



Haymarket
opera company

JOHANN ADOLPH HASSE

*Marc'Antonio e
Cleopatra*

June 23-24 & 26-27, 2023
Jarvis Opera Hall at DePaul University

Dear Friends,

Continuing Haymarket's exciting 2023 season, welcome to the Jarvis Opera Hall for the Chicago premiere of Johann Adolph Hasse's *Marc'Antonio e Cleopatra*. In February we released our world-premiere recording of *L'Amant Anonyme* by Joseph Bologne, which has been awarded five stars by the *BBC Music Magazine*. In March we presented the Chicago premiere of Alessandro Scarlatti's dramatic oratorio *La Giuditta* to a full house. And in April our annual Early Opera Cabaret at the Arts Club of Chicago was a sparkling success, helping us exceed our \$25,000 fundraising match challenge.

Haymarket's performances of *Marc'Antonio e Cleopatra* transform a 1725 serenade written for Naples into a lavish stage production for Chicago. The German-born Hasse was one of the most celebrated composers of Italian opera in the 18th century but his works are seldom heard in the United States. Our production stars two of the most exciting singers on today's stages: countertenor Kangmin Justin Kim and contralto Lauren Decker. This production marks both of their debuts with Haymarket. Mark your calendars now for another chance to hear this dynamic pairing when a live recording from these performances will be featured as an encore broadcast as part of the internationally syndicated Saturday matinee opera series on WFMT on November 18th.

And our season isn't over! In September we bring you another Chicago premiere: *La liberazione di Ruggiero dall'isola d'Alcina* by the virtuoso composer, singer, and instrumentalist Francesca Caccini. Dating from 1625, it is the earliest surviving opera by a female composer. Join us on Alcina's bewitched island for a tale of gods, nymphs, monsters, shepherds, damsels, courtiers, and enchanted plants ensnared in a battle between good and evil!

Thank you for your ongoing enthusiastic support of Haymarket Opera Company.

Enjoy the show!

Musically yours,
Chase & Craig



Chase Hopkins
General Director



Craig Trompeter
Artistic Director

Haymarket Opera Company presents

Marc'Antonio e Cleopatra

MUSIC BY **JOHANN ADOLPH HASSE**

LIBRETTO BY **FRANCESCO RICCIARDI**

JUNE 23-24 AND 26-27, 2023

Performance length: Two hours, including one 20-minute intermission

CAST

<i>Cleopatra, Pharaoh of Egypt</i>	Kangmin Justin Kim
<i>Marc'Antonio, a Roman general</i>	Lauren Decker
<i>A Roman soldier</i>	Jon Beal
<i>Lady-in-waiting to Cleopatra</i>	Julie Brumfiel
<i>Lady-in-waiting to Cleopatra</i>	Kali Benz

CREATIVE TEAM

Chase Hopkins, <i>Stage Director</i>	Megan Pirtle, <i>Wig and Makeup Designer</i>
Craig Trompeter, <i>Music Director</i>	Brian Schneider, <i>Lighting Designer</i>
Wendy Waszut-Barrett, <i>Set Designer</i>	Jon Beal, <i>Fight Choreographer</i>
Stephanie Cluggish, <i>Costume Designer</i>	

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Jaime Gorgojo, *Violin I*
Wendy Benner, *Violin II*
Ann Duggan, *Violin II*
Pascal Innocenti, *Violin II*

Elizabeth Hagen, *Viola*
Kiyoe Matsuura, *Viola*
Anna Steinhoff, *Cello*
Jerry Fuller, *Violone*
Brandon Acker, *Archlute*
Michael Beattie, *Harpsichord*

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Michael Peterson, *Scenery Crew*
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Krista D'Agostino, *Wig & Makeup Crewperson*
Meike Schmidt, *Lightboard Programmer*


Devin Sullivan, *Master Electrician*
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Teagan Anderson, *Stitcher*
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Hannah Zizza, *Surttitle Operator*

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Haymarket Opera Company enriches the musical community of Chicago and the Midwest with performances of 17th- and 18th-century opera and oratorios using period performance practices.

Haymarket seeks to engage audiences with passionate performances of familiar as well as forgotten works, staged intimately and guided by close attention to details of the libretti and scores.

THE FALL OF A REPUBLIC. The end of a kingdom. Star-crossed lovers plotting their way through war, betrayal, and sacrifice. Little wonder that the tragedy of Mark Antony and Cleopatra has captivated historians, poets, and musicians for two thousand years. The story has been told and retold so often that the line separating myth from fact has long since blurred. Each version says more of its own time and place than of Ptolemaic Egypt or Imperial Rome. The best-known retelling comes by way of Shakespeare's *Antony and Cleopatra* (1606), which he based on Plutarch's second-century account in *Lives of the Noble Greeks and Romans*. As we might expect, Shakespeare's Cleopatra is emotionally complex—a changeable and conflicted woman caught between love and duty. And according to custom, she was likely portrayed by an adolescent boy who specialized in the stylized gesture and delivery of female characters. Over three centuries later, Joseph L. Mankiewicz brought the doomed love affair to the silver screen in *Cleopatra* (1963), one of the last big-budget Hollywood epics and a star vehicle for Elizabeth Taylor—often called the most beautiful woman in the world—decked out in a lavish headdress and elaborate makeup as the last Pharaoh of Egypt.

From the Globe Theatre to 20th Century Fox, these representations of Cleopatra exude a kind of exaggerated femininity that recalls Susan Sontag's definition of Camp as a sensibility that "sees everything in quotation marks." This version of the character is, to paraphrase Sontag, "not a woman, but a 'woman'."

