



Department of Music

presents

“Baroque Blast”

Dr. Penelope Shumate – Director and Répétiteur

with

Collaborative Pianist – Jeffrey Thomas

Opera Workshop Singers:

Bailey Ables, Betsy Adair, Emma Bachman, Salem Bowman, Larry Cotton, Morgan Christianson, Ninfa Garcia, Carter Hallums, Rachel Irwin, Diah Minoza-Jackson, Matthew Johnson, Jenifer Lacey, Haley Leathers, TJ Lucien Morin, Jessica White, April Yates

Emma Bachman – Graduate Assistant to the Director

Nathan Robertson – Technical Director

Mackenzie Kelly – Assistant Technical Director

Luke Anderson – Lighting Designer

Noah Wright – Graduate Assistant to the Tech. Director

2:00p.m.

November 19, 2023

George and Sharon Mabry Concert Hall
Music/Mass Communication Building

—Program—

- “I Attempt from Love’s Sickness”
from *The Indian Queen*
Larry Cotton, tenor
Henry Purcell
(1659-1695)
- “Da quel ferro che ha svenato”
from *Farnace*
Salem Bowman, mezzo-soprano
Antonio Vivaldi
(1678-1741)
- “Whence could so much virtue spring”
from *Dido and Aeneas*
Rachel Irwin, mezzo-soprano, Jessica White, mezzo-soprano, and Jenifer Lacey, mezzo soprano
Henry Purcell
(1659-1695)
- “Pastorello d’un povero Armento”
from *Rodelinda*
Matthew Johnson, tenor
George Frideric Handel
(1685-1759)
- “But ‘ere we this perform”
from *Dido and Aeneas*
Jessica White, mezzo-soprano and Diah Minoza-Jackson, soprano
Henry Purcell
(1659-1695)
- “Intorno all’idol mio”
from *Orontea*
Morgan Christianson, soprano
Antonio Cesti
(1623-1669)
- “Your council all is urged in vain”
from *Dido and Aeneas*
April Yates, mezzo-soprano, Diah Minoza-Jackson, soprano, and Larry Cotton, tenor
Henry Purcell
(1659-1695)
- “When I am Laid in Earth”
Ninfa Garcia, soprano
- “O Joyful Heart”
from *Pimpinone*
Haley Leathers, soprano and Carter Hallums, baritone
Philipp Telemann
(1681-1767)
- “Lasciatemi morire”
from *L’Arianna*
Jenifer Lacey, mezzo-soprano
Claudio Monteverdi
(1567-1643)
- “Wie die andern”
from *Pimpinone*
Bailey Ables, soprano
Philipp Telemann
(1681-1767)
- “Per le porte del tormento”
from *Imeneo*
Morgan Christianson, soprano and Rachel Irwin, mezzo-soprano
George Frideric Handel
(1685-1759)
- “Revenez, Revenez”
from *Thésée*
Emma Bachman, soprano
Jean-Baptiste Lully
(1632-1759)
- “Nature amour”
from *Castor et Pollux*
TJ Lucien Morin, baritone

—Program—

“Hark! The Echoing Air”
from *The Fairy Queen*

Henry Purcell
(1659-1695)

Betsy Adair, soprano

“Idolo del cor mio”
from *L'incoronazione di Poppea*

Claudio Monteverdi
(1567-1643)

Bailey Ables, soprano and Matthew Johnson, tenor

“La rondinella amante”
from *Griselda*

Antonio Vivaldi
(1678-1741)

April Yates, mezzo-soprano

“Oh Goddess of the Forest”
from *Hippolyte et Aricie*

Jean-Philippe Rameau
(1683-1764)

Ninfa Garcia, soprano and Larry Cotton, tenor

“Vi ricordo o boschi ombrosi”
from *Orfeo*

Claudio Monteverdi
(1567-1643)

Rachel Irwin, mezzo-soprano

“Höflich reden, lieblich singen”
from *Pimpinone*

Philipp Telemann
(1681-1767)

Haley Leathers, soprano

“Son nata a lagrimar”
from *Guilio Cesare*

George Frideric Handel
(1685-1759)

Salem Bowman, mezzo-soprano and Betsy Adair, soprano

“Ich bin nicht häßlich geboren”
from *Pimpinone*

Philipp Telemann
(1681-1767)

Diah Minoza-Jackson, soprano

“Tu se’ morta”
from *Orfeo*

Claudio Monteverdi
(1567-1643)

Carter Hallums, baritone

“Chi mi vuol?”
from *Pimpinone*

Tomaso Albinoni
(1671-1751)

Jessica White, mezzo-soprano

“Espris”
from *Armide*

Jean-Baptiste Lully
(1632-1687)

Emma Bachman, soprano and TJ Lucien Morin, baritone

Fini

—Program Notes—

The Indian Queen is a semi-opera with a prologue and five acts composed but unfinished by Henry Purcell (1659-1695) the year of his death. The opera premiered at London's Theatre Royal with completed scenes by Purcell's younger brother Daniel (1664-1717). The libretto was adapted from a play by John Dryden (1631-1700) and Sir Robert Howard (1626-1698). The plot centers around the tragedy of the Mexican Queen Zempoalla who tries to ward off Peruvian invaders led by the warrior Montezuma, who discovers Zempoalla has taken the throne away from the rightful Queen, Montezuma's mother.

