the lookout for exciting new opportunities and new ways to tell a story, whether we are working with the likes of Tom Morris to stage Handel's *Messiah*, bringing its emotional and dramatic essence to the fore, or interacting in a more intimate way in Shakespeare's Globe or the Wanamaker Playhouse.

Central to our activities is our flourishing commission from Carnegie Hall to present one Handel opera-in-concert each year. Starting with *Radamisto* in 2013, subsequent performances of *Theodora*, *Alcina*, *Hercules*, *Orlando*, *Ariodante* and most recently, *Rinaldo* have seen the orchestra in major concert halls across Europe and the U.S., alongside Joyce DiDonato, David Daniels, Sarah Connolly and Iestyn Davies. This season, Brenda Rae appears in the title role of *Semele*.

Harry Bicket (Artistic Director)

Internationally renowned as an opera and concert conductor of distinction, Harry Bicket is especially noted for his interpretation of baroque and classical repertoire and in 2007, became Artistic Director of The English Concert, one of the UK's finest period orchestras. He became Chief Conductor of Santa Fe Opera in 2013 and opened the 2014 season with a critically acclaimed *Fidelio*. Born in Liverpool, he studied at the Royal College of Music and Oxford University and is an accomplished harpsichordist.

Highlights of recent seasons include acclaimed productions in the United States and Canada for Houston Grand Opera (*Le Nozze di Figaro*, *Rusalka*), Canadian Opera Company (*Maometto*, *Hercules*), Atlanta Opera (*Orfeo*), Santa Fe Opera (*Fidelio*, *Finta*), Metropolitan Opera (*Rodelinda*, *Clemenza*, *Cesare*), Chicago Lyric (*Rinaldo*) and guest conducting with Los Angeles Philharmonic, Los Angeles Chamber Orchestra, San Francisco Symphony, Detroit Symphony,

Houston Symphony, Seattle Symphony, St Paul Chamber Orchestra, NACO Ottawa, Indianapolis Symphony, Minnesota Orchestra, Boston Symphony Orchestra and *Messiah* with the New York Philharmonic.

Within Europe, he has conducted performances at the Liceu Barcelona (*Agrippina*, *Lucio Silla*), Bordeaux Opera (*Alcina*) and Theater an der Wien (*Iphigenie en Tauride*), and appeared with Oslo Philharmonic, Royal Northern Sinfonia, Royal Liverpool Philharmonic Orchestra, Rotterdam Philharmonic (*St Matthew Passion*), Royal Stockholm Philharmonic Orchestra, BBC Scottish Symphony Orchestra, Orchestre Philharmonique de Monte Carlo, Bayerische Rundfunk, Scottish Chamber Orchestra, Royal Stockholm Philharmonic and Orchestre Philharmonique de Radio France. Work with The English Concert includes extensive touring to Europe, America and the Far East, alongside appearances at the BBC Proms (*Samson*, *B Minor Mass*, "Being Both" with Alice Coote) and regular Wigmore Hall and Barbican projects (including with Iestyn Davies and Joyce DiDonato). Recent work outside of Europe includes his Japanese debut with the Tokyo Symphony Orchestra / Ian Bostridge and a visit to Israel Philharmonic.

Staged opera has also included Santa Fe Opera (*Platée*, *Radamisto*), Minnesota Opera (*Croesus*), Theater an der Wien (*Mitridate*), Opera Australia (*Giulio Cesare*), Scottish Opera (Gluck's *Orfeo*), New York City Opera (*Figaro*, *Entführung*, *Clemenza*, *Rinaldo*), Royal Danish Opera (Gluck's *Orfeo*), Glimmerglass (*Partenope*, *Agrippina*), New Israeli Opera (*Poppea*), Aldeburgh Festival (*Purcell's Faerie Queen*), Edinburgh Festival (*Clemenza*), Spoleto Festival (*Giasone*, *Tamerlano*, *L'île de Merlin*), English National Opera (*Orfeo*, *Ariodante*, *Semele*, *Xerxes*, *Combattimento*), Welsh National Opera (*Clemenza di Tito*), Opera North (*Radamisto*, *Return of Ulysses*, *Magic Flute*, *Croesus*), Los Angeles Opera (*Cesare*, *Poppea*) and Canadian Opera (*Rodelinda*, *Idomeneo*).

He made his Glyndebourne Festival debut in 1996 with Peter Sellars' landmark production of *Theodora* and returned in 1999 and 2003. In 2004, his first Metropolitan Opera production (an acclaimed new production of *Rodelinda* with Renée Fleming and David Daniels) was quickly followed by *Cesare* (2006/7) and *Clemenza di Tito* (2008), and he is now a regular guest. He made his debut with the Bayerische Staatsoper in 2000 (*Rinaldo*, new production) and over the following seven years conducted many performances including *Ariodante*, *Serse*, *Orlando*, *Orfeo*, *Barbieri*, *Entführung* and *Zauberflöte*.

