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Six Hundred Forty-Third Program of the 2008-09 Season

Indiana University Opera Theater
presents
as its 404th production

Giulio Cesare

Music by
George Frideric Handel

Libretto by
Nicola Francesco Haym
(adapted from G. F. Bussani)

Gary Thor Wedow, *Conductor*
Tom Diamond, *Stage Director*
Robert O'Hearn, *Costumes and Set Designer*
Michael Schwandt, *Lighting Designer*
Eiddwen Harrhy, *Guest Coach*
Wendy Gillespie, Elisabeth Wright, *Master Classes*
Paul Elliott, *Additional Coachings*
Michael McGraw, *Director, Early Music Institute*
Chris Faesi, *Choreographer*
Adam Noble, *Fight Choreographer*
Marcello Cormio, *Italian Diction Coach*

Giulio Cesare was first performed
in the King's Theatre of London on Feb. 20, 1724.

Musical Arts Center
Friday Evening, February Twenty-Seventh
Saturday Evening, February Twenty-Eighth
Friday Evening, March Sixth
Saturday Evening, March Seventh
Eight O'Clock



Cast

(in order of appearance)

- Giulio Cesare (Julius Caesar) Daniel Bubeck, Andrew Rader
- Curio, a Roman tribune Daniel Lentz, Antonio Santos
- Cornelia, widow of Pompeio Lindsay Ammann, Julia Pefanis
- Sesto, son to Cornelia and Pompeio Ann Sauder
- Archilla, general
and counselor to Tolomeo Adonis Abuyen, Cody Medina
- Cleopatra, Queen of Egypt Jacqueline Brecheen, Meghan Dewald
- Nireno, Cleopatra's confidant Lydia Dahling, Clara Nieman
- Tolomeo, King of Egypt Dominic Lim, Peter Thoresen
- Onstage Violinist Romuald Grimbert-Barre
- Continuo Group:
Harpichord Yonit Kosovske
- Theorbo, Archlute, and Baroque Guitar Adam Wead
- Cello Alan Ohkubo
- Supernumeraries Suna Avcı, Joseph Beutel, Curtis Crafton,
Serena Eduljee, Jason Jacobs, Christopher Johnson,
Kenneth Marks, Alyssa Martin, Meg Musick, Kimberly Redick,
Christiaan Smith-Kotlarek, Beverly Thompson

IU OPERA *theater* | 2008-2009
SEASON

Dedicates this evening's
performance of

Giulio Cesare by George Frideric Handel

to Georgina Joshi and Louise Addicott



Synopsis

Place: Egypt
Time: 48 B.C.

Act I

Giulio Cesare has defeated the forces of his political rival and former son-in-law, Pompeio, and arrives on the banks of the Nile in triumph. Cornelia, Pompeio's second wife, begs for clemency for her husband, but Cesare says it will be granted only if the man comes to him in person. Scarcely has he said this than Achilla, the Egyptian military leader, brings in a casket containing Pompeio's head – a gift from Tolomeo, the co-ruler, with Cleopatra, of Egypt. Cesare takes the gesture badly and leaves to remonstrate with Tolomeo. Cornelia faints, reviving in the arms of her son, Sesto, and Curio, Cesare's aide. She bemoans her sorrowful state, for which death offers no relief. Sesto resolves to strike down his father's murderer.

Cleopatra learns from her vassal, Nireno, of Pompeio's murder. Realizing that her brother, Tolomeo, arranged this in hopes of currying favor with Cesare, she decides she must see the Roman emperor herself to muster support for her position as queen. Tolomeo scoffs at her, but she is determined to use her charms on Cesare. Achilla enters with the news that Cesare was angered by the murder of Pompeio, adding that he would gladly do away with Cesare in return for Cornelia's hand. Tolomeo welcomes the idea of being rid of the Roman conqueror.

Cesare muses on the fragility of life and fame as he stands before the monument containing Pompeio's remains. Curio introduces "Lidia," actually Cleopatra in disguise as one of her ladies-in-waiting. As she tells of her tribulations at the hands of the tyrant Tolomeo, Cesare is amazed by her beauty. He excuses himself, leaving for Tolomeo's palace. Cleopatra and Nireno hide as the grieving Cornelia appears. She musters the courage to murder Tolomeo, but Sesto stops her, saying that he will avenge Pompeio. "Lidia" steps forth and offers the services of her adviser Nireno, who will lead the way to the guilty Tolomeo.

Tolomeo guardedly receives Cesare at his palace. He plans to have him ambushed, but Cesare suspects treachery. When Achilla introduces Cornelia, Tolomeo himself is smitten by her beauty, though he pretends to Achilla that the latter may still hope to marry her. Sesto tries unsuccessfully to challenge Tolomeo to combat. When Cornelia scorns Achilla's wooing, he sends Egyptian soldiers to arrest Sesto. As she bemoans this latest misfortune, Sesto bids her a dejected farewell.