This kind of overperformance of gender was likewise on display at the premiere of Johann Adolf Hasse's *Marc-Antonio e Cleopatra* (1725), an operatic *serenata* in which the title roles were sung, respectively, by the female contralto Vittoria Tesi Tramontini and soprano castrato Carlo Broschi, better known as Farinelli. Gender-swapping was a common enough occurrence on the eighteenth-century stage, especially for a young castrato early in his career. Since his debut five years earlier, twenty-year-old Farinelli had sung numerous roles, both male and female, in Naples and Rome. All the while, his star was steadily rising. For many others in that situation, making the professional transition from female to male roles meant going from top billing to temporarily settling for middling parts as they worked their way back up the ladder. Unlike the boy actors of Shakespeare's stage,

Antony and Cleopatra at the Battle of Actium by Johann Georg Platzer (1730)



Program Notes continued

castrati did not suddenly and obviously age out of female roles. Having undergone prepubertal castration to retain their high voices, they never developed secondary sex characteristics like facial hair and increased muscle mass. But that did not mean that they were inherently feminine, either. Perhaps Farinelli's voice was convincing as Cleopatra, but Pier Leone Ghezzi's caricature of the singer from a performance in Rome the previous year depicts him costumed as a woman but with crudely masculine features.

Appearances aside, the main draw of the castrato to audiences was first and foremost the voice. The unique sound, at once broadly cosmopolitan and acutely local to Italy, was the result of numerous procedures, abilities, and techniques amassed over several years. Medically speaking, the lack of testosterone meant that the vocal folds would not lengthen, so the voice would never deepen, while limbs and ribcage grew beyond normal proportions, leading to a lanky and barrel-chested build. The hoped-for outcome was a naturally high and flexible voice supported by unusually powerful lungs. In this way, the castrato differed from the modern-day countertenor, who cultivates his *falsetto* or head voice as his primary singing register. Still, the unique physiognomy of the castrato counted for little without proper training. Farinelli claimed that his first year of intensive study

focused exclusively on *solfeggi*, vocal exercises meant to cement core technique. Control over the breath via the diaphragm and intercostal muscles was necessary for an even tone and clean articulation—this was aided by practicing with lead weights. Upon mastering the basics, he spent four more years learning musicianship, interpretation, gesture, and literature. In 1720, he made his debut in a *serenata* by his teacher, Nicola Porpora, after which he enjoyed near-instant fame.

The first performance of *Marc-Antonio e Cleopatra* took place at the country estate of Carlo Carmignano, a banker and counselor at the court of Naples. Farinelli (in his last female role) and Tesi had already worked together several times and were both exceptional musicians as well as vocalists. As such, their real-time embellishments must have been a wonder to hear. Still, in contrast to the large-scale productions at the Teatro San Bartolomeo, the city's main venue for *opera seria*, the structure of Hasse's *serenata* allowed for a relatively intimate affair. Between Hasse's economical score (consisting of only strings and basso continuo) and the singers' concert-style performance (possibly in pared-down costumes), *Marc-Antonio e Cleopatra* was ideally suited for a cozier, and perhaps less formal, setting than the royal opera house.

The Banquet of Cleopatra by Giovanni Battista Tiepolo (1743)



Marc-Antonio e Cleopatra

Portrait of Farinelli
by Bartolomeo Nazari
(1734)



The historical Cleopatra VII (70–30 BC) descended from a line of Macedonian rulers installed three centuries earlier by Alexander the Great. The Ptolemaic dynasty attempted to legitimize their claim over Egypt by adopting the title of Pharaoh, though according to Plutarch, Cleopatra was the first in her family to learn the Egyptian language. Upon the death of her father, Ptolemy XII, in 51 BC, she inherited co-rulership with her young brother, Ptolemy XIII. The arrangement lasted only a short time before collapsing into civil war. Seeking military support, Cleopatra formed a romantic and political alliance with Julius Caesar, newly appointed dictator of Rome. With his assistance, she assumed *de facto* rule over Egypt. The assassination of Caesar in 44 BC left her fortunes uncertain. In the ensuing power vacuum, Caesar's grandnephew and appointed heir, Octavian, partnered with the generals Mark Antony and Marcus Lepidus in a joint dictatorship of Rome known as the Triumvirate. As with previous power-sharing agreements, it did not last long. Within a decade, Octavian had successfully ousted Lepidus and had Mark Antony declared a traitor, positioning himself to assume the mantle of Emperor. Meanwhile, Antony was in the midst of his doomed affair with Cleopatra, which prompted him to abandon his marriage with Octavian's sister Octavia, and to declare Cleopatra's son Caesarion the rightful heir to Caesar.

The personal and political rivalry that developed between Octavian and Mark Antony culminated in the Battle of Actium (31 BC) in the Ionian Sea. *Marc-Antonio e Cleopatra* opens in the aftermath of Octavian's decisive maritime victory.

The Death of Cleopatra by Antonie Rivalz
(Between 1715 and 1735)



With only two characters, the story plays out as more of an extended conversation than an active plot, though their characters are hardly stagnant. Having prematurely fled the battle for fear of Octavian's wrath, Cleopatra asks after its final outcome. Mark Antony responds with anger that melts into shame. He reveals that the sight of her leaving sapped him of the will to fight and he, too, fled the battle. In his final calculation, Cleopatra is worth far more than any kingdom. Both know that defeat is imminent and, after some initial pushback from Mark Antony, they come to an agreement. Rather than submit to the indignities of defeat and humiliation, they will joyfully take their own lives.

Program Notes by Devon J. Borowski

Devon J. Borowski is a PhD candidate in Music History and Theory at the University of Chicago. His research interests include the voice, singing cultures, and the castrato; queer studies and Camp; early modern critical race theory, coloniality, and globality. His dissertation, entitled "Navigating the Boundaries of Voice: Song, History, and Humanity in the British Imperial Project, 1770-1836," explores eighteenth-century singing cultures and colonial discourses of voice, humanity, and history in late Georgian Britain.

