
Thursday, April 4, 2024
6:00 PM
Forum, Lewis Arts Complex



An Evening with *Veremonda*

Panel Discussion: 6:00-6:30 PM

Ottomans, Venetians, and the Politics of Cavalli's *Veremonda*

Wendy Heller (Department of Music)

Molly Greene (Department of History)

Gabrielle Hooper (Graduate Student, Musicology)

Lawrence Zazzo (Countertenor, University of Newcastle)

Chair, Jamie Reuland (Department of Music)

**Introducing Francesco Cavalli, *Veremonda l'Amazzone di Aragona* (1652)
with poetry by Giacinto Cicognini and Giulio Strozzi**

Concert: 6:30-7:30 PM

Emma George, mezzo-soprano

Sara Hagenbuch, soprano

Jacqueline Horner-Kwaitek, mezzo-soprano

Emma Simmons, mezzo-soprano

featuring Lawrence Zazzo, countertenor

(Short-Term Visiting Belknap Fellow in the Humanities Council and Department of Music)

Narration, Wendy Heller

with

Early Music Princeton

Wendy Young, director

EMP Singers

Jacqueline Horner-Kwaitek, director

EMP Chamber Players,

Nancy Wilson, director

The Cavalli Players

Joyce Chen, continuo

Michael Pratt, conductor

Principal Characters in tonight's performance (in order of appearance)

ZELEMINA, Moorish queen who resided in Calpe, a city in the Strait of Gibraltar, fortress of the kingdom of Granada.

ZAIDA, nurse of Zelemina

DELIO, general to the King of Aragon, in mutual love with Zelemina and then infatuated with Veremonda.

RE, the king of Aragon, Don Alfonso the Astrologer, more interested in his studies than in war

REGINA, QUEEN VEREMONDA, wife of King Alfonso, known as the Amazon of Aragon, who pretends to be in love with Delio to take the besieged fort by surprise.

VENDETTA, Vengeance, a demon who incites Delio to take revenge, pretending to be in love, to avenge an old injury that King Alfonso's father did to Delio's family, having attempted to rape Violante, the mother of Delio and wife of Roldano.

AMORE, love, invoked by Vengeance.

FURORE, fury, invoked by Vengeance.

ROLDANO, aged father of Delio, succeeded by his son as commander of the Aragonese army.

Arranged by Wendy Heller, from her forthcoming critical edition of the score (Bärenreiter, 2024), libretto edited by Valeria Conti.

PROGRAM

ACT I, SCENE 1

Sinfonia

“Nodrice, l’ora è questa” (Zelemina and Zaida)

Aria: *“Il ritiutar gl’amanti”* (Zaida)

ZELEMINA, Sara Hagenbuch, soprano

ZAIDA, Emma Simmons, mezzo-soprano

ACT I, SCENE 3

“Delio, Delio” (Zelemina, Delio)

A 2: *“Sia teco in eterno* (Zelemina, Delio)

ZELEMINA, Jacqueline-Horner Kwaitek, mezzo-soprano

DELIO, Lawrence Zazzo, countertenor

ACT I, SCENE 5

Sinfonia

Aria: *“Adora, quasi nume”* (Alfonso Re)

ACT I, SCENE 6

A 2: *“Son l’arti che seguo”* (Alfonso Re, Veremonda Regina)

RE, Emma George, mezzo-soprano

REGINA, Jacqueline-Horner Kwaitek, mezzo-soprano

ACT I, SCENE 8

Aria: *“Gran tormento è l’esser bello”* (Delio)

DELIO, Lawrence Zazzo, countertenor

ACT I, SCENE 12

“Di questa mia scherzo” (Vendetta¹)

A 2: *“L’uddimo, l’udimmo”* (Amore, Furore)

Aria: *“Su dunque festosi”* (Vendetta²)

VENDETTA , Emma Simmons, soprano

AMORE, Sara Hagenbuch, soprano

FURORE, Emma George, mezzo-soprano

AMORINI and FURORI, EMP Singers

PROGRAM CONTINUED

ACT II, SCENE 3

Aria: *“Finga, finga d’amare”* (Regina)

REGINA, Jacqueline-Horner Kwaitek, mezzo-soprano

ACT II, SCENE 8

Aria a due: *“Riedi agli’occhi miei”* (Zelemina, Zaida)

ZELEMINA, Sara Hagenbuch, soprano

ZAIDA, Emma Simmons, mezzo-soprano

ACT III, SCENE 1

Aria a due: *“Né meste più”* (Zelemina, Delio)