In 2001 his first Barcelona production, *Giulio Cesare*, earned him the Opera Critics' Prize for best conductor. He has since returned for *Midsummer Night's Dream* (2005), *Ariodante* (2006), *L'Arbore di Diana* (2009) and *Agrippina* (2013). In 2003, his debut production for the Royal Opera House, Covent Garden (Handel's *Orlando*) received an Olivier Award nomination for Best New Opera Production. In the same year, he conducted Lyric Opera of Chicago for the first time and has since returned regularly.

Recordings to date with The English Concert include releases for Virgin Classics, Chandos and Harmonia Mundi featuring Elizabeth Watts, David Daniels, Lucy Crowe, Sarah Connolly and Rosemary Joshua. Bicket's discography also includes five recordings with the Orchestra of the Age of Enlightenment, including a collection of Handel opera arias with Renée Fleming (Decca) and Ian Bostridge (EMI), as well as selections from Handel's *Theodora*, *Serse* and the cantata *La Lucrezia* with Lorraine Hunt Lieberson (Avie), which was nominated for a Grammy® Award. His Gramophone Award-nominated CDs also include *Sento Amor* with David Daniels featuring arias by Gluck, Handel and Mozart (Virgin Veritas) and *Il tenero momento* with Susan Graham featuring arias by Mozart and Gluck (Erato).

Mark Bennett (Principal Trumpet)

Bennett's interest in the natural trumpet and historical performance practices were first sparked while a student at London's Royal College of Music. Since then, he has gone on to perform and tour with some of the world's finest period instrument ensembles, including The English Concert (as principal trumpet), The English Baroque Soloists and the Orchestra of the Age of Enlightenment, as well as with some of the world's greatest conductors including Esa-Pekka Salonen, Sir Roger Norrington and Sir Simon Rattle.

In that time, Bennett has made a wealth of recordings, from baroque concerti under Trevor Pinnock with The English Concert for Deutsche Gramophone Archiv, to solo recordings of Purcell and Biber's *Sonatae Tam Aris Quam Audies Sevientes*. Having recorded Bach's *Brandenburg Concerto No. 2* for the first time at the age of 21 with Sir Neville Marriner and the Academy of St. Martin in the Fields, Bennett has recorded the work a further six times with the

likes of the Orchestra of the Age of Enlightenment, Hanover Band and the Chamber Orchestra of Europe.

While the baroque trumpet takes up much of Bennett's time, he is no stranger to other types of music making. He has played as principal trumpet with major modern symphony orchestras (London Philharmonic Orchestra, London Symphony Orchestra, Royal Philharmonic Orchestra), musical orchestras (Andrew Lloyd-Webber's *Cats* in the West End), and in over 100 films, including *Shakespeare in Love* and *Stargate*.

In recent years, Bennett has established many wonderful relationships with ensembles and artists in Norway, not just as trumpeter, but also as a conductor. Specializing in informed styles of performance, whether on original or modern instruments, he has conducted the NRK Radio Orchestra and Kongelige Norske Marinenes Musikkorps, among others. In 2018, Bennett releases a recording for Signum records, a collaboration with boy soprano Aksel Rykkvin and the MiNensemble entitled *Light Devine*.

Lisa Beznosiuk (Principal Flute)

Born in England, Lisa Beznosiuk is one of the world's leading performers on early flutes. In her dual capacities as soloist and orchestral principal, she has traveled the world playing a wide range of 18th and 19th century repertoire with some of its finest interpreters. Among other distinguished positions, she is principal flute of The English Concert with which she has recorded Bach's *Brandenburg Concerto No.5* and *Suite in B minor*, and a highly acclaimed set of Vivaldi's *Op. 10 Concertos*. Her complete sets of the solo sonatas of Handel and Bach have been critically acclaimed, while her latest recording is of the Mozart Flute Quartets and Beethoven *Serenade*, which she performs on an original 4-keyed flute. Beznosiuk is featured on many discs of orchestral music, and particularly relishes the challenge of playing works by later 19th century composers on the conical, keyed flutes of that era. Beznosiuk is Professor of Early Flutes at London's Royal Academy of Music, Guildhall School of Music and Royal College of Music.

The Clarion Choir

The Clarion Choir has performed on some of the great stages of North America and Europe. The group was featured on PBS's NYC-Arts program in 2014, and their debut recording, released in August 2016, received a Grammy® nomination for Best Choral Performance, a nomination for the *BBC Music Magazine* Choral Award, and '5 Diapasons' in *Diapason magazine* in France. The Choir's Lincoln Center debut, performing Bach chorales at the 2011 White Light Festival, was described by *The Wall Street Journal* as "superb...the choristers sang with purity of tone and ensemble precision." In 2014, the choir gave the New York premiere of *Passion Week* by Maximilian Steinberg, praised as "a stunning performance" by *The New York Times*. In October 2016, the Choir premiered this same work in Moscow and St. Petersburg, where it was written in 1923, and in London. The Russian premiere, made possible by the United States Department of State, took place at the St. Petersburg Philharmonic Hall. The UK premiere was given at the Royal Academy of Music and was called "a beautiful UK premiere... expertly paced by the conductor Steven Fox, the singing was fluid and full of light and shade" by *The Times*. The Clarion Choir performs regularly as part of the Met Live Arts program in the Metropolitan Museum of Art. On May 7, 2018, the choir also performed Gregorian chant with Madonna at the Met Gala in a three-song set that included the world premiere of her new song "Beautiful Game". This season, The Clarion Choir performs on tour with the Orchestra of St. Luke's and Leonard Slatkin in the fall, and with The English Concert and Harry Bicket in the spring. The Choir has recently released their second recording, *Memory Eternal*, which was awarded Editor's Choice in *Gramophone* and five stars in *BBC Music Magazine*.

