



**RAVENNA FESTIVAL**

**2025**

Autumn Trilogy  
*L'invisibil fa vedere Amore*

12, 16 november at 8 pm

**Orlando**

13, 15 november at 8 pm

**Alcina**

16 november at 5 pm

**Messiah**

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# Ottavio Dantone



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After graduating in organ and harpsichord from the “Giuseppe Verdi” Conservatory in Milan, Dantone began his concert career at a very young age, and soon attracted the attention of critics as one of the most accomplished and

gifted harpsichordists of his generation. In 1985 he won the Basso Continuo prize at the International Competition in Paris, and in 1986 he was a laureate of the International Bruges Festival, becoming the first Italian harpsichordist ever to receive such honours.

An expert in Baroque performance practice, Dantone has collaborated with the Accademia Bizantina in Ravenna since 1989, becoming its musical director in 1996. Under Dantone’s direction, the Accademia Bizantina has rapidly established itself as one of the most renowned and remarkable Baroque period-instrument ensembles on the international scene.

Over the last twenty years, Ottavio Dantone has gradually combined his activities as a soloist and chamber music leader with those of a conductor, expanding his repertoire to include the Classical and Romantic periods.

He made his debut as an opera conductor in 1999 with the first modern performance of Giovanni Sarti's *Giulio Sabino* at the Teatro Alighieri in Ravenna, with Accademia Bizantina.

Since then, he has combined the best known repertoire with the rediscovery of lesser-known works, often proposed in their first modern performance in major venues and festivals worldwide, including La Scala in Milan, Glyndebourne Festival Opera, Teatro Real in Madrid, Opéra Royale Versailles, Opera Zurich and the London Proms.

Dantone has recorded both as a soloist and as a conductor for the major record labels (Decca, Deutsche Grammophon, Naïve and Harmonia Mundi), winning awards and acclaim from international critics.

Since 2024 he has also been Music Director of the Innsbruck Early Music Festival.



# Pier Luigi Pizzi

It is impossible to briefly describe the international career of Pier Luigi Pizzi, who began as a set and costume designer in 1951, at the age of twenty, and soon included hundreds of titles and collaborations with great directors. Notable among these are the twenty-year collaboration with Giorgio De Lullo and the Compagnia dei Giovani, and Luca Ronconi, with whom he collaborated for ten years on such memorable projects as the film *Orlando furioso*, the operas conducted by Riccardo Muti, *Nabucco*, *Il trovatore* and *Orfeo ed Euridice*, and the revolutionary production of Wagner's *Ring* that started at La Scala in 1974 and was completed at the Maggio Musicale Fiorentino under Zubin Mehta.

In 1977 Pizzi made his debut as a director with Mozart's *Don Giovanni* at the Teatro Regio in Turin, and in 1990 he inaugurated the Opéra Bastille in Paris with Berlioz's *Les Troyens*. Since 1982 he has taken part in the Rossini Opera Festival, and is now considered a protagonist of the Rossini Renaissance: the 40<sup>th</sup> anniversary of his presence was celebrated in 2022, when he was made an honorary citizen of Pesaro.

In 2000 he received the 7<sup>th</sup> Abbiati Prize for the best opera performance of the year for Britten's *Death in Venice*, followed by the 8<sup>th</sup> Abbiati "Lifetime Achievement" Award.

For the Rameau operas he staged in Paris and Aix-en-Provence, the Monteverdi trilogy created at the Teatro Real in Madrid and, above all, the world tour of Handel's *Rinaldo*, Pizzi is considered one of the main architects of the revival of Baroque opera in the 1970s and 1980s, from Vivaldi's *Orlando furioso* with Claudio Scimone to Handel's *Ariodante* at La Scala and Gluck's *Armide* with Riccardo Muti.

He is the founder and artistic director (2006-2011) of the Sferisterio Opera Festival in Macerata, and was artistic director of the recent Puccini Festival to mark the centenary of the composer's death.

For over seventy years, Pizzi has worked in the world's most important theatres and festivals, and has received prestigious international awards, including the French Legion d'Honneur and the title of Officier des Arts et des Lettres, the Grand Cross of the Order of Merit of the Italian Republic, and the title of Commandeur de l'Ordre du Mérite Culturel from the Principality of Monaco. Pizzi also holds an honorary degree in Performing Arts from the University of Macerata, and a degree in Art History from the University of Milan.

