R.B. SCHLATHER + PULKUS

Giulio Cesare

OPERA BY HANDEL

HUDSON HALL

APRIL/MAY 2025

Photo credits: Jenna Pinkard (Davóne Tines), Fay Fox (Ruckus)

HUDSON HALL

October 25 , 2025
Saturday at 7pm

Tickets start at $22
hudsonhall.org
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HUDSON HALL
PRESENTS

George Frideric Handel's

GIULIO CESARE

Libretto by Nicola Francesco Haym
First performed at the King's Theatre London, 1724

April 19 at 6pm
April 26 at 7pm
April 23, 27, 30 at 3pm*
May 2 at 7pm

**Followed by a discussion with director R.B. Schlather, dramaturg Joseph Cermatori, and members of the cast*

Production by **R.B. Schlather**
With early music band **Ruckus**

Sung in Italian with English subtitles

Cast:

Cesare, Randall Scotting
Cleopatra, Song Hee Lee
Tolomeo, Chuanyuan Liu
Cornelia, Meridian Prall
Sesto, Raha Mirzadegan
Achilla, Douglas Ray Williams
Nireno, Matthew Deming
Curio, Rolfe Dauz
and featuring **Davon**, as herself

Running time: approximately 3 hours plus one 15 minute intermission

Hudson Hall is grateful for the generous support from the following for making this production possible:

The Schlather family, in memory of Robert B. Schlather, Esq.; Asbjorn Lunde Foundation; Serra and Glenn Butash; Tiger Baron Foundation; John "Jack" Roberts; Sarah Solomon; Northlands Foundation; Joan Shafran & Rob Haimes Foundation; Aidan Orbinski; Mark Deubert; George & Jodi Lagonia; Lagonia Construction; Thomas Froese; Consigli Construction; Williams Lumber & Home Centers; Clermont Coffee.

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Kaatsbaan Cultural Park for partnering with Hudson Hall to provide an artist residency.

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Lagonia Construction
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Giulio Cesare.

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Creative and Production Team

Production by R.B. Schlather
Music performed by Ruckus

Set Design: R.B. Schlather
Costume Design: Terese Wadden
Lighting Design: Masha Tsimring
Dramaturg: Joseph Cermatori
Hair and Makeup Design:
Matia Emsellem
Supertitle Design: Steven Jude Tietjen

Associate Producer: Daniel Stermer
Assistant Director: Michael Hofmann
Stage Manager: LJ McCaw

Scenic Associate: Jiaying Zhang
Wardrobe Supervisor:
Quinn Czejkowski
Lighting Associate: Vittoria Orlando
Movement/Fight/Intimacy Coach:
Skye Bronfenbrenner
Music Staff: David Sytkowski and
Nico Gomez Amin

Technical Director: Sage Marie Carter
Stagehands: Brynn Gilchrist,
Adam Netsky
Light Board Operators:
Elizabeth Connell, Judas Foster
Supertitles Operator:
Emanuel Cohen
Rigging: Peter Nyman, Ed Jordan

Artist Residency
Kaatsbaan Cultural Park
Managing Director: Naomi Miller
Residency + Events Manager:
Adam Weinert

Set Construction: Mark Duebert,
Thomas Froese, Aidan Orbinski,
Robert Michel

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Public Relations: Aleba & Co.
Photographer: Matthew Placek
Videographer: Tobin Del Cuore

Ruckus
Director, **Clay Zeller-Townson**

Doug Balliet, **bass**
Andrew Blanke, **oboe and recorder**
Elliot Figg, **harpsichord**
Coleman Itzkoff, **cello**
(Michael Untermann on 4/19)
Ravenna Lipchik, **violin**
Manami Mizumoto, **violin**
Joseph Monticello, **flute**
Paul Holmes Morton, **guitar/theorbo**
Rebecca Nelson, **violin**
Jessica Troy, **viola**
(Stephen Goist on 4/30 and 5/2)
Nathan Udell, **horn**
Clay Zeller-Townson, **bassoon**

Produced by Hudson Hall and R.B. Schlather

Director's Note

Giulio Cesare is a wild ride—packed with intrigue, danger, seduction, sharp wit, heroism, and gut-wrenching drama. This was Handel's pulp fiction blockbuster, inspired by Julius Caesar's high-stakes escapades in Egypt and his whirlwind romance with the young, cunning Cleopatra. In Handel's day, performers rocked contemporary fashion, played against minimal backdrops, and lit up the stage with their raw charisma. People came for the thrill—the singers, the spectacle, the physicality, and the sheer energy of the music. That's the vibe for this Handel series in Hudson: bold, visceral, and unapologetically thrilling.