ZELEMINA, Jacqueline-Horner Kwaitek, mezzo-soprano

DELIO, Lawrence Zazzo, countertenor

ACT III, SCENE IV

Aria a due: *“Aura che sibilla”* (Regina, Delio)

REGINA, Sara Hagenbuch, soprano

DELIO, Lawrence Zazzo, countertenor

ACT III, SCENE VII

“Invitta Veremonda” (Zelemina)

“Sollevati, Regina” (Re, Regina)

A 2: *“Annodatevi le destre”* (Regina, Re)

“Oh, per me lieto” (Zelemina, Re, Regina, Roldano)

A 2: *“Spada alla mana”* (Regina, Re)

Coro: *Alla mure* (assembled)

ZELEMINA, Sara Hagenbuch, soprano

DELIO, Lawrence Zazzo, countertenor

RE, Emma George, mezzo-soprano

REGINA, Jacqueline-Horner Kwaitek, mezzo-soprano

ROLDANO, Lawrence Zazzo, countertenor

Chorus, EMP Singers

Early Music Princeton and the Cavalli Players

Violin

Nancy Wilson
Sunghae Anna Lim
Francis Liu
Jacqueline Zhou '26

Viola da gamba

Loretta O'Sullivan
Shiran Zhang '26

Dušan Balarin, theorbo
Joyce Chen, Harpsichord

Notes on Tonight's Program

In the final scene of Francesco Cavalli, *Veremonda l'Amazzone di Aragona*, the Spanish army, assisted by Queen Veremonda and her band of amazons, defeats the Moorish Queen Zelemina and her armies, thus winning the siege of Gibraltar. Enveloped in a halo of strings, Zelemina begs Veremonda and her husband King Alfonso for mercy, expressing her desire to become a Christian so that she might be united with her enemy, the Spanish General Delio. Although many seventeenth-century Italian operas evince a fascination with the exotic, *Veremonda* is one of the only operas of the period that deals directly with the perennial battles and conflicts with the Ottomans that were of such central importance not only in Venice, but throughout much of early modern Europe. That is not to say that this is an entirely serious work: it combines high and low, serious and playful, and is rife with the gender ambiguity that was so integral to operas produced in Venice. How else can we make sense of the eponymous heroine, Veremonda, who goes to war with her band of amazons while her husband, King Alfonso—loosely modeled on Alfonso X—spends his time studying astrology? We are also left wondering about the heroic status of Delio who makes love to Zelemina rather than pursuing his military goals, while also plotting to seduce or—if necessary—rape Veremonda to avenge the wrong done by the king's father to his mother when he was but a child. There is a frank sensuality that permeates *Veremonda*, underscored by Cavalli's seemingly endless gift for lyricism and a distinctly ironic and playful tone that shows something of the libertine tendencies apparent in the operas influenced by the Venice's famed Accademia degli Incogniti as well as public opera's association with carnival.

But is this truly Venetian opera? The question of *Veremonda's* origins has been a vexing one for scholars. Was it premiered at the performances in Naples in December of 1652 that we can document securely, or was there a Venetian performance earlier that year, for which there is no such documentary evidence? The printed librettos from Venice and Naples, both dated 1652, do not help resolve the question; the one printed in Venice, which most closely matches the one surviving score, does indeed present a version of the opera that differs significantly from the one preserved in the Naples libretto. Yet, the Venice libretto raises more questions than it answers. Unlike most librettos of the period, it does not name a particular theater in which the work was performed; the name of the librettist, given as Luigi Zorzisto, turns out to be an anagram of the poet and well-known librettist Giulio Strozzi, who was also member of the Accademia degli Incogniti. Given the absence of evidence for a Venetian performance during the carnival season of 1652, Lorenzo Bianconi and Thomas Walker had speculated that perhaps the publication date of 1652 on the Venice libretto should be interpreted according to *more veneto*—the Venetian tradition whereby the New Year does not begin until March 1, proposing instead that the premiere of *Veremonda* was at the Palazzo Reale in Naples under the auspices of the Spanish Viceroy Inigo Velez de Guevara y Tassis, Count Oñate and revised for a subsequent Venice performance.