Synopsis

BEFORE THE OPERA BEGINS

After the assassination of Julius Caesar in 44 BC, Roman generals Mark Antony and Lepidus joined with Caesar's nephew and adopted son Octavian (later Augustus) to form a three-man dictatorship known as the Second Triumvirate. Eventually Antony came to rule over the eastern parts of the empire, including Egypt, and Octavian the western territories. Antony later joined forces with his lover the Egyptian queen Cleopatra in a series of campaigns against Octavian to gain supremacy in the Roman world. Octavian finally defeated them at the Battle of Actium in northwest Greece. This victory gave Octavian undisputed control of all the Roman territories and he was crowned emperor in 27 BC.

PART ONE

After a regal introduction, the opening orchestral *sinfonia* depicts the vigorous Battle of Actium. The opera begins just after Cleopatra and Antony's defeat. As the curtain rises, Cleopatra is fleeing to Egypt, followed by Antony. Having realized their doom was imminent, Cleopatra fled the battle first in order to escape capture. When Antony saw her ships retreating he followed quickly in the name of love. Cleopatra is moved by Antony's devotion and begs him not to think less of her for retreating. She could not countenance the thought of being dragged before the Roman crowds as a slave. She is not afraid of death. Her only fear is to die while in captivity.

Cleopatra's fierce beauty reminds Antony of their first meeting in the fields of Cilicia. Military success means nothing to him. His only desire is to be favorable in Cleopatra's eyes and to be faithful to her. She remembers that they fell in love at first sight and soon she bore Antony a son. While the world knows him to be a fierce conqueror, in her eyes he is more lover than ruler. Antony remarks that time is flying and that their memories of the past are now painful to recall. Cleopatra is resigned to die with dignity but her beauty and courage inspire Antony to renew the fight against Octavian.

PART TWO

Cleopatra reminds Antony that Octavian is now master of Asia and Africa. No hope remains for them and they must accept their fate. She bids farewell to her throne and begs Antony to calmly face death with her. Antony asks the heavens how he could possibly endure her death, but Cleopatra urges him to cease lamenting and to die bravely with her. A vision comes to Antony of their afterlife in Elysium, reclined together in an eternal embrace under the shade of a myrtle tree. Together they praise the age in which they have lived gloriously side by side. As the curtain falls they prepare to die by suicide.



Antony and Cleopatra by Johann Heinrich Tischbein (1773)



The Death of Marc Antony by Pompeo Batoni (1763)

From Farinelli to Kangmin Justin Kim, from Tramontini to Lauren Decker

Hasse's original cast took opposite gender roles, with Carlo Broschi, the famous castrato called *Farinelli*, singing Cleopatra, and the renowned contralto Vittoria Tesi Tramontini, known as *La Fiorentina* singing Marc'Antonio. In keeping with the original gender-fluid casting, Haymarket's cast features countertenor Kangmin Justin Kim as Queen Cleopatra and contralto Lauren Decker in the role of Mark Anthony.

Carlo Broschi (1705–82) was born and studied in Naples under the famed teacher Nicola Porpora, whose subsequent renown is largely based on his student's reputation. Broschi is first called *il Farinello*, after a Neapolitan magistrate and arts patron named Farina, in two Roman libretti from 1723. From 1734, he was engaged at the King's Theatre in London, but three years later he broke off his contract to serve as *Musico de Camara* for Philip V of Spain.

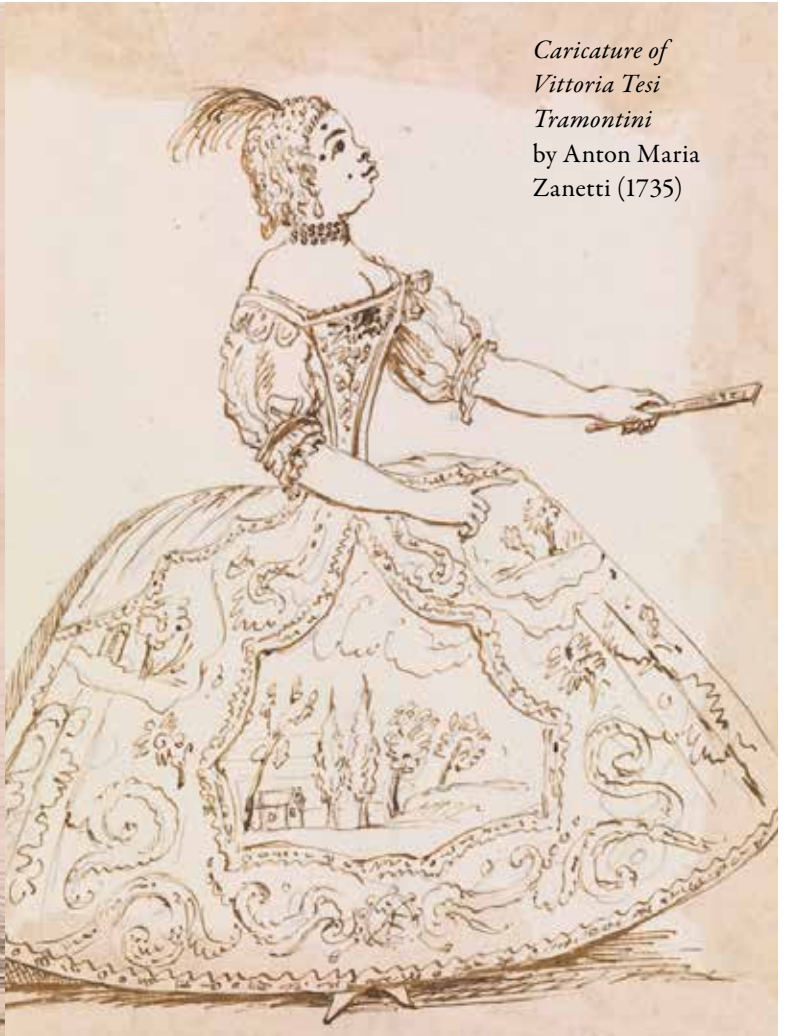
For nearly a decade, Farinelli nightly serenaded the chronically depressed king, like David playing for Saul. He spent the last years of his life receiving star-struck visitors at his villa in Bologna.