Act II

Cleopatra tells Nireno to lure Cesare to her rooms by promising news of "Lidia." She withdraws, and Cesare arrives in search of her. He is distracted by the sound of beautiful music, and when "Lidia" appears, singing the praises of Cupid's darts, Cesare is enchanted.

Achilla continues to plead with the adamant Cornelia. When he leaves, Tolomeo also tries to court her, with the same results. Sesto enters, bent on avenging his father's death. Meanwhile, Cesare finally finds his "Lidia" only to be disturbed by sounds of conspirators approaching. Revealing her identity, Cleopatra urges him to flee, but he goes to face his enemies as she prays for his safety.

Act III

Sounds of battle denote the clash between Tolomeo's and Cleopatra's armies. Victorious, Tolomeo orders the still-defiant Cleopatra to be imprisoned. Cesare, having barely survived the fray, pulls himself from the water and prays for news of his beloved. Sesto enters, guided by Nireno, in search of Tolomeo; instead he finds the wounded Achilla. To avenge himself on Tolomeo for abducting Cornelia, Achilla hands Sesto a seal that will give him command over a hundred armed men in a nearby cave. As Achilla dies, Cesare demands the seal, declaring he will save both Cornelia and Cleopatra or die in the attempt.

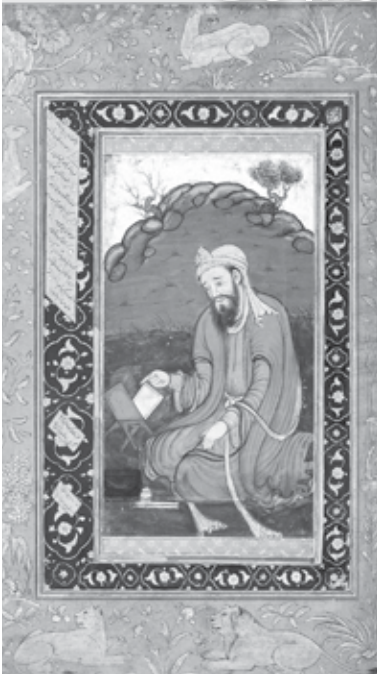
Guarded by soldiers in Tolomeo's camp, Cleopatra fears that Cesare is dead, shattering her last hopes. She is astonished when he appears and embraces her. As he leads his soldiers off to the conquest, she compares her joy to that of a person rescued from a shipwreck. Cornelia and Sesto finally confront Tolomeo and take their rightful revenge.

Cesare and Cleopatra enter Alexandria in triumph. Cornelia presents trophies of the slain Tolomeo to Cesare, who passes them on to Cleopatra, saying he will support her rule. As the two declare their love, the people welcome the return of peace.

Conductor's Note

Welcome to the dazzling and exotic world of the Baroque opera. This particular beast requires skills, insights, and stylistic demands unlike other opera, and thanks to the generosity of the Joshi family, tonight's cast has had a special journey to prepare them for their visit to Egypt. First, a series of master classes on Baroque ornamentation with the distinguished faculty of the Early Music Institute and then a series of coachings with the renowned Welsh soprano, Eiddwen Harthy, herself a great singer of Handel. Preliminary sessions on acting with Tom Diamond took place in October, and I focused on how to study Baroque music, with special emphasis on recitative, the "spoken" dialogue between arias, where much of the action takes place.

Ornamentation, or the practice of adding notes to melodies to heighten its emotion and drama, is an essential art for Baroque music and very similar to techniques used by jazz singers and instrumentalists. There are three fundamental types of ornaments: the appoggiatura, the trill, and divisions. The appoggiatura adds an unusually dissonant note to lean on an important word or melodic note, just as a blue note in jazz. Trills (or shakes) are the alternation of one main note with its neighbor, or a reiteration of a single note. Handel's original Cleopatra, the soprano



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Francesca Cuzzoni, had such an astounding array of trills that she was said “to have a nest of nightingales in her belly” (both our Cleopatras have equally astounding trills). The third ornament, divisions, divide single notes into many notes, as scat singing does in jazz.

Handel’s *da capo* arias (returning to the head or *capo* of the aria, exactly like our popular song form of chorus, bridge, chorus) offer rich opportunities and challenges for the imagination of the singer. Just as in Handel’s time, tonight’s singers have developed their own embellishments with the guidance of treatises and teachers, imitation of great artists, and the most daring of all: spontaneous inspiration!

With another nod to Baroque style, you will see that the pit is raised higher than usual to allow for an intimate communication between singers and orchestra and to allow the brilliance of Handel’s orchestral writing to astound the audience. Two harpsichords, lute, guitar, and cello comprise the *continuo* group because they play continuously through the evening. They improvise their accompaniment and are used to support and color the recitative sections of the opera. Handel took great care with his recitative; his librettist was also his principal cellist, and it is interesting to note that some of Handel’s favorite singers were also favorite leading ladies of David Garrick, the great theatrical innovator. These sections contain fascinating musical declamation and imaginative rhetoric and are filled with the variety that makes Handel such a superb dramatist.