Yet another Italian city, however, is implicated in the genesis of *Veremonda*. The dedication in the libretto by the Venetian choreographer and producer Giovanni Balbi tells us that the opera—which he refers to fancifully as a ship—was first made on the Arno river by a great teacher before it was reshaped in a few days' time by a "renowned architect" who—with the "good company of sailors"—rendered it into a new form. *Veremonda*, in fact, is a revision of an opera libretto named *Celio* by the renowned Giacinto Cicognini and set to music by Baccio Baglione, and Niccolò Sapiti and first performed in Florence in 1646. Moreover, it was conceived of as a sequel to another of Cicognini's Spanish-style dramas, a play entitled *Don Gastone*. When Cicognini left Florence for Venice later in 1646, he seems likely to have packed *Celio* in his trunk, perhaps with the intention of revising it for the Venetian stage. Might Cicognini and Cavalli have begun that revision together while they collaborated on *Giasone*? If so, the process was brought to a halt by Cicognini's untimely death in 1649 and the project taken over by the Strozzi, perhaps with the aid of some "good soldiers." Regardless, the revised libretto demonstrates a meticulous attention to the opera's ideological content, demonstrating the fact that the Venetians necessarily had a rather different relationship with the Ottomans than the Florentines. Moreover, this transformation was accomplished in no small part through changes in the representation of gender. Strozzi and his collaborators transformed the bellicose King Iacomo of *Celio* into the studious Alfonso, the astrologer-king who would rather study the stars than go to war; the naïve and vulnerable Queen Isabella, tempted by *Celio's* seductive strategies, becomes the clever, discerning Queen Veremonda, who—along with her band of amazons—manages both to manipulate Delio and win the siege.

But what is perhaps most exciting about *Veremonda* from a scholarly perspective is the extent to which the transformation of the libretto—and its underlying messages—is evident in the opera’s compositional process. The single score preserved in the Contarini Collection at Venice’s Biblioteca Marciana tells an eloquent tale of the opera’s lengthy genesis and attests to its distinctly Venetian character. Although the primary scribe wrote very clearly, the manuscript contains large sections in Cavalli’s notoriously illegible hand, and is rife with cross-outs, paste-overs, bits scribbled in the margins, and a host of markings that allow us to become musical archeologists, glimpsing the various stages of the opera’s composition. While the scribe copied settings of the text borrowed from *Celio*, it was often Cavalli himself who wrote out music for the brand new text and he also added several new arias or set pieces late in the compositional process that not only imbued the opera with more lyricism, but also added substantially to our understanding of the characters and their motivations. This is the case with two excerpts we will tonight. The insertion of the duet between Queen Veremonda and King Alfonso in Act I, scene 6 (“*Son l’arti che seguo*”), printed only in the appendix of the Venice libretto, required extensive corrections and cross-outs. Why go to so much trouble? This simple, charming duet, with its shifts between duple and triple and the concluding melisma on the word “soavi” in parallel sixths establishes a sense of intimacy between husband and wife: Alfonso may study the stars, Veremonda may intended to go to war, but the duet leaves the listeners with an unambiguous sense of their love for one another—without which the audience might well assume that Veremonda would be tempted by Delio’s overtures. Cavalli also went to great lengths to add Delio’s beautiful aria in Act I scene 8 (“*Gran tormento è l’esser bello*”) which establishes the relative shallowness of his character: not only is he having an affair with Zelemina, but he laments the fact that he is so attractive to other women. This is one of any number of arias that Cavalli wrote for alto castrati in which the heroes are somewhat effeminized.

The score is also unequivocal in demonstrating that the version of the opera represented in the Venice libretto predated the Naples version. None of the material that is unique to the Naples libretto appears in the earlier layers of the Venice manuscript; and many of the cross-outs in the score correspond to cuts (including censored passages) that are evident in the revisions of the libretto for Spanish Naples, where the opera—presented a mere five years after the Masaniello revolution—surely would have had a rather different significance, despite the somewhat ironic representation of a Spanish monarch. But the Neapolitans had already become accustomed to Venetian-style operas such as *L’incoronazione di Poppea*, *La Didone*, and *Giasone*, and the odd mix of humor, irony, and sensuality that characterized these works. *Veremonda* would certainly have lived up to their expectations, with the added bonus that it could be understood both as a celebration of the Spanish throne and critique of Spanish rule in Naples.

Opera is not history, and we can only guess how the various versions of this opera might have been understood by seventeenth-century Florentines, Venetians, and Neapolitans. But if we consider the complexities of Mediterranean politics in the Seicento, the heterodoxy of the Incogniti librettists involved in the adaptation of *Celio*, and the possible impact of the Candia wars on Venice's relations with the Ottomans, we can begin to understand not only why the composition of *Veremonda* was so lengthy and fraught, but also something of the mysteries that have long swirled around this opera, including Strozzi's reticence to claim authorship or even the apparent lack of evidence about a Venetian performance. Where *Celio* championed the Crusade ideology and strength of the Spanish monarchs, *Veremonda* offers ironic distance and a stargazing king instead of a warrior. The casual illicit relationship between Delio and his Moorish queen captures something of the fluid rapport between the Venetians and the Ottomans, in which battles, treaties, and cross-cultural love affairs were not all that exceptional. In this world, even Zelemina's conversion seems less an act of coercion and more of an everyday occurrence. But as tensions between Venice and the Ottomans increased as the war waged on, *Veremonda* might have seemed too risky, making light of something that was suddenly all too serious.