Joseph Crouch (Principal Cello)

Collaborations with period-instrument orchestras introduced Crouch to the infectious enthusiasm of the instrumentalists, which seemed a world away from the strict discipline of the choir. This led him to postgraduate studies as a baroque cellist at the Royal Academy of Music. Immediately after graduating, Crouch joined the European Union Baroque Orchestra, and he now combines his positions as principal cellist with The English Concert, AAM and The Sixteen with numerous teaching roles and a research fellowship at Southampton investigating, particularly, the use of the cello as a chordal instrument.

Elizabeth DeShong (Juno/Ino)

When Elizabeth DeShong sang Calbo in Rossini's rarely-performed *Maometto II* at the Canadian Opera Company, the *National Post* wrote: "Even more impressive was Elizabeth DeShong as

Calbo, a bellicose Venetian general with a human side. . . there could be no better demonstration of the viability of a woman in a heroic male role. Vibrant tone, pyrotechnic technique, intense stage presence, spot-on-diction: this American mezzo- soprano has it all."

This season, DeShong returns to Washington National Opera to sing Ruggiero in *Alcina*, followed by Arsace in *Semiramide* at the Metropolitan Opera. In concert, she will perform Mendelssohn's *Elijah* with Music of the Baroque, and make her debut with the Chicago Symphony Orchestra in Schubert's *Mass No. 6*, and the world premiere of *Three Lisel Mueller Settings* by Maxwell Raimi, both conducted by Riccardo Muti. On the European platform, DeShong returns to Glyndebourne to perform Suzuki in *Madama Butterfly*, and makes her debut with the Accademia Nazionale di Santa Cecilia in Bernstein's *Symphony No. 1 "Jeremiah"*, under Antonio Pappano.

During the 16/17 season, DeShong returned to the Lyric Opera of Chicago to sing Adalgisa in Bellini's *Norma*, and made her Royal Opera House, Covent Garden and Bayerische Staatsoper debuts as Suzuki in *Madama Butterfly*. In concert, she performed Beethoven's *Symphony No. 9* with the Baltimore Symphony Orchestra, the Verdi's *Messa da Requiem* with the Royal Scottish National Orchestra, and Mahler's *Symphony No. 2* with the Oregon Symphony.

She has performed extensively throughout the world with companies such as The Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Los Angeles Opera, Canadian Opera Company, English National Opera, Wiener Staatsoper, Opéra National de Bordeaux, at Glyndebourne Festival and Festival d'Aix-en-Provence. The list of symphony orchestras with which DeShong has performed includes The Cleveland Orchestra, Baltimore Symphony Orchestra, Pittsburgh Symphony Orchestra, Dallas Symphony Orchestra, Orchestra of St. Luke's, Cincinnati Symphony Orchestra, National Symphony Orchestra, Toronto Symphony Orchestra and the Royal Flemish Philharmonic.

Her extensive operatic repertory includes Angelina (*La Cenerentola*), Calbo (*Maometto II*), Arsace (*Semiramide*), Rosina (*Il Barbiere di Siviglia*), Hermia (*A Midsummer Night's Dream* and *The Enchanted Island*), Hänsel (*Hänsel und Gretel*), Maffio Orsini (*Lucrezia Borgia*), Fenena (*Nabucco*), and the Dresser, Schoolboy, and Page (*Lulu*).

DeShong was the recipient of the Washington National Opera's Artist of the Year award in 2010, as the Composer in Richard Strauss' *Ariadne auf Naxos*. On DVD, she can be seen as Hermia in The Metropolitan Opera's pastiche opera *The Enchanted Island*, on Virgin, and as Maffio Orsini in the San Francisco Opera's production of *Lucrezia Borgia* on EuroArts Music and Naxos of America. Her recording of Handel's *Messiah* with the Toronto Symphony Orchestra under the direction of Sir Andrew Davis was recently released on Chandos.

Steven Fox (Artistic Director of The Clarion Choir)