There is one final note which may be uncomfortable to read, particularly for the men in the audience: among Handel's principal singers would have been several noted castratos, men castrated before puberty to preserve their soprano voices, though their bodies and lung capacity grew to adult size. These singers were treated like rock stars: amassing great fortunes, political influence, love affairs (!), and legions of fans. Castratos being in short supply today, we use countertenors: male singers who have an extended vocal technique with an extensive upper range embracing falsetto (think Wayne Newton, The Beach Boys, or Justin Timberlake). The Indiana University Jacobs School of Music has four wonderful young countertenors who will spellbind you with their abilities.

Please enjoy your journey, guided by Mr. Handel, to the far off land of Egypt and the legendary love affair of Cleopatra and Julius Caesar, which changed the course of history, redrew geography, and gave us an opera filled with opulent melodies and heart-rending drama.

— Gary Thor Wedow, February 2009

Notes to *Giulio Cesare*

by Derek Stauff

Handel's *Giulio Cesare*, like most Italian opera from the early eighteenth century, can be described as a singer's opera—one whose purpose is to showcase the vocal abilities of the lead singers. A complex set of conventions governed *opera seria*, most of which served to place the spotlight on the stars. *Opera seria* had its literary merits, at least to those fluent in Italian, but in England, such subtleties did not have broad appeal. Most audience members wanted to hear tunes and had little patience for lengthy dialogue in a foreign tongue. We cannot, of course, reduce Handel's opera to merely a pretense for a few singers to flaunt their talent, but in eighteenth-century England, spectators came to the opera primarily to hear their favorite performers.

Handel and his librettist, Nicola Haym, tailored the leading roles in *Giulio Cesare* for two famous Italians whose international reputations were at their peak in 1724: the castrato Senesino as Cesare and Francesca Cuzzoni as Cleopatra. Managers paid them enormous sums—much more than the composer—in hopes that they would draw a crowd. Where Handel might earn about 800 pounds per season, Cuzzoni regularly received 2,000, and Senesino had been lured away from the Dresden opera in 1720 by more than 3,000.

Senesino and Cuzzoni sang the most and longest arias and had the most elaborate orchestral accompaniments. In the original 1724 production, each sang eight arias and two duets. (Cornelia and Sesto—characters of some importance—had four or five arias, Tolomeo and Achilla fewer still.) As a result, Cesare and Cleopatra have scope to express a wider range of moods than the other characters, giving them greater depth. Their music, generally scored for a larger contingent of instruments, confirms their importance. They also sing more arias in the three-part *da capo* form.

Audiences of the time enjoyed this form because the return of the entire opening section encouraged singers to display their ability to embellish or rework the melody. Given the most *da capo* arias, Cesare and Cleopatra had greater opportunity to exhibit their skill.

Handel crafted his arias to play to his singers' strengths. Senesino, like many castrati, had good breath control and flexibility but a limited range. Consequently, Handel set Cesare's opening aria, "Presti omai," in a range that remains mostly within the span of six notes, especially during long rapidly moving passages in which he could flaunt his superior breath control. Senesino also had become famous for his ability to crescendo and decrescendo on a single drawn-out pitch, and many of Cesare's arias feature such a note.

The main characters appear in scenes that feature novel aural and visual effects that were sure to attract the audience. Cesare sings his last aria in Act I, "Va tacito," to the sound of the horn no other character receives such accompaniment. In an opera orchestra, horns were still a novelty in 1724, and Handel reserved their use for special moments and favored characters. Cesare also sings an aria in which the accompanying violin imitates birdsong, another special effect. In the original production, Cleopatra appeared amid the spectacular moving scenery of Mount Parnassus at the opening of Act II. The presence of an on-stage instrumental ensemble—presumably representing the music of the spheres—further distinguishes this scene. The singing of the two lead characters in the midst of such a dazzling set would have delighted both eye and ear.

The dominant role played by specific star singers does much to explain the plot, music, and staging, but it cannot explain why *Giulio Cesare* continues to enjoy success when most operas from its time now languish in obscurity after one or two revivals. Several features of this opera worked in its favor. Compared to most *opera seria* in the eighteenth century, the plot of *Giulio Cesare* is easy to follow. In addition, Cesare and Cleopatra are more familiar to us than many other *opera seria* characters, perhaps through their representation in Shakespeare and film. Finally, Handel's music is exceptional. Where his lesser contemporaries might compose a series of routine arias, Handel regularly varies their form, scoring, and mood, and, at the most basic level, he writes music that is both inventive and engaging.

