

SUBLET SERIES @HERE 2018-19 SEASON

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Welcome!

Thank you for coming to *Lucretia*, a SubletSeries@HERE presentation. This program provides artists with discounted space and equipment, as well as technical support.

HERE also supports the work of artists at all stages in their careers through our HERE Artist Residency Program (HARP), which develops and produces the work of our 10-13 resident artists, and Visiting Artist presentations for adult and family audiences. Please check out our other performances and events at HERE.org.

Like all the work at HERE, this SubletSeries@HERE presentation was curated based on the strength and uniqueness of the artist's vision.

We hope to see you HERE again soon.

Best,

Kristin

KRISTIN MARTING
Founding Artistic Director

HEREART ON VIEW
Queer as I: NOW-June 30

HERE SUPPORT

HERE is extremely grateful for the support and encouragement of an important group of Foundations, Corporations, Government Agencies, Elected Officials, and dedicated individuals. We would not be HERE without them.

GOVERNMENT SUPPORT

HERE'S programming is made possible with Public Funds from: National Endowment for the Arts; New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature; New York City Department of Cultural Affairs in partnership with the City Council, Office of the Mayor of New York, and Speaker Corey Johnson; The Office of Manhattan Borough President Gale Brewer; and New York State Assembly Member Deborah J. Glick. We are extremely grateful for the support and advocacy of all of our dedicated elected officials: Senator Charles E. Schumer, Senator Kirsten R. Gillibrand, Representative Jerrold L. Nadler, Governor Andrew M. Cuomo, Mayor Bill de Blasio, Manhattan Borough President Gale Brewer, Council Member Jimmy Van Bramer and the Cultural Affairs Committee of the City Council, and State Senator Brad M. Hoylman.

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HERE, in partnership with Resident Playwright Taylor Mac, is a participant in the Mellon Foundation's National Playwright Residency Program administered in partnership with HowlRound. HERE is a proud member of the Hudson Sq Connection & Lower Manhattan Arts League & The National Opera America Center & TCG.

Cantata Profana presents

LUCRETIA

May 23-25, 2019. 8:30pm at HERE

145 6th Avenue, SoHo

La Belle Lucrece , for solo lute	Jacques Gallot (1684)
Ecce torpet probitas , from Carmina Burana	Anonymous (11th-13th century)
The Outlandish Knight ---	Version by Shirley Collins (Recorded 1970)
Excerpt from <i>Lucrezia</i> (Opera)	Ottorino Respighi (1934)
Axe Phebus aureo , from Carmina Burana	Anonymous (11th-13th century)
Scenes d'amour*	François Sarhan (2014)
Ich was ein chint so wolgetan , from Carmina Burana ---	Anonymous (11th-13th century)
"Water dripping from a leaking pipe behind drywall"* ---	Ian Power (2010)
Duet: Tarquinio e Lucrezia (excerpt)	Paolo Benedetto Bellinzani (1726)
Capriccio No. 3 for solo violin	Pietro Locatelli (1733)
Silver Dagger	Version by Joan Baez (Recorded 1960)
Crossing Hands , from American Etudes ---	Marti Epstein (2004)
La Lucrezia , Solo cantata for voice and continuo	Georg Friedrich Handel (1706)

*NY premieres

JACOB ASHWORTH, Artistic Director*
GLEB KANASEVICH, Associate Artistic Director*

SHADI GHAHERI, Direction and Choreography, conceived with dancers
AO LI, Set design
VICTORIA BAIN, Lighting Design
GLEB KANASEVICH, Stage Manager*
NICHOLAS BETSON, Supertitles

ANNIE ROSEN, voice*
PAUL MAX TIPTON, voice
JACOB ASHWORTH, medieval vielle and baroque violin*
HANNAH COLLINS, cello*
I-JEN FANG, percussion
AYA HAMADA, harpsichord
HILDA HUANG, piano
ARASH NOORI, lutes and guitars*
NINA STERN, recorders and winds
EMILY JO, dance and choreography
JUSTIN MOCK, dance and choreography

*Core artists of Cantata Profana

SPECIAL THANKS to DANNY JOHNSON and SHIRA KAMMEN for sharing invaluable research and scores for Carmina Burana, to MATERIALS FOR THE ARTS for set pieces, to MARTI EPSTEIN, IAN POWER, and FRANÇOIS SARHAN for all embracing the theatricalizing of their music in this show, and to the incredible staff at HERE.

