

Lincoln Center's

white light festival

October 16–November 16, 2016

Monday–Wednesday, November 14–16, 2016, at 7:30 pm

*Post-performance discussion on Tuesday, November 15 with Adrian Kohler,
Basil Jones, and Ara Guzelimian*

Il ritorno d'Ulisse ("The Return of Ulysses")

Handspring Puppet Company

William Kentridge, *Director*

Ricercar Consort

Philippe Pierlot, *Musical Director and Arrangements*

This performance is approximately one hour and 40 minutes long and will be performed without intermission.

Please join the artists for a White Light Lounge immediately following the performance.

(Program continued)

These performances are made possible in part by the Josie Robertson Fund for Lincoln Center.

Gerald W. Lynch Theater at John Jay College

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The 1998 version of *Return of Ulysses* was produced by La Monnaie/De Munt (Brussels, Belgium), Handspring Puppet Company (Cape Town, South Africa), Wiener Festwochen (Vienna, Austria), Kunsten FESTIVAL des Arts (Brussels, Belgium) with generous support of the Flemish Government.

2016 version produced by Quatenaire/Paris and restaged with the support of Asia Culture Center, Asian Arts Theatre, Gwangju-South Korea, and Lincoln Center's White Light Festival.

UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Wednesday, November 16 at 7:30 pm in Alice Tully Hall

Medieval to Modern

Jeremy Denk, piano

Works by MACHAUT, MONTEVERDI, BACH, MOZART, BEETHOVEN, BRAHMS, DEBUSSY, LIGETI, PHILIP GLASS, and more

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We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

Il ritorno d'Ulisse ("The Return of Ulysses")

Music by Claudio Monteverdi

Arrangements by Philippe Pierlot

Libretto by Giacomo Badoaro, after Homer

Handspring Puppet Company

William Kentridge, Director

Philippe Pierlot, Musical Director

Jeffrey Thompson, *Ulisse*

Romina Basso, *Penelope*

Anna Zander, *Melanto/Anfinomo*

Jean-François Novelli, *Telemaco/Pisandro*

Hanna Bayodi-Hirt, *Minerva/Amore*

Antonio Abete, *Nettuno/Tempo/Antinoo*

Valerio Contaldo, *Eumete/Eurimaco/Giove*

Ricercar Consort: Philippe Pierlot (*conductor, viola da gamba*),
Giovanna Pessi (*harp*), Kaori Uemura (*viola da gamba*), Sabina
Colonna (*viola da gamba*), Rainer Zipperling (*viola da gamba*),
Eduardo Egüez (*theorbo, guitar*), Daniel Zapico (*theorbo, guitar*)

Puppeteers:

(*Nov. 14, 16*) Adrian Kohler, Basil Jones, Busi Zokufa,
Enrico Wey, Gabriel Marchand

(*Nov. 15*) Busi Zokufa, Enrico Wey, Gabriel Marchand,
Jonathan Riddleberger, Rachel Leonard

Adrian Kohler and William Kentridge, *Set Design*

Adrian Kohler, *Puppets and Costume Design*

Wesley France, *Lighting Design and Technical Coordination*

Director's Note

By William Kentridge

The animated material for *Il ritorno d'Ulisse*, a 1998 collaboration with Handspring Puppet Company, used fragments from *History of the Main Complaint*, which came before the opera and served as a sketch not for the plot or character of the opera, but a sketch to see if the drawings I did and the music of Monteverdi were compatible.

The opera *Il ritorno d'Ulisse* follows Homer and recounts Ulisse's return after the Trojan War, his routing of the suitors who have besieged Penelope in the palace on Ithaca, and his reuniting with Penelope. What Monteverdi and his librettist Badoaro added was a prologue in which the attributes of Human Frailty, Time, Fortune, and Love dispute over what will happen to Ulisse. It was this prologue, with its central theme and image of the human as vulnerable rather than heroic, that brought me to do the opera. Throughout the opera there is constant shifting both in the words and in the music between Ulisse's optimism that he will prevail and a fatalism that everything will be too hard. The prologue sets a tone and establishes a central set of images of the body which find their way through the opera.

The Internal Lightning Bolt

The process of making the opera took approximately a year—eight months of making drawings and editing animation film, and designing and carving puppets (done by Adrian Kohler of the Handspring Puppet Company), and four months of rehearsing.