– R.B. Schlather

Synopsis

During the last days of the Roman Republic, Julius Caesar defeats his rival Pompey, and pursues him to Egypt. There he finds him betrayed and murdered by King Tolomeo. Outraged, Caesar teams up with Cleopatra, Tolomeo's sister, who maneuvers for the throne. Meanwhile, Pompey's widow, Cornelia, and young son, Sesto, seek vengeance for his death, clashing with both Tolomeo and his shady advisor Achilla. In the end, Caesar crowns Cleopatra queen, and returns home as dictator of Rome.

About Handel's *Giulio Cesare*

Giulio Cesare in Egitto debuted in 1724 during the same two-year period when Handel produced *Tamerlano* and *Rodelinda*, all of which center on historical events and characters. One year earlier, a revival of Shakespeare's *Julius Caesar* had played in London; some months later, the playwright Colley Cibber produced a tragedy titled *Caesar in Egypt* at the Drury Lane Theater. In this milieu, Handel was able to tap into a deep interest among Londoners for seeing history on stage, especially the figure of Caesar as a protagonist.

This interest had to do with the era's political climate. Just as worries about royal succession drove a fashion for history plays in the 1590s, when Elizabeth I, then heirless, was in her sixties, and just as Shakespeare's histories modeled for his audience various images of kingship, staging different kinds of rulers before an anxious body politic, so too did the rage for historical plays and operas in the 1720s owe much to anxieties about sovereignty at the time.

In 1724, England and Scotland had only recently unified into a single Kingdom of Great Britain. Handel's patron George I was still on the throne but starting to delegate power to Britain's first *de facto* prime minister. George had been crowned to secure the Protestant succession and quell a century of civil strife and revolutions, but his coronation in 1714 triggered riots to erupt nationwide. During this age of expansion and empire, constitutional frameworks had only come about in 1689 to set limits over the king's power. Questions abounded about what form the state should assume after George's passing — he would die in 1727 — and whether Britain would continue as a constitutional monarchy or transform into an imperial dictatorship.

In this context, *Giulio Cesare* arrays a panoply of rulers and potential rulers onstage, as if to ask: What separates legitimate sovereignty from tyranny, if anything? What counts as virtue? What makes for a good leader? And what personal attributes are required in order to survive civil war, power vacuums, and autocracy?

– Dramaturg, Joseph Cermatori

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About the Artists

R.B. Schlather is an American artist and opera director, associated with immersive installations and unconventional stagings that push the boundaries of traditional operatic performance. His work has been praised for challenging norms and creating new and engaging experiences for audiences. In 2023 he was profiled in the ***New York Times*** as a rare American opera director bringing "fresh visions to Europe's opera stages." Previous productions for Hudson Hall include Handel's ***Rodelinda*** (***New York Times*** critic's pick 2023), and ***The Mother of us All***, named one of the best classical music performances of the year by the ***New York Times***. He has directed performances for Oper Frankfurt, The Santa Fe Opera, Opera Philadelphia, Los Angeles Philharmonic, National Sawdust, Fisher Center Bard, Tanglewood Music Festival, Boston Lyric Opera, Opera Omaha, Wolf Trap Opera, Curtis Institute of Music, and the Shepherd School of Music at Rice University. Upcoming: productions for Oper Frankfurt, Den Norske Oper, and the Santa Fe Opera. **rbschlather.com**

