



Handel's *Ariodante*

George Frideric Handel / *Composer*

The English Concert

Harry Bicket / *Conductor and Harpsichord*

Joyce DiDonato / *Mezzo-Soprano (Ariodante)*

Christiane Karg / *Soprano (Ginevra)*

Joëlle Harvey / *Soprano (Dalinda)*

Sonia Prina / *Contralto (Polinesso)*

David Portillo / *Tenor (Lucanio)*

Matthew Brook / *Bass (King of Scotland)*

Tyson Miller / *Tenor (Odoardo)*

Tuesday Evening, April 25, 2017 at 7:30

Hill Auditorium

Ann Arbor

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The edition of *Ariodante* used in these performances is published by Bärenreiter-Verlag, Kassel, edited by Donald Burrows.

Performed by arrangement with Faber Music Ltd. London.

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PROGRAM

George Frideric Handel
Ariodante

Act I

Intermission

Act II

Intermission

Act III

This evening's performance is approximately three and a half hours in duration including two intermissions. Each act is approximately one hour in duration.

ARIODANTE (1735)

George Frideric Handel

Born February 23, 1685 in Halle, Germany

Died April 14, 1759 in London

UMS premiere: This opera has never been performed under UMS auspices.

Snapshot of History...In 1735:

- The King's Highway (from Charleston to Boston) is completed
- The first successful appendectomy is performed in London
- The *New York Weekly Journal* writer John Peter Zenger is acquitted of seditious libel against the royal governor of New York, on the basis that what he published was true

Italian opera in the first half of the 18th century had conquered all the major musical centers of Europe. It became an international genre — and George Frideric Handel, German-born, Italian-trained, and English by adoption, found in it both his livelihood and a most productive outlet for his genius. Between 1710 and 1740, Handel composed more than 30 Italian operas for London stages.

Ariodante dates from Handel's last years of operatic activity. It was first performed on January 8, 1735, with the celebrated castrato Giovanni Carestini in the title role. Anna Maria Strada, whom Handel had discovered on a talent-hunting expedition to Italy and trained to become one of his stars, was Ginevra. The rest of the singers were English (a novelty for Handel), including the virtuoso bass Gustavus Waltz in the role of the King of Scotland. Waltz inspired Handel to write a particularly demanding bass role, which was a great rarity at the time.

The libretto, by Antonio Salvi, had already been set to music by Giacomo Perti (Florence, 1708). Handel may

have seen this opera while he was in Italy as a young man. Salvi's work was in turn based on an episode from Lodovico Ariosto's 16th-century epic *Orlando furioso* (canto 5). According to the story, Ginevra, the daughter of the King of Scotland, is about to marry her fiancé Ariodante, who is the heir to the throne. Their union, however, is threatened by the intrigues of the villainous Polinesso, Duke of Albany. Polinesso manages to create the false impression that Ginevra has been unfaithful to Ariodante. She comes within a hair's breadth of being put to death for a sin she never committed; Ariodante is driven to despair by the accusations to which he gives credence. In addition, due to another tragic misunderstanding, he is also believed to have died. In the end, Polinesso's ploy is exposed, and the lovers are reunited. The wedding may proceed, and the kingdom of Scotland is saved.

This crude outline, however, says little about the essence of the opera. The relatively simple plot allowed Handel to portray a very wide range

of emotions and states of mind, from ecstatic joy to deepest despondency, jealousy, rage, treachery, and more. Because Baroque serious opera — *opera seria* — tends to reduce stage situations to a few basic types of scenarios, emotions may be presented in their purest state, with a clarity that is made even greater by the structural constraints of the genre. An *opera seria* essentially consists of a succession of recitatives and arias. The plot moves forward in the *secco* (dry) recitatives, which are accompanied only by a harpsichord and a string bass. Exceptional situations will warrant a *recitativo accompagnato*, in which the orchestra also participates. The arias that follow the recitatives offer reflections on what has just transpired. Each aria is like a psychological snapshot conveying how a person feels at a given moment. Practically all the arias are in *da capo* form, which means that the main section (A) is followed by a contrasting middle section (B), after which A is repeated in full, with (unnotated) embellishments and other changes in the vocal line, added by the singer.

