

IL CANTO DI ORFEO

VOCAL ENSEMBLE

The vocal and instrumental ensemble Il canto di Orfeo was founded in 2005 by Gianluca Capuano. A key focus of its repertory is the music of Giacomo Carissimi and of his students and musical contemporaries in Rome. The ensemble is also dedicated to performing a variety of other important works written in Italy and elsewhere in Europe between 1600 and 1750, along with compositions from both the late Renaissance and the present day.

The ensemble's recordings include an album of arias by Galuppi with the mezzo-soprano Catherine King (2006, named as 'Editor's Choice' in Gramophone), a CD dedicated to madrigals composed in Mantua and Ferrara during the 16th century, produced for the Italian magazine Classic Voice (2012), and a CD of music by 17th-century North German composers, recorded in collaboration with the organist Kei Koito (2017).

Much valued for its interpretations of Italian Baroque vocal music, Il canto di Orfeo appears at leading early music festivals in Italy — chief among them Musica e poesia a San Maurizio in Milan — and in France, Austria, Switzerland and Germany. The vocal ensemble has appeared several times in contemporary works at La Scala, Milan: in 2007 in Fabio Vacchi's *Teneke*, in 2013 in Alexander Raskatov's *A Dog's Heart* (also performed in Lyon in 2014) and in 2015 in Bernd Alois Zimmermann's D*ie Soldaten*. In 2018 the male members of the choir appeared in a concert of works by Kurtág at the Milano Musica Festival.

In 2017 Il canto di Orfeo appeared in an acclaimed production of *L'incoronazione di Poppea* directed by Moshe Leiser and Patrice Caurier in Nantes. Other recent highlights include the ensemble's Salzburg Festival debut in Caldara's oratorio *La morte d'Abel* at the 2019 Whitsun Festival, and a European tour of *La clemenza di Tito* in autumn 2022, conducted by Gianluca Capuano and featuring Cecilia Bartoli as Sesto. The choir has returned to the Salzburg Festival for Gluck's Orfeo ed Euridice, Monteverdi's L'Orfeo and Haydn's L'anima del filosofo in 2023, for La clemenza di Tito and Mozart's Mass in C minor in 2024, and for Hotel Metamorphosis, Monteverdi's Vespro della Beata Vergine and Mozart's Mass in C minor in 2025. The production of Orfeo ed Euridice was followed by a European concert tour of the opera.

For twelve years Il canto di Orfeo has organized the concert series Vespri musicali in San Maurizio in Milan.

CONTACTS

E-mail: info@ilcantodiorfeo.it
Website: www.ilcantodiorfeo.it
Il canto di Orfeo
@ilcantodiorfeo



GIANLUCA CAPUANO

CONDUCTOR

Gianluca Capuano was awarded the Premio Abbiati as best conductor of the year in 2022. He has been chief conductor of Les Musiciens du Prince — Monaco since 2019. He studied organ, composition and conducting at the conservatory in his home city of Milan, and went on to specialize in early music at the Scuola Civica there. He also holds a degree in theoretical philosophy from the University of Milan.

As a soloist and conductor, he has performed throughout Europe and in the USA, Russia and Japan. In 2006 he founded the instrumental and vocal ensemble Il canto di Orfeo, dedicated to exploring a wide range of Baroque repertory, with which he works with leading musicians and singers in historically informed performance practice. With his vocal ensemble he has also participated in Raskatov's A Dog's Heart and Zimmermann's Die Soldaten at La Scala, Milan.

In August 2016 Gianluca Capuano came to international attention when he stepped in at short notice to conduct Norma with Cecilia Bartoli on the opening night of the Edinburgh Festival. Bartoli then invited him to conduct further performances of Norma at the Théâtre des Champs-Élysées and in Baden-Baden. Since then, he has collaborated with Bartoli and Les Musiciens du Prince on numerous operas and concerts. At the Salzburg Festival since 2017 he has appeared in staged productions of Ariodante, Alcina, Il trionfo del Tempo e del Disinganno, Il barbiere di Siviglia, Orfeo ed Euridice, La clemenza di Tito and the Vivaldi pasticcio Hotel Metamorphosis; in concert performances of La donna del lago, La clemenza di Tito and Haydn's L'anima del filosofo; in a marionette production of Monteverdi's L'Orfeo; and in several concerts.