Artistic Staff Biographies

Gary Thor Wedow, Conductor



Gary Thor Wedow recently led an acclaimed new production of Gluck's *Iphigénie en Tauride* for Seattle Opera, *Die Zauberflöte* at the Juilliard School, Baroque concerts in his debuts with the Seattle Symphony and Orchestra London, and *Don Giovanni* with the San Francisco Opera's Merola Program. His long association with the New York City Opera has included many performances of *Carmen*, *Le nozze di Figaro*, *Patience*, and the company's distinguished production of Handel's *Xerxes*, an opera he has also conducted

for Pittsburgh Opera and the Wolf Trap Opera with period instruments. Other Handel performances include *Giulio Cesare* with Seattle Opera and The Florida Grand Opera, *Rinaldo* with Berkshire Opera and *Ariodante*, and *Alcina* with Toronto's Opera in Concert. Career highlights include *La Calisto* and *Giasone* of Cavalli and the North American premiere of Sartorio's *Giulio Cesare in Egitto* for the Canadian Opera Company, all with Tom Diamond directing; *L'elisir d'amore* and *La bohème* at Chautauqua Opera; and *L'incoronazione di Poppea* and *La finta giardiniera* for the Juilliard Opera Center. Upcoming performances include the world premiere of *The Loathly Lady*, a new opera by Paul Richards and Wendy Steiner, *Mattäus Passion* with the Berkshire Choral Festival, and *Il Ritorno d'Ulisse in Patria* for Wolf Trap. Formerly associate conductor of Boston's Handel and Haydn Society under Thomas Dunn, Wedow is a frequent collaborator with countertenor Lawrence Lipnik. He studied piano at the Jacobs School of Music with the renowned virtuoso Jorge Bolet and currently is on the faculty of The Juilliard School and the Jacobs School of Music.

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Tom Diamond, Stage Director



Following an early career as an actor and theatre director, Toronto-based **Tom Diamond** began his operatic work as a member of the Canadian Opera Company's Ensemble Studio. Career highlights include developing and directing world premières of Timothy Sullivan's *Florence*, *The Lady with the Lamp* for the Elora Festival (Chalmers Award) and Chan Ka Nin's *Iron Road* (Dora Mavor Moore Award) for Tapestry New Opera Works, where he is in his third season as Resident Director/Dramaturge.

Among his many productions, he has staged five operas for Pacific Opera Victoria and nine for the Canadian Opera Company, including the Dora-winning *Julius Caesar* and, most recently, a successful resurrection of the obscure *Don Giovanni* by Giuseppe Gazzaniga (the inspiration for Mozart's masterpiece). Later this year, Diamond will direct Mozart's *Don Giovanni* in Sulmona, Italy and his first *Magic Flute* at Canada's National Arts Centre, which will mark the operatic conducting debut of Pinchas Zukerman.

His production of *Squonk* was an off-Broadway hit and transferred to Broadway, where it won the American Theatre Wing's Hewes Award. Diamond's first short film, *The Perfect Match*, premièred to unanimous critical acclaim as part of Tapestry's *Opera To Go* at Harbourfront's World Stage Festival. It has been seen at film festivals across North America and was nominated for Best Experimental Film at the 2008 Miami Short Film Festival.

Diamond is one of the most renowned and sought-after teachers on the continent. He is the acting coach for the COC Ensemble Studio. He has directed and coached at many universities, conservatories, and young artist programs, including Merola (San Francisco Opera), the Eastman School of Music, the New England Conservatory, University of Toronto's Opera Division, the Royal Conservatory of Music's Glen Gould Studio, and annually in summer programmes for Toronto's Queen of Puddings and in Saint Andrews By The Sea, New Brunswick.

He has collaborated with Maestro Gary Wedow on three previous occasions, including internationally acclaimed productions of *Giasone* and *La Calisto* by Cavalli and *Guilio Cesare in Egitto* by Antonio Sartorio (possibly the first staged performance of this masterpiece since the 17th century).

Diamond is perhaps most often recognized for his participation in both seasons of the Gemini Award-winning television series *Bathroom Divas* (seen in the USA on Ovation TV).

Robert O'Hearn, Costumes and Set Designer



Robert O'Hearn earned his bachelor's degree from Indiana University in 1943. He was a scenic and costume designer for the Metropolitan Opera, Vienna Staatsoper, Vienna Volksoper, Hamburg Staatsoper, New York City Opera, Greater Miami Opera, Houston Grand Opera, Santa Fe Opera, American Ballet Theatre, New York City Ballet, San Francisco Ballet, and Ballet West. He served as professor for the Studio and Forum of Stage Design in New York from 1968 to 1988. O'Hearn has also given guest lectures and classes at Carnegie Mellon, Brandeis, and Penn State University. O'Hearn retired from IU in the spring of 2008.