"I Attempt from Love's Sickness"

In this Act III aria, an air spirit sings of the joys of being free of love's passion, which only serves to cause pain.

Larry Cotton as *Air Spirit*

Farnace was written in 1724 by Antonio Vivaldi (1678-1741) with Antonio Maria Lucchini (c. 1690-1730) as the librettist. The opera premiered at Teatro San Angelo in 1727. The plot of the opera centers the defeat of King of Pontus by the Romans who is exiled from Heraclea. The new Queen Berenice continues actions to make the former King suffer, while his supporters work to help him return. After a series of events of revenge and coups, in the end, Berenice gives up her persecution of the King.

"Da quel ferro che ha svenato"

In this Act I aria, Berenice arrives just in time to stop her daughter Tamiri who is also King Farnace's wife, from killing herself to save herself from the Romans who have taken over with Berenice. Berenice expresses her hatred for Farnace, whose father murdered her husband and son.

Salem Bowman as *Berenice* with Betsy Adair as *Tamiri*

Da quel ferro che ha svenato
il mio sposo sventurato,
caro sposo, sposo amato,
imparai la crudeltà.

From that sword which killed
my unfortunate husband,
dear husband, beloved husband,
I learned cruelty.

Nel mirare un figlio esangue
e bagnato del mio sangue
mi scordai della pietà.

Seeing a son dead
and bathed with my blood,
I forgot pity.

Dido and Aeneas is an opera written by Henry Purcell (1659-1695) to a libretto by Nahum Tate (1652-1715). The dates of the composition and first performance of the opera are uncertain. This opera with a prologue and three acts is believed to have been composed around 1688. Historians believe that the one performance of the opera during Purcell's lifetime occurred at a boarding school in London in 1689. The plot centers around the Queen of Carthage, Dido, and her love affair with Aeneas. After Dido's confidants encourage her to accept Aeneas' romantic advances, an evil Sorceress and her witches conjure a plan to separate the two lovers. Heart broken by what Dido believes is Aeneas' betrayal, she takes her own life.

"Whence could so much virtue spring"

In this Act I trio, Dido's confidants Belinda and the second woman encourage Dido to have faith in Aeneas' romantic intentions despite Dido's apprehensiveness and concerns.

Rachel Irwin as *Dido* (Diah Minoza Jackson/cover),
Jessica White as *Belinda*, Jenifer Lacey as *Second Woman*
(Haley Leathers and Morgan Christianson/covers)

—Program Notes—

Rodelinda is a three-act opera composed by George Frideric Handel (1685-1759) with a libretto by Nicola Francesco Haym (1678-1729). Composed in 1725, it premiered that same year at the King's Theatre in the Haymarket in London, England. The plot of the opera centers around Grimoaldo, Duke of Benevento, who after defeating Bertarido, the King of Lombardy of Milan, tries install himself as the new King. The banished King Bertarido and his wife and son, Rodelinda and Flavio, work with others to eventually reinstate Bertarido as the rightful King.

“Pastorello d'un povero Armento”

In Act III, Grimoaldo's conscience gets the best of him, and at the foot of Bertarido's memorial who he believes is dead, laments his evil actions in stealing the throne from him.

Matthew Johnson as *Grimoaldo*

Pastorello d'un povero armento
pur dorme contento,
sotto l'ombra d'un faggio o d'alloro.

The little shepherd of a poor flock
sleeps with content,
beneath the shade of a beech or laurel tree.

Io, d'un regno monarca fastoso,
non trovo riposo,
sotto l'ombra di porpora e d'oro.

I, a pompous monarch of a kingdom,
find no peace,
beneath my cloak of purple and gold.

“But ‘ere we this perform”

The drama continues in Purcell's *Dido and Aeneas* in this act two duet as two witches conspire to conjure a plan to separate the title characters.

Jessica White as *First Witch* and Diah Minoza-Jackson as *Second Witch*
(Jenifer Lacey and Ninfa Garcia/covers)

Orontea is an opera with a prologue and three acts composed by Antonio Cesti (1623-1669) in 1656 to a libretto by Giacinto Andrea Cicognini (1606-1651). The opera premiered that same year in Tyrol, Austria. This opera focused on the Egyptian queen Orontea who falls for a refugee painter named Alidoro. Orontea laments not being free to pursue Alidoro as he is not of royal blood. After it is discovered that Alidoro is actually Prince Floridano, the son of the King of Phoenicia who had been kidnapped as a young child, the couple is free to marry.