His recent drama productions include Tennessee Williams' *A Streetcar Named Desire*, *Sweet Bird of Youth* and *The Glass Menagerie*; Nathalie Sarraute's *Pour un oui ou pour un non*, and Carlo Gozzi's *Turandot* for the Teatro Stabile del Veneto.

Pizzi has always been a great lover of art, collecting 18<sup>th</sup> century paintings, and has created and curated some memorable museums and exhibitions.

And now in Ravenna, after Monteverdi's *Orfeo* at the Spoleto Festival and Gluck's *Orfeo ed Euridice* at La Fenice, he resumes his collaboration with Ottavio Dantone.



# Oscar Frosio

After graduating in piano from the “Antonio Stradivari” Music High School in Cremona, Oscar Frosio completed a course in Lighting Design at the La Scala Academy, with teachers such as Marco Filibeck and Valerio Tiberi.

In 2018, after gaining experience in the lighting programming team of the La Scala Theatre, he began working as a lighting programmer and assistant lighting designer in opera, prose, events, fashion shows and art exhibitions.

At the same time he began to work with lighting designer Fiammetta Baldiserri on the opera stage. He then assisted Marco Filibeck in the development, set-up and lighting programming of *Turandot* for the 2019-2020 season of the Teatro del Liceu in Barcelona. In 2023 he worked on the Seoul revival of *Norma* by Fura del Baus (premiered at the Royal Opera House in London in 2016).

Together with Valerio Tiberi (also his collaborator on several operas) and Emanuele Agliati (his partner on musicals), Frosio co-founded the associate studio K5600 Design. More recently, he was the assistant



director to Pasquale Mari for the production of *Tosca* directed by Massimo Popolizio, and the lighting designer for Fabio Vacchi's *Jeanne Dark*, directed by Valentino Villa at the Maggio Musicale Fiorentino.

Frosio has worked in Italy and abroad, collaborating with directors such as Pierluigi Pizzi (*L'incoronazione di Poppea*), Roberto Catalano (*Il trovatore*, *Il Turco in Italia*, *Polittico monteverdiano*), Emilio Lopez (*Carmen*), Cecilia Ligorio (*A Sweet Silence in Cremona*), Fabio Condemi (*The Turn of the Screw*), Andréé Ruth Shammah (*La Maria Brasca*, *L'uomo che portava i film*, *Chi come me*), Raphael Tobia Vogel (*Scene da un matrimonio*), Fabio Cherstich (*L'appuntamento*), Giacomo Andrico (*Racconti d'inverno*, *Fuori tema*, *Michelangelo - Vita*).

Since 2022 he has been the lighting designer of the Sala Giardino and the Palabiennale for the Venice International Film Festival of the Art Biennale.

He has also collaborated on the lighting projects of some exhibitions of ancient art at Mondomostre and at the San Domenico Museum in Forlì.

He works at the La Scala Academy, where he teaches Lighting Design in the three-year Stage Design course, and Advanced Lighting Programming in the Lighting Design course.

An expert programmer of ETC EOS lighting consoles, Frosio collaborates with ETC Italia as a trainer and contact person in the theatre sector.



# Elmar Hauser

Following his 2023 debut at the Staatsoper Unter den Linden, where he sang the role of Michael in Georg Friedrich Haas's opera *Thomas* (2023), Swiss countertenor Elmar Hauser started his career with a series of house and role debuts at international theatres. These included performances in *A Midsummer Night's Dream* at the Zurich Opera House, the role of Hanno Buddenbrook in the world premiere of Ludger Vollmer's *Buddenbrooks* at Theater Kiel, and those of the Sorceress/Spirit in *Dido and Aeneas* in Bern. In 2025, he sang Ruggiero in Handel's *Alcina* at the Frankfurt Opera, as well as Angel 1/The Boy in George Benjamin's *Written on Skin* at the Prinzregententheater in Munich.

Alongside concert appearances with the Espoo Sinfonietta, the Accademia di Monaco and the Finnish Baroque Orchestra, Hauser performed in Handel's *Messiah* at the Cuvilliés Theatre in Munich and at the Hidalgo Festival.