Randall Scotting (Giulio Cesare) is a sought-after countertenor by some of the world's most esteemed opera houses. In 2019, he made a spectacular debut at the Royal Opera House as Apollo in David McVicar's acclaimed production of ***Death in Venice***. Randall then joined the roster of the Metropolitan Opera to cover performances of Handel's ***Agrippina*** and returned in 2022 for performances of ***Eurydice*** by Matthew Aucoin. He made another strong debut that year at the Bayerische Staatsoper singing the role of Michael in Haas' micro-tonal opera, ***Thomas***. In 2023, Scotting returned to Germany to sing ***Adonis*** at Staatsoper Hamburg in the world premiere of Sciarrino's ***Venere e Adone***. Upon receiving rave reviews as the Refugee in ***Flight*** at Seattle Opera in 2021, Randall returned to Seattle in 2023 to perform the role of ***Ruggiero*** in Handel's ***Alcina***. In 2024, Scotting performed the titular role in Handel's ***Amadigi di Gaula*** at Ars Lyrica Houston, and ***Ruggiero*** in Handel's ***Alcina*** at Oper Wuppertal. Scotting has also performed at Santa Fe Opera, Italy's Spoleto Festival, Carnegie Hall, and London's National Gallery. Additional roles for which he has received acclaim include the leads in Handel's ***Rinaldo***, ***Orlando***, and ***Giulio Cesare***; Britten's ***A Midsummer Night's Dream***, and Gluck's ***Orfeo***. Scotting's debut solo album with the Orchestra of the Age of Enlightenment, ***The Crown: Heroic Arias for Senesino***, was released by Signum Classics in 2022. A second solo album Randall recorded with GRAMMY®-award winning lutenist Stephen Stubbs was released by Signum in 2023 to broad acclaim. **randallscotting.com**

Song Hee Lee (Cleopatra) is a South Korean soprano who introduces herself as a singing-actor. She holds a B.M from The Juilliard School and is a current member of The Juilliard School's Masters program. Lee has performed the roles of Vespina in Haydn's ***L'infedelta delusa***, Suor Genovieffa in Puccini's ***Suor Angelica***, La Princesse in Ravel's ***L'enfant et les sortilèges*** and more. She is looking forward to performing roles in Juilliard's opera production this season; Valentina Scarcella in John Musto's ***Later the Same Evening*** and Aldimira in Francesco Cavalli's ***L'Erismena*** and other concert series. **@songhee_lzy**

About the Artists *continued*

Praised for his "otherworldly flourish" (*The Wall Street Journal*) and "intense stage presence" (*Classical Voice North America*), Chinese countertenor **Chuanyuan Liu / 刘川源** (Tolomeo) is a rising force among the new generation of countertenors. Recent highlights include roles in *Ariodante* and *In A Grove* at Pittsburgh Opera, *The Hours* with The Philadelphia Orchestra, *M. Butterfly* at Santa Fe Opera, *Messiah* at Toledo Symphony, and *Bel Canto* at Aspen Opera Theater. In 2023/24 he performed the title role in White Snake Projects' critically acclaimed world premiere of *Monkey* by Jorge Sosa and Cerise Jacobs, debuted at Carnegie Hall in Renee Fleming's Song Studio, performed in the New York Choral Society as the countertenor soloist in Lenoard Bernstein's *The Lark*, and in San Diego with Opera Neo, performing Aci in the American premiere of Nicola Porpora's *Polifemo.* A 2024 Sullivan Award winner and two-time National Semifinalist in the Metropolitan Opera Laffont Competition, Chuanyuan has also earned recognition from Opera Index, Pasadena Vocal Competition, and others. He holds graduate degrees from the University of Cincinnati and Bard College. **liuchuanyuan.com**

Mezzo-soprano **Meridian Prall** (Cornelia) is a 2024 Grand Finals Winner of The Metropolitan Opera Eric and Dominique Laffont Competition and the recipient of the 2023 Rose Bampton Award from The Sullivan Foundation. In the 2024/25 season, she appeared as Dritte Dame in *Die Zauberflöte* at The Atlanta Opera and is making her Hudson Hall debut as Cornelia in *Giulio Cesare.* On the concert stage, she debuted with Washington Concert Opera as Annio in *La clemenza di Tito* and returned to Toledo Symphony as the alto soloist in *Beethoven's Symphony No. 9.* Future seasons include mainstage debuts at Dallas Opera and Santa Fe Opera in leading roles. In the 2023/24 season, she performed as Schwertleite in *Die Walküre* at The Atlanta Opera and as Cornelia in *Julius Caesar* at Opera Theatre of Saint Louis. Concert highlights include debuts with Toledo Symphony (*Messiah*, *Mozart Requiem*), Erie Philharmonic (*Messiah*), and a solo recital with the Nantucket Musical Arts Society. She also appeared in The Dallas Opera's Hart Institute for Women Conductors Showcase and covered Elizabeth Lavenza in the world premiere of Gregg Kallor's *Frankenstein* at Arizona Opera. Ms. Prall trained in The Santa Fe Opera Apprentice Program, the Palm Beach Opera Beneson Young Artist Program, and the Opera Theatre of Saint Louis Gerdine Young Artist Program. She holds degrees from the University of Toledo and the University of Michigan, where she won the Concerto Competition and performed the U.S. premiere of *Verklärtes Jahr* with the University Philharmonia Orchestra. **opus3artists.com/artists/meridian-prall**