Steven Fox is Artistic Director of The Clarion Choir and The Clarion Orchestra, and is in his first season as Music Director of the Cathedral Choral Society at the National Cathedral in Washington, DC. He founded Musica Antiqua St. Petersburg as Russia's first period-instrument orchestra at the age of 21, and from 2008 to 2013 was an Associate Conductor at New York City Opera. He served as Assistant Conductor for the Metropolitan Opera Lindemann Young Artists Program's and Juilliard Opera's production of Gluck's *Armide* in 2012. Since then, he has appeared as a guest conductor with renowned orchestras and opera companies such as Philharmonia Baroque Orchestra in San Francisco, Handel and Haydn Society in Boston, Juilliard415 at Lincoln Center, the Charleston Symphony Orchestra, the Quebec Symphony Orchestra, l'Opéra de Québec, Music of the Baroque in Chicago and the Tucson Symphony Orchestra. His performances have taken him to some of the most prestigious halls internationally, such as the Grand Philharmonic Hall and Hermitage Theater in St. Petersburg, Russia, the Rachmaninoff Hall in Moscow, the Duke's Hall of London, and the Vatican. In 2017, Fox conducted Clarion's first fully staged opera production, Mozart's *Magic Flute*. Staged by Alain Gauthier, the production was called "a deft reach across two centuries" by *The New York Times* and "a delight, on all fronts" by *Opera magazine* (UK). Fox was named an Associate of the Royal Academy of Music, London, in 2010 and received a Grammy® nomination for his debut recording with The Clarion Choir in 2016. He has given master classes and clinics at Dartmouth College, The Juilliard School and Yale University, where he served for two years as preparatory conductor of the Yale Schola Cantorum.

Soloman Howard (Cadmus/Somnus)

A recent graduate of Washington National Opera's Domingo-Cafritz Young Artist Program, a program of the John F. Kennedy Center for the Performing Arts, Soloman Howard garners

high praise from the press for his vivid performances on the great opera and concert stages of the world. His voice is described as “sonorous” by *The New York Times*, “superhuman” by *The Denver Post* and “a triumph” by *The Guardian*.

Howard’s 2018-19 season features returns to the Metropolitan Opera as The King in *Aida* conducted by Nicola Luisotti; to Los Angeles Opera as the Frate in *Don Carlo* under the baton of James Conlon; Santa Fe Opera as Colline in *La bohème* conducted by Jader Bignamini; and to Washington National Opera to reprise the title role he created for the company in *The Lion, The Unicorn, and Me* by Jeanine Tesori and J.D. McClatchy. He makes a Canadian operatic debut on the stage of Opéra de Montréal as Fafner in *Das Rheingold* under the baton of Michael Christie. Howard brings the roles of Somnus and Cadmus into his repertoire in an international tour of *Semele* with Harry Bicket leading The English Concert, and makes a debut with the Handel & Haydn Society in performances of Mozart’s *Requiem* conducted by Music Director Harry Christophers.

Last season, international opera house debuts were celebrated on three continents: at San Francisco Opera in *Turandot* conducted by Music Director Nicola Luisotti; at the Teatro Real in *Aida*; and at the Teatro Municipal de Santiago, Chile in *Don Giovanni*. Other notable opera performances included *Aida* at the Washington National Opera, *Rigoletto* at North Carolina Opera, and *Madama Butterfly* at Santa Fe Opera. In concert, Howard gave his first performances of *Hunding* in *Die Walküre* at the Miami Music Festival; he also sang Beethoven’s *Ninth Symphony* both with Gustavo Dudamel and the Los Angeles Philharmonic on a European tour, and with Christian Arming and the Vienna Chamber Orchestra on tour in Asia.

Highlights of the recent past include performances of *Aida* at the Metropolitan Opera; the role of Jacopo Fiesco in a new production of *Simon Boccanegra* at the Opéra national de Bordeaux conducted by Paul Daniel; *Don Giovanni* at Santa Fe Opera conducted by John Nelson; *La traviata* at the Los Angeles Opera under the baton of Music Director James Conlon; *The Magic Flute* and *Macbeth* at the Glimmerglass Festival; and the title role of *Approaching Ali* at North Carolina Opera and the Washington National Opera. For the Washington National Opera, Howard bowed as Fafner in *Der Ring des Nibelungen* directed by Artistic Director Francesca Zambello and conducted by Music Director Philippe Auguin, as well as in leading roles of *The Magic Flute*, *Show Boat*, *Don Giovanni* and *Nabucco*. He was heralded for the roles of Frederick Douglass and Martin Luther King, Jr. in the world premiere of the revised edition of *Appomattox* composed by Philip Glass in a production by Tazwell Thompson.

On the concert stage, he has been featured in performances of Beethoven’s *Ninth Symphony* with Gustavo Dudamel conducting the Simón Bolívar Symphony Orchestra in debut appearances on many of Europe’s most famous stages. These include El Palau de la Música Catalana in Barcelona, Elbphilharmonie in Hamburg and the Musikverein in Vienna as well as in Mendelssohn’s *Die erste Walpurgisnacht* at Carnegie Hall with Kent Tritle and the Oratorio Society of New York; Strauss’ *Der Rosenkavalier* opposite Renée Fleming with the National Symphony Orchestra conducted by Christoph Eschenbach; Handel’s *Messiah*; Haydn’s *Lord Nelson Mass*; and the *Fauré Requiem* with the Baltimore Symphony Orchestra.

The Anti-Defamation League presented Howard with their ‘Making a Difference Award’ in the summer of 2016 for raising awareness of voting rights through his performances of *Appomattox* at the Kennedy Center, and for bringing opera into the larger community. Howard is a proud graduate of the Manhattan School of Music and Morgan State University.