PROGRAM NOTES

Lucretia was a noblewoman of Ancient Rome and the wife of Lucius Tarquinius Collatinus. When Lucius Tarquinius Superbus, the last king of Rome, sent his son Sextus Tarquinius as emissary to Collatia, Sextus crept into Lucretia's room at night and raped her. Her public suicide after the event shocked the Romans so much that they cried for an end to monarchical rule. It ultimately sparked a rebellion that felled the Roman Kingdom and began the Roman Republic.

In a prologue, we encounter the elements of tonight's story: Beauty, in the form of Jacques Gallot's remarkable solo lute work from 1684; Greed, from one of the Carmina Moralia from the original medieval Codex Buranus that inspired Carl Orff's famous Carmina Burana; and Vengeance, via an arrangement of Shirley Collins' potent and disquieting version of an old English folk song about a woman who manages to get the upper hand over her would-be assailant.

We meet Lucretia herself in an excerpt of Ottorino Respighi's little known but viscerally powerful one-act opera *Lucrezia*. Respighi employs a narrator, named simply "La voce," to describe the gruesome scenes, just as Benjamin Britten did eleven years later in his *Rape of Lucretia*. The life-and-death drama of the story is a perfect engine for the full verismo style of early 20th century Italian opera.

The original book known as the *Codex Buranus* is a collection of 234 poems, mostly in Latin (*Axe Phebus aureo*) or medieval German (*ich was ein chint so wolgetan*) beautifully compiled with decorative illustrations, and separated into categories: songs of morality and mockery, songs of springtime love, songs in the tavern, and so on. The poems are mostly from the 11th and 12th centuries, and are printed without notated melodies or music, only with certain marks of cantillation. It is therefore a musicological feat to find tunes for these, either from other printed editions of the time that share certain poems, or most often from finding *contrafacta* — other songs written over the melody of an older poem, a common medieval practice. We are indebted to many generations of musicologists and players who have put these together, and special thanks to Danny Johnson and Shira Kammen for sharing some of their scores with us for this project.

The medieval poet-composers of the original *Carmina Burana* were very attracted to stories of intimacy, lust, and love. They relished composing secular music alongside their otherwise liturgical output. These songs are fun and they are charming, rich with the feeling of community and shared storytelling, even when their lurid stories end in the same tragedies that later composers like Handel and Respighi would color much more darkly.

François Sarhan's music is known for its commentary on our conditioned everyday behaviors, and a distinct brand of dry humor. His carefully curated collection of sounds in *Scenes d'amour* —the "hysterical soprano" image, the hollywood banter, the bits of over-the-top male speech—all collide to create the atmosphere and drama of a slasher film while shedding a harsh light on the sinisterly creepy and patronizing use of pet names, "sweet talk," default treatment of female characters on the silver screen, and even the stereotypical uses of voices in music.

The intimacy and profundity of Ian Power's music is initially subdued during its performance, but overwhelming post factum. Typically, coming off as aural monoliths, his works extract intense drama from a single situation. This allows the audience to really focus on the importance of the fragile relationships that are presented to them. In "Water dripping..." the world on the stage is a still life, while barely holding on. It is like being afraid of the dark while being awake in total silence.

One of the strangest settings of the Lucretia story, to our modern ears, may be by Paolo Benedetto Bellinzani, a rather unremarkable 18th century composer who published a set of *Duetti da camera* in 1726 — cantatas for two voices and continuo, an ideal form of entertainment at the time. His choice for the last duet of the book was to make an extremely rare duo scene of Tarquinius and Lucretia together. Tarquinius is painted as the archetypal baroque lover, using familiar courtly turns of phrase, but instead of the typical baroque weep-along, "love me or I shall kill myself," his message is the

much more sinister “love me or I shall be forced to kill you,” as he blackmails her into sex with threats of slander and sword.

The horrifying acts described in Bellinzani’s villainous bass aria are played out under the violent strains of a solo caprice by Pietro Locatelli, an overly virtuosic violinist and composer of the 18th century who pushed the boundaries of the instrument, paving the way for Paganini a few generations later.

Joan Baez made an iconic recording of the American folk ballad, Silver Dagger. It is from a young woman to a would-be suitor, explaining why she is turning him away. It captures a sense of the woman’s life, the perspectives of mother and daughter, and the nuances of a simple and familiar tale.