Hauser also pursues his own artistic projects, including an interdisciplinary music theatre production addressing ecological themes with the collective OTTER OTTER OTTER, as well as recitals programmes titled

*Fra dolci catene*, *Pilgrimage*, and *Histoires naturelles*. He also created a concept-driven music theatre piece titled *Händel kurz vor Dienstschluss – Opern im Archivkarton*, developed in collaboration with Theater zur Waage Elgg.

Hauser graduated from the Zurich University of the Arts in 2021, studying under Werner Güra. In 2023 he obtained a Master's degree from the Theaterakademie August Everding, where he studied with Christiane Iven and Sabine Lahm. He has received scholarships from the Friedl-Wald Foundation, the Johann-Adolph-Hasse-Gesellschaft in Munich, and Yehudi Menuhin *Live Music Now*. In 2024, he won First Prize at the CLIP Competition in Portofino.



# Christian Senn

Born in Chile, Christian Senn moved to Italy at an early age and, after completing a Master's degree in Biology, was admitted to the Accademia per Giovani Cantanti del Teatro alla Scala, where he studied with Leyla Gencer, Luigi Alva

and Vincenzo Manno. He has performed Rossini's *bel canto* repertoire in Italy and abroad, including the title role in *Il barbiere di Siviglia* in Berlin, Tel Aviv, Milan, Venice, Turin and Florence; Dandini in *La Cenerentola* in Tel Aviv, Florence, Bari and at the Grange Festival; Taddeo in *L'Italiana in Algeri* in Turin, Versailles and Paris; then Filiberto (*Il signor Bruschino*), Germano (*La scala di seta*) and Don Parmenione (*L'occasione fa il ladro*) at the Théâtre des Champs-Élysées.

His Donizetti repertoire includes the roles of Enrico (*Lucia di Lammermoor*) in Bergamo, Bari and Santiago de Chile; Belcore (*L'elisir d'amore*) in Bologna; and the roles of Biscroma Strappaviscere (*Viva la mamma*) and Malatesta (*Don Pasquale*), both at La Scala. Senn made his debut at the Opéra National de Paris as Malatesta, conducted by Michele Mariotti and directed by Damiano Michieletto.

Among his Mozart roles are Don Giovanni, Count Almaviva (*Le nozze di Figaro*), Papageno (*Die Zauberflöte*), Guglielmo and Alfonso (*Così fan tutte*).

His Vivaldi roles include the notable performances as Astolfo (*Orlando furioso*) and Bajazet in major European cities and in Japan with Europa Galante, conducted by Fabio Biondi.

His Handel roles include Pallante in *Agrippina*, conducted by René Jacobs at the Berlin Staatsoper; Leone in *Tamerlano* at La Scala; Achilla (*Giulio Cesare*) with Giovanni Antonini and Robert Carsen; and Polifemo in *Aci, Galatea e Polifemo* with René Jacobs and the Kammerorchester Basel at the Theater an der Wien, where he also starred in Porpora's *Polifemo*.

Senn's recent successes include Bach's *St Matthew Passion* in Basel and at the Stresa Festival, and Beethoven's Ninth Symphony with Sakari Oramo and the Vienna Symphony Orchestra at the Konzerthaus in Vienna. For Naïve, he has recorded Rossini's *La pietra del paragone* on DVD, and two Vivaldi CDs: *Tito Manlio* and *Dorilla in Tempe*. As a soloist, Senn has recorded *Bach - Solo Cantatas for Bass* with La Barocca and Ruben Jais.



# Francesca Pia Vitale

Francesca Pia Vitale has won numerous international awards since graduating from the Accademia del Teatro alla Scala in Milan in 2020.

She made her La Scala debut as Giannetta in *L'elisir d'amore* and performed in the double bill *Prima la musica poi le parole* and *Gianni Schicchi*, conducted by Adam Fischer and directed by Woody Allen. During the same season, she sang the role of Clorinda in a reduced children's version of Rossini's *Cenerentola* and debuted at the Teatro Lirico in Cagliari in a production of *Hänsel und Gretel* conducted by Johannes Debus.