Part of this preparation involved looking through a series of medical videos. These were of operations, barium meals, gastroscopies, angiograms, arthroscopy, and so on. One of the most remarkable for me was an angiogram—an X-ray image of dye being pumped into arteries around the heart. As the dye is released in one heartbeat, in one pulse, it suffuses and turns black a jagged tracery of the arteries. I had always assumed these to be gently curving aerodynamically, or at least ergonomically designed. But the vessels are stepped, jaggedly forked. This piece of film was put aside and sat on the editing room shelf waiting to find its place. It is used early on in the opera. The god Giove comes to take a hand in the affairs and fortunes of Ulisse, and as the singer sings the lines "I release thunderbolts," we projected an image of what appears a lighting strike, but in fact is this angiogram—a lightning strike inside the body.

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Synopsis

By Paul Schiavo

Prologue

Three allegorical figures, Time, Fortune, and Love, taunt a fourth, Human Frailty. (The relevance of the latter figure to Ulysses [Ulisse] is made evident in this production.) After identifying themselves, they affirm in a trio that they control mankind's destiny, rendering humanity weak and helpless.

Act I

The action takes place on the island of Ithaca 20 years after Ulysses has sailed with the Greek army for Troy and a decade since the end of the Trojan War. In her palace, Penelope sings plaintively of her husband's long absence, calling herself "queen of misery." She has no notion that a ship bearing Ulysses is approaching Ithaca.

Meanwhile, Neptune (Nettuno) and Jupiter (Giove) consider how to deal with Ulysses and Phaeacian mariners who have brought him home. Despite Neptune's enmity toward him, Ulysses is permitted to reach his native land. Having been deposited while asleep on Ithaca's shore, he awakes to find himself alone. Thinking himself abandoned in yet another strange land, Ulysses laments his apparent misfortune. He is cheered by the appearance of the goddess Minerva (Homer's Athena), who has long acted as his protector. She tells Ulysses that he is indeed on Ithaca and that Penelope has remained true to him throughout his long absence. But she is tormented by suitors who have abused her hospitality and taken up residence in her house, pressing for her hand in marriage. Minerva advises Ulysses to proceed to his house disguised as a beggar. She then directs him to find his old servant, Eumaeus (Eumete), while she goes to fetch his son, Telemachus (Telemaco), who has gone abroad in search of his

father. Ulysses expresses his joy in a spirited aria, "O fortunato Ulisse."

Eumaeus, having been driven from the palace by the suitors, wanders through the countryside. As he goes, he extols the pleasures of pastoral life. Meeting an old beggar (or so he thinks), Eumaeus offers him shelter, singing, "How gladly I welcome you."

Act II

Minerva escorts Telemachus home in her winged chariot. He rejoices at the prospect of seeing his father at last, and with Minerva sings the praises of the gods. Reaching Ithaca, Telemachus receives a warm greeting from Eumaeus, in which he is joined by the beggar. After Eumaeus is dispatched to the palace to inform Penelope of Telemachus's return, Ulysses sheds his beggar's disguise and reveals his true identity to his son. This prompts a rapturous duet. Ulysses then sends Telemachus to the palace, promising to join him there.

Meanwhile, the three suitors, Antinous (Antinoo), Peisander (Pisandro), and Amphinomus (Anfinomo), urge Penelope to take one of them as her husband. "Come then, love," they entreat, to which she repeatedly answers, "I do not want to love." Eumaeus enters and tells his mistress of Telemachus's imminent arrival. Overhearing this, the suitors plot to murder Telemachus.

Minerva appears again to Ulysses and, in a florid, martial aria, tells him that he will be able to use his bow to kill the suitors. Eumaeus returns and tells Ulysses of the suitors. Confident of Minerva's assistance, Ulysses sings of the pleasure that will soon be his and sets off for the palace.

The suitors continue to entreat Penelope, offering jewels and other treasures. These she refuses, but under the unsuspected

influence of Minerva, she declares that whoever can string Ulysses's mighty bow will be her husband. Each of the suitors tries to do so, and each fails in turn. Ulysses enters, asks for the bow, and strings it with ease. With the weapon, he dispatches arrows that kill the suitors, then sings praise for Minerva before leaving the hall.

Act III

Eumaeus informs the incredulous Penelope that the stranger was in fact Ulysses. Telemachus affirms the stranger's

identity, but still his mother remains skeptical. Minerva pleads with Jupiter and finally persuades him that Ulysses's wanderings be allowed to end—this despite Neptune's enmity and vow that the hero should never reach home. Ulysses returns to Penelope and convinces her of his true identity by describing the embroidered design on the counterpane of her bed—a pattern that only one man has ever seen. Her joy pours forth in a brief aria, and a tender duet for the reunited couple concludes the opera.