Cast Biographies

Giulio Cesare (Julius Caesar)



Countertenor **Daniel Bubeck** made his professional debut to critical acclaim as the First Countertenor in the world première of John Adams' *El Niño*, directed by Peter Sellars and conducted by Kent Nagano at the Théâtre Musical de Paris-Châtelet. He has since performed this role with numerous orchestras. He has collaborated with such conductors as Esa Peka Salonen, Robert Spano, and David Robertson. Past solo engagements include concerts of Handel arias with the Orchestra of St. Luke's, Scarlatti's *Tigrane*

at the Bloomington Early Music Festival, Handel's *Flavio* at New York City Opera, *Messiah* and *St. Matthew Passion* with American Bach Soloists, Henze's *Das vertratene Meer* with the Tokyo Symphony, the American première of *Lost Objects* with Concerto Köln, music by David Lang, Julia Wolfe, and Michael Gordon, and excerpts from Phillip Glass' *Akhmaten* with the Los Angeles Philharmonic, conducted by John Adams. He has also sung the role of Oberon in Britten's *A Midsummer Night's Dream* for productions at Indiana University and the Peabody Conservatory. Upcoming performances include *El Niño* with the Orchestra of St. Lukes at Carnegie Hall and Oberon in Britten's *A Midsummer Night's Dream* at the 2009 Princeton Festival. Bubeck can be heard on recordings of John Adams' *El Niño* conducted by Kent Nagano (Nonesuch CD/ Art Haus Musik DVD) and the soundtrack of the Warner Brothers thriller *I Am Legend*. A native of Wilmington, Delaware, Bubeck holds degrees from Indiana University, Peabody Conservatory, and the University of Delaware, and he is currently working on a doctorate in voice at IU, where he studies with Patricia Stiles.



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Andrew Rader received his Bachelor of Music in Voice in May of 2007 from Middle Tennessee State University. While there, he made his opera debut as Oberon in Benjamin Britten's *A Midsummer Night's Dream*. Subsequently, he served as adjunct piano faculty for his alma mater for one year while awaiting a decision on graduate-level education. Currently, he is serving as an associate instructor for the Early Music Institute of the Indiana University Jacobs School of Music. There, he is an alto in the Concentus Vocal Ensemble, a performing group of the Early Music Institute. His tenure as one of the staff altos for St. George's Episcopal Church of Nashville, Tenn., brought him under the direction of Murray Forbes Somerville. While there, Rader was a soloist for J. S. Bach's *St. John Passion* and Henry Purcell's *Come, Ye Sons of Art*, as well as numerous verse anthems and other solo/chamber works. He has also done solo work with Belle Meade Baroque—an Early Music ensemble also under Somerville's direction. In the summer of 2008, Rader was offered the opportunity to travel to Magdeburg, Germany, with the Westminster Presbyterian Church of Nashville to make his European debut as a soprano soloist for J. S. Bach's Cantata BWV 80. Upcoming engagements include performances of *Fire and Ice: Michelangelo the Writer* in Nashville (March), the *Lagrima di San Pietro* in Indianapolis (April), and a fringe concert on the Boston Early Music Festival (June) with the IU Sackbut Ensemble.

Curio, a Roman tribune



Daniel Lentz is pursuing a master's degree in voice from the Jacobs School of Music at Indiana University with Dale Moore. He received his Bachelor of Music from The College of Wooster in Ohio, where he was awarded the Pi Kappa Lambda Prize in Music Performance and nominated for the Irene Ryan Acting Scholarship. Lentz has sung in many operas at IU, including *La bobème*, *Les contes d'Hoffmann*, *La traviata*, *Le nozze di Figaro*, and *Le Cendrillon*. He has performed scenes from *Don Pasquale*, *Carousel*, and *Dialogues of the Carmélites* and plans to sing Betto in *Gianni Schicchi* in the Graduate Opera Workshop with Carol Vaness. Last season, he sang the role of Antonio in *Le nozze di Figaro*, and in the spring, he sang the role of Böser Geist in *Szenen aus Goethe's Faust* with the IU Chorale and Chamber Orchestra. In addition to the opera stage, Lentz has portrayed many principal roles in musicals and theater. He recently participated in master classes with Roger Vignoles, singing from *Dichterliebe*, and with Casey Robards, singing from Wolf's *Italienisches Liederbuch*. He has toured as a soloist with The Wooster Chorus throughout the East Coast, including the baritone solos in Fauré's *Requiem* at Trinity Cathedral in Boston, Mass. He has performed with Akron Lyric Opera in *The Mikado*. His past oratorio and concert engagements include *Messiah*, *Lord Nelson Mass*, *Fantasy on Christmas Carols*, and several works by J. S. Bach. Currently, Lentz sings with the choir of Trinity Episcopal in Bloomington under the direction of Marilyn Keiser.



Spanish baritone **Antonio Santos** has performed in Spain, Portugal, France, Brazil, and the United States. A soloist and chamber artist, he has performed with numerous ensembles, including Mater Saule (Madrid, Spain), Chamber Choir of Early Music Academy (USAL, Spain), Lipzodes (US), Musica Poetica (Holland), IU Baroque Orchestra (US), Symphonic Orchestra of Burgos (Spain), and La Stigia, an early-music ensemble that he founded. He has sung Purcell's *Dido and Aeneas* (Aeneas), Scarlatti's *Tigrane* (Orcone), Holzbauer's *Hypermnestra* (Delmirus) Rameau's *Les Indes Galantes*, Verdi's *La traviata*, and Prokofiev's *The Love for Three Oranges* (Chorus). This marks his debut with IU

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Opera Theater. Santos earned degrees in history and musicology from the University of Salamanca (Spain) and in voice from the Professional Conservatory of Music of Salamanca. There, he attended courses at the Early Music Academy under the tutelage of David Mason and Richard Levitt. In 2008, Santos received the Performer Diploma in Voice at the IU Jacobs School of Music, where he is currently pursuing his Master of Music under the direction of tenor Paul Elliott.

