

PROFILE

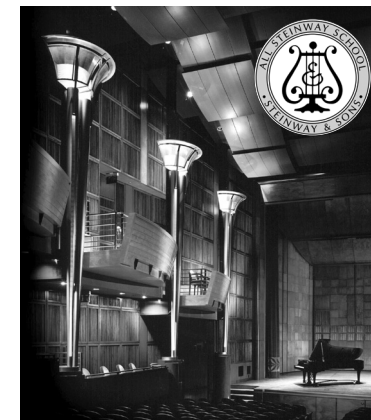
Annalisa Pappano (Artistic Director, Viola da gamba & Lirone; Cincinnati) studied at Indiana University's Early Music Institute and at Oberlin Conservatory of Music. Her playing has been described by critics as "mercurial and enchanting" and "with a sound that is lighter than air with the airy luster of gilding on the mirrors of a rococo drawing room." She has performed throughout Belgium, England, Ireland, Canada, and the U.S. and has appeared on nationally syndicated radio. Pappano is a member of the Oberlin Consort of Viols and Atalante and has performed with numerous other ensembles including the Houston Grand Opera, the Cleveland Opera, the Portland Opera, the Portland Baroque Orchestra, Opera Atelier (Toronto), American Opera Theater, the Concord Ensemble, Cappella Artemisia (Bologna), Consortium Carissimi, La Donna Musicale, Les Voix Baroques, Le Nouvel Opera, and Bella Voce. She has taught at Viola da Gamba Society of America national conclaves, the Viola da Gamba Society Pacific Northwest and Northeast chapters, the San Diego Early Music Workshop, ViolsWest, the Madison Early Music Workshop, and has been a guest lecturer at numerous universities. She has performed at the Berkeley, Bloomington, and Vancouver early music festivals. Pappano led Catacoustic to win the grand prize in the Naxos/Early Music America Live Recording Competition and recorded a program of Italian laments on the Naxos label. Pappano teaches viola da gamba at the University of Cincinnati College-Conservatory of Music.

Daniel Swenberg (Theorbo; Highland Park, NJ) plays a variety of Renaissance and Baroque Lutes, Theorbos, and early Guitars. As a soloist, Swenberg concentrates on the repertoires of the Baroque Lute in 18th century Germany, Austria, and Italy and the Baroque Guitar in Spain and New Spain/Latin America. His principal devotion is to Basso-Continuo playing (the Baroque practice of semi-improvised accompaniment from the bass). Among the ensembles with whom he works regularly are: Artek, Rebel, Visceral Reaction, The Four Nations Ensemble, The New York Collegium, the Mark Morris Dance Group, Tafelmusik, Opera Atelier, The Metropolitan Opera, the Canadian Opera Company, The Orchestra of St Luke's, The Carmel Bach Festival, Staatstheater Stuttgart, New York City Opera, Stadttheater Klagenfurt, Helicon, The Grand Tour Orchestra, Clarion, Les Violons du Roy, Piffaro, Spiritus Collective, Les Voix Baroques, Musica Pacifica, Gotham Chamber Opera, the Sejong Soloists, Apollo's Fire, and Lizzy and the Theorboys. He has accompanied Renee Fleming at the MET, Carnegie Hall, the Aspen Music Festival, and at the Mostly Mozart Festival/Live from Lincoln Center. He recently accompanied Kathleen Battle's return to Carnegie Hall. He has received awards from the Belgian American Educational Foundation (2000) for a study of 18th-century chamber music for the lute, and a Fulbright Scholarship (1997) to study in Bremen, Germany with Stephen Stubbs and Andrew Lawrence King at the Hochschule für Künste. He studied previously with Pat O'Brien at Mannes College of Music (New York City), receiving a Masters Degree in Historical Performance-Lute. Prior to his concentration on lutes, he studied Musicology at Washington University (St. Louis) and received a B.M. in classical guitar from the North Carolina School of the Arts. And yes, he spends a lot of time tuning and wondering why he did not take up a smaller instrument.

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GUEST ARTIST
SERIES PRESENTS



THE CATACOUSTIC CONSORT

MICHAEL MANIACI
soprano

ANNALISA PAPPANO
artistic director, bass viol, lirone

DANIEL SWENBERG
theorbo

Wednesday, October 13, 2010
Robert J. Werner Recital Hall
8:00 p.m.