In the end, however, we are left with a magnificent opera that was painstakingly composed by Cavalli at the height of his powers, as I hope will be evident from the excerpts that we will hear tonight. Particularly striking is the exquisite duet from Act III, scene 1 ("Né meste più") which—I imagine—might well have been intended to bring the Alhambra Gardens to mind. Accompanied by strings throughout, the duet is notable for the seeming endless phrases, the liberal use of chromaticism and sharp sonorities, and the poetry which—unusually—is set in *terze rime*. *Veremonda* presents compelling and unusual characters, extraordinarily beautiful music, and a libretto in which seemingly ordinary operatic conventions are cast in a new light. *Veremonda* teaches us that interpretations of the social and political essence of a seventeenth-century opera can, in the absence of external testimony, be supported by evidence gleaned from the score. Finally, we might consider the implications of *Veremonda* for understanding other operas from the early modern period that stage a conflict between East and West. When we think of the Mediterranean as it was, rather than as we imagine it to be, it becomes increasingly clear how few operas from the period demonize either West or East. For despite all our notions about progress and enlightenment, it may be that *Veremonda* has a great deal to teach modern audiences about the possibilities of peaceful coexistence, exchange, and the pragmatics of politics and identity.

-Wendy Heller 2024

Biographies

Dušan Balarin is a Peruvian, New York-based, soloist and accompanist on lutes, theorbos and early guitars. His passion for inventive artistic explorations has led him to perform with an eclectic array of leading artists and ensembles in the fields of Early Music, Jazz and contemporary orchestral and chamber music. Notable collaborations include; Masaaki Suzuki, Lionel Meunier, William Christie and Les Arts Florissants, Cécile McLorin Salvant, Rachel Podger, Bruce Dickey, Stephan MacLeod, ARTEK, TENET, Paul Watkins and Phil Setzer of the Emerson Quartet, Tessa Lark, Reginald Mobley, and Nicholas Phan. In addition, he regularly performs with historically-informed ensembles such as The Washington Bach Consort and Early Music New York. Dušan attended the Juilliard School as a graduate recipient of the Historical Performance Scholarship where he rigorously performed with Juilliard 415. Before settling in New York, he apprenticed with virtuoso lutenist Nigel North and received his MM in Historical Performance with the highest of honors from the Jacobs School of Music at Indiana University.

A native of Taiwan, **Dr. Joyce Wei-Jo Chen** is Assistant Professor of Historical Keyboards at the University of Oregon, where she teaches musicology courses and studio lessons in harpsichord and organ and directs Collegium Musicum. She is also a Ph.D. candidate in the Department of Music (Historical Musicology) and the Interdisciplinary Doctoral Program in Humanities at Princeton University. Under the guidance of Wendy Heller, Joyce is finishing her dissertation, "*Musica Experientia/Experimentum: Acoustics and Artisanal Knowledge in the Global Seventeenth Century*," which explores the intersection between science, music, and aesthetics involving instrument-making, sensory experience, and the development of acoustical theory. Joyce received a Doctor of Musical Arts in Harpsichord Performance from Stony Brook University (2017) and a Bachelor of Science in Mechanical Engineering from UC Berkeley (2011).

Emma George (mezzo-soprano) currently studies voice with Barbara Rearick, and focuses primarily on early music repertoire. She has performed as a soloist with Brown Opera Productions, the Brown University Chorus, the Providence Baroque Orchestra, and Early Music Princeton. Previously, she studied voice with Deborah Selig at Brown University, and is currently pursuing a PhD at Princeton's Department of Slavic Languages and Literatures.

Molly Greene studies the history of the Mediterranean Basin, the Ottoman Empire, and the Greek world. Her interests include the social and economic history of the Ottoman Empire, the experience of Greeks under Ottoman rule and the early modern Mediterranean. After earning a B.A. in political science at Tufts University (1981), Professor Greene spent several years living in Greece and then completed a Ph.D. in the Department of Near Eastern Studies at Princeton (1993), where she studied Ottoman history. Upon graduating she joined the Princeton faculty with a joint appointment in the History Department and the Program in Hellenic Studies.