Cornelia, widow of Pompeio



Lindsay Ammann is a master's student at Indiana University, where she is an associate instructor of voice and studies with Costanza Cuccaro. While at IU, she has sung Dame Doleful in Penhorwood's *Too Many Sopranos*, Maddelena in *Rigoletto*, Nettie Sloan/Aunt Bea in the collegiate premiere of Bolcom's *A Wedding*, and was the Alto Soloist in Verdi's *Requiem* with the Oratorio Chorus and Philharmonic Orchestra. She received her bachelor's from Augustana College in Sioux Falls, SD, where she studied with Cheryl

Koch. In the 2009-2010 season, she will sing the Page of Herodias in *Salome* and cover Samira in *The Ghosts of Versailles* with the Opera Theatre of St. Louis (OTSL). Ammann will then join the Pittsburgh Opera Center and will sing Olga in *Eugene Onegin*, Dame Quickly in *Falstaff*, the title role in *The Rape of Lucretia*, Marcellina in *Le nozze di Figaro*, and cover and perform the title role in *Carmen*. During 2008-2009, she sang Kate Pinkerton in *Madame Butterfly* for OTSL. In 2007, Ammann was a national semi-finalist in the Metropolitan Opera National Council Auditions.



Julia Pefanis, mezzo-soprano, is pursuing a Master of Music in Voice, studying under Sharmal Schrock. She received her Bachelor of Music from IU with honors, studying under Alan Bennett, Patricia Havranek, and Patricia Stiles. With IU Opera Theater, she has recently appeared in the choruses of *La traviata* and *Cendrillon*. She also participated in IU's recital of Wolf's *Italienisches Liederbuch*, led by Casey Robards. Pefanis will later this year appear as La Principessa in *Suor Angelica* in the IU Graduate Opera

Workshop. She was a finalist and scholarship recipient in the GWM Competition in Chicago in 2008 and is currently receiving an IU Music Merit Award and Faculty Scholarship.

Sesto, son to Cornelia and Pompeo



Mezzo-soprano **Ann Sauder** is native of Peoria, Ill. In 2005, she received her Bachelor of Voice from the IU Jacobs School of Music and plans to receive her Master of Music in Voice from IU in the spring of 2009. Sauder has performed regularly on the Musical Arts Center stage, appearing with IU Opera Theater as Hansel in *Hansel and Gretel*, Dorabella in *Così fan tutte*, Second Lady in *The Magic Flute*, and Praskovia/Do-do in *The Merry Widow*. She has also performed the roles of Dorabella in *Così fan tutte*, Dryad in *Ariadne auf Naxos*, and Aunt

Eller in *Oklahoma!* at the Brevard Music Center summer festival, and has performed as a soloist with the IU Philharmonic, the IU New Music Ensemble, the IU Contemporary Vocal Ensemble, the Indianapolis Symphony Orchestra, the Brevard Music Center Orchestra, and the Columbia

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Chorale. She has participated in master classes with Roger Vignoles, Russell Ryan, Nico Castel, and Nancy Gustavson. Sauder studies with Patricia Stiles.

Archilla, general and counselor to Tolomeo



A native of Bakersfield, Calif., baritone **Adonis Duque Abuyen**, is a second-year doctoral student. Abuyen completed his Bachelor of Music at Chapman University, under the tutelage of Peter Atherton. At Chapman, he was seen in many opera productions, including *Die Zauberflöte*, as Papageno, and *Gianni Schicchi*, as Simone. Other roles performed in Southern California include Figaro in W. A. Mozart's *Le nozze di Figaro* and Balthazar in *Amahl and the Night Visitors*. A former student of Giorgio Tozzi, Abuyen made his

IU Opera Theater debut as a master's student in 2005. Past roles with IU Opera Theater include Javelinot in Poulenc's *Dialogues des Carmélites*; Peter, the father, in Humperdinck's *Hansel and Gretel*; Abbate Cospicuo in Busoni's *Arlecchino*; Schaunard in *La bohème*; Lindorf in Offenbach's *Les contes d'Hoffmann*; and, most recently, Maraczek in the musical *She Loves Me* and Cajus in *The Merry Wives of Windsor*. Abuyen is a student of Patricia Stiles.