Benjamin Hulett (Jupiter)

Benjamin Hulett trained as a choral scholar at New College, Oxford and studied with David Pollard at the Guildhall School of Music and Drama. He has a growing reputation as an opera and concert singer, recitalist and recording artist. A member of the Hamburgische Staatsoper from 2005 to 2009, Hulett’s successes included Tamino (*Die Zauberflöte*), Ferrando (*Così fan tutte*), Novice (*Billy Budd*) and Steuermann (*Der fliegende Holländer*), and he returned as a guest Tamino and Narraboth (*Salome*). He made his debuts at the Bayerische Staatsoper, in Handel’s *Alcina*, Deutsche Staatsoper Berlin in Henze’s *Phaedra*, Theater an der Wien in the world premiere of Kalitzke’s *Die Besessenen*, for the Salzburger Festspiele in Strauss’s *Elektra*, for the Festspielhaus Baden-Baden in Strauss’s *Salome*, returning for *Die Zauberflöte*, and for the Opera di Roma as Madwoman (*Curlow River*), returning for Gonzalve (*L’heure Espagnole*). In the UK, Hulett made his role debut as Peter Quint (*The Turn of the Screw*) for Opera North, Ferrando for Grange Park Opera, Fenton (*Falstaff*) for Opera Holland Park, and Luzio (*Das Liebesverbot*) for

the Opera du Rhin, Strasbourg, and he appeared in Sir Jonathan Miller's staging of *St Matthew Passion* at the National Theatre. He made his debut with the Royal Opera House, Covent Garden as Edmondo (*Manon Lescaut*), returning as Beppe (*Pagliacci*). For the Glyndebourne Festival Opera, he performed Lysander (*A Midsummer Night's Dream*), Handel's Saul, and Cavalli's Hipermestra (*William Christie*). He sang his first Tom Rakewell (*The Rake's Progress*) in Caen, Limoges, Reims, Rouen and Luxembourg.

Concert highlights include the BBC Proms under Norrington, Gardiner, Davies and Mena, City of Birmingham Symphony Orchestra with John Wilson, Maderna's *Venetian Journal* with the Royal Concertgebouw Orchestra, Arbace in *Idomeneo* with Fabio Biondi, Britten's *Serenade for tenor, horn and strings* with Norrington, Hogwood and the Trondheim Solisten, *Die Schöpfung* with Haim and Pinnock, *Die Frau Ohne Schatten* under Jurowski, Missa Solemnis under Bolton and Herreweghe, Beethoven's *Symphony No. 9* under Herreweghe and Brügggen, Mozart *Requiem* on tour in the Far East under Herreweghe, *Das Paradies und die Peri* under Norrington at the Edinburgh Festival, and the title role in J.C. Bach's *Lucio Silla* under Bolton at the Salzburg Mozartwoche, Bernstein's *A Quiet Place* with the Montreal Symphony Orchestra under Nagano, *L'heure Espagnole* with the Boston Symphony Orchestra conducted by Charles Dutoit, and *Tamino* with the Berliner Philharmoniker under Rattle.

Increasingly in demand as an interpreter of song, he has performed at Wigmore Hall, Aldeburgh Festival, Buxton Festival, Oxford Lieder, Leeds Lieder, National Portrait Gallery, Henley Festival, Freie Akademie des Kunstes in Hamburg, Hamburgische Staatsoper and Maastricht, collaborating with pianists Andras Schiff, Graham Johnson, Malcolm Martineau, Christopher Glynn, Joseph Middleton, Simone Young and Alexander Soddy. Hulet's recordings range from the early baroque to new commissions and have received nominations and awards from the *BBC Music Magazine*, *Gramophone*, *Grammy*®, *L'Orfee d'Or* and *Diapason*.

Alfonso Leal del Ojo (Principal Viola)

Alfonso Leal del Ojo grew up and received his initial training in Seville. In 1998, he moved to London where he studied at the Guildhall School of Music and the Royal Academy of Music, specializing in period instrument performance. He has been principal viola of The English Concert since 2006 and tours extensively with the group throughout Europe, East Asia and North America. In addition to his work with The English Concert, Leal del Ojo is much in demand with other European ensembles, frequently appearing as a soloist or guest principal. Having participated on numerous recordings, many of which are award-winning, his recent recording of Bach's *Brandenburg Concerto No. 6* with the Dunedin Consort was selected as both *Gramophone* Editor's Choice and Classic FM album of the week. Chamber music remains an important part of his life and he often collaborates with Trevor Pinnock, Rachel Podger and many other fine musicians. He plays on a fine English viola by Edward Lewis (1687).

Christopher Lowrey (Athamas)

Christopher Lowrey is now emerging at the front rank of young countertenors on both the opera stage and concert platform. He sings with a wide range of distinguished companies around the world, including Royal Opera House, Glyndebourne Festival, BBC Proms, London Philharmonic Orchestra, Academy of Ancient Music, Orchestra of the Age of Enlightenment, English Concert, Early Opera Company, La Nuova Musica, London Handel Festival, Aix-en-Provence Festival, Opéra Royal de Versailles, Ambronay Festival, La Fenice, Cappella Mediterranea, Göttingen Handel Festival, Bach Collegium Japan, Boston Baroque, Pinchgut Opera, Adelaide Festival, Grand Théâtre de Geneve, Palau de les Arts Reina Sofia, Melbourne Symphony Orchestra, and Voices of Music. Lowrey has worked with a variety of conductors including William Christie, Vladimir Jurowski, Christophe Rousset, Laurence Cummings, Richard Egarr, Christian Curnyn, Stephen Layton, Masaaki Suzuki, Erin Helyard, David Bates, Roberto Abbado, Leonardo García-Alarcón, and Martin Pearlman.