“Intorno all'idol mio”

In this Act II aria, Orontea asks the gentle breezes to kiss Alidoro's cheeks and asks that they grant him pleasant dreams to reveal her love for him.

Morgan Christianson as *Orontea*

Intorno all'idol mio spirate pur
spirate, aure soavi e grate;
e nelle guancie elette baciato per me,
cortesi aurette!

Around my idol blow then,
gentle and pleasant breezes;
and on his favored cheeks kiss him for me,
courteous little breezes!

Al mio ben, che riposa su l'ali della quiete,
grati sogni assistete,
e il mio racchiuso ardore
svelategli per me, larve d'amore!

To my love, who rests on the wings of tranquility,
grant him pleasant dreams,
and my suppressed love for him
reveal to him for me, oh shadows of love!

“Your council all is urged in vain”

Toward the end of Monteverdi's *Dido and Aeneas*, despite Belinda's encouragement to forgive Aeneas, Dido refused to accept Aeneas' pleas to continue their love affair and plans to take her own life to escape her pain.

April Yates as *Dido* (Ninfa Garcia/cover)
Diah Minoza Jackson as *Belinda*, (Emma Bachman/cover)
Larry Cotton as *Aeneas* (Carter Hallums/cover)

—Program Notes—

“When I am Laid in Earth”

In Dido’s final Act III aria, she confirms her intention to Belinda to end her life, unable to live with the heartbreak of Aeneas’ betrayal.

Ninfa Garcia as *Dido* with Rachel Irwin as *Belinda*

Pimpinone was written in 1725 by Georg Philipp Telemann (1681-1767) to a libretto by Johann Philipp Praetorius (1696-1766). The comic one-act opera premiered that same year in Hamburg and was performed as a respite between the acts of a production of Handel’s serious opera *Tamerlano*. The plot focuses on Vespetta, a chambermaid, who sweetly coaxes her employer, old Pimpinone, to marry her. After which, Vespetta shows her true nature and becomes a confident and demanding wife who gets all she wants.

“O Joyful Heart”

In this duet, after the wealthy bachelor Pimpinone has offered Vespetta a chambermaid job in his home, the two exchange pleasantries as Pimpinone also indulges in his romantic interest in Vespetta.

Haley Leathers as *Vespetta* (Betsy Adair/cover)
Carter Hallums as *Pimpinone* (TJ Lucien Morin/cover)

L’Arianna is an opera composed by Claudio Monteverdi (1567-1643) to a libretto by Ottavio Rinuccini (1562-1621). Completed in 1608, it premiered in Mantua, Italy that same year. The plot is based on the Greek legend of the love affair between Ariadne and Theseus. On their travels to Athens, Theseus abandons Ariadne leaving her broken hearted. Ariadne decides to take her own life to end her grief, but Cupid intervenes to arrange for the god Bacchus to marry Ariadne, who promises her eternal love.

“Lasciatemi morire”

This aria is from “Lamento d’Arianne,” the only part of Monteverdi’s music score that survived. In this aria Ariadne cries in desperation after her love Theseus abandons her on the island of Naxos.

Jenifer Lacey as *Ariadne*

Lasciatemi morire!
E che volete
che mi conforte
in così dura sorte,
in così gran martire?

Let you me die!
and what do you know
that would comfort me
in such hard fate,
in such great martyrdom?

“Wie die andern”

The drama continues in Telemann’s *Pimpinone* as Vespetta sings of wanting to dance and have fun like the other fine ladies but always with an air of respectability.

Bailey Ables as *Vespetta*

Wie die andern will ich’s machen:
tanzen viel, sprechen Französisch,
fein gekleidet will ich pussieren,
aber stets mit Ehrbarkeit,
doch immer mit Ehrbarkeit.

Like the others, I want to do it:
dancing a lot, speaking French,
finely dressed, I want to flirt,
but always with respectability
yet, always with respectability.

Ich will lernen, was das ist:
die Spadilla, und die Manilla,
und ausrufen König und Ass,
hab’ ich Trümpfe in der Hand.

I want to learn what that is
at Spadilla and at Manilla,
and proclaim king and ace when
I’ve got the highest cards in my hand.

—Program Notes—

Imeneo is a three-act opera composed by George Frideric Handel (1685-1759) with a libretto by Silvio Stampiglia (1664-1725). Composed in 1740, it premiered that year in London, England. In this opera, Rosmene must choose between marrying Tirinto, her true love, or Imeneo, whom she is expected to marry in return after he saved her life. To honor Imeneo's service to her, and with a broken heart, she chooses him, leaving Tirinto also broken hearted.

“Per le porte del tormento”

In this Act II duet, with a broken heart, Rosmene has pledged herself to Imeneo, and thus her and her true love, Tirinto, courageously end their dreams of being together and lament that in life joy and torment sometimes blend together and are unavoidable.

Morgan Christianson as *Rosmene* (Haley Leathers/cover)
Rachel Irwin as *Tirinto* (Salem Bowman/cover)

Per le porte del tormento
passan l'anime a gioir
Sta il contento del cordoglio sul confine.
Non v'e rosa senza spine
ne piacer senza martir.