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Note on the Program

By Paul Schiavo

Il ritorno d'Ulisse in patria

CLAUDIO MONTEVERDI

Born May 15, 1567, in Cremona, Italy

Died November 29, 1643, in Venice

Claudio Monteverdi was not the first composer of opera. If that distinction belongs to anyone, it is to the Florentine musicians Jacopo Peri and Giulio Caccini. But Monteverdi was certainly the first great composer of opera—the first whose work retains more than historical interest. His use of music to convey character, emotion, and other dramatic elements is still affecting, and this aspect of his work decisively influenced the course of opera's early development.

Monteverdi was already an accomplished composer of madrigals and other kinds of music when, in the last years of the 16th century, Peri and Caccini created the first lyric dramas we now recognize as operas. These were musical settings of a play in verse based on the ancient Greek legend of Orpheus and Eurydice. Following the Florentines' lead, Monteverdi produced his own opera, *Orfeo*, also treating the Orpheus legend, in 1607. Five years later he was appointed choirmaster at the Basilica of St. Mark's in Venice. Although ecclesiastic duties henceforth claimed the greatest part of his creative efforts, Monteverdi continued to compose dramatic music—much of which, unfortunately, has been lost.

Monteverdi created his dramatic works for entertainments at the palatial homes of wealthy aristocratic families in Venice and elsewhere. But in 1637, opera in Venice was presented commercially and to the public for the first time. Just as he wasn't among opera's originators, Monteverdi also was not among the pioneers of this new development, but he followed quickly in the footsteps of those who were. In

1640 he revised *Arianna*, his second opera, written shortly after *Orfeo*, for a theater in Venice. The same year saw a new work, this time written expressly for commercial presentation: *Il ritorno d'Ulisse in patria*. Though written when Monteverdi was 72—a very ripe age in the 17th century—the work entails astute musical expression of emotional and psychological states, revealing the composer's judgment and faculties as sharp as they had ever been.

Like nearly all operas up to this time, *Il ritorno d'Ulisse* treats a story from classical mythology, in this case the final chapters of Homer's *Odyssey*. These tell how the Greek hero Odysseus (Ulysses to the Romans, Ulisse to Italians), having tried for ten years to return to his native island of Ithaca following the conclusion of the Trojan War, finally arrives there and reclaims his faithful wife, Penelope. Monteverdi's librettist, the Venetian poet Giacomo Badoaro, based the main action of the opera closely on Homer's account. But in keeping with the convention of the period, he wrote a Prologue in which figures symbolizing Time, Fortune, Love, and Human Frailty expound on man's paltry control over his destiny. Badoaro also added extraneous material that has no place in Homer. Most of these interpolations have been excised from the version of the opera performed here this week. Moreover, director and production designer William Kentridge has staged the Prologue and subsequent action to create a more modern, personal, and poignant frame for the drama.

Although Monteverdi wrote for accomplished singers, the kind of florid virtuosity of later Baroque opera was not part of their equipment and, in any event, would have been quite foreign to the composer's musical aesthetic. Monteverdi's vocal writing generally alternates between two kinds of music. One consists of recitative, a declamatory *parlando* following the rhythms and

contours of speech, performed over a spare accompaniment of bass notes and chordal harmonies; and *arioso*, which is more melodious than recitative yet serves a comparable function as a kind of musical speech, and which Monteverdi used with particular effectiveness. The other kind of operatic music he employs is found in the arias and ensemble numbers, which tend to be more elaborate, rhythmically regular, and more fully scored.

Monteverdi's orchestra was small and, since recitative played such an important role in the fabric of his dramatic music, centered around a *continuo* ensemble. This consists of a low-pitched string instrument to sound the bass notes (a viola da gamba or bass viol was usual during the composer's day), with plucked string instruments adding

chordal harmonies. The *continuo* unit was necessarily small and nimble, since the players had to accompany singers performing a somewhat metrically loose style of recitative. For ensemble numbers, the *continuo* unit was joined perhaps by violins, whose use was just becoming widespread in Italy when Monteverdi wrote his late operas, or by viols. The composer's score does not indicate instrumentation precisely. This evening's performance uses an arrangement of the music by Philippe Pierlot.

Paul Schiavo serves as program annotator for the St. Louis and Seattle Symphonies, and writes frequently for concerts at Lincoln Center.