Praised for her "stylish elegance and intensity" (*The Wall Street Journal*), soprano **Raha Mirzadegan** (Sesto) is garnering international attention for her "stirring, soulful tones" (*The Post & Courier*). With a repertoire that spans medieval chant to cutting-edge premieres, Raha is known for her "straight tone [which] soars with opulent richness and resonance" (*All Ears*). Described as being "totally at ease in the Baroque style" (*Seen and Heard International*), Raha debuted at Opera Philadelphia as the featured soprano in Karim Sulayman's *Unholy Wars*, a role she originated at Spoleto Festival USA. A champion of new works, Raha has premiered and recorded music by Mary Kouyoumdjian, Owen Burdick, Elliot Cole, Doug Balliett, and Eric Pazdziora. A devotee of sacred music, Raha was a soloist on The Clarion Choir's GRAMMY®-nominated recording of Rachmaninoff's *All-Night Vigil* (Pentatone, 2023), and regularly performs with Theotokos, a period-instrument ensemble based in NYC. Recent engagements include Clarion's *Ockeghem Marathon* at The Met Cloisters, the New York premiere of Doug Balliett's *St. Mark Passion*, Handel's *Messiah* with Hudson Baroque and Owen Burdick, and Bach's *St. John Passion* with Clarion. This coming season, Raha will debut at LA Opera and PROTOTYPE Festival as a member of the cast of *Hildegard*, a new opera by Sarah Kirkland Snider. Raha holds a B.M. in Vocal Performance from the University of Maryland, where she studied with Gran Wilson. **rahamirzadegan.com**