Recent engagements include his English National Opera debut in both Handel's *Rodelinda* (Unulfo) and Nico Muhly's *Marnie* (Terry, cover), Handel's *Messiah* with Clare College Choir at Union Chapel London, Bach *Cantatas* at the Philharmonie de Paris with Ensemble Pygmalion, Handel's *Orlando* (Medoro) with La Nuova Musica at St John's Smith Square London, Brett Dean's *Hamlet* (Guildenstern) for the Adelaide Festival, Bach's *B Minor Mass* at Winchester College, Handel's *Il trionfo del tempo e del disinganno* (Disinganno) for the London Handel Festival, Handel's *Arminio* (title role) for the Göttingen Handel Festival, Handel's *Rinaldo* (Argante) with Les Talens Lyriques at Theater Basel, and a concert tour of Pergolesi's *Stabat Mater* with soprano Sandrine Piau and Les Talens Lyriques.

Additional recent roles include Brett Dean's *Hamlet* (Guildenstern) for Glyndebourne Festival, Handel's *Saul* (David) for the Adelaide Festival, Handel's *Theodora* (Didymus) with Pinchgut Opera, Britten's *A Midsummer Night's Dream* (Oberon) at both the Grand Théâtre de Genève and the Palau de les Arts Reina Sofia in Valencia, the title roles in Handel's *The Choice of Hercules* and *Solomon* with The English Concert at the Britten Theatre in London, Handel's *Saul* (David, cover) for the Glyndebourne Festival, Vivaldi's *Bajazet* (Tamerlano) with Pinchgut Opera in Sydney, Handel's *Faramondo* (Gernando) at the Brisbane Baroque Festival and the Göttingen Handel Festival, Monteverdi's *Orfeo* (Pastore/Speranza) at the Royal Opera House, Monteverdi's *Il ritorno d'Ulisse in Patria* (L'humana fragilità) with Boston Baroque, and the modern premiere of *Cavalli Elena* (Discordia/Euripilo/Polluce) at the Aix-en-Provence Festival.

Recent concert appearances include Handel's *Israel in Egypt* at the BBC Proms with the Orchestra of the Age of Enlightenment conducted by William Christie, Handel's *Tamerlano* (title role) with Les Talens Lyriques for Ambronay Festival, Bach's *B Minor Mass* with the Queensland Symphony Orchestra, Bach's *St Matthew Passion* for the London Handel Festival, Handel's *Messiah* with both the Royal Northern Sinfonia and Bournemouth Symphony Orchestra, Falvetti's *Il Diluvio Universale* (La giustizia divina) and *Nabucco* (Arioco) with Cappella Mediterranea, Handel's *Susanna* (Joachim) for the Göttingen Handel Festival, solo recitals with Voices of Music in San Francisco and Sarasa Chamber Music Ensemble in Boston, Handel's *Messiah* with Bach Collegium Japan, Handel's *Saul* (David) for the Enescu Festival in Bucharest with the Orchestra of the Age of the Enlightenment, Bach's *St John Passion* with Boston Baroque, Bach's *B Minor Mass* with the Melbourne Symphony Orchestra and *St John Passion* with the Auckland Philharmonia Orchestra, and Handel's *Il trionfo del tempo e del disinganno* with La Nuova Musica.

His recordings include *Les Pêchés Capitaux*, a disc of Monteverdi opera and madrigals on Ricercar records, a live performance of Vivaldi's *Bajazet* (Tamerlano) on ABC Classics, Handel's *Faramondo* (Gernando) on the Accent label, Monteverdi's *Il ritorno d'Ulisse in Patria* (L'humana fragilità) on Linn Records, Handel's and Vivaldi's *Dixit Dominus* on the Harmonia Mundi label, Bernstein's *Missa Brevis* on Hyperion, and an album of Handel arias for the EMI Emerging Artists Series.

Originally from the United States, Lowrey holds degrees with distinction from Brown University, the University of Cambridge, where he sang with the choir of Trinity College, and the Royal College of Music International Opera School. He is a winner of the Helpmann Awards, the Sullivan Foundation Award, the Metropolitan Opera National Council Auditions, the Michael Oliver Prize at the London Handel Singing Competition, and the Keasbey Award. He has studied with Russell Smythe, Derek Lee Ragin, Ashley Stafford and Pierre Massé.

Brenda Rae (Semele)

Acclaimed for her "tireless, golden soprano" (*The Times*) and "dazzling, pinpoint coloratura" (*Opera News*), Brenda Rae is a regular guest at the world's leading opera houses in a portfolio of demanding principle roles.