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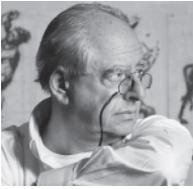
Ulysses (excerpt)

By Alfred, Lord Tennyson

I cannot rest from travel: I will drink
Life to the lees: All times I have enjoy'd
Greatly, have suffer'd greatly, both with those
That loved me, and alone, on shore, and when
Thro' scudding drifts the rainy Hyades
Vext the dim sea: I am become a name;
For always roaming with a hungry heart
Much have I seen and known; cities of men
And manners, climates, councils, governments,
Myself not least, but honour'd of them all;
And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.
I am a part of all that I have met;
Yet all experience is an arch wherethro'
Gleams that untravell'd world whose margin fades
For ever and forever when I move.
How dull it is to pause, to make an end,
To rust unburnish'd, not to shine in use!
As tho' to breathe were life! Life piled on life
Were all too little, and of one to me
Little remains: but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.

*For poetry comments and suggestions, please write
to programming@LincolnCenter.org.*

Meet the Artists



**William
Kentridge**

One of South Africa's preeminent artists, William Kentridge is internationally acclaimed for his drawings, films, theater, and opera productions. His work draws on a wide range of sources, including philosophy, literature, early cinema, theater, and opera to create a complex universe where good and evil are complementary and inseparable forces.

Mr. Kentridge's work has been exhibited in museums and galleries around the world, including Documenta in Kassel, Germany, the Museum of Modern Art in New York, Albertina Museum in Vienna, Jeu de Paume in Paris, and the Louvre in Paris (2010), where he presented *Carnets d'Egypte*, a project conceived specially for the Egyptian Room. His production of Mozart's *The Magic Flute* was presented at Theatre de la Monnaie in Brussels, Aix-en-Provence Festival, and at La Scala in Milan. Other highlights include Mr. Kentridge's productions of Shostakovich's *The Nose* (Metropolitan Opera, Aix-en-Provence Festival), Schubert's *Winterreise* (Lincoln Center's White Light Festival, Aix-en-Provence and Holland Festivals, St. Petersburg, Moscow, and other cities), and Alban Berg's opera *Lulu* (Metropolitan Opera, English National Opera).

In 2012 a substantial survey exhibition of Mr. Kentridge's work was presented in Rio de Janeiro. Earlier this year he created an ambitious public art project for Rome, *Triumphs & Laments*, comprising a large frieze of figures power-washed from pollution and bacterial growth on the walls of the Tiber River. *Notes Toward a Model Opera*, a three-screen projection examining the

Chinese Cultural Revolution, was the key work in a 2015 survey exhibition in Beijing that also traveled to Seoul and other cities in Asia.

Mr. Kentridge is a recipient of the prestigious Kyoto Prize (2010) in recognition of his contributions in the field of arts and philosophy. He is a member of the American Academy of Arts and Letters, and was named Commandeur des Arts et Lettres by the French Ministry of Culture and Communication in 2012. He has also been awarded honorary doctorates by Yale University and the University of Cape Town, and in 2015 was appointed as an honorary academician of the Royal Academy in London.



Philippe Pierlot

After teaching himself guitar and lute, Philippe Pierlot concentrated on the viola da gamba with Wieland Kuijken at the Royal Conservatory of Brussels. He has adapted and restored numerous works, including Bach's *St. Mark Passion*; Monteverdi's *Il ritorno d'Ulisse*, and *Sémélé* (Marin Marais's last opera), for which he composed various missing parts.

Mr. Pierlot has recorded with the label Mirare since 2000. His most recent projects on the viola da gamba were Couperin's *Pieces de Viole*, Bach's *The Musical Offering*, and sonatas by Biber. In 2011 and 2013 he brought together virtuosos of traditional Chinese instruments at the Beijing Conservatory; a composition for eight instruments, written for the occasion, was recorded on the Flora label.

Mr. Pierlot is most dedicated to chamber music, oratorio, and opera; he splits his time between directing the Ricercar

Consort orchestra and playing the viola da gamba. He also teaches in Brussels and the Hague, and founded Viola da Gamba Week, a biannual seminar in his hometown of Spa, Belgium.

Handspring Puppet Company

Based in Cape Town, South Africa, Handspring Puppet Company provides an artistic home and professional base for a core group of performers, designers, theater artists, and technicians. Founded in 1981, Handspring is headed by Adrian Kohler and Basil Jones. The company's work has been presented in more than 30 countries and has included collaborations with notable directors such as Esther van Ryswyk, Mark Fleishman, Malcolm Purkey, Barney Simon, and William Kentridge. Handspring has also collaborated with artists from other parts of Africa, including Sogolon Puppet Troup (Mali) and Koffi Koko (Benin), and developed works with creative partners in Europe, the U.K., and the U.S., including Tom Morris, Neil Bartlett, and Khephra Burns.