Marti Epstein has been delivering magical sounds enveloped in a singular, silky textural haze for decades, and her shorter piano works deliver the experience of her music for larger forces in an incredibly focused setting. The melancholy of her music tugs at a universal sense of loneliness, while still being strangely contented. The simple title “Crossing Hands” is beautifully symbolic of the gestures of support everyone longs for at times.

Finally, *La Lucrezia*. Georg Friedrich Handel’s cantata setting of this classic character’s final moments comes from his earlier life in Italy, when he wrote his most experimental and utterly brilliant music. It is scored for solo voice and continuo, and follows the traditional solo cantata idea of exploding the moment of a character’s highest dramatic intensity into a full work of its own. In the last movement, as Lucretia feels the blade entering her breast, she sings the briefest Arioso (“Gia nel seno”)—one of the most sublime 60 seconds in all of music—but then splinters into a scattered *accompagnando*, ending on a wild note, swearing vengeance from the grave. Handel, the dramatist, let all convention fly in this genre-busting cantata that explodes earlier tropes and sheds everything but the most dangerous and electrifying music.

-Notes by Jacob Ashworth and Gleb Kanasevich

PERFORMERS

JACOB ASHWORTH is Cantata Profana’s “impressive Artistic Director” (*New York Times*), and Co-Music Director of the “categorically imaginative [and] radical” (*New Yorker*) Heartbeat Opera. His own performances as a violinist and conductor from early baroque to contemporary music have been called “exacting and sensitive” (*Boston Globe*), “richly detailed” (*New York Times*), and “a flat-out triumph” (*Opera News*). Jacob’s performances on period instruments include as concertmaster for Nicholas McGegan with Mark Morris Dance Group, and with Trinity Baroque Orchestra, Staunton Music Festival, Juilliard 415, Helicon Ensemble, the Yale Baroque Ensemble, Opera Lafayette, and New York Baroque Incorporated. His latest album, “Hermestänze,” appears on MSR Records, and features cycles for solo violin

by composer Susan Kander, played “expressively and knowingly throughout” (*Gramophone*).
www.JacobAshworth.com

VICTORIA BAIN is a lighting designer who splits her time between New York and Chicago. Some of the theater companies she has worked with are Chicago Shakespeare Theater, The Goodman Theatre, The Paramount, The Atlantic Theatre Company, Rattlestick Playwright's Theater, Bluelaces Theater Company, Williamstown Theatre Festival, The Public, Soho Rep, Delaware Theatre Company and MCC. Some of her designs include *Athena* with The Hearth, *Sheila* with The Associates, and *Not Medea* at Art House New York. Victoria is a graduate of Loyola University Chicago and was the first recipient of the Michael Merritt Award at Loyola Chicago.

Winner of De Linkprijs for contemporary interpretation, cellist **HANNAH COLLINS** is a dynamic performer devoted to diverse forms of musical expression. She is committed to championing compelling new works with New Morse Code, her duo with percussionist Michael Compitello, and has recently performed with The Knights, Quodlibet Ensemble, *A Far Cry*, NYBI, The Sebastians, and Trinity Baroque Orchestra on modern and Baroque cello. Hannah holds degrees in biomedical engineering and music from Yale University and the Royal Conservatory of The Hague. She is currently Assistant Professor of Cello at the University of Kansas and Assistant Director of Avaloch Farm Music Institute.

Described as an “intrepid percussionist” by *Fanfare Magazine*, **I-JEN FANG** has a career as a solo performer, chamber musician, orchestral player, and teacher. She joined the faculty of the McIntire Department of Music at the University of Virginia in 2005 and as the Principal Timpanist and Percussionist of the Charlottesville Symphony. She has performed as marimba soloist in Taiwan, U.S., Austria, France, Hungary, Romania, and South Africa. She has also appeared as a featured performer at the Percussive Arts Society International Convention, Staunton Music Festival, and Charlottesville Chamber Music Festival. I-Jen Fang is an Innovative Percussion Artist.

SHADI GHAHERI is a theatre director and choreographer from Tehran, Iran based in New York City. She graduated from Yale School of Drama where she has directed *Death of Yazdgerd*, *The Girl is Chained*, *Titus Andronicus*. Other credits, *Shahr-e-Farang* (Spectrum NYC), *Last Days of Judas Iscariot* (Williams College), *Slow Sound of Snow* فریاد, *Butterfly's Terror and Post Scream* and *Terror* (Yale Cabaret). As Co-Artistic Director of the Yale Summer Cabaret, directed *Trojan Women*, and *LEAR*. Shadi Co-curated and produced a six-day festival of Music, theatre and short film by Iranian Artists called, Emruz Festival in Spectrum, Brooklyn. Shadi is a 2016 Paul and Daisy Soros Fellow and the directing fellow at Rattlestick Playwright Theatre.

