

Jake Arditti

countertenor

“... a rising star”

– Observer

Already a professional singer at the age of eleven when he sang Yniold in *Pelléas et Mélisande* for Glyndebourne Festival Opera as well as in several productions at ENO, Jake Arditti has had a meteoric rise to fame since his prize-winning performance at the 2012 Innsbruck Baroque Singing Competition.

His ‘...show-stealing riches of vocal colour and stage presence’ (*Daily Telegraph*) have already brought him widespread critical and public acclaim, not only in such baroque virtuoso warhorses as Handel’s *Rinaldo* (title-role at Bolshoi Theatre, Moscow), *Serse* (title-role at Longborough Festival Opera, and Opéra de Rouen Normandie), *Riccardo Primo* (title-role at the London Handel Festival), Sesto in *Giulio Cesare* (Teatro Colón, Theater an der Wien), but also in such rarities as Emone in Traetta’s *Antigone* (Wiener Kammeroper), Euripilo/La Discordia/Polluce in Cavalli’s *Elena* (Festival d’Aix en Provence, Lille, Lisbon), and Apollo in Legrenzi’s *La Divisione del Mondo* with Christophe Rousset and Les Talens Lyriques (Strasbourg, Mulhouse, Colmar, Nancy, Versailles, Köln).

His extended vocal range has also seen him encompass such roles as Amore (Theater an der Wien, Zürich Opera and Gran Teatre del Liceu Barcelona) and Nerone in Monteverdi’s *L’Incoronazione di Poppea* (Pinchgut Opera Sydney, Festival d’Aix-en-Provence, Opéra Royal de Versailles, Theater Basel and Oper Köln), as well as Nerone in *Agrippina* (Theater an der Wien, Göttingen Handel Festival). He sang David in Handel’s *Saul*, a role debut in a new production directed by Claus Guth and conducted by Laurence Cummings (Theater an der Wien). Jake furthermore sang the title-roles in several productions of Handel’s *Rinaldo*, one being Robert Carsen’s production for Glyndebourne, Louisa Muller and Erin Helyard’s production for Sydney Opera, as well as in Corselli’s *Achille in Sciro* conducted by Ivor Bolton and directed by Mariame Clément at the Teatro Real Madrid. In the 2022/23 season, the countertenor appeared in the role of Erissena in



Leonardo Vinci’s *Alessandro nell’Indie* at Bayreuth Baroque Opera Festival, staged by Max Emanuel Cenčić.

Romantic and modern roles include Hänsel in Humperdinck’s *Hänsel und Gretel* (Wiener Kammeroper), Voice of Apollo in *Death in Venice* (Stuttgart and Opéra National du Rhin), Prince Gogo in Ligeti’s *Le grand macabre* (Essen), and *SUM* by Max Richter and Wayne McGregor, premiered at the Royal Opera House’s Linbury Theatre in 2012.

On the concert platform, Jake has displayed a similarly remarkable versatility, from Ernesto in Vinci’s *Gismondo, re di Polonia* (Vienna, Moscow, Dortmund and Bayreuth), *Contre-ténors* with Il Pomo d’Oro (Sablé and Nice) and *From Soul to Soul* with the Pera Ensemble (Heidelberg and Cologne), to Pergolesi’s *Stabat Mater* under Ivor Bolton, as well as the premieres of Hilda Paredes’ *Canciones Lunáticas* and Sciarrino’s *Cosa Resta* with the Arditti Quartet in numerous venues on both sides of the Atlantic. In 2022 he performed Olga Neuwirth’s *Hommage à*

Klaus Nomi alongside the Ensemble intercontemporain (Philharmonie in Paris and Cité de la Musique in Strasbourg).

Jake will open the 2024/25 season at Staatsoper Hamburg with Carl Orff's **Trionfo**, staged by Calixto Bieito and conducted by Kent Nagano. He will also revive Ted Huffman's production of **L'Incoronazione di Poppea** in the role of Nerone with Nederlandse Reisopera, musically lead by Leonardo García Alarcón and his Cappella Mediterranea, before engaging as David in Handel's **Saul** at Semperoper Dresden, staged by Claus Guth and conducted by Leo Hussain.

(2024-25_Please use this biography exclusively.)

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