Hailing from Beulah, Colo., **Cody Medina**, bass-baritone, is a doctoral student. He holds a Bachelor of Music in Voice from the University of Denver's Lamont School of Music, where he studied with Kenneth Cox, and a Master of Music from the Jacobs School of Music, where he studies with Timothy Noble. While at Lamont, Medina was awarded the Frank Toth Memorial Award for outstanding service to the community of music and the Denver Lyric Opera Guild Award for being the outstanding student of opera

studies. Medina has sung with Cedar Rapids Opera Theatre and Cleveland Opera Circle, performing the roles of the King of Egypt (*Aida*) and Il Prefetto (*Linda di Chamounix*), respectively. He was a guest artist at the Maud Powell Music Festival in the Illinois Valley from 2004-2006. Making his European debut in Rome, Italy, in 1999, singing the role of Antonio and understudying the role of Figaro (*Le nozze di Figaro*), Medina returned to Rome the following year to perform Sarastro (*Die Zauberflöte*). He has also been in the world premières of *Marylin Monroe*, *Maud Powell: Queen of the Violinists*, and the oratorio *Prophecy*, creating the roles of Arthur Miller, Bram Powell, and God, respectively. While at IU, Medina has sung the roles of Comte des Grieux (*Manon*), St. Peter (*Too Many Sopranos*), Olin Blicht (*Susannah*), Herr Riech (*Die lustigen Weiber von Windsor*), and Snooks (*A Wedding*). He was also featured as the bass soloist in Verdi's *Requiem*.

Cleopatra, Queen of Egypt



Jacqueline Brecheen, soprano, is in her final year of the master's program at the Indiana University Jacobs School of Music. She has performed the roles of Susanna in W. A. Mozart's *Le nozze di Figaro*, Adina in Donizetti's *L'elisir d'amore*, and Just Jeanette in Edwin Penhorwood's *Too Many Sopranos*. She received a Bachelor of Music from Southeastern Louisiana University, where she studied with Scharmal Schrock. During her undergraduate years, Brecheen performed the roles of Laurie in *The Tender Land*, Monica in *The*

Medium, and Dorine in *Tartuffe*. She also appeared as a soloist in Barber's *Prayers of Kierkegaard*, Respighi's *Lauda per la natività del Signore*, Saint-Saëns' *Christmas Oratorio*, and Vivaldi's *Magnificat*. Her awards include 2000 and 2001 first-places at the Gulf Coast Region of National Association of Teachers of Singing. She is currently studying with Costanza Cuccaro.



Meghan Dewald, soprano, is a second-year master's student, studying with Costanza Cuccaro. She recently performed the leading role of Camelia la Tejana in the world première of Gabriela Ortiz's "videopera" *¡Únicamente la verdad!* at the IU Jacobs School of Music. Other IU appearances include Diana in William Bolcom's *A Wedding* and Margarita Xirgu in the collegiate première of Osvaldo Golijov's *Ainadamar*. Dewald's operatic credits include the roles of Juliette in *Romeo et Juliette* (OperaWorks tour) and Berta in *Il barbiere di Siviglia* with Kentucky Opera and First Lady in *Die Zauberflöte* and Suor Dolcina in *Suor Angelica* at Northwestern University. She has been the recipient of several awards, including Second-Place Regional Finalist and District Winner in the Metropolitan Opera National Council Auditions, Indianapolis Matinee Musicale Competition award winner, and Friends of Music scholarship recipient at Indiana University. She has participated in master classes with Gianna Rolandi, David Gately, and Elizabeth Upchurch. A native of Reading, Penn., Dewald completed her Bachelor of Music degree magna cum laude at Northwestern University.

Nireno, Cleopatra's confidant



A native of Decatur, Ind., mezzo-soprano **Lydia Dahling** is in her second year of undergraduate study at the Jacobs School of Music, where she studies with Alice Hopper. She previously studied voice with IU alumnus Robert Allen Saunders and also studied with Jeffrey Norris at the Interlochen Arts Academy. Dahling sang the roles of Maurya in *Riders to the Sea* and Miss Jessel in scenes from *The Turn of the Screw* during her studies at Interlochen.

At IU, Dahling has been seen as a soloist for the Symphonic Choir and University Chorale, and sang the roles of Anita and Rosalia in scenes from *West Side Story* in the Undergraduate Opera Workshop. This fall, she participated in the Virginia Zeani master class. She is the cover for the role of Cornelia. *Giulio Cesare* marks her debut with IU Opera Theater.



Mezzo-soprano **Clara Nieman** is in the senior year of her undergraduate degree. This production marks her debut role with IU Opera Theater. Last year, she played Dorilla in Scarlatti's *Tigrane* with the Bloomington Early Music Festival. For the last two summers, she has been a young artist at Seagle Music Colony, performing Hansel in *Hansel and Gretel*, Peep-Bo in *The Mikado*, and The Waiting Woman in Pasatieri's *The Goose Girl*. At IU, she has coached Lieder with Roger Vignoles and performed solos with

University Singers, University Chorale, and Motet Choir. Nieman is also the cover for the role of Sesto. She is a student of Scharmäl Schrock.

