

For Immediate Release



**HAYMARKET OPERA COMPANY'S *ARTASERSE*, A RARELY HEARD
18TH-CENTURY OPERATIC GEM BY LEONARDO VINCI, TO BE RELEASED
ON CEDILLE RECORDS, MARCH 13**



Artaserse showcases Vinci's skill for dramatic intrigue with a star-studded lineup of singers and an orchestra of highly skilled period instrumentalists

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CHICAGO, ILLINOIS (January 26, 2026) — Haymarket Opera Company, a leader in the historically informed performance of 17th- and 18th-century opera and oratorio, proclaimed “among the most impressive period-performance ensembles around today” (*Musical America*), presents its second recording on **Cedille Records**, Leonardo Vinci’s final opera, *Artaserse* (1730), to be released on **March 13**. A tale of royal intrigue, murder, secret love, and ruthless ambition, *Artaserse* features the original cast from the American stage premiere in June 2025, along with leading period musicians performing on antique and replicated instruments for the **Haymarket**

Opera Orchestra, conducted by **Craig Trompeter**.

Before Haymarket's production, the opera hadn't been performed professionally in the United States, demonstrating that "no operatic mountain is too high for Haymarket Opera" (*Chicago Tribune*). Marking only the second full-length recording of this rarely heard work, the album features countertenor **Kangmin Justin Kim**'s "confidence and power" (*Chicago Tribune*) in the title role of Artaserse, matched by the "standout" (*Classical Voice North America*) countertenor **Key'mon Murrah** as Arbace. Mezzo-soprano **Emily Fons**, "one of the best singing actresses of her generation" (*Opera News*), performs as Mandane, along with male soprano **Elijah McCormack**, whose role as Semira was called a "breakout" (*Chicago Tribune*). Taking on the opera's lowest vocal part, the "prodigiously gifted lyric tenor" (*Opera News*) **Eric Ferring** sings the murderous role of Artabano, while the "exquisite" (*Opera News*) countertenor **Ryan Belongie** plays the scheming Megabise.

This recording of *Artaserse* will serve as a reference for future performances of the work as well as a showcase for a stellar cast, innovatively using a wide range of vocal types, not just countertenors. As women were not permitted to perform on the opera stage throughout the 18th century, all the female roles in the earliest performances were portrayed by castrati, with countertenors usually performing the roles in more modern productions. Haymarket's General Director **Chase Hopkins** says:

"When *Artaserse* premiered in Rome in 1730, its casting of five superstar castrati was a reflection of the social and political realities of the Papal States, including Pope Sixtus V's ban on women appearing on stage. Nearly 300 years later (and with no connection to the concurrent installment of a Chicago pope in the Vatican), Haymarket's 2025 Chicago revival had the freedom and responsibility to reflect our own time. Rather than assuming countertenors are the only modern solution to castrato roles, we focused on something more essential: finding the right singer, with the right vocal range and expressive power, for each role. This approach led us to a male soprano, a mezzo-soprano, and three distinct countertenors (and one villainous tenor, of course), each chosen for their individual artistry. Through this, we believe the performance honors the virtuosity of Vinci's score without perpetuating the exclusions that shaped its original casting. From the candlelit theaters of 1730 to today's digital stage, this monumental recording preserves a rarely performed Baroque masterpiece through the artistry of Haymarket Opera Company and Cedille Records."

Spanning three acts, the opera begins in a palace garden in ancient Persia, where Arbace, the son of the king's general, and Mandane, the daughter of King Serse, secretly declare their love. Meanwhile, the king's general, Artabano, murders the king and frames his son, Dario. The king's older son, Artaserse, orders Dario's execution, but chaos erupts, and suspicion falls on Arbace when his sister, Semira, identifies him as the murderer. Artaserse struggles with guilt over his friend Arbace plotting to kill his father. At the same time, Artabano continues his scheme to seize the throne by forcing his daughter, Semira, to marry his confidant and general of the Persian Army, Megabise, to gain power. During Arbace's trial, Artabano pretends to be virtuous even as

his conspiracy deepens, condemning his son and causing further turmoil. In Act Three, Artaserse rescues Arbace, while Artabano and Megabise plot to poison the new king. Arbace and Mandane reunite, revealing Arbace's innocence and stopping the uprising. Artaserse confronts Artabano, who confesses and is exiled, restoring justice.