Commentators have often noted that *Ariodante* stands apart from Handel's operas in many ways. They have pointed to the relatively important part played by the chorus and the ballet. *Ariodante* was Handel's first opera to be performed at the recently opened Covent Garden Theatre; the new venue made it possible for Handel to collaborate with the famous French dancer Marie Sallé (the first-ever female choreographer of note), who worked in England for most of the 1730s. This is probably

why the score contains such a large number of French dances, and in particular, a dream sequence at the end of Act II, with the appearance of "good" and "bad" dreams — exactly as in Lully's *Atys* (1676). To Lully's sequence, Handel added a section for *songes agréables effrayés* (the pleasant dreams frightened by the dark ones), writing the words in French. First composed for *Ariodante*, this scene was not included in the first performance and transferred to Handel's next opera, *Alcina*, instead. Recent performances of *Ariodante*, however, tend to restore the ballet to its original place.

SYNOPSIS

ACT I

Ginevra, the daughter of the King of Scotland, rejoices at her impending wedding to Prince Ariodante and angrily rejects the advances of Polinesso, the Duke of Albany. Ginevra's friend Dalinda, for her part, is in love with Polinesso, unaware of his evil intentions.

Ariodante, enjoying the beauties of the royal gardens, reflects on his happiness. He is soon joined by Ginevra in a duet — one of only a handful in the opera. The King arrives to bless his daughter's marriage to this excellent young man to whom he is ready to bequeath his throne. In a rather unusual move, the King's recitative interrupts the lovers' duet, not allowing it to conclude with a typical cadence. Each of the three characters then sings a celebratory aria, each ornamented with lavish coloratura, to express their joyful anticipation of a grand wedding.

Enter Polinesso and Dalinda. Taking advantage of the young girl's devotion and naïveté, the villain enlists her in his diabolical plan: he asks her to put on Ginevra's clothes after the princess has gone to bed, and let him into the palace. He wants Ariodante to see him with someone who will look like Ginevra from a distance, thus arousing his rival's jealousy and dragging the Princess who has rejected him through the mud. The starry-eyed Dalinda agrees to everything.

Enter Lurcanio, Ariodante's brother. He declares his love for Dalinda who, however, rejects him as she is under Polinesso's spell.

The scene moves to a *valle deliziosa* (lovely valley) where Ariodante and Ginevra continue to celebrate in a pastoral setting. Their second duet, in the rhythm of a French gavotte dance, is amplified by the chorus. In lieu of a "B" section, we hear a four-movement ballet, after which the duet and chorus are repeated.

ACT II

Moonlit night. Polinesso tells Ariodante that Ginevra has bestowed upon him (Polinesso) her favors, and he is ready to prove it, too. Both Ariodante and his brother Lurcanio fall for this lie. In his next aria, Ariodante threatens to kill Polinesso if his accusation proves to be untrue, but in an unusually long and unusually slow "B" section, he anticipates the despair he will feel if the opposite turns out to be the case. He then goes into hiding to watch what is about to transpire.

Having been let into the palace by the all-too-gullible Dalinda, Polinesso addresses her as "Ginevra." Fooled by the appearances, Ariodante is ready to stab himself to death but his brother Lurcanio holds him back, urging him to live and punish the breach of honor. The title character now sings his greatest aria, "Scherza infida" (Just frolic, faithless one), a long, heart-wrenching lament that is one of the opera's high points.

Polinesso promises Dalinda that he is going to love her for the service she has rendered him. The poor girl rejoices; yet the villain, once left alone, shows the audience his true colors, declaring eternal war on honesty and virtue.

The King receives the news from his servant Odoardo that Ariodante has died, allegedly having drowned himself in the sea. He sings a moving lament for the young man he loved like a son; the lilting rhythm of the *siciliano*, combined with the dark key of f minor, gives his words a particularly poignant character. Ginevra enters, unaware of the news but full of forebodings. In his comprehensive book on Handel's operas, Winton Dean writes: "The hesitant rhythms, contrasted with the heavily stressed third bar, communicate both anxiety and puzzlement." Upon receiving the news of Ariodante's death, she faints. As the servants carry her out, Lurcanio appears and claims that it was Ginevra's infidelity that has driven his brother to his death. Ginevra is confronted with the charges in the first *recitativo accompagnato* in the opera. She pours out her despair in a tragic aria. When she finally falls asleep, her dreams and nightmares are manifested by the above-mentioned ballet sequence that closes the act.

ACT III

Meanwhile Ariodante, who has not died but has been wandering aimlessly, comes upon Dalinda who has been attacked by a gang of robbers. He saves her life. In their ensuing conversation, Dalinda is shocked to learn about the charges against her best friend; only now does she begin to understand her own unwitting role in the intrigue. Ariodante, unsettled by so much deceit, hurries off to clear up the situation, while Dalinda, who now sees everything clearly, vows to turn against the villain she has loved so blindly.