Recently, Brenda Rae returned to Bayerische Staatsoper in a number of roles: as Aminta (*Die schweigsame Frau*) under Stefan Soltesz in Barrie Kosky's production, the Queen of the Night (*Die Zauberflöte*) under Asher Fisch on tour to Japan, and Zerbinetta (*Ariadne auf Naxos*) under Lothar Koenigs in Robert Carsen's production under Eun Sun Kim. After adding the role in Hendrik Müller's new production at Oper Frankfurt, Rae reprises Gilda (*Rigoletto*) and unites with Kim again as Amina (*La sonnambula*). In the U.S., Rae returned to Santa Fe Opera as Cunegonde (*Candide*) in Laurent Pelly's production conducted by Harry Bicket, following her star turn there as Lucia di Lammermoor last season. Future projects include debuts with the Metropolitan Opera, the Lyric Opera of Chicago and Opernhaus Zürich.

Brenda Rae made her U.S. operatic stage debut at the 2013 Santa Fe Opera Festival as Violetta (*La traviata*) and has since returned as Norina (*Don Pasquale*) as well as both Mme Vladimirescu and Mme Herz (*The Impresario*). Rae went on to make her house and role debut as Handel's *Semele* at Seattle Opera, and recently added Amenaide in Rossini's *Tancredi* to her repertoire at Opera Philadelphia.

As a former member of the ensemble of Oper Frankfurt, Rae amassed an impressive repertoire there including Violetta, Lucia, Konstanze (*Die Entführung aus dem Serail*), Aminta, Giulietta (*Les Contes d'Hoffmann*) and Zdenka (*Arabella*). Following a debut as Zerbinetta, this became one of her most celebrated roles, leading to house debuts at the Staatsoper in Berlin and Hamburg, and further performances in Munich. Elsewhere, Rae debuted at English National Opera as Berg's Lulu

in William Kentridge's production, Opéra national de Paris as Anne Trulove (*The Rake's Progress*), the Wiener Staatsoper as Lucia, and the 2011 Glyndebourne Festival as Armida (*Rinaldo*), which was part of the BBC Proms and released on DVD by Opus Arte.

On the concert platform, Rae sang the role of Polissena (*Radamisto*) with The English Concert and Harry Bicket on tour to the London Barbican, Paris' Théâtre des Champs-Élysées and New York's Carnegie Hall. Her recital appearances include the celebrated Schubertiade in both Hohenems and Schwarzenberg, and her debut at Weill Hall in a program of Strauss, Liszt, Debussy and Schubert. She recently made her debut at Teatro alla Scala in their Christmas concerts, singing Mozart's *Mass in C minor* and *Exsultate jubilate* under Giovanni Antonini and broadcast live on RAI, and joins the Australian Academy of Music and Benjamin Bayl for a program of Rameau arias.

Rae appears on several recordings including both Wagner's *Die Feen* and *Ariadne auf Naxos* (Oehms Classics), Milhaud's *The Oresteia of Aeschylus* (Naxos; nominated for a Grammy® Award), Lowell Liebermann's *Little Heaven* (Albany Records) and Offenbach's *Fantasio* released by Opéra Rara.

Katharina Spreckelsen (Principal Oboe)

Katharina Spreckelsen is one of the leading baroque oboists of her generation. After studying with the late Michel Piguet in Basle, Switzerland, German-born Spreckelsen moved to London for further studies with Paul Goodwin at the Royal College of Music. She soon became a sought-after principal oboist with many European Ensembles. Having been a vital part of groups like the Amsterdam Baroque Orchestra, the Gabrieli Players and Florilegium, Spreckelsen now divides her time between playing with The English Concert, the Orchestra of the Age of Enlightenment and the German Ensemble Cantus Coelln.

Most often, Spreckelsen can be found sharing the stages of the world's most significant concert halls with singers. She has performed and recorded with artists including Mark Padmore, Thomas Quasthof, Ian Bostridge, Andreas Scholl, David Daniels and Rolando Villazon. Her performances as an obligato soloist are often paired with solo concerto performances. Spreckelsen has recorded extensively. She can be heard on many of Ton Kopman's Bach Cantata recordings. With the Gabrieli Consort and Players, she has recorded many oratorios by Handel, sacred works by JS Bach and Haydn's *Creation*. With The English Concert, she appears notably on discs with David Daniels, Elizabeth Watts, Danielle De Niese and Lucy Crowe. And, most recently she has recorded a reconstruction of JS Bach's Leopold's Funeral Music with Andrew Parrott and a 'one to a part' *St John Passion* with Konrad Junghaenel and Cantus Coelln.

Spreckelsen is professor at the Royal Academy of Music. Over the past 15 years, she has fostered a new generation of baroque oboists, many of whom are now her colleagues.

Ailish Tynan (Iris)

Ailish Tynan trained at Trinity College, the Royal Irish Academy of Music in Dublin and the Guildhall School of Music and Drama, London. She was a Vilar Young Artist at the Royal Opera House, Covent Garden and a BBC New Generation Artist. In 2003, representing Ireland, Tynan won the Rosenblatt Recital Prize at BBC Cardiff Singer of the World.