Her first book, *A Shared World: Christians and Muslims in the Early Modern Mediterranean* (2000), examines the transition from Venetian to Ottoman rule on the island of Crete, which the Ottomans conquered in 1669. Challenging the assumption of a radical rupture with the arrival of the Ottomans, Greene shows that the population of Crete had been drawn into the Ottoman world long before the conquest and that important continuities linked the Venetian and the Ottoman periods. Her second book, *Catholic Pirates and Greek Merchants: A Maritime History of Mediterranean 1450-1700*, was published in 2010 and was a co-winner of the Runciman Award for that year, given for the best book in English on any aspect of Hellenism. At the center of the book is the relationship between Catholic piracy and Greek commerce in the early modern Mediterranean. In 2015 she published *The Edinburgh History of the Greeks, 1453-1768: The Ottoman Empire*, part of a multi-volume series on the history of the Greek people from antiquity until the present day. That book was shortlisted for the Runciman Award.

Sara Hagenbuch is a soprano soloist and chorister, as well as the Library Operations Supervisor at Princeton University's Mendel Music Library. She is a member of Early Music Princeton and has performed in the San Francisco Bay Area with groups such as the Handel Opera Project, San Francisco Contemporary Music Players, Opera Theater Unlimited, and the St. Dominic's Schola Cantorum. Praised by the San Francisco Chronicle for "her bright and impeccably focused soprano" and "torrents of alarmingly precise figuration," Sara is passionate about early music and historical performance practice, particularly the music of G.F. Handel. In 2013, Sara founded the small opera company Black Box Baroque in collaboration with San Francisco Bay area musicians passionate about historically informed performance and staged opera. She produced and sang in four seasons of fully staged opera performances with orchestra, including *Orlando*, *Alcina*, and *Aci, Galatea, e Polifemo*. Sara holds a bachelor of music degree from Ithaca College and a master's degree in vocal performance from the San Francisco Conservatory of Music.

Gabrielle Hooper is a second-year PhD student in the Musicology Program at Princeton University. She is interested in using ethnographic and empirical methods to investigate musical interventions for clinical populations with Dementia. She completed her undergraduate education at the University of Michigan where she received dual degrees in Cello Performance and Biopsychology, Cognition, and Neuroscience with Highest Honors. She also completed her Masters in Music, Mind, and Brain at Goldsmiths, University of London.

Dr. Jacqueline Horner-Kwiatek, mezzo-soprano, is a singer, conductor, educator, and composer. She was a member of the world-renowned vocal quartet Anonymous 4, recording twelve award-winning CDs with the group, including *American Angels* which twice topped Billboard's classical music charts, and *The Cherry Tree*, one of the top selling classical CDs of 2010. Anonymous 4's performance of the Irish lament "Caoineadh" on Christopher Tin's album *Calling All Dawns*, with Jacqueline as featured soloist, led to a Grammy for Best Classical Music Crossover Album.

She is currently Artistic Director of ModernMedieval Voices, a women's ensemble dedicated to creating programs that combine early music with new commissions. Dr. Horner-Kwiatek has a D.M.A. from The Juilliard School and is on the performance faculty at Princeton University, where she teaches voice, directs the Early Music Princeton Singers and is Associate Director of the Vocal Consort, part of the Minor in Music Performance Program. She is in demand as a clinician and gives masterclasses, ensemble technique workshops, and vocal pedagogy for composers seminars all over the USA. Her website is ModernMedieval.org.

Jamie Reuland studies the intellectual, aesthetic, and political history of medieval music, and the intersections between musical texts, material culture, and political life in the late-medieval Mediterranean. Her writing has appeared in *The Journal of Musicology*, *New Medieval Literatures*, and *Plainsong and Medieval Music*. Professor Reuland's first book, *Music and the Making of Medieval Venice* (Cambridge University Press, 2023) focuses on a set of musical projects that gave form to Venetian history and framed and interpreted the unique material culture of the city as it was in the process of taking shape. Showing the state's earliest musical endeavors bound up with legal culture, stemming from projects of historiography, or situated within the rich material environment of relics and reliquaries, mosaics and wall paintings, icons and statues, the book theorizes the relationship between dramatic and political forms of representation in Venice's late-medieval empire in the eastern Mediterranean, and engages enduring questions about music's relationship to social and symbolic forms, language, religion, and the natural world, arguing for the ways music can be both a metaphor for and constitutive of political life. She is Assistant Professor in the Department of Music.