His engagements in the 2025/26 season have included Il barbiere di Siviglia and L'elisir d'amore at the Vienna State Opera; La Cenerentola at La Scala, Milan; Die Entführung aus dem Serail in Turin; Giulio Cesare in Zurich and at the Maggio Musicale Fiorentino; Il trionfo del Tempo e del Disinganno at the Teatro dell'Opera in Rome; Die Walküre at the Opéra de Monte-Carlo; and Orfeo ed Euridice on tour with Les Musiciens du Prince. At the Salzburg Whitsun Festival 2026 he conducts Il viaggio a Reims and a marionette production of Il ritorno d'Ulisse in patria. Recent engagements have also included La Cenerentola in Zurich, Munich, Vienna and Florence; L'italiana in Algeri in Zurich; Il barbiere di Siviglia, L'elisir d'amore, L'Orfeo, Giulio Cesare, La clemenza di Tito, Das Rheingold and Bach's Christmas Oratorio in Monte Carlo; Giulio Cesare and Don Pasquale at the Vienna State Opera; Semele and Norma in Munich; Orfeo ed Euridice in Valencia; and Giulio Cesare and Orfeo ed Euridice on concert tours to many of Europe's important music venues.

Other important past projects have included Il matrimonio segreto and Il trionfo del Tempo e del Disinganno in Cologne; the Christmas Oratorio and L'elisir d'amore in Hamburg; Ariodante, Il turco in Italia, La Cenerentola, Alcina and La clemenza di Tito — all with Les Musiciens du Prince — in Monte Carlo and on tour; Orfeo ed Euridice and Alceste in Rome; Il matrimonio segreto at the Dutch National Opera; Guillaume Tell at the Chorégies d'Orange; Il barbiere di Siviglia in Palermo; Mozart's Requiem in Bari; L'elisir d'amore in Madrid; La Cenerentola and Iphigénie en Tauride in Zurich; Cimarosa's Il maestro di cappella in a double-bill with Wolf-Ferrari's Il segreto di Susanna in Genoa; Pergolesi's Stabat Mater in Lucerne; Le nozze di Figaro and Ariodante in Moscow; and Alcina in Florence.

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JACOPO FACCHINI

CHOIRMASTER

Jacopo Facchini studied piano, choral conducting and composition, before taking a degree in opera singing.

He later specialized in Baroque singing, working with Sara Mingardo, Gloria Banditelli, Monica Bacelli, Romina Basso, Michael Chance, René Jacobs, Gérard Lesne, and studied contemporary repertory with Alda Caiello.

In 2017 and 2018 he conducted the chorus of the Opéra National de Montpellier and the chorus of the Opéra national de Lorraine.

In 2019 he took over the directorship of the vocal ensemble laBarocca in Milan, in the same year he also began a collaboration with the Coro Sinfonico di Milano.

In 2022 he was the musical director for a performance conceived by himself and directed by Damien Robert entitled *XV de c(h)œur* at the Opéra National de Montpellier, and prepared Il canto di Orfeo for a European concert tour of *La clemenza di Tito* with Les Musiciens du Prince – Monaco, under the baton of Gianluca Capuano and with Cecilia Bartoli in the role of Sesto. In 2023 and 2024 he was Il canto di Orfeo's chorus master for Gluck's *Orfeo ed Euridice* and Monteverdi's *L'Orfeo*, Haydn's *L'anima del filosofo*, Mozart's *La clemenza di Tito* and C-Moll Messe at the Salzburger Festspiele.

In 2025 he is Il canto di Orfeo's chorus master at the Printemps des Arts de Monte-Carlo festival performing *Monteverdi's Vespro* and a premiere of Bruno Mantovani; he will prepare the chorus of the Opéra de Lausanne for Donizetti's *Don Pasquale*.

As a singer Jacopo Facchini works regularly with vocal and instrumental ensembles specializing in early music, among them Il canto di Orfeo, Theatro dei Cervelli, Concerto Romano, Cantar Lontano, the Cappella Musicale Arcivescovile di San Petronio, and L'Armonia degli Affetti.

He appeared in Zimmermann's *Die Soldaten* under Ingo Metzmacher at La Scala, Milan, was a soloist in the world premiere of Adriano Guarnieri's *L'amor che move il mondo e l'altre stelle* and performed in a Kurtág programme with the Orchestra Sinfonica di Milano under Sylvain Cambreling.

He has also worked with the Divertimento Ensemble, the mdi ensemble, Tempo Reale, Cesare Picco, Roberto Cacciapaglia and the Royal Philharmonic Orchestra and with Orchestra I Pomeriggi Musicali under Carlo Boccadoro.

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