

Krystian Adam

tenor



Krystian Adam graduated in Voice and Music Education in Wrocław in Poland. He then continued his studies at the G. Verdi Music Conservatory in Milan. He made his debut as Conte d'Almaviva in *Il Barbiere di Siviglia*, followed by *La Clemenza di Tito* (title role) and *Il Matrimonio Segreto* (Paolino).

Mr. Adam regularly collaborates with prestigious conductors and ensembles, including:

Claudio Abbado/Orchestra Mozart; Jan Adamus/Capella Cracoviensis; Giovanni Antonini/Il Giardino Armonico; Fabio Bonizzoni/La Risonanza; Theodor Currentzis/Musica Aeterna; Alan Curtis/Il Complesso Barocco; Ottavio Dantone/Accademia Bizantina; L'arte del mondo/Werner Ehrhardt; Diego Fasolis/I Barocchisti; Fabio Biondi/Europa Galante; Vaclav Luks/Collegium 1704; Federico Maria Sardelli/Modo Antiquo; Sir John Eliot Gardiner/English Baroque Soloists;

Highlights of his successful career are: Handel's *Rodelinda* (Grimoaldo) with Jan Adamus/Capella Cracoviensis; the world première of Fabio Vacchi's *Teneke* for his stage debut in 2007 at the Teatro alla Scala, conducted by Roberto Abbado; Handel's *Israel in Egypt* with Diego Fasolis; Handel's *Il Trionfo del Tempo e del Disinganno* (Tempo) with Fabio Bonizzoni; the modern première of Piccinni's *Il Finto Turco* with Federico Guglielmo; *Ariodante* (Lurcanio) in Beaune and in Santiago de Compostela with Federico Maria Sardelli; the modern première of Salieri's *Il Mondo alla Rovescia* at the Teatro Filarmonico in Verona; Purcell's *Dido and Aeneas* at the Teatro La Fenice in Venice, conducted by Attilio Cremonesi; Pergolesi's *Dixit Dominus* under Claudio Abbado with Orchestra Mozart (recorded for Deutsche Grammophon); Gluck's *Le Cinesi* at the Musikfestspiele in Potsdam and at the Winterthur Theatre with Werner Erhardt and L'Arte del Mondo; *Ottone in Villa* at the Innsbruck Festival with Giovanni Antonini; M. Haydn's *Requiem MH559* in Leverkusen; Alessandro Scarlatti's *La Giuditta* in Rotterdam and *Il Novello Giasone* by Cavalli/Stradella at the Festival della Valle d'Itria in Martina Franca.

Among Mr. Adam's engagements it is worth mentioning: *L'Incoronazione di Poppea* (Arnalta) at the Maggio Musicale Fiorentino with Alan Curtis; *Il Ritorno d'Ulisse in Patria* at the Teatro alla Scala under Rinaldo Alessandrini, Robert Wilson directing; *Die Entführung aus dem Serail* (Pedrillo) at the Opera Company in Philadelphia under Corrado Rovaris and in several Italian houses (Trento, Rovigo, Treviso and Pisa); Mozart's *Great Mass in C minor*

with the Oslo Philharmonic Orchestra under Manfred Honeck; Anfossi's *La Finta Giardiniera* (concert and recording for Sony) and Bach's *Christmas Oratorio* in Leverkusen with L'arte del Mondo; Handel's *Solomon* in Krakow with Ian Adamus; Handel's *Rinaldo* (Goffredo) with Ottavio Dantone in Ravenna, Reggio Emilia and Ferrara; *Le Nozze di Figaro* in Cagliari and Perm (followed by a new studio recording for Sony under Theodor Currentzis); a revival of Gluck's *Le Cinesi* in Leverkusen and on tour in China; Scarlatti's *Cain, ovvero il primo omicidio* in Herne with Bonizzoni; Mysliveček's *L'Olimpiade* at the National Theatre in Prague with Vaclav Luks and Collegium 1704 and then on tour in Dijon and Luxembourg; Mozart's *Requiem* (Levin ed.) in Altenberg and Dortmund; Haydn's *La Vera Costanza* with Andreas Sperring at the Haydn Festival Augustusburg (recorded by WDR); Bach's *Cantata BWV 131* in Wrocław (Wratislavia Cantans) under Giovanni Antonini; Mysliveček's *Sub olea pacis et palma virtutis* with Collegium 1704 and Vaclav Luks in Prague and Herne.

Mr. Adam recently performed: Rossini's *La pietra del paragone* (Giocondo) at the Théâtre du Châtelet in Paris under Jean-Christophe Spinosi; Monteverdi's *Vespro della Beata Vergine* with the Monteverdi Choir and John Eliot Gardiner in Cambridge, Versailles and Barcelona; Haydn's *Philemon und Baucis* in Monte Carlo with Europa Galante and Fabio Biondi; Mysliveček's *L'Olimpiade*, with Collegium 1704 and Vaclav Luks at the Theater an der Wien; Bach's *Matthäus-Passion* with the Akademie für Alte Musik in Berlin and Munich; Zelenka's *Te Deum* at the Wratislavia Cantans Festival and on tour with Vaclav Luks; *Il Trionfo del Tempo e del Disinganno* in Versailles with La Risonanza and Fabio Bonizzoni; *Il Re Pastore* at the Théâtre du Châtelet under Jean-Christophe Spinosi; *L'occasione fa il ladro* at the Théâtre des Champs-Élysées under Enrique Mazzola; Respighi's *Lauda per la natività del Signore* with the Rundfunk Sinfonie Orchester in Berlin; Bach's *B-minor Mass* at the Maggio Musicale in Florence under Stefano Montanari; Handel's *Giove in Argo* at the Handel Festival in Halle with L'arte del mondo and Werner Ehrhardt; *L'Occasion fa il ladro* with the Orchestre National de l'Île de France under Enrique Mazzola at the Théâtre des Champs Élysées; Mozart's *Idomeneo* at the Covent Garden under Mark Minkowski and in Venice under the baton of Jeffrey Tate. Under the baton of Sir John Eliot Gardiner, Krystian Adam just starred in Monteverdi's *L'Orfeo* (title role) and *Vespers* on US tour and in London at the BBC proms and in Versailles with the Monteverdi Choir and the English Baroque Soloists and starred in Monteverdi's *Combattimento di Tancredi e Clorinda* at the Wigmore Hall in London and in Versailles; after that he performed Bach's *Cantata BWV 201* at the Leipzig Bachfest under Vaclav Luks; *Le Nozze di Figaro* at the Covent Garden in London, under Ivor Bolton; *Die Zauberflöte* at the Opéra Royal de Wallonie in Liège under the baton of Paolo Arrivabeni.

Plans include: *Adriana Lecouvreur* at the Covent Garden in London; *La Fanciulla del West* at the Teatro alla Scala in Milan under Riccardo Chailly; Handel's *Messiah* at the Handel Festival in Halle under Fabio Bonizzoni; Monteverdi's *Trilogy* with Sir John Eliot Gardiner and Monteverdi Choir and Orchestra on tour in Europe and US; *Le Nozze di Figaro* in Amsterdam.

January 2016