Tolomeo King of Egypt



Dominic Lim, originally from Concord, Calif., is pursuing a Master of Music in Voice in the Early Music Institute at Indiana University. He currently studies with Paul Elliott and has also studied with Drew Minter, Ellen Hargis, Myron McPherson, and Lorraine Manz (Oberlin Conservatory of Music). Lim has a Bachelor of Arts in Psychology from Oberlin College and is a graduate of the Academy of Classical Ballet in Oakland, Calif. His

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opera credits include *Tigrane* (Oronte) with the Bloomington Early Music Festival, *Idomeneo* (Idamante) with the California Music Festival, *Xerxes* (Elviro) and *La Clemenza di Tito* (Annio), both with Nico Castel and the New York Opera Studio. Before becoming a countertenor, Lim worked as a singer/actor in New York City. Theater and TV credits include *Mame* (Ito) at North Shore Music Theater (NSMT), *Miss Saigon* (NSMT and Pittsburgh Civic Light Opera), *The Karaoke Show* (Off-Broadway), and a role on *All My Children*. Lim was a cantor at St. Francis Xavier Church (NYC) for seven years, a featured psalmist on the U.S. Conference of Catholic Bishops Web-site, and was recently recorded for the upcoming eighth edition of the *Norton Anthology of Western Music*.



Peter Thoresen, countertenor, is currently pursuing coursework toward the Doctor of Music in Voice and Vocal Literature at the Jacobs School of Music. This production marks his debut with Indiana University Opera Theater. Last spring, he made his Bloomington Early Music Festival debut in a performance of Scarlatti's *Tigrane*. His operatic performances include roles in *La Calisto* and *Venus and Adonis* with the American Opera Theater and the title role in Monteverdi's *L'Orfeo* with the Bay Area Summer Opera Theater Institute. Additionally, Thoreson sang the role of Dimitri in *Fedora* with Lyric Opera of Chicago. His solo oratorio and concert performances include engagements with the Monterey Symphony and Chorus, Handel Choir of Baltimore, and Chicago Symphony Orchestra Chamber Musicians. Prior to moving to Bloomington, he lived in San Francisco, where he was a member of the Philharmonia Baroque Orchestra Chorale, singing in performances of J. S. Bach's *Weihnachts-Oratorium* and Handel's *Belsazzar* under the direction

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of Nicholas McGegan and Bruce Lamott. He recently received the Martha Lipton Memorial Award in Bloomington's National Society of Arts and Letters Voice Competition and was named a San Francisco District Winner in the Metropolitan Opera National Council Auditions in 2006. He received a Bachelor of Music in Voice from Illinois Wesleyan University and a Master of Music in Voice from the Peabody Conservatory. Thoresen currently studies with Patricia Havranek.

Chamber Orchestra

Violin I

Rachel Patrick
Won Hee Lee
Azusa Chapman
William Shackelton
Caleb Mossburg
Christina Kim
Grace Kim

Violin II

Seul Lee
Mikaela Holland
Alexander Tatarinov
Joshua Garver
Ji Hae Oh
Esther Kim

Viola

Olivia Chew
Andrew Braddock
Ivan Ugorich
Brett Walfish

Cello

Alan Ohkubo
Sylvain Rolland
Jordan Enzinger
Paul Young

Bass

Emmet Hanick
Noah Reitman

Flute

James Romeo
Daniel Perszyk

Oboe

Jennifer Kirby
Sasha Bochwich

Bassoon

Jung-Tzu Lin
Kaitlyn Paradise

Horn

Aaron Laws
Sarah Williams
Stanley Spinola
Jessica Richers

Banda

Grace Kim, *Violin*
Alexander Tatarinov,

Violin

Ivan Ugorich, *Viola*
Paul Young, *Cello*
Kristen Perry, *Oboe*
Kelly Roberts,

Bassoon

Holland Hettinger,

Harp

Adam Wead, *Theorbo*
Chris Briden,

Viola da Gamba

Continuo

Harpsichord
Yonit Kosovske

Theorbo

Adam Wead

Cello

Alan Ohkubi

Onstage Violinist

Romuald
Grimbert-Barre

Orchestra Manager

Micah Fleming
Azusa Chapman, ass't.

Orchestra Setup

Ivan Ugorich
Noah Reitman

Librarian

Mariel Johnson

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| | |
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| Assistant Stage Manager | Mollie Albert |
| Coach/Accompanist | Marcello Cormio |
| Head Fly Person | Steve Wilson |
| Deck Supervisors | Kate Roseman, Justin Searle |
| Stage Supervisor | Adrienne Dunlap |
| Head Deck Electrician | Patrick Dagley, Carrie Reading |
| Light Board Operator | Greg McCracken |
| Props Mistress | Ryan Mitchell |
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| Paint Crew | Claire Bidwell, Lucas Borges, Adam Catanzarite, Gina Choe, Shane Cinal, Lydia Comer, Skylar Delk, Benjamin Gulick, Elizabeth Hadley, Briane Haler, Kyung-Ook Kim, Rachel Kremidas, Tara Lotstein, Eva Mahan-Taylor, Lisa Maydwell, Nolan Moss, Soo Hyun Oh, Neha Raste, Logan Sibrel, Elisabeth Sobieski, Sarah Stone |
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