Through the doors of torment,
souls pass to joy.
May contentment in sorrow be confined.
There is not a rose without the thorn to you
nor pleasure without martyrdom.

Thésée is a French opera with a prologue and five acts composed by Jean-Baptiste Lully (1632-1687) in 1675 to a libretto by Philippe Quinault (1635-1688). The opera premiere was performed by the Paris Opera that same year. Inspired by ancient Greek myths, the plot of the opera focuses on the passions of King Aegeus of Athens who is betrothed to the sorceress Medea but loves Aegle, while Aegle is in love with the title character Thésée. The angered sorceress Medea who also loves Thésée uses her magic to try and keep Thésée and Aegle apart but fails. King Aegeus then realizes that Thésée is his long-lost son.

“Revenez, Revenez”

This aria is sung by Venus in the Prologue of the opera where the Greek legends Venus and Mars sing to honor Louis XIV, known as Louis “the Great” who was King of France from 1643-1715. Referring to the war in Holland, Venus sings of love and peace returning to France.

Emma Bachman as *Venus*

Revenez, revenez, amours revenez;
Pourquoi quitter ces lieux où l'on est sans alarmes? La beauté
perd ses plus doux charmes.
Sitôt que vous l'abandonnez.

Come back, come back, loves, come back;
Why leave the place where we are without alarms? Beauty loses its
sweetest charms.
As soon as you abandon it.

Beaux lieux où les plaisirs suivaient partout mes pas
que sont devenus vos appas?
Qu'un si charmant séjour est triste et solitaire!

Beautiful places where pleasures follow my every step
that have become your attraction?
That such a charming stay is sad and alone!

Hélas! Hélas!

Alas! Alas!

Les amours n'y sont pas,
sans les amours rien ne peut plaire.
Mais lui-même est ici, cessez d'être étonnés.

The loves are not there,
without loves nothing can please.
But he himself is here, cease being surprised.

Est il quelque danger dont il me vous délivre?
Il chasse les fureurs de ces lieux fortunés,
a la seule victoire, il permet de le suivre.

Isn't there some danger from which he delivers you?
He drives the furies from these fortunate places,
to victory alone, he allows you to follow him.

—Program Notes—

Castor et Pollux is a five-act opera composed by Jean-Philippe Rameau (1683-1764) in 1737 with a libretto by Pierre-Joseph Bernard (1708-1775). It premiered that same year in Paris, France. Set in Sparta, the opera follows the immortal Pollux on a journey to resurrect his slain mortal brother Castor. Once Pollux finds his brother in the Underworld, Castor agrees to be temporarily resurrected solely to say goodbye to his love, Téléaire.

“Nature amour”

After his brother Castor is slain, Pollux confesses his love to princess Téléaire, who was Castor’s beloved. In this Act II aria, Pollux struggles with the consequences of resurrecting his brother Castor from the Underworld, as Téléaire wishes, for fear that he will lose her forever.

TJ Lucien Morin as *Pollux*

Nature, Amour, qui partagez mon cœur,
Qui de vous serale vainqueur?

De Jupiter ici mon destin va dépendre;
l’amitié brûle d’obtenir
ce que l’amour frémit d’entendre;

et quel qu’arrêt que le ciel puisse rendre,
il va parler pour punir L’ami le plus fidèle,
ou l’amant le plus tendre.

Nature, Love, who share my heart,
Which of you will be the victor?

By Jupiter, here my destiny depends;
friendship longs to obtain
this that love shudders to hear;

and which quarter that the sky may return,
it goes speaking to punish the friend more faithful,
or the lover the more tender.

The Fairy Queen was composed in five acts by Henry Purcell (1659-1695) in 1692. Although the librettist is unknown, it was based on *A Midsummer Night’s Dream* by Shakespeare. It premiered that same year in London, England. Inspired by the famous play, the opera’s plot features numerous comic scenes of mortals with mystical creatures, Gods and Goddesses, and magic that all result in a happy ending.

“Hark! The Echoing Air”

In this Act V aria, the Second Woman sing of the happiness marriage brings at a wedding ceremony.

Betsy Adair as *Second Woman*

L’incoronazione di Poppea, a three-act opera with a prologue, was Claudio Monteverdi’s (1567-1643) last opera composed and premiered in 1643 in Venice, Italy, with a libretto by Giovanni Francesco Busenello (1598-1659). The opera begins with the God of Love proving he is the greatest influence on mankind by telling the Goddesses of Fortune and Virtue the story of the forbidden love between the Roman Emperor Nerone and his mistress Poppea. Nerone’s wife Ottavia, and the noble lord Ottone, who also loves Poppea, join together to try and end Nerone and Poppea’s affair, but the two discover their plan, banish them from the kingdom, and Nerone makes Poppea his new wife.

“Idolo del cor mio”

In this Act III duet, Poppea and Nerone express their love for one another.