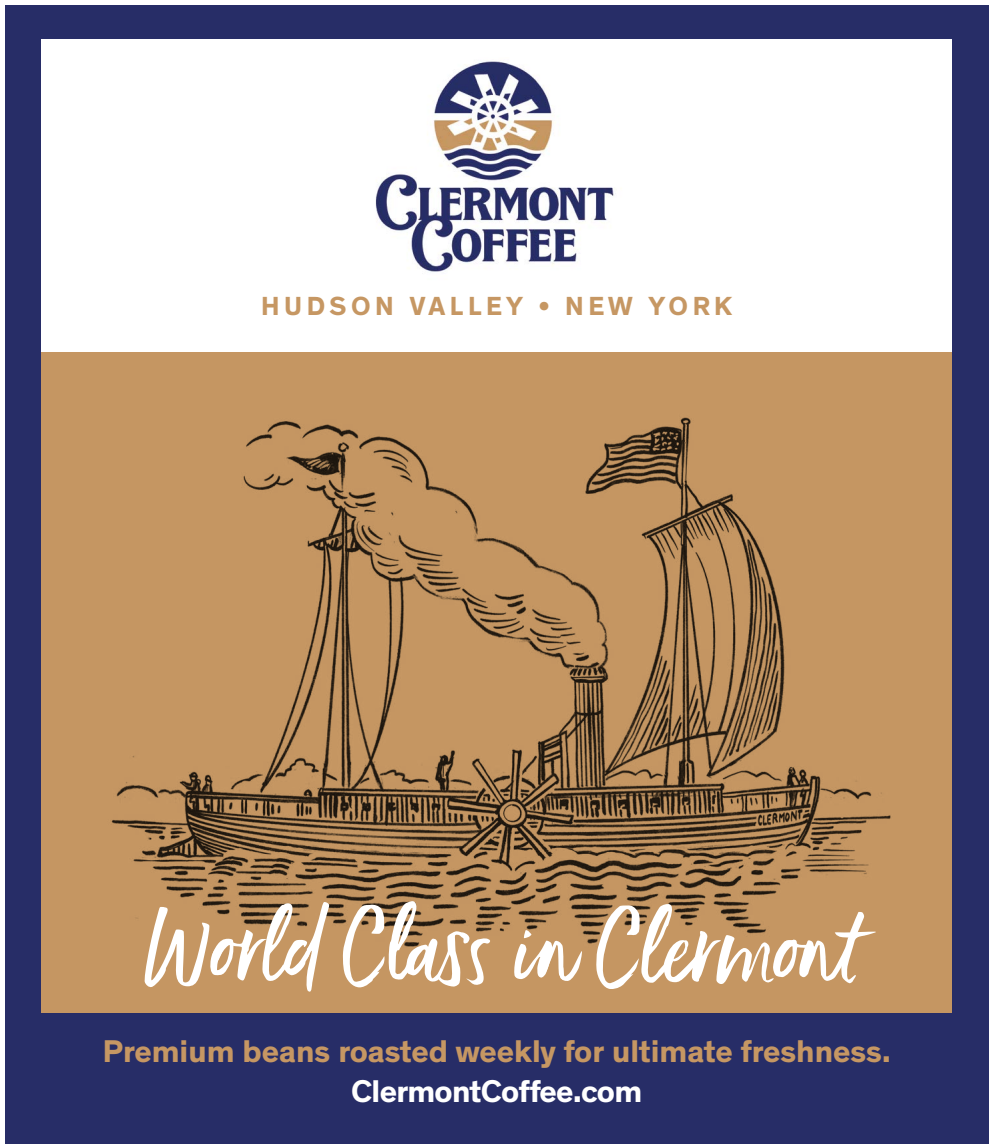
Douglas Ray Williams (Achilla) is a singer and an actor of wide ranging interests, abilities, and repertoire. Last year he appeared with the San Francisco Symphony in *Messiah*, as the narrator in *Lincoln Portrait* with the Orchestre Philharmonique de Radio France, as Nick Arnstein in *Funny Girl* at the Maine State Music Theatre, and as Nick Shadow in *The Rake's Progress* with the Swedish Chamber Orchestra. In concerts and opera Douglas has appeared with the Berlin Philharmonic, Boston Symphony Orchestra, Camerata Salzburg, Houston Symphony, Hungarian National Philharmonic, London Symphony Orchestra, Munich Philharmonic, Philadelphia Orchestra, and St. Louis Symphony Orchestra in repertoire that includes Félicien David, Handel, Haydn, Mozart, Puccini, and Stravinsky. Douglas can be heard on a slate of classical recordings, including *Die Zauberflöte* for Deutsche Gramophone with Yannick Nézet-Séguin, the GRAMMY®-winning recording of Charpentier's *La Descente d'Orphée aux Enfers* with the Boston Early Music Festival, the world premiere of the late serialist Charles Wuorinen's *It Happens Like This*, and recordings of Lully's *Alceste* and *Armide* with Christophe Rousset and Les Talens Lyriques. As an actor he's written two solo shows and an audio play entitled *The Compound*. He trained at the New England Conservatory of Music, Yale School of Music, Tanglewood Music Center, and Shakespeare & Company. Douglas is a passionate amateur naturalist and holds deep wonder for the forests of western New England and the Great Basin of the intermountain American west. **douglasraywilliams.com**

Matthew Deming (Nireno) made his Broadway debut in 2014, first covering and then performing the role of Mary Sunshine in *Chicago*. While performing the role in early 2015, he was also in rehearsals for *The Visit*, which opened on Broadway that April. He has worked with Tony Award-winning directors John Doyle and Frank Galati, playwright Terrence McNally, and choreographers Ann Reinking and Graciela Daniele. Regional credits include Cincinnati Playhouse, Huntington Theatre Company, Trinity Repertory Company, Williamstown Theatre Festival, and Signature Theatre. His television appearances include *Rescue Me*, *Stella*, *As the World Turns*, and *CSI: NY.* In the 2015-16 season, Deming joined Lyric Opera of Chicago for the world premiere of *Bel Canto* by Jimmy López and Nilo Cruz. Other operatic credits include *The Mother of Us All* at Hudson Hall, *Giulio Cesare* at Opera Roanoke, *Oresteia and Der ferne Klang* at Bard Summerscape, *The Love for Three Oranges* at the Opera Festival in Lucca, and *La Bohème* at Boston University Opera Institute. He has performed as a soloist with the New York Philharmonic, Israel Philharmonic, Los Angeles Philharmonic, Cincinnati Symphony, Dallas Symphony, and American Symphony Orchestra, among others, and with organizations such as Musica Sacra, The Collegiate Chorale, Bard Music Festival, Caramoor, and Mostly Mozart Festival. Deming is currently on faculty at Marymount Manhattan College and Bard College, teaching contemporary vocal performance, and sings regularly with leading professional choruses in New York City. **mattdeming.com**