During the 2020 autumn season at La Scala, she sang the role of Annina in *La traviata* conducted by Zubin Mehta; she then covered the role of Lauretta in *Gianni Schicchi* at the Teatro degli Arcimboldi, a performance broadcast on Sky Classica. Vitale then made her debut at the Arena di Verona in *La traviata*.

In 2022, she embarked on a French tour, performing in Clermont-Ferrand, Vichy, Avignon, Metz and Reims as Lisa in a new production of *La sonnambula*.

She returned to La Scala in the role of Elisetta in *Il matrimonio segreto*, then made her debut in Padua as Giulietta in *I Capuleti e i Montecchi*. She also performed as Susanna in *Le nozze di Figaro* at the Royal Opera House in Muscat (a historic production by La Scala directed by Giorgio Strehler). She returned to La Scala as Ciomma in *Le zite 'ngalera* by Leonardo Vinci and Sophie in *Werther*, then sang in *La Bohème* at the Teatro Petruzzelli in Bari and at the Opéra de Bordeaux. Subsequent roles included performances in *I Capuleti e i Montecchi* at the Teatro Massimo in Palermo and for the Circuito Lirico Lombardo, and in *Don Pasquale* at the Teatro Regio in Turin.



# Martina Licari

Born in Palermo, Martina Licari began her musical career at the age of nine, singing with the children's choir of the Teatro Biondo Stabile. Then she sang with the "Alessandro Scarlatti" Conservatory choir, completing her studies in vocal chamber music with top marks in 2018.

She immediately started performing both chamber music and opera repertoire, making a name for herself in the Baroque field.

In 2020, she made her debut at the Teatro La Fenice in Venice in the role of Second Woman in Purcell's *Dido and Aeneas*. After winning the first edition of the "Voci Olimpiche" competition, Licari made her debut at the Teatro Olimpico in Vicenza in the role of Morgana in Handel's *Alcina* in 2021. In the same year, she was Ismene in Mozart's *Mitridate, re di Ponto*, once again in Vicenza.

She debuted as Ersilia in Domenico Cimarosa's *Le astuzie femminili* with Alessandro De Marchi for the Reate Festival: this was the first performance in modern times to be recorded and released on CD and DVD by Dynamic. Dynamic also made the first ever recording of Pietro Auletta's opera *L'Orazio* at the Festival della



Valle d'Itria, with Licari in the role of Elisa, conducted by Federico Maria Sardelli.

Licari recently debuted in the role of Nicomede in Alessandro Scarlatti's *Mitridate Eupatore* at the Teatro Massimo in Palermo, conducted by Giulio Prandi.

Licari frequently performs in concerts and collaborates with leading Sicilian and other musical ensembles, including the Seicentonovecento ensemble conducted by Flavio Colusso, the Arianna Art Ensemble, the Sicilian Baroque Orchestra conducted by Luca Ambrosio and the Conservatories' National Baroque Orchestra. With the latter, she collaborated in 2022 in the performance of Handel's *Ode for Saint Cecilia's Day* conducted by Giulio Plotino; in 2025, she sang in the role of Estate in Alessandro Scarlatti's *La gloria di primavera* conducted by Ignazio Maria Schifani at the Teatro Massimo in Palermo, the Rome Opera Theatre and for the Alessandro Scarlatti Association in Naples.



# Filippo Mineccia

Born in Florence, Filippo Mineccia began studying singing at the Fiesole School of Music at an early age, joining the Polyphonic Choir. After graduating in singing and the cello from the “Luigi Cherubini” Conservatory in Florence, his hometown, he specialised under Gianni Fabbrini and Donatella Debolini. He recently made his debut at La Scala as Titta Castagna in Vinci’s *Li zite ‘ngalera* and performed in concert under Riccardo Muti for the “Paths of Friendship” concert of the Ravenna Festival in Ravenna, Jerash and Pompeii.

His Handel operatic roles include the title role and Tolomeo in *Giulio Cesare*, Unulfo in *Rodelinda* and Ottone in *Agrippina*, as well as Demetrio in *Berenice*, Dardano in *Amadigi* and Lucio Cornelio Silla. Conducted by Ottavio Dantone, he sang Achilla in Giacomelli’s *Cesare in Egitto* in Innsbruck, the title role in Vivaldi’s *Il Tamerlano* at the Theater an der Wien (on CD for Naive) and Tolomeo in Handel’s *Giulio Cesare*, directed by Chiara Muti in Ravenna, Modena, Piacenza, Reggio Emilia and Lucca.

