



# New York Premiere of L'AMANT ANONYME Set for 59E59 Theaters

February 18, 2016

59E59 Theaters will welcome the return of the little OPERA theatre of ny with the New York premiere of L'Amant Anonyme, adapted and directed Philip Shneidman from the opera by Chevalier de Saint-Georges, with a libretto by Desfontaines after Mme. de Genlis. Conducted by Elliot Figg with Art Direction by Sanford Biggers, L'Amant Anonyme begins performances on Saturday, March 12 for a limited engagement through Sunday, March 20. The performance schedule is Tuesday - Thursday at 7:15 PM; Friday & Saturday at 8:15 PM; and Sunday at 3:15 PM. Performances are at 59E59 Theaters (59 East 59th Street, between Park and Madison Avenues). Tickets are \$35 (\$24.50 for 59E59 Members). To purchase tickets, call Ticket Central at (212) 279-4200 or go to [www.59e59.org](http://www.59e59.org).

L'Amant Anonyme is an original adaptation of an 18th century opera by Chevalier de Saint-Georges that incorporates the swashbuckling biography of the composer into the performance.

One of the earliest composers of color, Saint-Georges rose to fame in the period before the French Revolution. The narrative of the original opera tells the story of a lover who is afraid to reveal his true identity to the object of his affections. With a mixture of singing in French and dialogue in English, the production utilizes supertitles. The little OPERA theatre of ny production of L'Amant Anonyme marks the first time that the full opera is performed in New York.

L'Amant Anonyme features a live score from the period instrument ensemble New Vintage Baroque, which features string quartet, oboes, bassoon and harpsichord. These period instruments preserve the authenticity of Saint-Georges' score. Director Philip Shneidman collaborates with contemporary artist Sanford Biggers to create a spectacular visual environment. Sanford Biggers's acclaimed style layers issues of identity and art history on preexisting symbols and roles. Their collaboration informs the overall narrative structure to discover contemporary connections to the life of Chevalier de Saint-Georges.

The role of Valcour will be shared by tenors Everett Suttle and Bernard Holcomb; the role of Léontine will be shared by sopranos Jennifer Moore and Jenna Siladie; the role of Ophémon will be shared by baritones Jesse Malgieri and Joseph Flaxman; the role of Jeannette will be shared by sopranos Marie Masters and Lily Arbisser; the role of Colin will be shared by tenors Anthony Webb and Vincent Festa; the role of Dorothée will be played by mezzo-soprano Aude Cardona. Also known as Joseph Bologne, Chevalier de Saint-Georges was born in the 18th century in Guadeloupe to a French plantation owner and his African slave. After moving to Paris with his father, Saint-Georges received a formal education and his entrée into society was his renown as a fencer. However, he would go on to perform, compose, and eventually fight in the French Revolution. He wrote several operas.

Philip Shneidman (adaptor/director) founded the little OPERA theatre of ny. Last season he directed Gluck's The Reformed Drunkard. Previous seasons include Travelers, an original double bill of two one-act operas by Gustav Holst, Mitridate, re di Ponto - the NYC stage premiere; La finta giardiniera; and Man in a Black Coat - a world premiere by Inessa Zaretsky. Concerts include: Make Believe, The Bohemians and New York Music all at Socrates Sculpture Park. Shneidman has directed Eugene Onegin and Dialogues of the Carmelites at The Mannes College of Music. His theater directing credits include: A Drowned Girl [1919] ([HERE](#)); Fully Committed ([Adirondack Theatre Festival](#)); and Romeo & Juliet ([Queens Theatre](#) in the Park). On Broadway and at [Lincoln Center Theater](#) he has served as the Assistant Director on The Full Monty, A Delicate Balance, The Heiress, and Pride's Crossing. Stage Management highlights: Albert Herring (Aldeburgh Festival); The Marriage of Figaro (Aspen Music Festival).

Elliot Figg (conductor) is a keyboardist and composer from Dallas, Texas. He graduated in 2012 from the Historical Performance Program at The Juilliard School in New York where he studied harpsichord with Kenneth Weiss. Currently he

is studying with Arthur Haas at the Yale School of Music. Recent performances include Phillip Glass' Concerto for Harpsichord and Orchestra with The New Juilliard Ensemble, as recitative harpsichordist in Don Giovanni with Juilliard Opera, and as organ soloist in Handel's Il Trionfo del tempo e del disinganno with Juilliard415 and conductor William Christie. In his time at Juilliard, Elliot has also worked with Ton Koopman, Richard Egarr, and Fabio Biondi among others. Elliot received Bachelor's and Master's degrees in music composition from the University of North Texas where he studied composition with Cindy McTee and Joseph Klein, and harpsichord with Lenora McCroskey. His own works combine Baroque performance techniques with altered tuning systems and modern formal approaches. One such work, Sonate für Violine und Generalbaß, was performed at the Boston Early Music Festival (2005). And Music Shall Untune the Sky, on a text by John Dryden, was written for and recorded by tenor Richard Croft (2007).

Sanford Biggers (art director) was born in Los Angeles, CA and lives and works in New York, NY. Recent solo exhibitions include the Everson Museum of Art, Syracuse, NY; Mass MoCA, North Adams, MA; the Brooklyn Museum; Sculpture Center, NY; and Ringling Museum, Sarasota, FL, among numerous others. His work has been exhibited in institutions including Tate Britain and Tate Modern in London; Whitney Museum of American Art; Studio Museum in Harlem, New York; and the Yerba Buena Center for the Arts in San Francisco, as well as institutions in China, Germany, Hungary, Japan, Poland and Russia. The artist's works have been included in several notable exhibitions including: Prospect 1/ New Orleans Biennial; Illuminations at the Tate Modern; Performa 07 in NY; The Whitney Biennial; and Freestyle at the Studio Museum in Harlem, among others. Biggers' awards include The Creative Time Travel Grant; Creative Capital Project Grant; New York Percent for the Arts Commission; Art Matters Grant; New York Foundation for the Arts Award; the Lambent Fellowship in the Arts; the Pennies From Heaven/ New York Community Trust Award; Tanne Foundation Award; Rema Hort Mann Foundation Award Grant; James Nelson Raymond Fellowship from the School of the Art Institute of Chicago; and a Camille Hanks-Cosby Fellowship. He has participated in prestigious residencies and fellowships including: Akademie Schloss Solitude, Stuttgart, Germany; Ujazdowski Castle, Warsaw, Poland; Headlands Center for the Arts, Sausalito, California; ARCUS Project Foundation, Ibaraki, Japan; and the Art in General/ Trafo Gallery Eastern European Exchange in Budapest, Hungary. He has been a fellow of the Socrates Sculpture Park Residency; the Lower Manhattan Cultural Council World Views AIR Program; the Eyebeam Atelier Teaching Residency; the Studio Museum AIR Program; the P.S. 1 International Studio Program; and the Skowhegan School of Painting and Sculpture residency.