A central figure of the Neapolitan School of Opera, Italian Baroque composer **Leonardo Vinci** (1690–1730, not to be confused with Leonardo da Vinci), first gained recognition in Naples for his comic operas in the 1720s. Working as a composer at the Teatro dei Fiorentini, Vinci developed a rhythmic vitality and simple style that delivered clear textures for the genre, which later evolved into the anti-Baroque musical style of opera seria. This new style rejected outdated baroque extremes that emphasized unbalanced irregularity and heavy counterpoint. Although he produced around 40 operas in his lifetime, Vinci's last, *Artaserse*, remains among his most notable, regarded as a masterpiece, praised for its incisive vigor and clear dramatic expression. Set to an Italian libretto by **Pietro Metastasio**, revered as one of the premier writers of opera seria libretti, Vinci and Metastasio collaborated closely for the world premiere in Rome at the Teatro delle Dame in 1730.

Artaserse will also come in a second, concurrent digital-only version that comprises the overture (Introductione), all 28 arias, one duet, and final chorus. Recitatives are omitted from this version, except for the recitativo accompagnato, "No che non ha la sorte" that immediately precedes Arbace's end-of-Act 1 showstopper, "Vo solcando un mar crudele."

Artaserse follows the success of Haymarket's acclaimed 2022 world-premiere recording of Joseph Bologne's 1780 opera, *L'Amant Anonyme*, which was praised as "Five Stars" (*BBC Music Magazine*) and "A triumph in every respect" (*Fanfare*), and marks the company's second release on Cedille Records. *Artaserse* was produced by James Ginsburg and engineered by Bill Maylone and Eric Arunas. The album was recorded on July 3 and 5–7, 2025, in the Sasha and Eugene Jarvis Opera Hall at DePaul University in Chicago.

Artaserse is made possible by a generous lead gift from Nancy Dehmlow, sponsorships from Patricia Kenney & Gregory O'Leary, Lori Julian for the Julian Family Foundation, and Glory & Lynn Witherspoon, plus additional support from Gail Belytschko, Patricia & Jerry Fuller, Mary Houston, and the Ruth Bader Ginsburg Fund for Vocal Recordings at Cedille Records.

ABOUT HAYMARKET OPERA COMPANY

Haymarket Opera Company is a leader in the historically informed performance of 17th- and 18th-century opera and oratorio. Since 2010, Haymarket has enriched Chicago and the Midwest's cultural landscape with vivid, period-authentic productions, often presenting Chicago or U.S. premieres of Baroque and Classical masterpieces.

Over 15 seasons, Haymarket has combined exceptional musical artistry with historically inspired staging, choreography, sets, and costumes. Through close collaboration with singers,

instrumentalists, directors, and designers, the company brings to life the full theatrical and emotional depth of early opera.

Critics have hailed Haymarket as “lovingly detailed” (*The New York Times*), “painstakingly authentic” (*Chicago Classical Review*), and “among the most impressive period-performance ensembles today” (*Musical America*). *Opera News* praised its work as “creatively staged, beautifully sung, and superbly played,” while *Classical Voice North America* highlighted its “legendary commitment” to historical performance.

Notable projects have included a pandemic pivot through which Haymarket reached over 800,000 households with a filmed trilogy of Handel operas. The company’s partnership with WFMT has brought its work to a global audience via the Saturday Matinee Broadcast series, heard by over one million listeners worldwide. In 2022, Haymarket performed and recorded Joseph Bologne’s *L’Amant Anonyme*, released on Cedille Records with support from the Ruth Bader Ginsburg Fund for Vocal Recordings. Vinci’s *Artaserse* will follow in 2026 as the company’s second Cedille release.

Named one of the “Ten Best of the Decade” by the *Chicago Sun-Times* and featured in the *Chicago Tribune*’s “Top 10 Classical and Opera Performances,” Haymarket continues to reimagine early opera with integrity, artistry, and passion—reminding us that great art transcends time.

haymarketopera.org

ABOUT KANGMIN JUSTIN KIM

The “astonishing countertenor” (*New York Times*) Kangmin Justin Kim is among the most sought-after singers of his voice type, acclaimed for his artistry in Baroque repertoire, Mozart roles, and contemporary opera. In summer 2022, the Korean-American, naturalized French artist created the role of Song Liling in the world premiere of Huang Ruo’s *M. Butterfly* at Santa Fe Opera, earning rave reviews for his “alluring, ringing tone” and “sensitivity as an actor” (*New York Times*). An earlier career milestone came in 2019, when he marked his Royal Opera House debut by becoming the first male singer to appear there as Cherubino in Mozart’s *Le nozze di Figaro*.