The King has decided that the only way to prove his daughter's chastity is to have a trial by ordeal, that is, have two knights fight a duel, one representing Ginevra and the other her accusers. The winner's side of the story will be believed. Polinesso (in what is really the height of hypocrisy) presents himself to fight on Ginevra's behalf. The princess protests her innocence in a stunning short aria where her voice, doubled only by violins, enters without any harmonic support; the accompanying harmony begins on a completely unexpected chord. Ginevra resolutely rejects Polinesso as her champion, but the King insists on going ahead with the duel. He is heartbroken as he has to send his daughter to her death; but he has no choice since he still believes her to be guilty and he must obey the law. Ginevra's next aria, in which she accepts the sentence, dispenses with the typical da capo form, as it consists merely of a short introduction, a fiery *allegro*, and an orchestral postlude.

Lurcanio now appears to fight Polinesso in the trial by ordeal and kills the villain. Then Ariodante enters in full armor, with the visor closed so that no one can see his face at first. When he opens his visor, there is general consternation at seeing him alive. Ariodante tells everyone how Dalinda was manipulated into committing this fraud, but she is forgiven because she never meant any harm. In an exuberant aria, more richly ornamented than any other we have heard before, Ariodante rejoices at seeing all obstacles to his happiness removed. Dalinda, whose eyes are now open, finally accepts Lurcanio's love.

Ginevra has resigned herself to being executed when her final, sad arioso is interrupted, after only five measures, by a brilliant orchestral fanfare. The King arrives, delivering the final acquittal. In a splendid final duet, Ariodante and Ginevra confirm their love for each other, and the opera concludes with a sumptuous chorus and ballet, celebrating the long-delayed royal nuptials.

Program notes by Peter Laki.

ARTISTS

With an unsurpassed reputation for inspiring performances of baroque and classical music, **The English Concert** ranks among the finest chamber orchestras in the world. Such standing is the result of tireless work at home, on the road, and in the studio since 1973, guided along the way by founder Trevor Pinnock, his successor Andrew Manze, and current artistic director Harry Bicket. The ensemble's award-winning discography of over 100 recordings features masterworks from Bach to Purcell and Handel to Mozart, as well as some of the most renowned artists in recent history. Lucy Crowe's debut solo recital *Il Caro Sassone*, Alison Balsom's *Sound the Trumpet*, and Elizabeth Watts' recent exploration of virtuosic arias by Alessandro Scarlatti are but the latest of The English Concert's endeavors.

The ensemble also enjoys working with several distinguished guest directors, including harpsichordists Laurence Cummings, Christian Curnyn, and fortepianist Kristian Bezuidenhout. This season, violinist Rachel Podger returns with a typically flamboyant program centered on the family affair of J.S. Bach, C.P.E. Bach, and his godfather Telemann.

Groundbreaking collaborations in musical theater and opera are also at the forefront of The English Concert's thinking and form part of its longstanding relationships with exceptional artists and venues. From the Buxton Festival or the Elizabethan settings of Shakespeare's Globe, and the Sam Wanamaker Playhouse to challenging perceptions of gender through the music of Handel, they fearlessly step outside of the traditional concert hall to reach new audiences. This season sees Handel's much-loved *Messiah* brought to life on stage at the Bristol Old

Vic through director Tom Morris's dramatic vision whilst the musical treasures of Jewish communities are put on show at the Wigmore Hall next summer. The new season is also profoundly influenced by literature as The English Concert celebrates the 400th anniversary of the deaths of both William Shakespeare and Miguel Cervantes. The adventures of the misguided hero *Don Quixote* are recounted through the music of Purcell and Telemann, while musical representations of the Bard's *A Midsummer Night's Dream* and *Giulio Cesare* set sail on a tour to the Far East. Completing the round-the-world trip, The English Concert's series of Handel operas-in-concert, commissioned by New York's Carnegie Hall, continues to flourish after the success of *Radamisto* in 2013, *Theodora* and *Alcina* in 2014, and *Hercules* in 2015 and 2016. The present season sees the much-anticipated return of the ever-effervescent Joyce DiDonato in the title role of *Ariodante* alongside an all-star cast.

Internationally renowned as an opera and concert conductor of distinction, **Harry Bicket** (*conductor and harpsichord*) 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.