Praised for her “graceful” (*The New York Times*) performance, harpsichordist **AYA HAMADA** has given numerous recitals in the US, Canada, Argentina, Brazil, Belgium, England, France, Spain, Switzerland, Italy and Japan, and has performed under conductors such as William Christie, Jordi Savall, Harry Bicket, Nicolas McGegan, Christophe Rousset and Masaaki Suzuki. Her debut album “Jacques Duphy: *Pièces de clavecin*” was chosen as “Recording of the Month” in *The Music Web International* and *The Record Geijutsu Magazine*. She won first prize in the London Music Festival Competition and second prize in the Josef Hofmann Competition, and earned her Master of Music degree in the inaugural class of Historical Performance from the Juilliard School. She studied under Kenneth Weiss in New York and Skip Sempé in Paris. www.ayahamada.com

Pianist **HILDA HUANG** is internationally recognized for her interpretations of the music of J.S. Bach, having won first prizes in the Leipzig and Tureck International Bach Competitions. Since presenting her debut recital at the Leipzig Gewandhaus, she has appeared at the Leipzig and Montreal Bach Festivals, the Ravinia Steans Institute and Chamber Music Northwest. On the occasion of Beethoven's 250th anniversary, she

tours the Bach French Overture and the Beethoven Diabelli Variations in 2019 and 2020 at venues in San Francisco, Chicago, North Carolina, Bochum, and Berlin, with other locations to be announced. She made her debut recording with the Cincinnati Pops (TELARC, 2008) and her debut solo album, *Hilda Huang Plays Bach*, is forthcoming on Orpheus Classical (2020). Her primary mentors include Melvin Chen and John McCarthy. She is a 2013 Presidential Scholar in the Arts and a 2019 Paul and Daisy Soros Fellow. For music, concerts and bookings, visit www.hildahuang.com.

EMILY JO is a contemporary dancer and choreographer, originally from Loveland, Colorado. After earning her BFA in Modern Dance Performance from the University of Oklahoma, she attended the José Limón Professional Studies Program in New York City. She has had the pleasure of performing internationally and locally with JKing Dance Company, Caitlin Cullen Dance Company, and as an independent and collaborative artist. Her work is based on bringing inward emotion outward through sensation, as well as focusing on collaboration with multidisciplinary artists and musicians (her most recent with musician/songwriter SEARCY). This is her first *Cantata Profana* project, and the process has been a joy from start to finish!

Clarinetist **GLEB KANASEVICH** has appeared as a soloist with the Baltimore Symphony Orchestra, Belarus National Philharmonic, Atlantic Festival Orchestra, Peabody Symphony Orchestra, and many more. He has been a resident artist at Dark Music Days (Iceland), Dias de Musica Electroacustica (Portugal), Spoleto Festival USA (Charleston, SC), soundSCAPE Festival (Italy), 50th SCI National Conference (Gainesville, FL), Audeamus International Music Festival (Croatia), and has been invited as a visiting artist at various institutions, like University of Oxford, Rice University, Peabody Conservatory, Frost School at University of Miami, and many more. He is currently working towards a PhD in Composition and Music Theory at Brandeis University. His solo clarinet and electronics albums "Asleep" and "Subtraction" came out on January 15 and 18, 2019, respectively. He became *Cantata Profana's* Associate Artistic Director as of September, 2018.

AO LI is a set designer that has worked internationally. His recent designs include: *Kiss* (Yale Repertory Theatre), *Scraps* (The Flea Theatre), *Real* (The Tank), *As You Like It* (Columbia University), *Waiting for Godot* (Alfred University), *Where Is My Maple Town* (Theatre Row), *Tis Pity She's a Whore* (Yale School of Drama), *Titus Andronicus* (Yale School of Drama). Shanghai credits include: *Cao Zhi* (Academy Theatre), *Blind* (Shanghai International Arts Festival), *Everything in the Garden* (Duanjun Theatre) among others. His work in visual art has received three solo exhibitions. He holds an MFA in Set Design from Yale School of Drama and a BFA in Stage Design from Shanghai Theatre Academy. aoliarts.com