Highlights of his 2025–2026 season include his Zurich Opera debut as Sesto in a new production of Handel’s *Giulio Cesare*, his Philadelphia Opera debut as the Painter in the Vivaldi pasticcio *The Seasons*, and returns to Staatsoper Hamburg as Despina in *Così fan tutte* and the National Theatre Brno as Ruggiero in *Alcina*, plus a concert in the American Songbook series at New York’s Lincoln Center. Kim has also sung at the major theaters and concert halls of Amsterdam, Berlin, Brussels, Cologne, Dallas, Luxembourg, Monte-Carlo, Naples, Paris, Venice, and Vienna, as well as at the Aix, Salzburg, and Glyndebourne Festivals.

Born in South Korea and raised in Palatine, Illinois, Kim now lives in Paris. An alumnus of Northwestern University in Evanston and the Royal Academy of Music in London, he appeared previously with Haymarket Opera Company in 2023 as Cleopatra in Hasse’s *Marc’Antonio e Cleopatra*.

ABOUT KEY'MON MURRAH

Praised by *Opera News* for “voluptuous tone throughout his enormous range and phrasing with the feel of fine silk,” countertenor Key'mon Murrah continues to garner international acclaim for his “vocal acrobatics” and “mature artistry.” A 2024 Marian Anderson Award Recipient and Grand Prize winner of the 2022 Belvedere Singing Competition, Key'mon is recognized for expanding the reach of the countertenor voice in Baroque, Bel Canto, and contemporary repertoire.

During the 2025–2026 season, he sings the European premiere of Tyshawn Sorey's *Save the Boys* at the Ruhrtriennale Festival and joins the Milwaukee Symphony for Handel's *Messiah*. He tours Vivaldi's *Farnace* in the role of Gilade with Ensemble I Gemelli, performing at Teatro Real, Théâtre des Champs-Élysées, and Victoria Hall, Geneva. He returns to the role of Leonardo in Gabriela Lena Frank's *El último sueño de Frida y Diego* at Lyric Opera of Chicago, reprises Jake Heggie's *Earth 2.0* with the Aspen Music Festival and School, and performs in the world premiere of Angelica Negrón's *For everything you keep losing* with the Dallas Symphony. He also tours the U.S. and France with Les Talens Lyriques and Christophe Rousset in a program titled *Handelian Heroes*.

Key'mon's past operatic highlights include roles with the Metropolitan Opera, Bayerische Staatsoper, Seattle Opera, Detroit Opera, Opéra National Capitole Toulouse, and Opera Theatre of Saint Louis. On the concert stage, he has performed with the Los Angeles Philharmonic, Grand Rapids Symphony, and St. Louis Symphony, among others.

ABOUT EMILY FONTS

Praised for “combining a rich and full-bodied timbre with a projection as bold as her agility” (*Diapason*), Mezzo-Soprano Emily Fons has made several exciting role and company debuts in recent seasons that have set her apart as a versatile, powerful, and engaging performer. Hailed by *Opera News* as “one of the best singing actors of her generation,” Ms. Fons received a Grammy nomination for her role (Ruby Thewes) on Jennifer Higdon's *Cold Mountain*.

Ms. Fons has been lauded for her virtuosity in Baroque and Bel Canto repertoire, her winning portrayals of opera's traditional “trouser roles,” and the dramatic commitment and musicality she brings to modern works. In recent seasons, she has sung with the Canadian Opera Company, Seattle Opera, Berlin Philharmonic, Santa Fe Opera, International Händel Festspiele, Cleveland Orchestra, Palm Beach Opera, Haymarket Opera, San Diego Opera, Cincinnati Opera, Madison Opera, Seiji Ozawa Music Academy, Music of the Baroque, and Opera Theatre of Saint Louis.

Ms. Fons enjoys a successful international career while staying committed to performing in and giving back to the communities she works in and her home state of Wisconsin. She is the co-author, with financial wellness educator and expert Rebecca Eve Selkove, of *Moolah-La!*, a book designed to help young singers build careers and lives that are both artistically fulfilling and

financially sustainable.