His other roles include Cain in Alessandro Scarlatti’s oratorio *Cain, ovvero il primo omicidio* with

Philippe Jaroussky at the Mozarteum in Salzburg and at the Montpellier Opera; Ottone in Monteverdi's *L'incoronazione di Poppea* conducted by Jean-Christophe Spinosi at the Liceu in Barcelona and at the Teatro Colón in Buenos Aires; Ruggiero in Vivaldi's *Orlando furioso* at the Théâtre des Champs-Élysées in Paris. He then sang the lead role in Gluck's *Orfeo ed Euridice*, Osmida in Galuppi's *Didone abbandonata*, and was the Swan in Carl Orff's *Carmina Burana*.

He has also performed in lesser-known and forgotten operas, singing Achille in Francesco Saccati's *La finta pazza* and Anassandro in the first modern performance of Riccardo Broschi's *Merope*.

Mineccia has released several solo albums dedicated to composers such as Attilio Ariosti, Leonardo Vinci, Niccolò Jommelli, Francesco Gasparini and Johann Adolph Hasse.



# Giuseppina Bridelli

Born in Piacenza, Giuseppina Bridelli made her debut at the age of 21 at the Teatro Grande in Brescia, performing in the role of Despina in *Così fan tutte*, conducted by Diego Fasolis. She has distinguished herself as a Mozart interpreter, performing the roles of Idamante (*Idomeneo*) conducted by Michele Mariotti at the Comunale in Bologna, Cherubino (*Le nozze di Figaro*) at the San Carlo in Naples and at the Opera Royal de Versailles, and Sesto (*La clemenza di Tito*) conducted by Federico Maria Sardelli at the Maggio Musicale Fiorentino.

During the 2023-2024 season she opened at La Fenice in Venice in a production of Offenbach's *Les contes d'Hoffmann* (Nicklausse); she then made her debut at the Festival d'Aix-en-Provence in Monteverdi's *Il ritorno d'Ulisse in patria* (Melanto). She returned to the same Festival in 2025 for a new production of Cavalli's *La Calisto* (Diana).

Her baroque repertoire includes Handel's *Il trionfo del Tempo e del Disinganno* (Piacere), Vivaldi's

*Tamerlano* (Idaspe) conducted by Ottavio Dantone in Ravenna and Piacenza, and Handel's *Tolomeo*, in which she sang in the role of Elisa. At the Theater an der Wien she sang the title role in Handel's *Rodelinda* and in Cavalieri's *Rappresentazione di Anima et di Corpo*.

Bridelli made her debut at the Opéra Comique in Paris in Cavalli's *Ercole amante* and Luigi Rossi's *Orfeo*. She then performed in Cavalli's *Elena* at the Opera de Lille and in Lully's *Atys* at the Grand Théâtre de Genève. She then featured in Cesti's *L'Orontea* in Innsbruck, where she also covered the role of Ottavia in Monteverdi's *L'incoronazione di Poppea*. She also performed Monteverdi's *Vespro della Beata Vergine*, *L'Orfeo* and *Il ritorno d'Ulisse in patria* at many prestigious venues. Her Rossini repertoire includes *Il viaggio a Reims*, *Il barbiere di Siviglia* and *Le Comte Ory*.

In concert, she has sung Haydn's *Paukenmesse*, Beethoven's Ninth Symphony, Pergolesi's *Stabat Mater* and Bach's *Matthäus-Passion*.

Her extensive discography includes Nino Rota's *Mysterium* (Decca), Vivaldi's *L'incoronazione di Dario* (Naïve), Rossini's *Péchés de vieillesse* (Naxos), the *Cantatas* by Porpora and Scarlatti, Handel's *Aci, Galatea e Polifemo* (Glossa), Stradella's *Doriclea* (Arcana) and Monteverdi's *L'Orfeo* (Alpha). Bridelli has released two solo albums on the Arcana label: *Duel - Porpora and Handel in London* and *Appena chiudo gli occhi - Cantatas for solo voice and violin by Scarlatti and Caldara*.