Plans for the 2016–17 season include his first *Carmen* with Lyric Opera of Chicago and *Alcina* with Santa Fe Opera. Symphonic work includes visits to Cleveland Orchestra

including Rameau's Suite from *Les Boréades*, and a visit to the Cincinnati May Festival with Bach's *Mass in b minor*. Plans with The English Concert include UK and international touring within Europe, the US (Handel's *Ariodante* featuring Joyce DiDonato, including Carnegie Hall), and the Far East (Shanghai, Beijing, Wuhan, and Hong Kong).

Highlights of recent seasons include acclaimed productions in the US 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 Opera (*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.

Multi-Grammy Award-winner of the 2016 "Best Classical Solo Vocal Album" (*Joyce and Tony: Live at Wigmore Hall*) and the 2012 "Best Classical Vocal Solo," Kansas-born **Joyce DiDonato** (*mezzo-soprano/Ariodante*) entrances audiences and critics across the globe in operas by Rossini, Handel, and Mozart, and as a fierce advocate for the arts.

Ms. DiDonato's acclaimed discography also includes the Grammy Award-winning *Diva Divo*, *Drama Queens*, *ReJoyce!*, and *Stella di Napoli* (Erato/Warner Classics). Other honors include the *Gramophone* "Artist of the Year" and "Recital of the Year" Awards, three German Echo Klassik Awards for "Female Singer of the Year," an induction into the *Gramophone* Hall

of Fame, and "Best Female Singer of the Year" at the 2016 Spanish Opera Awards Premios Líricos Teatro Campoamor.

Highlights of Ms. DiDonato's 2016–17 season include her debut in the title role of *Semiramide* at the Bavarian State Opera under Michele Mariotti; Dido (*Les Troyens*) under John Nelsons in Strasbourg; Sesto (*La Clemenza di Tito*) under Yannick Nézet-Séguin in Baden-Baden; concerts with the Chicago Symphony Orchestra under Riccardo Muti and the Berlin Philharmonic under Nézet-Séguin; and a 20-city international tour alongside the release of her latest recording released this season entitled *In War & Peace*, a project which poses the question: "In the midst of chaos, how do you find peace?"

Born in Feuchtwangen, Bavaria, **Christiane Karg** (*soprano/Ginevra*) studied singing at the Salzburg Mozarteum and at the Music Conservatory in Verona. She was a member of the International Opera Studio at the Hamburg State Opera before joining the ensemble of the Frankfurt Opera in 2008 where her roles include Susanna, Musetta, Pamina, Servilia, Zdenka (*Arabella*), Adèle (*Die Fledermaus*), the title role of *La Calisto*, Sophie (*Der Rosenkavalier*), and Melisande (*Pelleas et Melisande*).

In 2006 she made an auspicious debut at the Salzburg Festival and has returned to sing Amor (*Orfeo ed Euridice*) with Riccardo Muti and Zerlina (*Don Giovanni*) with Yannick Nézet-Séguin. She is a regular guest at the Theater an der Wien where she has sung Ismene (*Mitridate*), Telaire (*Castor and Pollux*), and Hero (*Béatrice et Bénédicte*). At the Bayerische Staatsoper Munich she has sung Ighino (*Palestrina*); Musetta (*La Bohème*) and Norina (*Don Pasquale*) at the Komische Oper Berlin; and Anne Trulove (*The Rake's Progress*) at the Opera de Lille. In 2015 she

made her house debut at the Royal Opera House, Covent Garden singing Pamina (*The Magic Flute*) and in 2016 made her house debut at the Teatro alla Scala, Milan, singing Sophie (*Der Rosenkavalier*) and her US operatic debut singing Susanna (*Marriage of Figaro*) at the Lyric Opera, Chicago. In concert she has worked with conductors such as Nikolaus Harnoncourt, Daniel Harding, Yannick Nézet-Séguin, Mariss Jansons, and Christian Thielemann.

A native of Bolivar, New York, **Joëlle Harvey** (*soprano/Dalinda*) has quickly established herself as a noted interpreter of a broad range of repertoire, specializing in Handel, Mozart, and new music. She is the recipient of a 2011 First Prize Award from the Gerda Lissner Foundation, a 2009 Sara Tucker Study Grant from the Richard Tucker Foundation, and a 2010 Encouragement Award (in honor of Norma Newton) from the George London Foundation.