Sunghae Anna Lim has performed extensively throughout the United States, Central America, Europe and Japan. She is a founding member of the Laurel Trio and, as violinist of the New Millennium Ensemble, Ms. Lim won the Naumburg Chamber Music Award and gave a debut recital at Alice Tully Hall at Lincoln Center. She is actively involved in contemporary music, premiering and recording numerous works by living composers. Recent highlights include the premier performance of the Second Violin sonata by the late Donald Martino and a recording of Alexander Steinert's violin sonata of 1921. She has worked with conductor Robert Craft to record chamber works of Webern for the Naxos label.

Francis Liu specializes in exploring period interpretations of Baroque, Classical, and Romantic repertoire. He is currently the principal 2nd violinist of the Philadelphia Baroque orchestra—*Tempesta di Mare*, and the concertmaster of the Oklahoma Baroque Orchestra. Well-acquainted with the Northeast Corridor train line, he also performs regularly with groups in New York City (NY Baroque Inc, the Sebastians), Boston (Boston Baroque, Handel & Haydn Society), and Washington, D.C. (National Cathedral). In performances of period Romantic repertoire, Francis has appeared with the Smithsonian Chamber Players, Teatro Nuovo, and the Transforming 19th Century (TCHIP) research project at the University of Oxford. Francis is fond of story-telling, and has given interactive concerts at the Polish Consulate in NY, Metropolitan Museum of Art, and the NY Performing Arts Library. He has degrees from Rice University, the University of Maryland, and the Juilliard Historical Performance Program.

Loretta O'Sullivan, solo cellist, continuo cellist and chamber musician - has played with many of this country's leading ensembles and orchestras. On period instruments, these include the Four Nations Ensemble, Opera Lafayette, Aston Magna, Capriccio Baroque, The American Classical Orchestra, Helicon, Clarion Music Society, and Artek. Her work specializing in baroque music on modern instruments includes the Bach Choir of Bethlehem. She frequently plays with the Orchestra of St. Luke's.

Emma Simmons is a lyric mezzo-soprano from London who has performed with numerous ensembles and as a soloist, alongside her studies. As an undergraduate, Emma was a choral scholar in the Choir of Clare College, Cambridge from 2012-2014, as part of which she sang on numerous recordings and performed with the choir both in large UK venues and on tours across Europe and the United States, while also giving solo recitals and performing roles in student opera including *Third Lady (The Magic Flute)* and *Zita (Gianni Schicchi)*. During graduate study as a Mellon fellow at Yale University from 2017-2020, Emma was a member of Yale Schola Cantorum and performed in multiple other projects both in ensembles and as a soloist. Now a PhD candidate in the Department of Slavic Languages and Literatures at Princeton, Emma studies voice with Ron Cappon, is a member of Chamber Choir, and most recently sang the role of Lavinia in excerpts from Errolyn Wallen's *Dido's Ghost*.

With a repertoire ranging from early 17th-century violin solos to the string quartets of Beethoven and Schubert, **Nancy Wilson** has been a founding member of many of American's pioneering period instrument ensembles. She has performed as concertmaster and soloist with leading conductors, including Nicholas McGegan and Christopher Hogwood. Her solo playing has been called "clear and sweet in tone, refined in articulation" by Gramophone, "exceptionally stylish" by The Edinburgh Scotsman and "expert" by the New York Times. With over 50 recordings to her credit, her most recent release is complete sonatas of Teodorico Pedrini.

A dedicated teacher, Ms. Wilson holds degrees from Oberlin College and The Juilliard School. She has been invited as guest lecturer and clinician throughout the U. S., Europe, and China. She is on the faculties of Mannes School of Music (The New School) and Princeton University.

Shiran (Sarah) Zhang is currently a sophomore intending to major in Physics, with minors in Music (Music Cognition track) and Quantitative Economics. As a research assistant, she works with Natalie Miller on research in the area of cross-modality and immersion. She is a cellist in the all-cello ensemble *La Vie En Cello*, gamba player in *Early Music Princeton*, and volunteer in the *Trenton Arts at Princeton Program*. In her spare time not dedicated to PSets or practicing, you will most likely see her in her dorm with a book, tv show or movie.

Jacqueline Zhou '26 is a second year student at Princeton University studying philosophy of math. A member of *Early Music Princeton* she studies violin with Nancy Wilson.

Michael Pratt is in his 46th year serving on the faculty at Princeton University. His principal duties are as Conductor of the PU Orchestra and as Director of the certificate Program in Music Performance since its inception in 1991. The program he has built at Princeton has come to serve as a model for other American universities as an effective platform from which students can deepen their musical skills and insights in the context of a liberal arts program. The Program provides a full panoply of studio instruction with top professionals in New York, master classes by international artists, and numerous performance classes by Department faculty.