In addition to its own projects, Handspring has created puppets for 18 productions by other companies, including National Theatre's *War Horse*, which has been presented worldwide. *War Horse* earned the company many awards, including a Special Tony Award, an Olivier Award, as well as the Drama Desk, Outer Critics Circle, LA Drama Critics Circle, and Naledi Awards. Handspring Puppet Company is represented worldwide by Quatenaire/Sarah Ford.

Ricercar Consort

The Ricercar Consort is internationally recognized for its interpretations of Baroque cantatas and instrumental music played on historical instruments. The ensemble toured for the first time in 1985, performing Bach's *Musical Offering*, which contains the two sublime *Ricercari*, providing the group's namesake. True to its motto

Ricercare, meaning "to seek" in Italian, the group seeks to revive ancient beauty for today's audiences. Ricercar, for instance, created a collaborative performance of *Musical Offering* with choreographer Trisha Brown. It performs regularly in major Baroque festivals around the world.

Under the direction of Philippe Pierlot, large productions of religious works (Bach's Passions and cantatas, Handel's oratorios, Pergolesi's *Stabat Mater*) alternate with opera and chamber music, through which Ricercar focuses on works for viola da gamba ensembles. The group has performed with important Baroque artists including Max Van Egmond and James Bowman. Its recording of Bach's *Tombeau, Magnificat*, and *Missa* (all on the Mirare label), received prestigious awards, including Gramophone Editor's Choice, Prix Charles Cros, Diapason d'Or, and German Record Critics' awards.

Jeffrey Thompson

Tenor Jeffrey Thompson (Ulisse) studied at College-Conservatory of Music in Cincinnati, and soon after won the Concours International de Chant Baroque de Chimay in Belgium. In 2002 he was selected to participate in the first *Jardin des Voix* with William Christie's Les Arts Florissants. With the ensemble he performed *Acis and Galatea* and *Hercules*, motets of Etienne Moulinée at the palace of Versailles, *David et Jonathas*, and more. In 2004 he sang the tenor solos in Rameau's motet "In Convertendo" with Les Arts Florissants for a DVD recording. Mr. Thompson has also sung in *Eliogabalo* under the direction of René Jacobs, and *Les Paladins* in Switzerland, among many others.

In 2015 Mr. Thompson participated in a European tour with lutenist Bor Zuljan in a program of lute songs by John Dowland, a Canadian tour with La Réveuse, numerous performances of *Le Poème Harmonique* (a recording of madrigals by the composer Giovanni Zamboni) with La Faenza,

Mondoville's *Grands Motets* in Budapest and Versailles, a recording of the devotional anthems by Purcell with *La Rêveuse*, and performances in *Platée* and *L'Incoronazione di Poppea*. Highlights for Mr. Thompson's 2016 season include the title role in Monteverdi's *Il Ritorno d'Ulisse in Patria* in Korea and New York with the Ricercar Consort, Purcell's sacred music, Haydn's Scottish songs, the title role in Rameau's *Platée* in Germany, his first evangelist role in Bach's *St. Matthew Passion*, *The Fairy Queen* by Purcell with Ensemble Contraste, and a series of concerts with Ensemble La Rêveuse.

Romina Basso

Born in Gorizia, mezzo-soprano Romina Basso (Penelope) studied at Conservatorio Benedetto Marcello in Venice and obtained her degree in Italian literature at the University of Trieste. She attended master classes with Peter Maag and Regina Resnick, among others, specializing in Baroque music and the repertoire of Rossini.

Ms. Basso has performed throughout Europe, with appearances at Wiener Konzerthaus, Amsterdam's Concertgebouw, La Monnaie, Théâtre des Champs Élysées, Cité de la Musique, Salle Pleyel, all the major French opera houses, Barbican Centre, Queen Elizabeth Hall, Teatro Real, Auditorio Nacional, and at various festivals throughout Europe, including the Edinburgh and Glyndebourne Opera Festivals. She has sung with many prominent conductors including Marcello Viotti, Charles Mackerras, Vladimir Jurowski, Jordi Savall, Frans Brüggen, and William Christie. Ms. Basso has recorded for Kikko Classic, Deutsche Grammophon, Naive, Glossa, Classic Voice, and Fra Bernardo.