During the summer of 2016, Joëlle Harvey returned to the Cleveland Orchestra for a program of Bach and Handel, conducted by Bernard Labadie. The current season also includes appearances with the Milwaukee Symphony under Edo de Waart as Susanna in *Le nozze di Figaro*, the Los Angeles Philharmonic under John Adams as Pat Nixon in *Nixon in China*, The English Concert under Harry Bicket as Dalinda in *Ariodante*, and a return to the Glyndebourne Festival Opera as Servilia in *La clemenza di Tito*, conducted by music director Robin Ticciati. In concert, she appears with the Mostly Mozart Festival for Mozart's *Mass in c minor* and *Requiem*, which she also sings for the Kansas City Symphony and the Utah Symphony. Additionally, she sings Handel's *Messiah* with the Handel & Haydn Society and the National Symphony, appears with the San Francisco Symphony for Mahler's

Das klagende Lied, and joins the London Symphony Orchestra and Concertgebouw for John Adams' *El Niño*. She also appears in concert with the LA Chamber Orchestra and the North Carolina Symphony.

Ms. Harvey received her bachelor's and master's degrees in vocal performance from the College-Conservatory of Music in Cincinnati, where she performed the roles of Amor in Cavalli's *L'Agisto*, Emmie and Flora in Britten's *Albert Herring* and *The Turn of the Screw*, Poppea in *L'Incoronazione di Poppea*, Sophie in Massenet's *Werther*, and Nannetta in *Falstaff*.

Sonia Prina (*contralto/Polinesso*) is recognized worldwide as one of the leading contraltos of her generation. Highlights of her career include the title role of Handel's *Rinaldo* at Teatro alla Scala, Zurich Opera, and the Glyndebourne Festival; the title role in Mozart's *Ascanio in Alba* at the Salzburg Festival; Clarice in Rossini's *La Pietra di Paragone* at Théâtre du Châtelet in Paris; the title role of Handel's *Orlando* at the Sydney Opera House; and the title role of *Tamerlano* at the Munich Staatsoper.

Alongside her usual baroque repertoire, she will soon perform the great contralto roles of the *bel canto* and romantic repertoire including Quickly in *Falstaff* in Parma and Turin with Roberto Abbado, Federica in *Luisa Miller* at the Liceu, and Beethoven's Ninth Symphony at the Royal Albert Hall for the BBC Proms. Particularly fond of Handel work, she has performed the title roles of *Giulio Cesare* and *Orlando* in Paris; *Amadigi* in Naples; *Rinaldo* in Zurich, La Scala, and Glyndebourne; *Silla* in Rome; *Tamerlano* in Munich; Bertarido in *Rodelinda* in London and Vienna; Goffredo in *Rinaldo* at the Lyric Opera of Chicago; and Amastre in *Serse* in San Francisco and Houston. The Glossa label will soon release

three new albums: Handel's *Catone* (title role), Handel's *Silla* (title role), and a new solo album with several of Gluck's world-premiere recordings.

Praised by *Opera News* for "high notes with ease, singing with a luxuriant warm glow that seduced the ear as he bounded about the stage with abandon," **David Portillo** (*tenor/Luciano*) has established himself as one of the leading artists of his generation. In the 2016–17 season, Mr. Portillo will make his Australian debut singing Ferrando in *Così fan tutte* with Opera Australia, in a new production by Sir David McVicar, conducted by Jonathan Darlington. Other roles include a return to the Metropolitan Opera as Jacquino in *Fidelio* conducted by Sebastian Weigle, Tamino in *Die Zauberflöte* for his debut with Oper Frankfurt, Pedrillo in *Die Entführung aus dem Serail* for a debut with Dutch National Opera, Don Ramiro in *La Cenerentola* with San Diego Opera, and Dr. Richardson in the world-premiere performances of *Breaking the Waves* at Opera Philadelphia, composed by Missy Mazzoli with libretto by Royce Vavrek, based on the film of Lars von Trier. Concert performances include an international tour of Handel's *Ariodante* in the role of Lurcanio, conducted by Harry Bicket. Tour stops include Carnegie Hall, Theater an der Wien, Théâtre des Champs-Élysées, The Barbican, Elbphilharmonie in Hamburg, Kansas City, Chapel Hill, and Ann Arbor. Mr. Portillo will also perform selected classical works with organ with the Madison Symphony.

In the 2015–16 season, Mr. Portillo made his Metropolitan Opera debut as Count Almaviva in *Il barbiere di Siviglia* opposite Isabel Leonard. Of the performance, the *New York Times* said that he "displayed a warm, nuanced tone." Mr. Portillo also returned to Lyric Opera of Chicago as

Andres in *Wozzeck* in a new production by Sir David McVicar, conducted by Sir Andrew Davis, and to Palm Beach Opera in a role debut as Ernesto in *Don Pasquale*. European engagements included his debut at the Théâtre des Champs-Élysées as Pedrillo, and the tenor soloist in Schumann's *Das Paradies und die Peri* with the Netherlands Radio Orchestra. Mr. Portillo concluded the season with a return to the Glyndebourne Festival as David in Sir David McVicar's production of *Die Meistersinger von Nürnberg*.