Recent highlights include Madame Podotshina's Daughter in Shostakovich's *The Nose* for the Royal Opera, Gretel in *Hansel & Gretel* for Welsh National Opera, Anna in *Intermezzo* in her debut for Garsington Opera and the world premiere of Judith Weir's *Nuit d'Afrique* at Wigmore Hall. Additionally, she was on the jury for the Song Prize at BBC Cardiff Singer of the World, 2017.

Operatic engagements include Gretel (*Hänsel und Gretel*) and Madame Cortese (*Il viaggio a Reims*); Marzelline (*Fidelio*, Royal Opera House, Covent Garden); Gretel (*Hansel and Gretel*) (Scottish Opera); Tigrane (*Radamisto*, English National Opera); Papagena (*Die Zauberflöte*, Teatro alla Scala); Despina (*Così fan tutte*, Théâtre du Capitole de Toulouse); and Héro (*Béatrice et Bénédicte*, Houston Grand Opera, Opéra Comique and the Grand Théâtre de la Ville de Luxembourg). Other operatic highlights include Sophie (*Der Rosenkavalier*), Nannetta (*Falstaff*) and Atalanta (*Xerxes*) all for the Royal Swedish Opera; Miss Wordsworth (*Albert Herring*, Opéra Comique and Opéra de Rouen) and Vixen (*The Cunning Little Vixen*, Grange Park Opera).

Among her notable concert appearances are Mahler's *Symphony No. 8* (Frankfurt Radio Symphony Orchestra under Paavo Järvi, Philharmonia under Lorin Maazel and Accademia Nazionale di Santa Cecilia under Sir Antonio Pappano); Mahler's *Symphony No. 4* (Prague Symphony Orchestra under Jac van Steen and the Hallé under Sir Mark Elder) and Mahler's

Symphony No. 2 (Accademia Nazionale di Santa Cecilia under Myung-whun Chung); Verdi's *Requiem* (Ludwigsburger Schlossfestspiele under Michael Hofstetter); Haydn's *The Creation* (CBSO under Andris Nelsons); Handel's *Messiah* (Academy of Ancient Music under Richard Egarr) and Vaughan Williams' *Hodie at the Royal Concertgebouw* in Amsterdam. She performs regularly at the BBC Proms where she has performed Bella in Tippett's *A Midsummer Marriage* (BBC Symphony Orchestra under Sir Andrew Davis) and Glière's *Concerto for Coloratura Soprano* (Bournemouth Symphony Orchestra under Kirill Karabits).

In recital, Tynan works regularly with pianists including Iain Burnside, James Baillieu, Graham Johnson and Christopher Glynn, among others, giving recitals at venues and festivals including Wigmore Hall, Edinburgh, City of London, Gregynog, St. Magnus, Brighton and West Cork Music Festivals, and the Vinterfespill in Norway.

Her discography includes *Fauré Méloides* (Opus Arte), *Nacht und Träume* (Delphian), *From a City Window Hubert Parry Songs* (Delphian) and *An Irish Songbook* (Signum Classics), all with pianist Iain Burnside; *Il re pastore* for Classical Opera (Signum Classics), Michael Head *Songs* (Hyperion) with Christopher Glynn, *Messiah* with the Academy of Ancient Music (EMI), Mahler's *Symphony No. 8* under Valery Gergiev (LSO Live) and with the Philharmonia Orchestra under Lorin Maazel (Signum Classics).

Tynan recently made her debut with the Dresden Philharmonie for *Mahler Symphony No. 8*, performed Glière's *Concerto for Coloratura Soprano* with the Philharmonia Orchestra conducted by Vladimir Askenazy, performed Vaughan Williams' *Dona nobis pacem* with the Britten Sinfonia and made her recital debut in Stockholm with Magnus Svensson.

Nadja Zwiener (Violin/Leader)

In 2017, German-born violinist Nadja Zwiener celebrated 10 years as leader of The English Concert. Before Zwiener specialized in historical performance practices of the 17th through 19th centuries at the Guildhall Scholl of Music and Drama in London, she spent a number of years focusing on string quartet playing as a founding member of the Kuss Quartet, working with contemporary composers, and playing for the Munich Opera House orchestra. Having discovered a love of playing on gut strings, this soon led to performing in orchestras such as the Academy of Ancient Music, Orchestra of the Age of Enlightenment and English Baroque Soloists.

Appointed leader of The English Concert in 2007, Zwiener has frequently been invited to appear as concertmaster for the likes of William Christie and Emanuelle Haïm. She has worked with Simon Rattle, Trevor Pinnock and Christian Curnyn in the same respect, and regularly appears as a guest leader of the Akademie für Alte Musik Berlin. Zwiener is also active as a concerto soloist and directs programs from the violin. She particularly enjoys working with singers and creating interesting chamber music programs that might go as far as combining early music with improvised, electronic or even contemporary music. In 2016, Zwiener took over as a concertmaster of the Gaechinger Cantorey in Stuttgart, for which she oversaw the transformation into a new period instrument orchestra.

As a Thuringian living in Leipzig, she feels particularly close to the music of Bach whose works also play an important role in teaching the baroque violin and viola at the Hochschule für Musik Franz Liszt in Weimar.