Bailey Ables as *Poppea* (Emma Bachman/cover)
Matthew Johnson as *Nerone* (Larry Cotton/cover)

—Program Notes—

Poppea:

Idolo del mio del cor,
gionta è pur l'ora che
del mio ben godrò.

Idol of my heart
now is the hour that
I will enjoy my beloved.

Nerone:

Non più, s'interporrà nioa dimora

Poppea and Nerone:

Cor nel petto non ho me'l rubasti.

Dal cor me lo rapi de' tuo begli occhi.

No longer will boredom be in my dwelling.

You have stolen my heart from my chest.
You coated my heart with your beautiful eyes.

Nerone:

Un lucido sereno . . .

A clear serenity . . .

Poppea and Nerone:

. . . per te ben mio
non ho più core in seno.

. . . for you, my dear,
I no longer have a heart in my breast.

Poppea and Nerone:

Stringmi tra le braccia innamorate
che mi trafisse ohimè . . .

Hold me in your loving arms
that pierced me alas . . .

Nerone:

Non interrotto havrai l'hore beate . . .

Uninterrupted you will have blessed hours . . .

Poppea and Nerone:

Se ben per duta in te mi troverò
e tornerò a riperdermi ben mio
che sempre in te perduta mitroverò

If well lost in you I will find myself
I return to again to lose myself
that always lost in you, I will find myself.

Griselda is an opera in three acts composed by Antonio Vivaldi (1678-1741) in 1735, to a libretto by Apostolo Zeno (1668-1750). The opera premiered that same year in Venice, Italy. The opera focuses on King Gualtiero of Thessaly, who is forced by his kingdom to end his marriage to his Queen, Griselda, who is not of noble birth. He agrees to marry Costanza of Athens, who is actually King Gualtiero's and Queen Griselda's daughter that was sent away at her birth. Costanza, however, is in love with the Athenian Prince Roberto. After Costanza's identity is revealed, King Gualtiero is allowed to remain married to his Queen and their daughter is allowed to marry Roberto.

“La rondinella amante”

In this Act II aria, Corrado, the Prince of Athens, and Roberto's brother, urges distraught Costanza to stay faithful to her love Roberto, despite being separated from him.

April Yates as *Corrado* with Jessica White as *Costanza*

La rondinella amante lungi dal prorio nido
serba costante e fido al suo diletto il cor.

The loving little swallow far from his own nest
keeps constant and faithful to his beloved.

Non è possibil mai cacciar dal propio petto
il radicato affetto il primo dolce amor.

It's not possible to drive from one's heart
The deep-seated affection of sweet first love.

—Program Notes—

Hippolyte et Aricie is an opera with a prologue and five acts composed by Jean-Philippe Rameau (1683-1764) in 1733 to a libretto by Simon-Joseph Pellegrin (1663-1745). It premiered that same year in Paris, France. The plot focuses on the King of Athens, Thésée, and his wife Phèdre who try and keep the young lovers Hippolyte and Aricie apart. After learning that his wife Phèdre has romantic intentions for his son and Phèdre's stepson, Hippolyte, the King sends a monster to kill Hippolyte and his true love, Aricie, is left not knowing if Hippolyte survived. Ashamed of her attraction for her stepson, Phèdre poisons herself and the King is punished by the Goddess Diane to never see his son again. After Hippolyte and Aricie are reunited, Diane crowns Hippolyte as King of her realm with Aricie by his side.

“Oh Goddess of the Forest”

In this Act I duet, Hippolyte and Aricie confess their love to each other and pray to the Goddess Diane to protect their union.

Ninfa Garcia as *Aricie* (Bailey Ables/cover)
Larry Cotton as *Hippolyte* (Matthew Johnson/cover)

Orfeo is an Italian opera in five acts composed by Claudio Monteverdi (1567-1643) in 1607 and premiered that same year in Mantua, Italy. The librettist was Alessandro Striggio (1573-1630). Based on the Greek legend, the opera tells the story of Orfeo, who after his beloved wife Euridice dies, he travels to hell and is granted the chance from Hades to bring her back but with one condition, he must not look at her.

“Vi ricordo o boschi ombrosi”

In this Act II aria, Orfeo sings of his joy after marrying Euridice and that his past sorrow in life has made him appreciate his current happiness even more.

Rachel Irwin as *Orfeo*

Vi ricorda, o boschi ombrosi,
de' miei lunghi aspri tormenti,
quando i sassi a' miei lamenti
rispondean, fatti pietosi?

Dite, allor non vi sembrai
più d'ogni altro sconsolato?
Or fortuna ha stil cangiato
ed ha volti in festa i guai.

Vissi già mesto e dolente,
or gioisco e quegli affanni
che sofferti ho per tant'anni
fan più caro il ben presente.

Sol per te, bella Euridice,
benedico il mio tormento,
dopo 'l duol vie più contento,
dopo il mal vie più felice.