# Delphine Galou

Galou studied piano and singing in Paris, at the same time when she was studying philosophy at the Sorbonne. She then specialised in the Baroque repertoire, working with ensembles such as

Balthasar Neumann (Thomas Hengelbrock), I Barocchisti (Diego Fasolis), Accademia Bizantina (Ottavio Dantone), Venice Baroque Orchestra (Andrea Marcon), Il Complesso Barocco (Alan Curtis), Les Siècles (François-Xavier Roth), Les Arts Florissants (William Christie), Le Concert des Nations (Jordi Savall), Ensemble Matheus (Jean-Christophe Spinosi), Les Musiciens du Louvre (Marc Minkowski), Le Concert d'Astrée (Emmanuelle Haïm), Europa Galante (Fabio Biondi), Les Talens Lyriques (Christophe Rousset).

Delphine Galou is regularly invited to perform in the world's leading theatres and concert halls: Théâtre des Champs Élysées, Covent Garden London, Teatro alla Scala Milan, Staatsoper Berlin, Zürich Opera, Theater an der Wien, Lincoln Center and Carnegie Hall New York, La Monnaie Brussels, Amsterdam Opera House. She has sung the roles of Rinaldo, Giulio Cesare, Orlando furioso, Orfeo, Zenobia and Bradamante, among others.

Her discography includes Vivaldi's *Teuzzone*, *Orlando* and *Incoronazione di Dario* (Naïve); Handel's *Alcina* and *Tamerlano* (Alpha DVD), Caldara's *La concordia dei pianeti* (DGG), Rossini's *Petite Messe Solennelle* (Naïve), Steffani's *Niobe, regina di Tebe* (Opus Arte), Ravel's *L'enfant et les sortilèges* (Naxos), and Bach's *St John Passion* (Erato).

Her recital with Ottavio Dantone and the Accademia Bizantina, *Agitata* (Alpha), won the prestigious Gramophone Award in 2018.



## Žiga Čopi

During the 2024-2025 season, Slovenian tenor Žiga Čopi took part in the recording of Alessandro Scarlatti's oratorio *Humanità e Lucifero* with Academia Montis Regalis conducted by Chiara Cattani. The CD was released with the

July issue of the magazine *Amadeus* and was followed by performances of J.S. Bach's *St John Passion*.

Čopi then performed a programme of Mozart arias and duets in Finland with the Kymi Sinfonietta conducted by Topi Lehtipuu. He then toured Italy with Mendelssohn's Symphony No. 2 *Lobgesang* with Accademia Hermans conducted by Fabio Ciofini and made his debut at the Innsbruck Early Music Festival with Ottavio Dantone's Accademia Bizantina, a collaboration that continued into the coming season.

Previous roles have included Eurimaco in Monteverdi's *Il ritorno di Ulisse in patria*, the Spirit in Purcell's *Dido and Aeneas* at the Ravenna Festival, and San Giovanni in Handel's *La Resurrezione* in Finland.

A frequent prize-winner, Čopi was recently awarded First Prize at the 54<sup>th</sup> TEMSIG Competition (Slovenia, 2025), where he had already distinguished himself



in the 51<sup>st</sup> edition.

Žiga studied at the Ljubljana Conservatory of Music under Edita Garčević Koželj and is a current artist of the Firenze Mascarade Opera's Talent Pathway (2024/25).

As a composer, Čopi's works have been performed in Germany, Austria, Italy and Slovenia by ensembles such as Airborne Extended and Ensemble Modern. He undertook composition studies with Uroš Rojko and is currently studying with Vito Žuraj at the Academy of Music in Ljubljana.

He has also collaborated with artists such as Ottavio Dantone, Topi Lehtipuu, Delphine Galou, Hermine Haselböck, Katherine Haataja, Snežana Stamenković, Izabela Kłosińska, James Platt and Dearbhla Collins. He currently collaborates with the Operosa Opera Festival and is in increasing demand on the early-music scene.



# Alysia Hanshaw

From 2023 to 2025 British soprano Alysia Hanshaw was a member of the Opera Studio at the Opéra National du Rhin, where she performed in Porpora's *Polifemo* (Nerea), Alberic Magnard's *Guercoeur* (Ombre d'une vierge), Grieg's

*Peer Gynt* (Solveig), Stravinsky's *Les Noces* (soprano soloist) and Stephen Sondheim's *Sweeney Todd*.