Strongly committed to opera performance for students since his first year, under his leadership the Princeton University Opera Theater has produced all three Mozart/DaPonte operas, plus *The Magic Flute*, *Der Freischütz*, *Fidelio*, *Gianni Schicchi*, and *L'Enfant et les Sortilèges*. In concert he has conducted a partial performance of *Tristan und Isolde* and Act 1 of *Die Walküre*.

In recent years he has focused on the early Baroque, with performances of Monteverdi and Cavalli: *La Calisto* (twice), *The Coronation of Poppea*, (twice), *Egisto*, and *The Return of Ulysses*. Pratt provided the original inspiration for and continues to direct Princeton's partnership with the Royal College OF Music, London. For eight years, gifted Princeton performers and composers have spent a semester in London as full time students at the College.

Pratt was educated at the Eastman School of Music and lists among his mentors Gunther Schuller, Otto Werner Mueller and Gustav Meier. He co-founded the Opera Festival of New Jersey, serving as Director for eleven years. He has conducted several highly regarded US ensembles, including the Boston Symphony Chamber Players, and the orchestras of Detroit, Atlanta, Indianapolis, New Jersey, Buffalo and Rochester. He has also twice been a guest conductor with the Odessa (Ukraine) Philharmonic. In October 2023, Pratt published his first novel, *The Copyists*, available on Amazon and Barnes & Noble.

The American countertenor **Lawrence Zazzo** is one of the most outstanding singers of his generation. A native of Philadelphia and a graduate in both English and Music from Yale University and King's College, Cambridge, Lawrence made his operatic debut as Oberon **A Midsummer Night's Dream** to great acclaim while completing his vocal studies at the Royal College of Music, London.

He has since appeared in many of the world's finest opera houses and concert halls. His opera roles include the title role in **Giulio Cesare** (Metropolitan Opera New York, Paris, London, Glyndebourne, Amsterdam, Brussels, Seville, Bilbao), the title role in Gluck's **Orfeo** (Vienna, Toronto, Oslo, Tokyo), Oberon **A Midsummer Night's Dream** (Rome, Lyon, Aix-en-Provence, Toronto, Beijing, Hamburg, Palermo, Edinburgh), Farnace **Mitridate** (Munich), the title role in **Radamisto** (English National Opera), Disinganno **Trionfo del tempo** (Salzburg Festival), Arsamene **Serse** (Theatre des Champs-Elysees, English National Opera, Oper Frankfurt), Bertarido and Unulfo **Rodelinda** (Opera de Lyon/Teatro Real Madrid), Goffredo **Rinaldo** (Berlin Staatsoper, Zurich, Opéra de Montpellier), Ottone **Agrippina** (Brussels, Frankfurt, Theatre des Champs-Elysees), Endimione **La Calisto** (Munich, Covent Garden, La Monnaie, Paris), Ottone **L'incoronazione di Poppea** (Vienna, Berlin, Brussels, Munich), Ruggiero in **Orlando Furioso** (Frankfurt), and the title roles in Handel's **Sosarme** (Sao Carlo, Lisbon) and **Alessandro** (Karlsruhe).

Lawrence is also a keen advocate of 20th century and contemporary music. He created the role of Trinculo in Thomas Ades' **The Tempest** at the Royal Opera House Covent Garden, as well as premiering Rolf Riehm's **Sirenen** (Frankfurt) and **Die Tode des Orpheus** (Saabrücken). His Paris Opera debut was as Kreon in Liebermann's **Medea**, also singing Sciarrino's **Luci mie traditrici** in Brussels, New York, and Rouen, and the role of Mascha in Peter Eötvös' **Three Sisters** which he has performed in several productions in Lyon, Brussels, Edinburgh, Vienna, and Hamburg. Lawrence made his BBC Symphony Orchestra debut in their commission of Jonathan Dove's **Hojoki** (recently recorded for Orchid Classics) and sang the Refugee in Jonathan Dove's **Flight** for the Glyndebourne Festival. He made his Wigmore recital debut with a programme of 20th-century American songs, having also premiered there a commissioned song cycle of Shakespeare fool songs by composer Iain Bell.