Vittoria Tesi Tramontini (1700–75) had her early training in Florence (hence her moniker *la Fiorentina*) and Bologna. She was known for singing "trouser roles" and for her excellent musicianship and expression in performance. In 1737, she starred in the inaugural performance at the Teatro San Carlo in Naples. From around 1750 Tramontini was involved with the Vienna court theater, in which she sang and, according to Metastasio, served as costume director for a time. Around the same time, she retired from the stage and focused on teaching. At her death, she held the title of *virtuosa della corte imperiale*.

*Caricature of Farinelli
"en travesti" as
Berenice in Vinci's
Farnace by Pier
Leone Ghezzi (1724)*



*Caricature of
Vittoria Tesi
Tramontini
by Anton Maria
Zanetti (1735)*



Cast Biographies



KANGMIN JUSTIN KIM | CLEOPATRA

COUNTERTENOR

Combining “striking vocal purity” (*Financial Times*) with “terrifying intensity” (*The New York Times*), renowned Korean-American countertenor Kangmin Justin Kim has earned accolades in roles of the baroque repertoire, contemporary music, and in Mozart’s trouser roles at prestigious opera theaters, festivals, and symphony orchestras around the world.

Career highlights include the world premiere in the title role of *M. Butterfly* at the Santa Fe Opera Festival, debuts at Covent Garden in *Le nozze di Figaro* (Cherubino), The Dallas Opera in *Hänsel und Gretel* (Hänsel), the Wiener Staatsoper in *Das verratene Meer*, and at the Theater an der Wien in *La clemenza di Tito* (Annio). He also made role debuts as the Witch in *Hänsel und Gretel* in Wiesbaden, Epitide in *La Merope* at the Concertgebouw, Ottone in *La Griselda*, Hyacinthus in *Apollo et Hyacinthus*, and Gilade in *Farnace* for Teatro La Fenice. Notably, Kim has sung Nerone in *L’incoronazione di Poppea* in New York, Salzburg, Paris, and Berlin. Chicago audiences will remember Kim’s performance as Nerone in the “triumphant” (*Chicago Tribune*) 2017 Monteverdi trilogy tour with John Elliot Gardner at the Harris Theater.

Upcoming engagements include *Così fan tutte* (Despina) and *La clemenza di Tito* (Annio) in a new production at Staatsoper Hamburg; *Orlando furioso* (Ruggiero) for La Fenice; *Giulio Cesare* (Sesto) at the Wiener Staatsoper, and appearances in Monte Carlo, Paris, Brussels, Amsterdam, and Köln. Kim was born in South Korea and grew up in Evanston, Illinois. He studied at Northwestern University and at the Royal Academy of Music in London.



LAUREN DECKER | MARC’ANTONIO

CONTRALTO

With her unique contralto voice, Lauren Decker is a rising star praised for her “amber low notes” (*Chicago Tribune*). Decker is well known to Chicago audiences from her time at Lyric Opera of Chicago as a member of the prestigious Ryan Opera Center, deploying her singular vocal abilities in bel canto, verismo, and Wagnerian roles. She recently made a sensational debut as Eduige in Handel’s *Rodelinda* at the Aspen Festival, promising a bright future as a singer of great expressive breadth in a “career that will soar” (*Chicago Theater Review*).

Recent performance highlights include roles in *Cavalleria rusticana* (Mamma Lucia) and *Suor Angelica* (Principessa) at Toledo Opera, *Salome* (Herodias) at Madison Opera, *Falstaff* (Mistress Quickly) at Palm Beach Opera, and *Das Rheingold* (Erda) at Dayton Opera. Decker also performed Elgar’s *Sea Pictures* with the San Francisco Orchestra and Beethoven’s Symphony No. 9 with the Royal Philharmonic Orchestra in London. Decker performed in Lyric Opera of Chicago productions of *Die Zauberflöte* (Third Lady), *Elektra* (First Maid), *Il trovatore* (Inez), *I puritani* (Enrichetta di Francia), and *La traviata* (Annina).

Upcoming engagements include Mahler’s Symphony No. 2 with the Richmond Symphony, Mendelssohn’s *Elijah* with The Florida Orchestra, and a full season at the Deutsche Oper Berlin, performing in *Die Zauberflöte* (Third Lady), *Cavalleria rusticana* (Mamma Lucia), *Der Fliegende Holländer* (Mary), *Suor Angelica* (La Badessa), *Das Rheingold* (Erda), and *Die Walküre* (Schwertleite).



JON BEAL | A ROMAN SOLDIER

ACTOR & FIGHT CHOREOGRAPHER

Jon Beal is an actor and fight choreographer making his Haymarket debut in Hasse’s *Marc’Antonio e Cleopatra*. His credits include *Hansel and Gretel*, *Macbeth*, *Faust*, *Bel Canto*, *Siegfried*, *Die Walküre*, *Das Rheingold*, *The Barber of Seville*, *Il trovatore*, and *A Streetcar Named Desire* at Lyric Opera of Chicago; *As You Like It*, *SS!* and *Macbeth* at Chicago Shakespeare Theater; *Dracula* and *All Our Tragic* with The Hypocrites; *The Duchess of Malfi* at Trap Door Theatre; and *Richard III*, *Romeo and Juliet*, *Taming of the Shrew*, and *Julius Caesar* at Muse of Fire Theatre Company. Beal’s television credits include NBC’s *Chicago PD*. Beal received an Equity Jeff Award for Fight Direction in *Cardboard Piano* at TimeLine Theatre and a Jeff Nomination in Fight Direction for *Cyrano* at BoHo Theatre.