Anna Zander

Mezzo-soprano Anna Zander (Melanto/Fortuna/Anfinomo) studied jazz at Kulturama in Stockholm. After that she began to focus more on classical singing and

studied with Arne Lundmark at Dalarö Folk High School. She then studied with Susanne Rydén at the Royal College of Music in Stockholm, and has participated in master classes with Olle Persson, Lars Ulrik Mortensen, Clas Pehrsson, Nigel North, and Emma Kirkby.

In 2002 she became a member of the Swedish Radio Choir. Since then, Ms. Zander has also worked as a soloist throughout Europe. She sings an extensive repertoire of church music by Bach, Handel, Vivaldi, Mozart, Haydn, and more. Her operatic credits include *The Magic Flute*, *Dido and Aeneas*, and *Il ritorno d'Ulisse*. She has worked with conductors such as Ton Koopman, Reinhard Goebel, Stefan Parkman, Arnold Östman, Tõnu Kaljuste, and Etienne Siebens. In addition, Ms. Zander works with several chamber music performers and ensembles, including lutenist Anders Ericson, cembalo player Mayumi Kamata, and she recently began collaborating with the guitarist Liv Skareng, interpreting music by John Dowland, Mozart, and de Falla. Ms. Zander also works regularly with Ricercar Consort under Philippe Pierlot.

Jean-François Novelli

After earning a master's degree in musicology, tenor Jean-François Novelli (Telemaco/Pisandro) began training with François Semellaz and later studied at Conservatoire de Paris with Anna Maria Biondi and Christine Pattard. He also attended master classes with Rachel Yakar and Howard Crook.

Mr. Novelli has performed the tenor roles in *Médée*, *Dido and Aeneas*, *Bastien und Bastienne*, *Carmen*, *La traviata*, *Thésée*, and *Sémélé*. In 1997 he received the first prize with Patricia Petitbon in the Sinfonia Competition. His passion for Baroque music led him to work with L'Ensemble Jaques Moderne, Seminario Musicale, Michel Laplenie, Ricercar Consort, Christophe Rousset, Les Arts Florissants,

and Poème Harmonique. He toured in France as the evangelist in the Bach's *St. John Passion* and *St. Matthew Passions*, directed by Michel Laplenie and Van Veldhoven. He has made several recordings with Decca and Fnac Music.

Hanna Bayodi-Hirt

Hanna Bayodi-Hirt began her career singing *La Pastorale de Noël* at the Théâtre des Champs-Élysées in Paris. Since then she has worked with conductors such as William Christie, Emmanuelle Haïm, and Hervé Niquet, and has performed at prestigious venues including Amsterdam's Concertgebouw, Nederlandse Opera, Festival d'Ambronay, and Brooklyn Academy of Music. She has played lead roles in *Hercules* at the Barbican Centre, *Les Paladins* at Megaron in Athens and Bunkamura in Tokyo, Monteverdi's *Trilogy* in Madrid, and *Le nozze di Figaro* at Opéra de Lille. As a Baroque concert singer, Ms. Bayodi-Hirt has performed a program dedicated to French *tragédie lyrique*, Bach's and Vivaldi's *Magnificats*, C.P.E. Bach's *Die Israeliten in der Wüste*, and Vivaldi's and Caldara's motets. Her future engagements include Handel's *La Resurrezione* at the Paris Philharmonie, *Millenary Venice* with Jordi Savall, and Rameau's *Pygmalion* with Trondheim Barokk and Christophe Rousset. Ms. Bayodi-Hirt graduated in 2002 from the Conservatoire National Supérieur de Musique.

Antonio Abete

Bass Antonio Abete (Nettuno/Antinoo) devotes himself to Baroque repertoire, collaborating with conductors such as Rinaldo Alessandrini, Giovanni Antonini, Ivor Bolton, Fabio Biondi, William Christie, Christophe Coin, Alan Curtis, and Thomas Hengelbrock. He has sung in several Baroque opera productions with René Jacobs, including *L'Euridice* at Staatsoper Berlin, *L'Orfeo* at Maggio Musicale, *La Calisto* at Osterfestspiele in Salzburg, *L'incoronazione di Poppea* at Théâtre des

Champs-Élysées, Deutsche Staatsoper in Berlin and La Monnaie, where he also sang in *Agrippina*.