Do you recall, O shady woods,
my long, bitter torment,
when the rocks, their hearts softened,
replied to my laments?

Tell me, did I not then seem to you
more wretched than any other?
Now fortune has changed her tune
and turned my woes into rejoicing.

Once I lived in sadness and sorrow,
now I rejoice, and those anxieties
that I have suffered for so many years
make my present happy state dearer.

Through you alone, lovely Eurydice,
I bless my torment,
after sorrow, one is all the more content,
after woe, one is all the happier.

—Program Notes—

“Höflich reden, lieblich singen”

In Telemann’s setting of *Pimpinone* we find this aria where Vespetta explains the differences between the pastimes of beautiful and charming ladies to those of the more common woman.

Haley Leathers as *Vespetta*

Höflich reden, lieblich singen,
künstlich spielen, fertig springen,
sind schöner Damen Zeitvertreib.

Politely speaking, lovely singing,
acting, dancing,
are beautiful ladies' pastimes.

Spinnen, kappeln, strikken, nähen
fleißig auf die Wirtschaft sehen
gehören nur für ein gemeines Weib.

Spinning, kneading, knitting, sewing
looking diligently at business
belong only to a common woman.

Guilio Cesare is an opera in three acts composed by George Frideric Handel (1685-1759) to a libretto by Nicola Francesco Haym (1678-1729). It was composed in 1724 and premiered at the Haymarket theatre in London, England that same year. Inspired by the events of the Roman Civil War in 49-45 BC, the plot centers around the legendary beauty Cleopatra who successfully charms the victorious Roman emperor, Julius Caesar, to help her maintain her power as the Queen of Egypt.

“Son nata a lagrimar”

In this Act I duet, the Roman General Pompeo has been murdered and in trying to avenge her husband’s death, his widow Cornelia and her stepson Sesto are taken into custody. The Mother and son, Cornelia and Sesto, lament their upcoming separation, for as punishment for Cornelia rejecting the Egyptian General Achilla’s romantic advances, his soldiers arrest Sesto and threaten to take him away.

Salem Bowman as *Cornelia* (April Yates/cover)
Betsy Adair as *Sesto* (Emma Bachman/cover)

Sesto:
Madre!

Sesto:
Mother!

Cornelia:
Mia vita!

Cornelia:
My life!

Sesto:
Addio!

Sesto:
Farewell!

Cornelia:
Dove, dove, inumani, l’anima mia guidate?
Empi, lasciate, che al mio core, al mio bene
Io porga almen gli ultimi baci. Ah! pene!
Son nata a lagrimar,

Cornelia:
Where, inhuman ones, are you leading my son?
Wicked ones, allow, to my heart, to my beloved,
I may give at least the last kisses. Ah, the pain!
I was born to weep,

Sesto:
Son nato a sospirar,

Sesto:
I was born to sigh,

Both:
e il dolce mio conforto,
ah, sempre piangerò.

Both:
and my sweet comfort,
ah, always I shall weep.

—Program Notes—

“Ich bin nicht häßlich geboren”

In this aria from Telemann’s *Pimpinone*, Vespeta boasts about her beauty and stats that unlike other woman who have to train to be charming, she knows all the tricks to be so naturally.

Diah Minoza-Jackson as *Vespeta*

Ich bin nicht häßlich geroben,
Ich bin nicht schön erst gemacht,
mein benehmen brauch ich nicht erst
einzulernen vor dem spiegel,
und verliebte Blick-ke schießen
und Das maul in falten ziehen.

I was not born ugly,
nor beautiful at first,
my required behavior I didn’t have
to learn in front of a mirror,
and a look of love
and a flirty smile.

nein, ich bin auch nicht so thöricht
nach dem takt einher zu stelzen
das korsett so einzuschnüren
daß er scheint für freche
blikke großer vorrat und wenig geist

No, I am not so foolish
to have to walk flirty
in a laced up corset,
those that have naughty looks
are in large supply with little spirit.

“Tu se’ morta”

The drama continues with Monteverdi’s Orfeo and in this Act II aria, Orfeo mourns the death of his beloved Euridice and vows to travel to the underworld to bring his love back.

Carter Hallums as *Orfeo* with Rachel Irwin as *Euridice*

Tu se' morta, mia vita, ed io respiro?
Tu se' da me partita
per mai più non tornare, ed io rimango?

You are dead, my darling, and I breathe?
You have departed from me
never to return, and I remain?

No, che se i versi alcuna cosa ponno
n'andrò sicuro a' più profondi abissi,
e intenerito il cor del re de l'ombre
meco trarrotti a riveder le stelle.

No, if my verses can do but one thing
I will go confidently to the deepest abysses,
and after softening the heart of the king of shadows,
I will bring you back with me to see the stars again.

O se ciò negherammi empio destino
rimarrò teco in compagnia di morte,
a dio, terra; a dio, cielo; e sole, a dio.

Or if impious destiny were to deny me this
I will remain with you in the company of death,
farewell, earth; farewell, sky; and sun, farewell.