Rolfe Dauz (Curio) is a Filipino-American baritone gaining recognition for his "focused baritone, perfect diction, and dramatic acting" (*Calgary Herald*) and "warm, flexible singing" (*Classical Voice North America*). In the 2024/25 season, he appears as Der Lautsprecher in Ullmann's *Der Kaiser von Atlantis* with New World Symphony, directed by Yuval Sharon and conducted by Stéphane Denève; Escamillo in *Carmen* at Virginia Opera and Florentine Opera; Trio Member in Bernstein's *Trouble in Tahiti* with Annapolis Opera; and Larry Itliong in the world premiere of *Dolores* with West Edge Opera and San Diego Opera. In 2023/24, Dauz was a Vocal Fellow at the Tanglewood Music Center under the mentorship of Dawn Upshaw before joining Detroit Opera as a Resident Artist. There, he debuted as Prince Yamadori in *Madama Butterfly* and covered Jan in Missy Mazzoli's *Breaking the Waves*. Previous highlights include his Holland Festival debut as Wotan/Hingaan Jann in Yadi Nursalim Anugerah's *Ine Aya'*, reprised on tour in Indonesia, and performances with Opera2Day in Philip Glass's *The Fall of the House of Usher*. Other operatic roles include Don Alfonso (*Così fan tutte*), Leporello and Masetto (*Don Giovanni*), Figaro and Il Conte (*Le nozze di Figaro*), Achilla (*Giulio Cesare*), Claudio (*Agrippina*), and Dulcamara (*L'elisir d'amore*). In 2016, he performed the role of Junius in *The Rape of Lucretia* at the Banff Centre. A San Francisco native, Dauz holds a Master's from Bard College-Conservatory, where he studied with Sanford Sylvan and Dawn Upshaw, and is a graduate of the Dutch National Opera Academy. **prdauz.com**

About the Artists *continued*

Davon Rainey (she/her) is an alumnus of The Juilliard School. She has worked with various choreographers/companies such as Bill T Jones, Jaquilyn Buglisi, Jonah Bokaer, Adam Weinert, Company XIV, Azure Barton & Artists, and Robert Wilson. In her solo work she uses music, theater and dance to tell complex stories about her personal life. Her work has been presented at Performance Space NY, The Kitchen, Judson Church, and Basilica Hudson. In the Hudson Valley she has co-produced the monthly dance parties LOVERS, PopTart, and Dairy Drag at Chaseholm Farms. @p_r_e_t_t_yw_o_m_a_n



Music Ensemble

Ruckus is a collaborative baroque ensemble known for its visceral and playful approach to early music. Described as "the world's only period-instrument rock band" (*San Francisco Classical Voice*), Ruckus' core is a continuo group—featuring guitars, keyboards, cello, bassoon, and bass—that blends the creative spirit of early music with the grit and groove of American roots music. The result is a sound described as "rough-edged intensity" (*New Yorker*) and "achingly delicate one moment, incisive and punchy the next" (*New York Times*).

Ruckus serves as the "house band" for Hudson Hall's baroque opera productions directed by R.B. Schlather. The *New York Times* praised their "mercurial, almost improvisatory spirit" in 2023's *Rodelinda*.

Recent highlights include: a world premiere by NEA Jazz Master Roscoe Mitchell; *The Edinburgh Rollick* ft. Keir GoGwilt, celebrating tunes from Scottish fiddle legend Niel Gow; national tours of the dances of Ignatius Sancho with Emi Ferguson and Rachell Ellen Wong. Upcoming debuts at The Frick Collection, Lincoln Center, Carnegie Hall, and Sanders Theater. In October 2025, they will perform a preview of *What is Your Hand in This?* with Davóne Tines at Hudson Hall in preparation for the 250th anniversary of the Declaration of Independence.