KALI BENZ | A LADY-IN-WAITING TO CLEOPATRA

DANCER

Kali Benz is a baroque dance specialist who has appeared in a number of Haymarket Opera Company productions, including *Amadigi di Gaula*, *La Calisto*, *Ariane et Bacchus*, and most recently, the acclaimed 2022 production of Bologne’s *L’Amant Anonyme*. Benz has also performed *An American at Versailles* at the Madison Early Music Festival with Alchymy Viols, and *The World of Leonardo* choreographed by Catherine Turocy at the Indianapolis Early Music Festival.



JULIE BRUMFIEL | A LADY-IN-WAITING TO CLEOPATRA

DANCER

Julie Brumfiel, a baroque dance specialist, began her classical ballet training at the age of ten with continued studies as a scholarship student at the San Francisco Ballet School. Brumfiel went on to study at Indiana University with Violette Verdy, where she received her bachelor’s degree in ballet performance and biology, graduating with high distinction. Brumfiel has danced professionally with Louisville Ballet, Los Angeles Dance Theater, and Central Illinois Ballet. She has appeared in several Haymarket Opera Company productions, including *Amadigi di Gaula*, *Ariane et Bacchus*, and *L’Amant Anonyme*.



**IN LOVING MEMORY OF
SUZANNE L. WAGNER**

Haymarket Opera Company dedicates these performances to the memory of Suzanne L. Wagner, a beloved member of the company for more than ten years. Suzanne was a fierce supporter of the arts, a passionate advocate for early opera, and an important member of the Haymarket Board of Directors, volunteering her time and expertise in support of an organization she loved. She is dearly missed.

To honor Suzanne’s dedication to Haymarket Opera Company, the Wagner Family has generously sponsored this production in her memory. Suzanne was crucial to the development of this production in its planning stages, and enthusiastic about the cast and team. We are grateful to her family for their support and for honoring Suzanne's legacy.

Suzanne L. Wagner

May 11, 1961 - December 12, 2022



Chase Hopkins is the general director of Haymarket Opera Company and the founding artistic director of Opera Edwardsville. Hopkins was named as Haymarket's first

general director in 2020 and led the company through its 10th Anniversary Season with three innovative cinematic productions of Handel operas that received praise from as "an inspiring and relevant modern production" (*Operawire*) and "a superb document of a Handel opera" (*Chicago Tribune*). Hopkins served as creative producer for the 2022 production of *L'Amant Anonyme* by Joseph Bologne, the Chevalier de Saint-Georges, which was praised by the *Chicago Tribune* for making history. The world-premiere recording of this forgotten work was released in collaboration with Chicago's Grammy Award-winning label, Cedille Records, earning a 5-star review from the *BBC Music Magazine* and praise for "luxury casting" by *Gramophone*. Hopkins also served as creative producer for Haymarket's 2022 production of *L'incoronazione di Poppea*, which was included in the *Chicago Tribune's* "Top Performances of 2022." Hopkins brings expertise to Haymarket as both a performer and creative producer. His singing career included a strong focus on baroque opera, and he has performed with distinguished conductors including René Jacobs, Christian Curnyn, and Jonathan Cohen at festivals across Europe and the United States. On the operatic stage, Hopkins has been described as a "strong and convincing presence" (*Opera Today*) and has been praised for delivering "thoughtful and disciplined" performances (*Operawire*). He holds a bachelor's degree in performance and arts administration from Northwestern University and a master's degree in performance from the Royal Northern College of Music in the United Kingdom. In 2023, Hopkins is currently pursuing executive training at the Harvard Business School. *Marc'Antonio e Cleopatra* marks Hopkins's debut as a stage director.

Chase Hopkins | Stage Director

I am honored to make my directorial debut at Haymarket with this production, which draws on my experience as a singer and as a creative producer for Haymarket's film and stage productions. While *Marc'Antonio e Cleopatra* was written to be performed in concert, I have taken a historically inspired approach to reimagine this work for the operatic stage. Influenced by baroque-era aesthetics, this production is a fusion of an 18th-century theatrical spectacle with an evocation of ancient Egypt and Rome.

The entire drama of *Marc'Antonio e Cleopatra* unfolds through a well-conceived libretto by Francesco Ricciardi and gorgeous music by Johann Adolph Hasse. Structurally, the piece functions as a conversation between the title characters in a series of arias, recitatives, and two stunning duets. The drama focuses on the psychological and emotional journeys of these protagonist lovers. Virtuoso music and high-baroque drama intertwine as history's star-crossed lovers Marc Antony and Cleopatra contemplate their bleak political future—and ultimately death by suicide—after their defeat at the Battle of Actium.

To give *Marc'Antonio e Cleopatra* an operatic treatment, we have designed the entire production to enhance the drama and reveal the themes of this piece. Through luxurious costuming and wigs, grand sets dressed with exotic Egyptian detailing, thrilling swordsmanship, and elegant baroque dance, our production transforms Hasse's serenade into a lavish operatic event.