Tomaso Albinoni (1671-1751) also composed *Pimpinone* as a one-act opera in three scenes in 1708 with libretto by Pietro Pariati (1665-1733). It premiered that same year as a respite within a performance of Albinoni’s serious opera *Astarto* in Venice, Italy.

—Program Notes—

“Chi mi vuol?”

In this aria, Vespetta laments her position as a maid and her failure to land a wealthy husband, and lists her good qualities.

Jessica White as *Vespetta*

Chi mi vuol? Son cameriera.
Fo di tutto. Pian, m'intendo,
di quel tutto che conviene.
Son dabbene, son sincera;
non ambisco, no, non pretendo;
e m'aggiusto al mal e al benne.

Who wants me? I am a maid.
I do everything. Slowly, I intend to do,
everything that suites me.
I am honest, I am sincere;
not aspiring, no, I don't pretend;
and I adjust to bad and good.

Armide is an opera in five acts composed by Jean-Baptiste Lully (1632-1687) in 1686 to a libretto by Philippe Quinault (1635-1688). The opera was premiered by the Paris Opera that same year, one year before Lully's death. The plot centers on the title character, the sorceress Armide, who after defeating the armies of Jerusalem during the era of the First Crusade, takes the enemy Knight Renaud as a prisoner but unexpectedly falls in love with him. She tries unsuccessfully to continue with her vengeance and free herself from her love of Renaud, until at last he escapes, leaving Armide broken-hearted.

“Espris”

In Act II, Armide and her uncle, the King of Damascus and sorcerer Hidraot, work to summon the demons to implore the Goddess of hate to return Armide's hateful feelings for Renaud, so she can break free of her love for him.

Emma Bachman as *Armide* (Ninfa Garcia/cover)
TJ Lucien Morin as *Hidraot* (Carter Hallums/cover)

Hidraot:
Arrêtons nous ici, c'est dans ce lieu fatal
que la fureur qui nous anime
ordonne à l'empire infernal de conduire notre victime.

Let us stop here, it is in this fatal location
that the fury that inspired us
orders the infernal empire to lead our victim.

Armide:
Que l'enfer aujourd'hui, t'aide à suivre nos loix!

May hell help you today to follow our laws!

Hidraot:
Pour achever le charme, il faut unir nos voix.

To achieve the charm, we must unite our voices.

Armide and Hidraot:
Esprits de haine et de rage démons obéissez nous.
Livrez à notre courroux l'ennemy qui nous outrage.

Spirits of hate and rage demons obey us.
Deliver to our wrath to the enemy that outrages us.

Armide:
Démons affreux cachez vous sous une agréable image:
Enchantez ce fier courage par les charmes les plus doux.

Horrible demons hide under a pleasant image:
Enchant this proud courage with the sweetest charms.

Fini

Thank you for attending our performance.

APSU Opera is open to all students, and designed to give students the opportunity to explore their vocal and dramatic excellence. Each fall the Opera Workshop class is open to all who wish to join us to explore singing and acting for the stage. The class culminates in a concert with piano at the end of the semester. Each fall auditions take place for the spring production which is fully staged with costumes and performed with the APSU Orchestra.

**Please join us for our Spring production with orchestra of
The Magic Flute by Mozart on Saturday, April 20 (7:30pm) and Sunday, April 21 (3pm), 2024
Visit www.facebook.com/APSUOpera for more information.**

Dr. Penelope Shumate
APSU Director of Opera Workshop



Praised by The New York Times for singing with “bell-like clarity and surpassing sweetness,” The New York Concert Review for “her sparkling coloratura perfection,” and in Opera News magazine, “the mellifluous soprano Penelope Shumate puts her lines across with sincerity and attractive lucidity,” her recent engagements include numerous soprano soloist appearances at Carnegie Hall and David Geffen Hall at Lincoln Center in New York. She can be heard as the soprano soloist on “Messiah Refreshed” (Signum Records) recorded at historic Abbey Road Studios with the Royal Philharmonic Orchestra in London, England, and as the soprano soloist on “As the fireflies watched . . . chamber music of James Stephenson” (Klavier Records). She can also be heard in the title role of “Kassandra” (Parma/Navona Records), a new opera for which she also created the role in the world premiere at Opera in the Heights. She also presented the opera at the 2023 National Opera Association’s national convention.

This 2023-2024 Season marks Dr. Shumate’s eighteenth soloist appearance at Carnegie Hall in New York City where she will perform as the soprano soloist in *Messiah*. Additional current season and future engagements include soloist debuts with Paducah Symphony Orchestra in Mahler’s *Symphony No. 4* in Paducah, Kentucky, Lansing Symphony Orchestra in *Carmina Burana* in Lansing, Michigan, Alabama Symphony Orchestra in *Messiah* in Birmingham, Alabama, and the Shenandoah Valley Bach Festival in Bach’s cantata *Weichet nur, betrübte Schatten*, BWV 202, in Harrisonburg, Virginia. She performs her “Bach to Broadway” recital in downtown Chicago at the Fourth Presbyterian Church “Noonday” 2025 Concert Series and at Clarksville’s First Presbyterian Church this winter. She will also be heard as a featured soprano soloist on the upcoming recording of *La Pasi3n seg3n San Marcos* with the Gateway Chamber Orchestra, and also in their upcoming live performance of *Gloria* by Zelenka.