Mr. Abete has also collaborated with Jordi Savall on operatic and concert performances including *Vespro della Beata Vergine* at Cité de la Musique, and Bach's Mass in B minor at Wiener Konzerthaus and Osterfestspiele. With the Freiburg Baroque Orchestra he has sung *La Senna festeggiante* with Ivor Bolton and *La Scala di seta* with Attilio Cremonesi, with whom he also sang in *Il ritorno di Ulisse in patria* in Geneva's Grand Théâtre. Mr. Abete's recent productions include *Così fan tutte* (Don Alfonso) with Franz Welser-Möst, *L'Incoronazione di Poppea* with William Christie and Pier Luigi Pizzi, *Flavius Bertaridus* with Alessandro De Marchi at Festwochen der Alten Musik in Innsbruck and at Hamburg State Opera.

Valerio Contaldo

Born in Italy, tenor Valerio Contaldo (Eumete/Eurimaco/Giove) studied singing with Gary Magby at Lausanne Conservatory. He has attended master classes with Christa Ludwig, Alain Garichot, Julius Drake, Klesie Kelly, and David Jones. He was named Laureate of Foundations Madeleine Dubuis and Solidarvox of Sion and of Colette Mosetti in Lausanne. He was a finalist in the 2008 Leipzig Bach Competition.

Mr. Contaldo's recent operatic engagements include *The Merry Widow* at Opéra National de Lorraine, *La Didone* with Les Arts Florissants in Luxembourg and at Théâtre des Champs Élysées in Paris, *L'Enfant et les Sortilèges* with Aix-en-Provence Festival's Academy, *Semele* and *Così fan tutte* at Opéra de Nice, and *L'Incoronazione di Poppea* at Paris Opera. He also performs an extensive catalogue of Baroque and Classical oratorio. He has also performed at Paris Opera, Festival of Flanders, Mozartwoche of Salzburg,

Rheingau Festival, Folle Journée de Nantes, Early Music Festival in Lyon, and Festival of La Roque d'Anthéron.

PUPPETEERS

Adrian Kohler

Co-founder and artistic director of Handspring Puppet Company, Adrian Kohler is noted as one of the world's leading masters of puppetry. He gained a firm grounding in woodwork and the creation of moving figures from his parents—his mother was an amateur puppeteer and his father was a yacht builder and cabinet maker. After studying fine art and graduating from the University of Cape Town, Mr. Kohler spent a year at the Space Theatre in Cape Town. Following another year working at the Canon Hill Arts Centre and Weld Community Arts Centre in Birmingham, he ran Botswana's National Popular Theatre Program for three years. His puppets for Handspring have been widely exhibited: Mr. Kohler has been the subject of a solo retrospective at the South African National Gallery in Cape Town, and groups of his works have been shown at the Barbican Art Gallery in London, and the Museum for African Art in New York. Mr. Kohler's puppets are held in public and private collections worldwide, including the Constitutional Court in South Africa, the Munich Stadt Museum in Germany, the Atlanta Puppetry Center, and the Victoria & Albert Museum in London. He received the Michaelis Prize from Tshwane University in 2006 and an honorary doctorate in literature from the University of Cape Town in 2012.

Basil Jones

Basil Jones is the co-founder and executive director of Handspring Puppet Company. He studied fine art at the University of Cape Town, where he met Adrian Kohler. In 1990 he set up the not-for-profit Handspring Trust for Puppetry Arts, which produced the 13-part TV series, *Spider's Place*, an innovative multi-media science

education series aimed at young learners from disadvantaged backgrounds. For the past seven years, the trust has been committed to an annual open-air theater event in Barrydale, South Africa, which empowers rural youth in the use of puppetry as a means to express their ideas about ethnicity, slavery, land, and wildlife. Mr. Jones's collaboration with the Centre for Humanities Research at the University of the Western Cape has led to the establishment of the Ukwanda Puppetry and Design Collective, a professional township-based company producing award-winning puppet plays. Mr. Jones received a lifetime achievement award from Tshwane University in 2006, the Naledi Executive Directors Award in 2012, and an honorary doctorate in literature from the University of Cape Town in 2012.

Busi Zokufa

Busi Zokufa has trained as a teacher, actress, singer, language advisor, puppeteer, storyteller, and writer. She taught at Lesedi Early Learning Centre in South Africa and sang as a vocalist with various bands in the 1980s. She performed with players from Sibikwa Arts Centre in *So Where To*, directed by Smal Ndaba and Phyllis Klotz, and has performed for the Human Rights Conference in Port Elizabeth, Cape Town, Johannesburg, and Edinburgh. She has also performed in Zurich, London, and in Zimbabwe. Ms. Zokufa trained as a puppeteer with Handspring Puppet Company and starred in *Starbrites*, directed by Barney Simon, which toured the U.K. In 1992 she was involved in the French film *Waati*, directed by Souleymanne Cisse, which toured internationally with Handspring's *Woyzeck on the Highveld*. She toured internationally with Handspring Puppet Company in 1995–96, and was nominated for the Vita Award for Best Actress in 1998.