Can love conquer all? Confronted with losing her empire, freedom, and life, Cleopatra determines that death on her own terms maintains her dignity. While Marc'Antonio might wish to return to battle and triumph over his opponent, he ultimately decides that his love for Cleopatra is worth more than any battle victory. In the end you will see that Antony and Cleopatra are united in love and triumphant in death. Like many operas from the 18th century, the work ends with a joyful duet as Antony and Cleopatra prepare for their final moments. It is a beautiful *denouement* for our lovers. As Octavian declares of Cleopatra's devotion and integrity in Shakespeare's *Antony and Cleopatra*:

“Bravest at the last!
She levell’d at our purposes, and, being royal,
Took her own way.

She shall be buried by her Antony.
No grave upon earth shall clip in it
A pair so famous.”

(Shakespeare, *Antony and Cleopatra*, Act V, Scene II)



The Death of Cleopatra by
Jean-Baptiste Regnault (1796)



Craig Trompeter is the founder and artistic director of Chicago's Haymarket Opera Company. He has performed with Second City Musick, the Chicago Symphony,

Lyric Opera of Chicago, Chicago Opera Theater, Music of the Baroque, the Smithsonian Chamber Music Society, and the Oberlin Consort of Viols. Among other prestigious venues where he has appeared are the Metropolitan Museum of Art, the Art Institute of Chicago, the Glimmerglass Festival, the Brooklyn Academy of Music, and the Valletta International Baroque Festival in Malta. His engagements as a soloist include the Ravinia Festival, the annual conference of the American Bach Society, the Chicago Symphony Orchestra, and Music of the Baroque. Trompeter has recorded works of Mozart, Bologne, Biber, Boismortier, Marais, Vivaldi, Handel, Greene, Henry Eccles, and a potpourri of Elizabethan composers on the Harmonia Mundi, Cedille, and Centaur labels. As a modern cellist, he premiered several chamber operas by MacArthur Fellow John Eaton, performing as actor, singer, and cellist. In 2003 he founded the Feldenkrais® Center of Chicago where he teaches Awareness Through Movement® and Functional Integration®. Trompeter conducts the Early Music Ensemble at the University of Chicago and teaches Baroque Performance Practices at Northwestern University.

Craig Trompeter | Conductor

The musical quality of *Marc'Antonio e Cleopatra* makes one question why Johann Adolph Hasse is not a household name in the pantheon of 18th-century opera composers. We are delighted to offer the Chicago premiere of this piece and thereby expose listeners to Hasse's music for perhaps the first time.

The opening phrases of the overture introduce two complementary musical gestures which correspond to the emotional dichotomy found throughout the work's many recitatives, arias, and duets. A rapid ascending scale represents the pomp and military aggression usually associated with masculinity. This gesture is answered by a two-note descending *appoggiatura* "sigh" (the Italian verb *appoggiare* means "to lean") which personifies a feminine emotional sensibility. The characters Marc Antony and Cleopatra each possess these opposing masculine and feminine traits. Hasse highlights Cleopatra's fiery defiance with virtuosic vocal fireworks originally written for the famous male castrato Carlo Broschi (better known as "Farinelli"). Marc Antony's heartfelt devotion is evident in Hasse's lyrical writing for the celebrated female contralto Vittoria Tesi Tramontini (known in her day as "La Fiorentina" after the city of her birth). Hasse's training as a professional singer is evident in the beautiful contours of every recitative and in the melodic richness and rhythmic variety of each aria and duet.

While the characters of Cleopatra and Marc Antony are centuries removed from us and Hasse's musical language is that of the early 18th century, people of every age can relate to *Marc'Antonio e Cleopatra's* themes of bravery, devoted love, and the desire for a self-determined end. As they live their final hours together, through Hasse's eloquent vocal lines they exhibit the finest of human qualities: empathy, kindness, and devotion.

Marc'Antonio e Cleopatra is a musical embodiment of the maxim "Live every day as if it is your last," attributed to the Roman emperor Marcus Aurelius and echoed by Apple CEO Steve Jobs. In their final moments Cleopatra and Antony express to each other a love that transcends death—all to the enchanting music of one of Europe's finest 18th-century composers.