As a professional opera singer her performed roles also include Adina in *L’Elisir d’Amore*, Pamina and Papagena in *The Magic Flute*, Mica3la in *Carmen*, Laurie in *The Tender Land*, H3l3ne in *Hell’s Bell (Le Timbre d’Argent)*, Annabella and the Aunt in *Helen*, Violetta in *La Traviata*, Galatea in *Acis and Galatea*, Adele in *Die Fledermaus*, Musetta in *La Boh3me*, Konstanze in *Die Entf3hrung aus dem Serail*, Hanna in *The Merry Widow*, Fiordiligi in *Cos3 fan tutte*, Belinda in *Dido and Aeneas*, Lisa in *Sonnambula*, Miss Silverpeal in *The Impresario*, and Lauretta in *Gianni Schicchi*, among many others. As a professional concert soloist, she has performed *Messiah*, *The Creation*, *Vesperae Solennes de Confessore*, *Symphony No. 9* (Beethoven), *La Pasi3n seg3n San Marcos*, *Carmina Burana*, *Magnificat* (Bach and Vivaldi), *Te Deum* (Dvořák), *Symphony No. 2* (Mahler), *Requiem* (Mozart, Verdi, Faur3, Rutter), *Missa in Tempore Belli*, *Benedicite*, *Dona Nobis Pacem*, *Stabat Mater* (Mealor), *Ein Deutsches Requiem*, *Elijah*, *Theresienmesse*, *St. Nicolai Mass*, *Coronation Mass*, and *Dixit Dominus* (Vivaldi), among others.

She has performed with opera companies and orchestras across America including Opera Company of Philadelphia, Opera Roanoke, Des Moines Metro Opera, Utah Festival Opera, Annapolis Opera, Opera on the James, Opera in the Heights, Op3ra Louisiane, Muddy River Opera Company, Santa Fe Symphony Orchestra, Oklahoma Philharmonic, Hilton Head Symphony Orchestra, Heartland Festival Orchestra, Gateway Chamber Orchestra, Rapides Symphony Orchestra, Acadiana Symphony Orchestra, Berkshire Choral Festival, Chamber Orchestra of Philadelphia, and the Kennett Symphony Orchestra, among many others. She is an award winner with the Gerda Lissner Foundation, The American Prize, the Camille Coloratura Awards, the MacAllister Awards, the Marie E. Crump Vocal Arts Competition, the New Jersey Association of Verismo Opera Vocal Competition, and the Annapolis Opera Vocal Competition, among others.

As the Opera Director at APSU, her recent credits include *Cendrillon* by Viardot, the first opera sung in French in the history of the program. She also directed *Gallantry* by Moore, and *A Game of Chance* by Barab, as well as the opera scenes concerts “Baroque Blast,” “Operetta Opulence,” and “Belle Voci.”

Prior to APSU, she served as the Director of Opera Workshop and Associate (Tenured) Professor of Voice where she also taught Applied Voice, Vocal Literature, Vocal Pedagogy, and English/Latin/Italian/ German/French Lyric Diction. At WIU, she won the Provost’s Award for Excellence in Scholarly/Creative/ Performance/Professional Activities and was a two-time winner of the College of Fine Arts and Communications Dean’s Award for Excellence in Creative/Performing Activity.

Visit www.penelopeshumate.com to learn more about her performing, directing, and teaching.

Special Thanks

Emma Bachman, Michael Borowitz, Sara Crigger, John Douglas, Craig Fields, Mikayla Fraley, Clarissa Gunn, Min Sang Kim, Charlie Kranz, Dugg McDonough, Rick Piersall, Jeffrey Thomas, and Jeffrey Williams

Upcoming Events

Nov. 21	APSU Student Recital	12:45p.m
Nov. 27	APSU Guitar Ensemble	7:30p.m.
Nov. 28	APSU Student Recital	12:45p.m.
	Rayanne Guidry Sr. Piano Recital	7:30p.m.
Nov. 30	Ben Truez Jr. Guitar Recital <i>in Heydel Hall</i>	7p.m.
Dec. 1	David Steinquest & Friends Christmas Concert	7:30p.m.
<i>Tickets required: APSU Marketplace \$5/each or 2 pantry items brought to the Music Office Music Mall Coom Bldg. 139 8a.m to 3:30 p.m.</i>		

*Events listed above are held in the George and Sharon Mabry Concert Hall in the
Music/Mass Communication Building and are free and open to the public,
unless indicated otherwise.*

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future events, please send your name, address and email
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