Lawrence has worked with many distinguished conductors in the fields of Baroque and contemporary music, including René Jacobs, William Christie, Nikolaus Harnoncourt, Rinaldo Alessandrini, Christophe Rousset, Leonardo García Alarcón, John Nelson, Ivor Bolton, Ottavio Dantone, James Conlon, Alan Curtis, Hervé Niquet, Harry Bicket, Joshua Rifkin, Christopher Hogwood, Alessandro de Marchi, Peter Eötvös, Jean-Claude Malgoire, Trevor Pinnock, Jordi Savall, Harry Christophers, Paul Goodwin and Gabriel Garrido. He was the first western countertenor invited to China to sing **Messiah** at the Shanghai Opera. International concert career highlights include: title roles in Handel's **Lotario** and **Riccardo Primo** (Paul Goodwin/Kammerorchester Basel), **Messiah** (René Jacobs/Freiburger Barockorchester), **Giulio Cesare** (Boston Baroque, Ottavio Dantone/Accademia Bizzantina), Bach **Lutheran Masses** under Joshua Rifkin in Leipzig, the **St. Matthew Passion** in Ambronay and Köthen and Chicago (René Jacobs/Akademie für Alte Musik/John Nelson), the title role in Handel's **Amadigi** (Christopher Hogwood /AAM), the title role in Mozart's **Ascanio in Alba** (Berliner Symphoniker), Vivaldi's **Nisi Dominus** and **Gloria** (Camerata Bern/Israel Camerata), the **B Minor Mass** (Ivor Bolton/Mozarteum Salzburg, **Jephtha** in Graz (Nikolaus Harnoncourt/Concentus Musicus), **Theodora** in Paris and Vienna (Hervé Niquet/ Le Concert Spirituel), and **Saul** in Berlin and Lisbon (René Jacobs/Concerto Köln).

An accomplished recitalist, he has given many around Europe, most recently at the Wigmore Hall, Opera Frankfurt, the Norwegian Opera, the Festival d'Opera Baroque de Beaune, the Rheinvokal Festival, the MA Festival Bruges, and the Vienna Konzerthaus.

His recordings include **Rinaldo**, **Messiah**, **Griselda** and **Saul** for Harmonia Mundi; **Serse** and **Fernando** for Virgin Classics, **Partenope** for Chandos, **Deborah** for Naxos, Mozart's **Apollo et Hyacinthus** for Linn Records, Britten's **Rejoice in the Lamb** and Pergolesi's **Stabat Mater** for Columns Classics, **Riccardo Primo**, **Athalia**, and **Duetti Amorosi** for Sony BMG, **Byrdland**, the music of William Byrd and Dowland with the Paragon Saxophone Quartet for Landor Records, Lunarcy, a lute recital of early and contemporary mad songs with lutenist Shizuko Noiri on EPR Classics, and Mozart's **Mitridate** with Ian Page and the Classical Opera Company. **A Royal Trio**, his first solo orchestral CD with La Nuova Musica and David Bates, was released on Harmonia Mundi USA. He recently collaborated with Wolfgang Katschner and Vivica Genaux in exploring gender ambiguity and disguise on **Baroque Gender Stories**, as well as a world premiere recording of Jonathan Dove's **Hojoki** with the BBC Philharmonic.

With a PhD in Music from Queen's University Belfast, Dr. Zazzo also regularly gives masterclasses, lectures and vocal workshops throughout the world, and is currently Senior Lecturer in Music at Newcastle University, where he regularly stages and conducts early operas with undergraduates. Future performing plans include the Herald in Reimann's **Medea** at the Wiener Staatsoper, the title role in a new production of **Giulio Cesare** at Oper Frankfurt, and **Carmina Burana** with the Brussels Philharmonic under Kazushi Ono. His new solo recording with Spanish ensemble Tercia Realidad, **Weeping Philosophers**, is planned for release in spring 2024 on Pan Classics.

Early Music Princeton (EMP), directed by harpsichordist Wendy Young, is an umbrella organization devoted to the exploration of early music for graduate and undergraduate students in all disciplines, as well as faculty and staff members at Princeton University. Members of Early Music Princeton study and perform vocal and instrumental repertoire spanning the centuries from Medieval and Renaissance to High Baroque, with a special focus on historical performance practices. EMP's ensembles include the Early Music Princeton Singers, Viol Consort, and Chamber Players (both modern and original instruments). EMP Unleashed! utilizes a variety of computer programs, baroque instruments, and the human voice, to reinterpret "old" music in "new" ways.

EMP has a large instrument collection, including harpsichords, violins, violas, celli, and a full range of viols and recorders, to name but a few, allowing for the exploration and performance of a wide range of repertoire.

Wendy Young is joined by faculty members Nancy Wilson (Baroque Violin and Viola), Arnie Tanimoto (Viola da gamba and Baroque Cello), and Jacqueline Horner-Kwiatek (Soprano), all internationally renowned early music specialists.

Translation for *Veremonda*