ABOUT THE ELIJAH MCCORMACK

Praised for his “cool control and warmth of tone” (*Washington Post*), Elijah McCormack is a male soprano performing both operatic and concert repertoire. He specializes in early music, with frequent forays into new music. He has appeared with esteemed ensembles including Seraphic Fire, The Crossing, Santa Fe Desert Chorale, Washington Bach Consort, American Bach Soloists, the Orchestra of St. Luke’s, Ensemble Altera, Dallas Bach Society, Ars Lyrica Houston, Harmonia Stellarum Houston, ChamberQUEER, and ANIMA Early Music. His operatic roles include: Cupid/Valletto in Monteverdi’s *L’incoronazione di Poppea* with both Haymarket Opera Company and INSeries; Telemachus in Monteverdi’s *The Return of Ulysses*, also with INSeries; Aeneas in Purcell’s *Dido and Aeneas* with Opera Lafayette; Miles in Britten’s *The Turn of the Screw* with IlluminArts Miami; and Bell[x] Cohen in the world premiere of Benjamin P. Wenzelberg’s *NIGHTTOWN* at Lowell House Opera.

Elijah has also performed as a soloist in major works including Bach’s St. John Passion, St. Matthew Passion, Christmas Oratorio, and B Minor Mass, as well as Mozart’s Requiem, Handel’s Messiah, Pärt’s Passio, Buxtehude’s *Jesu Membra Nostri*, and Britten’s Ceremony of Carols, among others. He is featured as a soloist on Ensemble Altera’s 2024 debut album, *The Lamb’s Journey*. In 2023, he made his European debut as the soprano soloist in Bach’s Christmas Oratorio at the Gewandhaus in Leipzig, Germany. Elijah’s Awards include first prize and audience favorite in Madison, Wisconsin’s Handel Aria Competition (2024) and second prize in the Oratorio Society of New York’s Lyndon Woodside Solo Competition (2023). He holds a Master’s degree in Historical Performance from Indiana University, where he studied with Steven Rickards.

ABOUT ERIC FERRING

Emmy-winning, Billboard-charting American tenor Eric Ferring is known internationally as “a prodigiously gifted lyric tenor” (*Opera News*) for his “fine, gleaming tenor” (*New York Classical Review*) and “beautifully round and warm timbre, expressive, and with great finesse” (*Olyrix*). His expertise ranges from early bel canto repertoire and the music of Handel and Mozart to the origination of contemporary operatic roles.

During the 2025–2026 season, Ferring makes debuts with the Charlotte, New Jersey, and Knoxville Symphonies and returns to the Tampa Oratorio Singers and Art Song Chicago. He also makes his role and house debut as Rinuccio in *Gianni Schicchi* at Opera Carolina and records his third solo album with Lexicon Classics.

Recent highlights include his symphonic debuts at the LA Philharmonic, Portland Symphony, and Ravinia Festival; engagements with Le Concert d’Astrée and Festival Orchestra of Lincoln Center; his house debut at Opéra de Lille as Don Ottavio in Mozart’s *Don Giovanni*; debut at

Opéra national de Paris as Lurcanio in Handel's *Ariodante*; Tamino in Mozart's *The Magic Flute* at both The Metropolitan Opera and Opéra national du Rhin; and Lysander in Britten's *A Midsummer Night's Dream* at Opéra de Rouen. Performing with The English Concert on a world tour, Ferring debuted as Grimoaldo in Handel's *Rodelinda*. An alumnus of Lyric Opera of Chicago's Ryan Opera Center and Pittsburgh Opera's Resident Artist Program, Eric serves as Assistant Regional Director at the American Guild of Musical Artists (AGMA) and Executive Director of Art Song Chicago.