JUSTIN MOCK is thrilled to be performing with *Cantata Profana*! Justin is currently performing Off-Broadway in *Then She Fell*. Last fall, Justin had the pleasure performing in Heartbeat Opera's production of *Dragus Maximus*. Previous Dance Companies: Hubbard Street 2, Hou Ying Dance Theatre, Peridance Contemporary Dance Co. Insta: @J_mockery

Noted as "the compelling guitarist" by The New York Times, **ARASH NOORI** performs throughout North America and Europe on lutes and guitars as both a recitalist and accompanist. A founding core member of *Cantata Profana*, Arash has appeared in performances with Les Arts Florissants, Early Music New York, Orchestra of St. Luke's, Piffaro: The Renaissance Band, the Sebastians, ARTEK, Repast, and NOVUS NY of Trinity Wall Street amongst others. A graduate of the Yale School of Music and the Juilliard School, Arash is currently the Professor of Lute and Early Guitars at the College of Music, University of North Texas.

Mezzo-soprano **ANNIE ROSEN**'s performances have been acclaimed as "extraordinary," "fearless," and "soul-crushingly vulnerable." Her roles this season include *Adalgisa/Norma* (Utah Opera), *Suzuki/Madama Butterfly* (Central City Opera), *Brother/The Scarlet Ibis* (Chicago Opera Theater), and a staged version of

Sarah Kirkland Snider's one-woman song cycle *Penelope* (Lyric Opera of Kansas City). Next season she makes her Metropolitan Opera debut live and in HD as Ankhesenpaaten/*Akhnaten*, as well as singing Wellgunde in the Lyric Opera of Chicago's *Ring* cycle and Adalgisa with Calgary Opera. Rosen has co-created and premiered vocal-theatrical pieces with ONE Festival Omaha, Heartbeat Opera, and White Snake Projects, among others.

NINA STERN has carved a unique and extraordinarily diverse career for herself as a world-class recorder player and classical clarinetist. She has appeared as a soloist or principal player with orchestras such as The New York Philharmonic, American Classical Orchestra, Philharmonia Baroque, Tafelmusik, Amsterdam Baroque Orchestra, La Scala Theatre Orchestra, Clarion Orchestra, and Hesperion XX. She has recorded for Erato, Harmonia Mundi, Sony Classics, Newport Classics, Wildboar, Telarc, MSR, and Smithsonian labels. Recent projects include performances and recordings of traditional music of Eastern Europe, Armenia, and the Middle East, as a soloist and with the ensembles Rose of the Compass and East of the River. Her most recent album, *The Crane*, was released in January on the Good Child Music label. Ms. Stern was appointed to the faculty of Juilliard's Historical Performance program in 2012 and has served on the faculties of the Civica Scuola de Musica (Milan, Italy), Mannes College of Music, and Oberlin Conservatory. She is founder and Artistic Director of S'Cool Sounds, an award-winning music education project serving public school and underserved children and adults in the U.S., and abroad. (www.ninastern.com)

Described by the *Atlanta Journal-Constitution* as a dignified and beautiful singer, **PAUL MAX TIPTON**, bass-baritone, has soloed under such notable figures as Leonard Slatkin, Masaaki Suzuki, Matthias Pintscher, Helmuth Rilling, Nicholas McGegan, Paul Hillier, and Martin Katz. Recent credits include Plutone in Monteverdi's *Orfeo* with Göteborg Baroque, recording Nicolaus Bruhns's solo cantatas with Masaaki Suzuki for the BIS label, the role of Archibald Grosvenor in *Patience* with Odyssey Opera, and a recording of the Brahms *Ein Deutsches Requiem*, Op. 45, which earned a 2012 Grammy nomination. He studied on full-fellowship at the University of Michigan at Ann Arbor and Yale University. www.paulmaxtipton.com

CANTATA PROFANA is telling a new story of music. At the heart of each signature Cantata Profana production is a vision for a new kind of programming: breathing life into classical music by carefully and lovingly curating rarely-heard works from every chapter of music history and reveling in how it all fits together.

A "crack ensemble" (New Yorker) with "a taste for the dramatic" (New York Times), Cantata Profana is passionately dedicated to new music, old music "to most anything, so long as the mixture is put together thoughtfully and put across persuasively" (New York Times). Our artists are specialists in a dizzying array of musical genres, able to transform themselves from "a stylish early music ensemble" (New York Times) on period instruments into "exacting and sensitive" performers of contemporary music (Boston Globe) all within one show.

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