In 2025, Alysia also made her debut at the Badisches Staatstheater Karlsruhe performing the role of Armida in Handel's *Rinaldo* as part of the Internationale Handel-Festspiele. She also sang in the annual *Concert des Deux Rives* in Strasbourg with the Strasbourg Philharmonic Orchestra.

Hanshaw was recently awarded the Audience Prize at the 14<sup>th</sup> Froville International Baroque Singing Competition. In 2024, she collaborated with the Jupiter Ensemble on their production of *Theodora*, which toured to France, Spain and Belgium.

Alysia's concert work includes Mozart's *Requiem* with the Strasbourg Philharmonic Orchestra in a memorial concert for conductor John Nelson, Mozart's *Mass in C minor* with the Mulhouse Symphony

Orchestra, Brahms' *Ein Deutsches Requiem* with the Orchestra d'Amici, Bach's *Magnificat* with the Bournemouth Bach Choir and Orchestra, and Mahler's *Symphony No. 4* with the Orchestra of the Royal College of Music.

In 2023, she made her debut at the Glyndebourne Festival Opera as Soeur Antoine in *Dialogues des Carmélites*. She also took part in a production of Kaori Ito's *Battle mon Coeur* with the Théâtre Jeune Public in Strasbourg. Her other past roles also include La Princesse, Une Pastourelle and La Chauve-Souris in Ravel's *L'Enfant et les Sortilèges*, and the Dew Fairy in Humperdinck's *Hänsel und Gretel*.

Hanshow is an experienced recital artist and has performed in concerts throughout the Alsace with the Opéra du Rhin at Château Pourtalès, the Comédie de l'Est and La Filature, among others.

As a Countess of Munster Recital Scheme Artist, Alysia has performed solo recitals throughout the UK, most recently at the Hay Music Festival, Roseland Music Society and Carrick Concerts.

Hanshow studied at the Royal College of Music and the Royal Northern College of Music. In 2023 she was a finalist in the RCM Concerto Competition, performing Kaija Saariaho's *Leino Songs*. In 2021, she won Second Prize in the Courtney Kenny Award organised by the AESS (Association of English Singers and Speakers). She has also received awards from Leverhulme Arts, Help Musicians UK and The Countess of Munster Trust.



# Accademia Bizantina

The Accademia Bizantina was founded in Ravenna in 1984. Its musical approach is rooted in the origins — the “AB” — of the Baroque stylistic language, exploring it without additions, deletions or alterations and relying on the sound of period instruments. This distinctive interpretative method started in 1996 with the arrival of conductor Ottavio Dantone, an expert connoisseur of Baroque expressive codes. His approach, honed through experience and in-depth philological study, has enabled the orchestra to approach any repertoire with confidence and authenticity. The ability to convey the composer’s authentic intentions to the audience is an invaluable asset that has earned Accademia

Bizantina national and international recognition and collaborations.

Every Accademia Bizantina performance, since 2011 featuring the charismatic concertmaster Alessandro Tampieri, is an unexpected journey through time, offering an unparalleled blend of technique, skill, rigour, interpretative culture, intuition, and stylistic accuracy.

Since 2013, AB has been based in Bagnacavallo, a town in the province of Ravenna, where the orchestra's headquarters are located and where the Teatro Goldoni is the venue for numerous recordings and events.

AB has recorded for labels such as Decca, Harmonia Mundi, Deutsche Grammophon, Naïve, Alpha, Onyx and HDB Sonus, earning prestigious awards including the Diapason d'Or, Midem, Choc de Classica, Opus Klassik, Grammy Music Award, Premio Abbiati della Critica and Gramophone Awards.