ABOUT RYAN BELONGIE

Ryan Belongie has been praised for "oft-astounding vocalism" (*San Francisco Classical Voice*), a "remarkably warm, evenly produced voice whose supple phrasing included many an exquisite shade" (*Opera News*), and "wonderfully stylish singing" (*Chicago Tribune*) in repertoire spanning early music and baroque to contemporary music. His operatic credits include engagements with major companies, including San Francisco Opera, Canadian Opera Company, Lyric Opera of Chicago, Metropolitan Opera, Opéra de Montréal, Atlanta Opera, Boston Baroque, Tulsa Opera, Chicago Opera Theater, Opera Bergen, St. Petersburg Opera, Long Beach Opera, Festival Napa Valley, West Edge Opera, and Wolf Trap Opera. His concert appearances include engagements with the Alabama Symphony, Dallas Opera Orchestra, Elmhurst Symphony, Grand Rapids Symphony, Grant Park Music Festival, Il Complesso Barocco, Kansas City Symphony, Leipzig Baroque Orchestra, Lexington Philharmonic, Music of the Baroque, San Diego Symphony, San Francisco Opera Orchestra, Seattle Symphony, St. Louis Symphony, Utah Festival Opera, and Utah Symphony. With Haymarket Opera Company, he has previously performed the title role in Handel's *Tamerlano* and Mardocheo in Stradella's *Ester*.

Mr. Belongie has been heard on Chicago classical music station WFMT in numerous performances with Music of the Baroque as well as in a solo recital on the network's "Live from WFMT" series. He has also appeared on PBS in *A Renaissance Christmas*. Born in Beaver Dam, Wisconsin, Ryan Belongie is an alumnus of San Francisco Opera's Merola Opera Program and Adler Fellowship and the Vocal Honors Program at Northwestern University.

ABOUT CEDILLE RECORDS

Launched in November 1989 by James Ginsburg, Grammy Award-winning Cedille Records (pronounced say-DEE) is dedicated to showcasing and promoting the most noteworthy classical artists in and from the Chicago area. A nonprofit record label, Cedille's mission is to produce and disseminate audiophile recordings presenting the finest classical music performers and composers in and from Chicago. The recordings further the careers and legacies of these Chicago artists as Cedille invests not only in the recordings but also in the artists represented on them. The label's catalog of more than 200 front-line albums brims with attractive, off-the-beaten-path repertoire from the Baroque era to the present day, including world premieres of well over 400 classical compositions. Works from the classical canon, when they do appear, are usually heard in particularly imaginative programs. Cedille never removes albums

from its catalog, and each recording is a permanent documentation of the artists' work. With more than 180 Chicago artists and ensembles, over 80 making their professional recording debuts on the label, Cedille brings the area's most significant classical music artists to a worldwide listening public. Cedille recordings are available on CD, as MP3 and hi-resolution FLAC downloads, and on all major streaming platforms. Learn more about Cedille Records and explore the label's catalog at cedillerecords.org.

ARTASERSE by Leonardo Vinci and Pietro Metastasio
CEDILLE RECORDS — CDR 90000 242

Craig Trompeter, conductor
Haymarket Opera Orchestra
Haymarket Opera Company

Artaserse Kangmin Justin Kim, countertenor
Arbace Key'mon Murrah, countertenor
Artabano Eric Ferring, tenor
Mandane Emily Fons, mezzo-soprano
Semira Elijah McCormack, male soprano
Megabise Ryan Belongie, countertenor

DISC 1 (73:36)

Act 1

- 1 Introductione (4:44)
- 2 **Scene 1** Recitativo (Arbace, Mandane) (5:31)
- 3 Aria: Conservati fedele (Mandane) (2:16)
- 4 **Scene 2** Recitativo (Artabano, Arbace) (1:38)
- 5 Aria: Fra cento affanni (Arbace) (3:44)
- 6 **Scene 3** Recitativo (Artabano, Arbace) (2:33)
- 7 Aria: Su le sponde del torbido Lete (Artabano) (3:02)
- 8 **Scenes 4 & 5** Recitativi (Artaserse, Megabise, Semira) (2:05)
- 9 Aria: Per pietà, bell'idol mio (Artaserse) (4:17)
- 10 **Scene 6** Recitativo (Semira, Megabise) (2:55)
- 11 Aria: Sogna il guerrier le schiere (Megabise) (2:54)
- 12 **Scene 7** Recitativo (Semira) (0:54)
- 13 Aria: Bramar di perdere (Semira) (4:26)
- 14 **Scenes 8–10** (part 1) Recitativi (Mandane, Artaserse, Artabano, Semira) (3:52)
- 15 Recitativo accompagnato: Vedrò del Genitore (Artaserse) (0:44)
- 16 **Scenes 10** (part 2) **& 11** Recitativi (Mandane, Semira, Artabano, Megabise, Arbace) (3:28)
- 17 Aria: Deh, respirar lasciatemi (Artaserse) (4:58)
- 18 **Scene 12** Recitativo (Arbace, Megabise, Semira, Mandane, Artabano) (0:25)
- 19 Aria: Non ti son padre (Artabano) (2:37)
- 20 **Scene 13** Recitativo (Arbace) (0:19)
- 21 Aria: Torna innocente (Semira) (3:36)
- 22 **Scene 14** Recitativo (Arbace, Megabise, Mandane) (1:12)
- 23 Aria: Dimmi che un empio sei (Madane) (2:40)