Enrico D. Wey

Enrico D. Wey has been performing in various shows as a member of Handspring Puppet Company since 2004, including the

Tony Award-winning production of *War Horse* at Lincoln Center Theater. Mr. Wey has been commissioned over the years by Danspace Project, Abrons Art Center, and the Lower Manhattan Cultural Council (LMCC). His writing has been published in *Performance Research*. Mr. Wey is currently working on a project supported by the LMCC Extended Life Dance Residency through 2017.

Gabriel Marchand

Gabriel Marchand is a puppeteer and actor who has worked on various Handspring shows over the past five years, including *Woyzeck on the Highveld*, *Ubu and the Truth Commission*, *Ouroboros*, and *I Love You When You're Breathing*. He is also co-founder and puppetry director for Pillow Fort Productions, which makes puppet theater for children. Mr. Marchand also puppeteers for the multiple award-winning TV production, *Puppet Nation*.

Jonathan Riddleberger

Jonathan Riddleberger is a New York-based actor, puppeteer, and teacher. He joined *Il Ritorno d'Ulisse* this past May in South Korea. He was in the original touring cast of the North American and Japanese tour of National Theatre's *War Horse* as a horse puppeteer. In New York, Mr. Riddleberger is an artistic associate for Theater Reconstruction Ensemble, with which he has performed and workshopped six shows, including the upcoming *How to Hamlet...* He has performed around the city at HERE Arts Center, La MaMa, Dixon Place, The Brick, Columbia University, The Lark, Manhattan Repertory Theatre, and other venues. He has been developing new shows with Dead Puppet Society, Mettawee River Theatre Company, and St. Ann's Warehouse Puppet Lab. Mr. Riddleberger regularly teaches puppetry with Shadow Box Theatre to students with autism. He earned a bachelor of fine arts degree from New York University's Tisch School of the Arts Experimental Theatre Wing.

Rachel Leonard

In 1994 Rachel Leonard stepped into London's renowned puppet theater, Little Angel Theatre. She became a trainee in its marionette production of Oscar Wilde's *The Fisherman and His Soul*, thereby setting forth on a path of puppetry discovery. She trained further with Little Angel and aboard Puppet Theatre Barge. Ms. Leonard has now collaborated with companies including Kneehigh, National Theatre, Royal Shakespeare Company, Young Vic, Blind Summit, and Handspring. Her theater credits include *Fup*, *A Very Old Man With Enormous Wings* (Kneehigh); *War Horse* (Handspring and National Theatre); *Venus and Adonis* (Royal Shakespeare Company); and the 2012 Olympic Opening Ceremony. Her most recent film credits include *Prometheus* and *Fantastic Beasts and Where to Find Them*. She is also a tutor at the Curious School of Puppetry.

Ara Guzelimian

Ara Guzelimian is provost and dean of The Juilliard School in New York City, having been appointed to the post in August 2006. At Juilliard, he oversees the faculty, curriculum, and artistic planning of the distinguished performing arts conservatory in all three of its divisions: dance, drama, and music. He frequently gives lectures and hosts artist conversations at Lincoln Center, Carnegie Hall, as well as the Ojai and Music@Menlo Festivals. From 1998 to 2006, Mr. Guzelimian was senior director and artistic advisor of Carnegie Hall, where he was also host and producer of the acclaimed Making Music Composer Portrait series. Previously Mr. Guzelimian was the artistic administrator of the Aspen Music Festival and School in Colorado and artistic director of the Ojai Music Festival in California. He was associated with the Los Angeles Philharmonic from 1978 to 1993, first as producer for the orchestra's national radio broadcasts and, subsequently, as artistic administrator. He is editor of *Parallels and Paradoxes: Explorations*

in *Music and Society*, a collection of dialogues between Daniel Barenboim and Edward Said. In 2003 Mr. Guzelimian was awarded the title Chevalier des Arts et des Lettres by the French government for his contributions to French music and culture.

White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener. —Arvo Pärt. Now in its seventh year, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors complemented by conversations with artists and scholars and post-performance White Light Lounges.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

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For *The Return of Ulysses*

Luc de Wit, *Assistant Director on the revival*

Adrian Kohler and Tau Qwelane, *Puppet Construction*

Catherine Meyburgh, *Video Film Editing*

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