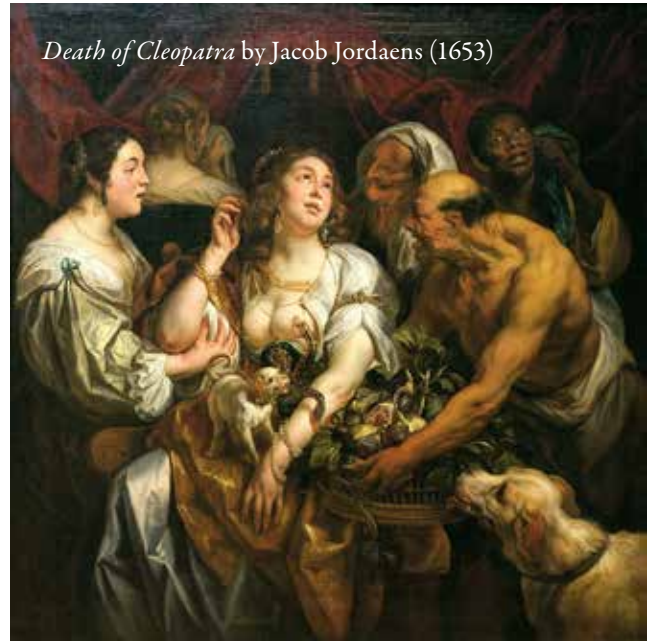


Manuscript of the overture
from *Marc'Antonio e Cleopatra*

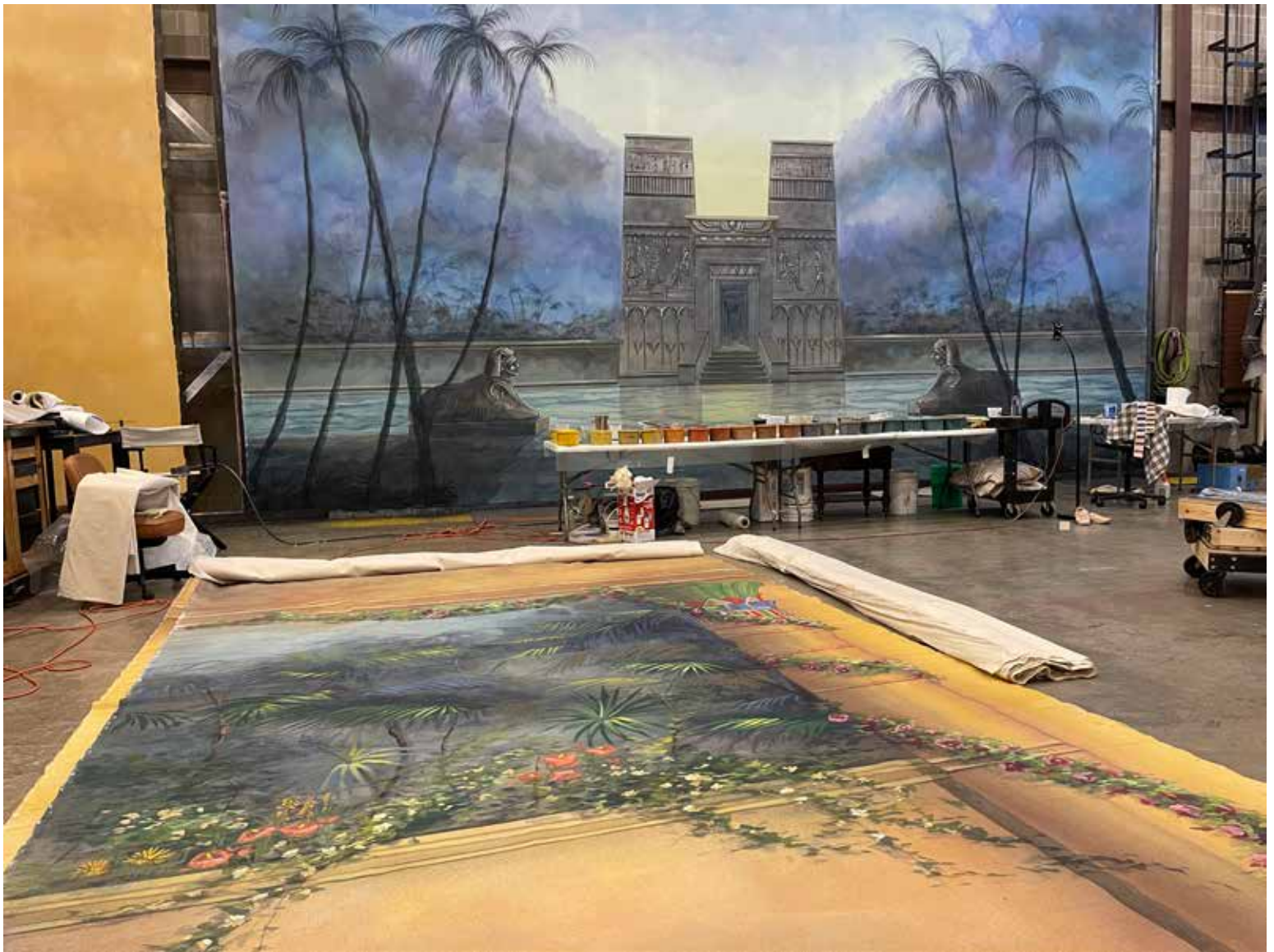
The scenic design for *Marc'Antonio e Cleopatra* blends painted illusion for the stage with 18th century color palettes. There is an overall shift from warm and festive hues in Act I to cool and ominous tones in Act II. I was inspired by two paintings by Jacob Jordaens (1593-1678): *Cleopatra's Feast* (1653) and *Death of Cleopatra* (1653). The sumptuous fabrics surrounding Cleopatra in each painting guided the scenic detailing to depict Cleopatra's palace on stage.

True to the baroque tradition, the scenery for this production was painted with distemper paint. Distemper paint is the combination of pigment (pure color) and size water (diluted animal hide glue), the two mixed just prior to application on the fabric. Unlike contemporary scenic paints, there is no successive paint layer build-up with each paint application. Distemper painting allows each layer to penetrate the previous one, reducing the overall thickness of the painted composition and allowing underlying colors to shine through. In my experience, no other paint medium feels quite so pure, nor reflects light as beautifully. Colors undetectable under front light will blossom when backlit, adding a depth to each scene unachievable with contemporary scenic paint.

Painting in progress for *Marc'Antonio e Cleopatra* on next page.



Waszut-Barrett is an author, artist, and historian, specializing in design and scenic art for historic productions and venues. She is the founder and president of Historic Stage Services, LLC, a company specializing in the documentation, restoration, and replication of historic stage settings. For over three decades, her passion has advanced the preservation of historic stage scenery and the training of scenic artists in lost scene painting techniques. Recent productions include *Pirates of Penzance* and *The Sorcerer* for the Gilbert & Sullivan Very Light Opera Co. (Minneapolis, Minnesota). Recent publications include *Sosman & Landis: Shaping the Landscape of American Theatre* (TheatreInitiative Berlin's Die Vierte Wand 011) and *Santa Fe Scottish Rite Temple: Freemasonry, Architecture and Theatre* (Museum of New Mexico Press, 2018). Previously, Waszut-Barrett has designed scenery for Haymarket's productions of *L'Amant Anonyme* and *L'incoronazione di Poppea*.