24 **Scene 15** Recitativo accompagnato: No che non ha la sorte (Arbace) (1:30)
25 Aria: Vo solcando un mar crudele (Arbace) (7:01)

DISC 2 (74:34)

Act 2

1 **Scene 1** Recitativo (Artaserse, Artabano) (1:17)
2 Aria: Rendimi il caro amico (Artaserse) (3:49)
3 **Scene 2** Recitativo (Artabano, Arbace) (3:42)
4 Aria: Mi scacci sdegnato! (Arbace) (5:54)
5 **Scenes 3 & 4** Recitativi (Artabano, Megabise, Semira) (3:40)
6 Aria: Amalo e se al tuo sguardo (Artabano) (3:31)
7 **Scene 5** Recitativo (Semira, Megabise) (1:56)
8 Aria: Non temer ch'io mai ti dica (Megabise) (4:25)
9 **Scene 6** Recitativo (Semira, Mandane) (1:17)
10 Aria: Se d'un amor tiranno (Mandane) (6:57)
11 **Scene 7** Recitativo (Semira) (0:39)
12 Aria: Se del fiume altera l'onda (Semira) (4:20)
13 **Scenes 8–11** Recitativi (Artaserse, Magabise, Semira, Mandane, Artabano, Arbace) (8:17)
14 Aria: Per quel paterno amplesso (Arbace) (5:41)
15 **Scene 12** Recitativo (Mandane, Artabano Semira, Artaserse) (1:25)
16 Aria: Va tra le selve ircane (Mandane) (2:35)
17 **Scene 13** Recitativo (Semira, Artaserse, Artabano) (0:44)
18 Aria: Per quell'affetto (Semira) (4:59)
19 **Scene 14** Recitativo (Artaserse, Artabano) (0:48)
20 Aria: Non conosco in tal momento (Artaserse) (3:52)
21 **Scene 15** Recitativo (Artabano) (0:24)
22 Aria: Così stupisce e cade (Artabano) (4:12)

DISC 3

Act 3 (56:57)

1 **Scene 1** Arioso: Perché tarda è mai la morte (Arbace) (2:27)
2 Recitativo (Artaserse, Arbace) (1:15)
3 Aria: L'onda dal mar divisa (Arbace) (5:24)
4 **Scene 2** Recitativo (Artaserse) (0:25)
5 Aria: Nuvoletta opposta al sole (Artaserse) (3:12)
6 **Scene 3** Recitativo (Artabano, Megabise) (2:47)
7 Aria: Ardito ti renda (Megabise) (2:59)
8 **Scene 4** Recitativo (Artabano) (0:27)
9 Aria: Figlio se più non vivi (Artabano) (6:01)
10 **Scene 5** Recitativo (Semira, Mandane) (0:53)
11 Aria: Mi chiami spietata? (Mandane) (4:57)
12 **Scene 6** Recitativo (Semira) (0:33)
13 Aria: Non è ver che sia contento (Semira) (5:54)
14 **Scene 7** Recitativo (Arbace, Mandane) (2:04)
15 Duetto: Tu vuoi ch'io viva, o cara (Arbace, Mandane) (7:28)
16 **Scene 8** Recitativo (Artaserse, Artabano) (0:40)
17 Recitativo accompagnato: Lucido Dio per cui l'april fiorisce (Artaserse) (1:10)
18 **Scenes 9–11** (Scena ultima) Recitativi (Semira, Artaserse, Artabano, Mandane) (3:36)
19 Recitativo accompagnato: Lucido Dio per cui l'april fiorisce (& scena ultima continued) (Arbace, Artabano, Artaserse, Mandane, Semira) (3:10)

20 Coro: Giusto Re, la Persia adora (1:23)

TT: (3:25:07)

Artaserse was produced by James Ginsburg and engineered by Bill Maylone and Eric Arunas. The album was recorded on July 3 and 5–7, 2025, in the Sasha and Eugene Jarvis Opera Hall at DePaul University in Chicago.

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