PROGRAM

From *Orfeo* Claudio Monteverdi
Io la Musica son (1567-1643)

From *Scherzi Musicali*
Ecco di dolci raggi
From *L'Incoronazion di Poppea*
Son rubin preziosi

Tu dormi Jacopo Peri
(1561-1633)

Ruggiero – Passa galli – Chiacona Giovanni Battista Vitali
(1632-1692)

- INTERMISSION -

Amor ch'attendi Giulio Caccini
Amor, io parto (1551-1618)
Con le luci d'un bel ciglio
Amarilli mia bella

Toccata – Corrente – Johannes Hieronymus Kapsberger
Caponna (c.1580-1631)

Lagrima mie Barbara Strozzi
(1619-c.1664)

Sinfonia Francesco Corbetta
(c. 1615-1681)

Voglio di vita uscir Claudio Monteverdi

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PROFILES

Acclaimed as “one of the greatest singers of his generation” (*Toronto Globe and Mail*), **Michael Maniaci** (Soprano; New York City) has been praised for his rare, thrilling voice and sensational stage presence. Maniaci “possesses a remarkable voice, that marries trumpeting high notes with a warm and supple middle voice and secure bottom” (*Washington Post*). He is lauded for “his natural male soprano [that] is probably the closest thing on earth to the sound of the castrati of long ago, and he uses it with a finesse that’s rare among singers so young.” (*Toronto Globe and Mail*). Following his overwhelming success as Tirinto in Christopher Alden’s staging of Handel’s *Imeneo* for **Glimmerglass Opera**, Anthony Tommasini stated in the *New York Times*, “Michael Maniaci... is headed for a major career.”

Maniaci made an impressive **Metropolitan Opera** debut in Handel’s *Giulio Cesare* in 2007, in which he “sang with clarity, passion, and hefty sound as Nireno” (*Opera News*). Maniaci also made a last-minute debut to critical acclaim at **Teatro la Fenice** in Venice performing the role of Armando d’Orville in the first modern-day production of Meyerbeer’s rarely performed opera *Il crociato in Egitto*, which is now commercially available on DVD. He recently released his first solo album of Mozart arias for **Telarc**, recorded with **Boston Baroque**, which debuted at #13 on the US Billboard Charts. Mr. Maniaci recently debuted at Barcelona’s **Gran Teatre del Liceu** in *L’arbore di Diana* as Amor and also took part in the world premiere of **Opera Boston’s** *Madame Whitesnake*. The latter half of Michael Maniaci’s 2009/2010 season featured performances of the works of Handel and Vivaldi at the **Ludwigsburger Schlossfestspiele** and a concert of his Mozart Arias album with **Boston Baroque**.

Mr. Maniaci performed the title role in *Xerxes* with **Boston Baroque** and returned to **Opéra Atelier** as Nerone in *L’incoronazione di Poppea*, after successful performances as Idamante in *Idomeneo*. He was also heard in concert with Jean-Christophe Spinosi’s **Ensemble Matheus** in a program of Farinelli arias in St. Petersburg, Russia. He appeared at **Glimmerglass Opera** as Orphée in the Gluck/Berlioz *Orphée et Eurydice* and made his debut as Atis in *The Fortunes of King Croesus* at **Opera North** (Leeds, England). The **Boston Globe** lauded Mr. Maniaci’s performance as Nerone in Handel’s *Agrippina* with **Boston Baroque**, in which he “purl[ed] a long and eloquent line and click off coloratura with virtuoso aplomb.” Other engagements in past seasons included Speranza in Monteverdi’s *Orfeo* with **Opéra Atelier**, Lucio Cinna in Mozart’s *Lucio Silla* with **Santa Fe Opera**, first performances of Cherubino in Christopher Alden’s *Le nozze di Figaro* for **Pittsburgh Opera** and Nireno in Francisco Negrin’s *Giulio Cesare* for the **Royal Danish Opera**. Additionally, Mr. Maniaci brought his highly acclaimed portrayal of Nerone in *L’incoronazione di Poppea* to **Cleveland Opera** and **Chicago Opera Theater** with Jane Glover.

Michael Maniaci has been seen at **New York City Opera** as the Sandman in *Hänsel und Gretel*, the **Göttinger Handel Festspiele** as Ulisse in Handel’s *Deidamia*, at **Glimmerglass Opera** as Medoro in *Orlando* conducted by Bernard Labadie, and as Narciso in *Agrippina* with Harry Bicket. He also appeared as Nerone in *L’incoronazione di Poppea* for **Houston Grand Opera** (NPR World of Opera Broadcast), **Opéra Atelier** (Dora Mavor Moore Award Nomination for Best Operatic Performance of the Year in a Leading Role/Toronto, 2003), and **Wolf Trap Opera**, where he has also been seen in the title role of *Xerxes*.