Matthew Brook (*bass/King of Scotland*) has appeared as a soloist throughout Europe, Australia, North and South America, and the Far East, and has worked extensively with conductors such as Sir John Eliot Gardiner, Richard Hickox, Sir Charles Mackerras, Harry Christophers, Christophe Rousset, Paul McCreesh, and Sir Mark Elder; and many orchestras and groups including the Philharmonia, London Symphony, the St. Petersburg Philharmonic, the Royal Philharmonic Orchestra, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, the English Baroque Soloists, the Gabrieli Consort & Players, the Sixteen, the Royal Northern Sinfonia, Orchestre National de Lille, Orchestre de Chambre de Paris, Orchestre des Champs-Élysées, the Hallé Orchestra, the Melbourne Symphony Orchestra, the Tonhalle-Orchester Zurich, Collegium Vocale Gent, and the City of London Sinfonia.

Recent and future highlights include Zoroastro in *Orlando* with The English Concert, Fauré's *Requiem* with the Orchestre de Chambre de Paris, Tippett's *A Child of Our Time* with the Hallé Orchestra, Handel's *Messiah* with the Danish National Symphony Orchestra and with the Los Angeles Philharmonic, the King of Scotland in *Ariodante* with the Staatstheater

Stuttgart, Bach's *Lutheran Masses* with the Academy of Ancient Music, and performances of Bach's *Mass in b minor* and *The Dream of Gerontius* with the Cincinnati Symphony Orchestra.

Praised by *Opera News* for his "enormous charm and ringing tenor," **Tyson Miller** (*tenor/Odoardo*) was recently with the Santa Fe Opera for productions of *La fille du régiment*, *Salome*, *La fanciulla del West*, and *Capriccio*. Additional recent engagements include his El Paso Opera debut as Remendado in Bizet's *Carmen*, preceded by a return to Utah Opera as Raoul de St. Brioche in *The Merry Widow*, and Acis in Handel's *Acis and Galatea* with Opera Piccola of San Antonio.

Other recent operatic highlights include Gastone in *La Traviata*, the voice of the prince of Persia in *Turandot*, Pedrillo in *Die Entführung aus dem Serail*, the Registrar in *Madame Butterfly*, and Sellem in *The Rake's Progress* with Utah Opera. Mr. Miller made his Utah Symphony debut as the tenor soloist in Handel's *Messiah*, followed by a return engagement for the same piece during the 2014–15 season. Additional debut performances have included Dorvil in *La scala di seta* and Florville in *Il signor Bruschino* with Lone Star Lyric Opera. A native of Belton, Texas, Mr. Miller received a BM in vocal performance from Baylor University, and holds a MM in vocal performance from Rice University.

UMS ARCHIVES

This evening's performance marks **The English Concert**'s fourth appearance under UMS auspices following its UMS debut in January 1986 in Rackham Auditorium with Trevor Pinnock serving as a conductor and harpsichordist. **Harry Bicket** and **Joëlle Harvey** make their second UMS appearances this evening following their UMS debuts in February 2013 at Hill Auditorium in a concert performance of Handel's *Radamisto* with The English Concert. UMS welcomes **Joyce DiDonato, Christiane Karg, Sonia Prina, David Portillo, Matthew Brook,** and **Tyson Miller**, who make their UMS debuts this evening.

THE ENGLISH CONCERT

Harry Bicket / *Director and Harpsichord*

Violin I

Nadja Zwiener, *Leader*
Alice Evans
George Clifford
Thérèse Timoney
Persephone Gibbs

Violin II

Tuomo Suni
Kinga Ujszászi
Diana Lee
Jacek Kurzydło

Viola

Alfonso Leal del Ojo
Oliver Wilson

Cello

Joseph Crouch
Jonathan Byers
Gavin Kibble

Double Bass

Philippa Macmillan

Lute

William Carter

Oboe

Hannah McLaughlin (*and recorder*)
Sarah Humphrys (*and recorder*)

Bassoon

Alberto Grazzi

Horn

Ursula Paludan Monberg
Martin Lawrence

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Mr. and Mrs. Donald L. Morelock

Supporters of this evening's performance of Handel's Ariodante.

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