Particularly notable are its collaborations with violinists Viktoria Mullova and Giuliano Carmignola, countertenor Andreas Scholl, and contralto Delphine Galou. In 2021, AB was voted the best orchestra in Europe and the second best in the world at the Gramophone Awards. Since 2024, it has been the orchestra in residence at the Innsbrucker Festwochen der Alten Musik, where it continues to explore the Baroque repertoire. AB has performed at some of the world's most prestigious theatres and festivals, including the Carnegie Hall and the Lincoln Center in New York, the Wigmore Hall and the Barbican Centre

in London, the Théâtre des Champs-Élysées in Paris, the Opéra Royal in Versailles, the Concertgebouw in Amsterdam, the Bozar in Brussels, the Pierre Boulez Saal and the Staatsoper in Berlin, the Kölner Philharmonie, the Elbphilharmonie Hamburg, the NCPA in Beijing, the Shanghai Concert Hall, the Walt Disney Hall in Los Angeles, the Theater an der Wien in Vienna, the CNDM in Madrid, and the Auditorium Parco della Musica in Rome.



# Coro della Cattedrale di Siena Guido Chigi Saracini

The Choir of the Cathedral of Siena “Guido Chigi Saracini” was founded in 2016 through a collaboration between the Accademia Musicale Chigiana and the Opera della Metropolitana di Siena. The Choir combines liturgical services with concerts of high artistic value, fully embodying its dual title as the Cathedral Choir dedicated to Count Chigi Saracini, the founder of the Accademia Senese. The Choir performs a vast repertoire of sacred and secular music in countless concerts, both



a cappella and with orchestra. Its repertoire ranges from early music, such as Josquin des Prez's *Missa L'homme armé* and Palestrina's *Missa brevis* and *Missa Papae Marcelli*, to great contemporary orchestral works, such as Berio's *Chorus*, Boulez's *Cummings ist der Dichter* and Pärt's *Berliner Messe*. The Choir has participated in significant *a cappella* projects featuring both early and 20<sup>th</sup>-century music. These include performances of *Spem in alium* by Tallis, Bach's motets, and works such as *Stimmung* by Stockhausen, *Nuits* by Xenakis, and *Lux aeterna* by Ligeti. A notable performance in 2024 was Glass's *Koyaanisqatsi* in Ravenna, performed with the Philip Glass Ensemble and the Orchestra Regionale Toscana, conducted by Michael Riesman.

The Choir has also performed many world premieres, including works by Tigran Mansurian, Giovanni Sollima, and Andrea Molino. Other notable performances include the world premiere of Luciano Berio's posthumous work, *Canticum... (ballata)* for a cappella choir in 2023 and Salvatore Sciarrino's *Due cori di Agamennone* and Filippo Perocco's *Disegnare Rami* at the Teatro del Maggio Musicale Fiorentino in 2025. Since 2021, the Choir has collaborated with the Ravenna Festival on significant concerts, including the 2024 'Paths of Friendship' concert with the Cherubini Orchestra, conducted by Riccardo Muti. The Choir also performed in *Didone ed Enea nel giorno di Santa Cecilia*, conducted by Ottavio Dantone with the Accademia Bizantina. The Choir is conducted by Lorenzo Donati.





# Lorenzo Donati

Lorenzo Donati (composer and conductor) studied in Arezzo, Fiesole, Siena and Rome, attending Master courses at the Accademia Musicale Chigiana, the Fondazione Guido d'Arezzo, the Scuola di Musica di Fiesole and the Accademia di Francia. He has won numerous awards for choral conducting, including First Prize in an international competition in Bologna in 2007, making him the only Italian to win this award. As well as conducting the Siena Cathedral Choir, he performs extensively with Insieme Vocale Vox Cordis and UT Insieme Vocale-consonante.

Previously, he conducted the Italian Youth Choir and the EuroChoir.

At the helm of the Siena Cathedral Choir “Guido Chigi Saracini”, Donati has realised several notable musical projects and collaborated with renowned conductors such as Ottavio Dantone, Daniele Gatti and Riccardo Muti. Donati has also performed world premieres by Luciano Berio, Luis de Pablo, Tigran Mansurian, Andrea Molino, Salvatore Sciarrino and Giovanni Sollima.

As an artistic consultant, he works with national cultural institutions, including the “Voci d’Italia” project and the Festival Incontro Internazionale Polifonico Città di Fano.

He teaches at the “Benedetto Marcello” Conservatory in Venice, conducts the Accademia Corale Italiana, and delivers courses in choral conducting and composition worldwide. Since 2017, he has taught choral conducting at the Accademia Chigiana in Siena.



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