Painting in progress for *Marc'Antonio e Cleopatra*

Jon Beal | Fight Choreographer



During the Baroque period, swords played a prominent role in warfare and also in fashion. Baroque swords reflected the artistic and cultural characteristics of the era, marked by elaborate ornamentation and a shift towards more flamboyant and decorative designs. Swords, once broad and heavy, became slender and elegant weapons. Aptly named, "smallswords" were lighter and more maneuverable, a much easier weapon for all types of peoples to wield. The weapon of war had become accessible and fashionable. The smallsword became synonymous with refinement and was commonly worn as a fashionable accessory as well as a battle ready tool. Their aesthetic appeal was emphasized through lavish decorations, including engravings, etchings, and gemstone embellishments. These ornate swords were frequently worn as part of formal attire, making them essential accessories for the aristocracy and nobility.

Megan E. Pirtle | Wig & Makeup Designer

As one of the most infamous couples in history, Marc Antony and Cleopatra have been depicted countless times across a variety of artistic mediums. Roman coins minted during their rule depict her with emphasized European features and an aquiline nose. *The Bust of Cleopatra VII* (40-30 BCE) in the Altes Museum Berlin portrays her with ringlets of curly hair pulled into a low bun, while the 1720s painting, *Anthony and Cleopatra*, by Andrea Casali, depicts her with flowing locks twisted back in the simple styles reminiscent of women from the time of this work's premiere. Modern audiences may imagine Cleopatra in the traditional styles of Ancient Egypt, complete with kohl-lined eyes and a blunt black wig with bangs; however, audiences of composer Johann Adolph Hasse's time would imagine the legendary love story through the lens of European nobility. While a range of portrayals mythologize the woman pharaoh as a devious seductress, Hasse's *serenata* characterizes Cleopatra by both the strength and prowess of a fierce ruler and an ardent lover to her beloved, Marc Antony. To capture these two sides of our Cleopatra, I was inspired by tight silhouettes interwoven with twists and braids, bedazzled with jewels and gold, but softened by loose romantic curls reminiscent of early 18th-century styles. The effect is complex yet graceful, thus marrying the two most iconic sides of her legendary persona.



Megan E. Pirtle is a Chicago-based theater artist specializing in costume and wig design. Chicago credits include Lyric Opera of Chicago, Lookingglass Theatre, TimeLine Theatre, Northlight Theatre, Raven Theatre, Marriott Theatre, The Actor's Gymnasium, and Wilmette Children's Theatre. As a designer dedicated to the collaborative art of theater, she has studied many facets of theatrical production including costume construction, costume crafts, makeup, and prosthetics. Megan is a graduate of The Theatre School at DePaul University, where she received a Bachelor of Fine Arts in both Costume Design and Costume Technology. Previously, Pirtle has designed wigs and makeup for Haymarket's productions of *L'Amant Anonyme* and *L'incoronazione di Poppea*.

Brian Schneider | Lighting Designer

Before electricity, performances had two lighting options, daylight or candle flames. Since flames are far less powerful than our modern lights, they were placed as close as possible to the action on the stage. Lanterns were often incorporated into the sets, or hidden in the wings behind scenery. You will see a nod to these creative ancestors, the theater designers of the past with the braziers onstage in Act Two. From the first to second acts the scene changes from exterior to interior, both physically and metaphorically. As the opera progresses from sunset to midnight, the world of the characters gets smaller and more intimate. It was a fascinating exercise to evoke these shifts in time, space, and psychology within the limited available color palette options of historical stage lighting.



A native of New York City, **Brian Schneider** lives in Lafayette, Louisiana, where as a lighting designer and licensed electrician he integrates Louisiana culture and point of view into his designs. In addition to his work with Haymarket, he collaborates with groups such as Opera Louisiane, Basin Dance Collective, Turner Fischer Center for Opera at LSU, and Zachary Richard. When away from the theater, Brian designs and builds custom lamps and lighting installations. His work has been shown at the Acadiana Center for the Arts, the Contemporary Art Center, New Orleans and the Hilliard Museum of Art. Brian uses light as his personal language, blurring the lines between a profession and a calling.

Stephanie Cluggish | Costume Designer

As we began discussions for costuming this piece, we had many references from history to choose from to begin discovering our Cleopatra and Marc' Antonio. We ultimately lean into the luxurious baroque aspect of the costuming, rather than mimic the historical representations of these two notorious people. Cleopatra's gown is inspired by the royal portraits of the Queen of France, Marie Leszczyńska, wife of Louis XV. The spectacle of their royal status is balanced with the spectacle of theatrical costuming; we have the special thrill of adding crowns, armor, and huge swathes of cape fabric to fill the stage space with their presence. The storytelling I can do with costuming touches on both the historical moments being recounted, but also the emotional path the characters are taking. I wanted to reference the battle that Marc'Antonio had just left by having him enter in armor, but as the piece progresses, be able to take down his guard and embody the lover he is to Cleopatra. Likewise, as Cleopatra accepts her defeat, removing her cape and crown in Act II, we see her choice to remain free even through death.



Stephanie Cluggish is a Chicago-based costume designer and clinical assistant professor of costumes at the University of Illinois Chicago. Her work at Haymarket includes costume design for *Orlando*, *L'Amant Anonyme*, and *L'incoronazione di Poppea*. Recently she has designed costumes in Chicago for American Blues Theatre, A Red Orchid Theatre, Chicago Fringe Opera, The Gift, and Steppenwolf; regionally, with Theatreworks Colorado, Theatre Raleigh, Charlottesville Opera, and Wolf Trap Opera. She is also an active member of USA829 and co-chair of the National Costume Department United Best Practices Committee.



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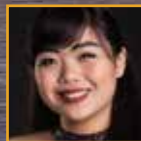
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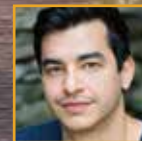
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