Doug Balliett (bass, Ruckus core member) is a composer, instrumentalist and poet based in New York City. The *Los Angeles Times* writes, "...Balliett, who teaches a course on the Beatles at the Juilliard School and writes cantatas for Sunday church services, as well as wacky pop operas, is in a class of his own." Doug has been a professor of early bass instruments at Juilliard since 2017, and leads the Theotokos ensemble every weekend at St. Mary's church in Manhattan. **Dougballiett.nyc**

Andrew Blanke (oboe and recorder) is a player in both historical and modern practice. He is the principal oboist of Philharmonie Austin and the founder of the Harmonie Collective. He performs with various other groups domestically and abroad and he holds performance degrees from the Eastman School of Music and the Juilliard School. Andrew lives in New York City where he often programs concerts and wanders the city with an air of tasteful melancholy. @tiesomeblankes

Joseph Monticello's (flute) has been hailed by the *New York Times* and *The Wall Street Journal* for his "exciting" and "graceful" playing. He is the principal flutist of Boston Baroque, assistant principal of the Florida Grand Opera and Palm Beach Symphony, and second flutist with Colorado's Central City Opera. Joseph is also a licensed performer of the Japanese shamisen, under the given name Yamato Josho. He is a graduate of The Juilliard School, Oberlin Conservatory, and Interlochen Arts Academy. **monticelloflute.com**

Music Ensemble *continued*

Elliot Figg (harpsichord, Ruckus core member) is a keyboardist, conductor, and composer based in New York City. Elliot is a core member of Ruckus, ACRONYM, Makaris and House of Time. Recent operatic engagements include assistant conductor and harpsichordist for Gluck's ***Orfeo*** (Dallas Opera), Haydn's ***Jupiter's Journey to Earth*** (Little Opera Theater of NY), Vivaldi's ***Farnace***, Cavalli's ***Veremonda*** (Spoleto Festival USA), and ***Dido and Aeneas*** (L.A Opera). **elliotfigg.com**

Coleman Itzkof (cello, Ruckus core member) stands at the intersection of baroque/classical/new music, contemporary dance, and experimental theater. Whether premiering works by living composers, performing baroque music on historical instruments, acting and dancing and playing in pieces of avant-garde dance theater, composing, arranging, and recording music for films, or simply playing solo Bach for hospital patients in the time of COVID, Coleman brings his diverse range of interests and shape-shifting presence to every stage he occupies. **colemanitzkoff.com**

Ravenna Lipchik (violin)) is a Milwaukee native and GRAMMY® Award-winning performer who thrives in a musical life shared between the worlds of modern and historical performance practices. Her upcoming season includes performances with ensembles such as Les Arts Florissants, The English Concert, Ensemble Pygmalion, and the Trinity Baroque Orchestra, as well as an album release of Schumann Piano trios with Trio Ilona, a group dedicated to the exploration of 18th/19th century performance practice.

Paul Holmes Morton (guitar and theorbo, Ruckus core member) is a plucked instrument specialist practicing disciplines from the European Renaissance to modern Americana. With a lute, guitar, and banjo, Morton is a member of Ruckus, Makaris, and The Baroque Chamber Orchestra of Colorado and explores traditions of the Celtic diaspora with The Chivalrous Crickets. An active recording artist, his cross genre musicianship can be found on numerous albums by The Chivalrous Crickets, Makaris, Ruckus, Tiny Glass Tavern, and Paul Simon. **paulholmesmorton.com**

Manami Mizumoto (violin) is equally at home on the baroque violin, modern violin, and electro-acoustic setups with Ableton Live. Mizumoto is a founding member of Nuova Pratica, a collective of composer-performers working with centuries-old practices of improvisation in the modern day, and a founding member of Harmonia Stellarum Houston, which focuses on presenting newly discovered vocal-instrumental works of the 17th and 18th centuries in scholarly informed performances. She often plays as concertmaster with the Philharmonia Baroque Orchestra, and as principal second violinist of the English Concert. **@man.am.i**

Rebecca Nelson (violin) is a songwriter from Germany. After earning two degrees as a violinist, Rebecca diverged from her classical training, diving head first into historical performance. Through her new love of baroque music and old love of folk and bluegrass, Rebecca found her voice as a composer. Since graduating from The Juilliard School's Historical Performance program, she has joined and co-founded ensembles including Relic and Nuova Pratica, and released an album called ***Do Not Lament***. **scoutnelson.com**

Jessica Troy (viola) wears many freelance hats. Ensembles she performs regularly with include: Philharmonia Baroque, Trinity Wall Street, the Sebastians, Orchestra of St. Luke's, NYC Opera, and Festival Orchestra of Lincoln Center. She has played in numerous Broadway pits (ranging from ***Porgy & Bess*** to ***Tootsie***) and on many film scores (most recently ***Joker*** and ***Little Women***). She has recorded quartet tracks for Lou Reed and Ani DiFranco, performed on TV with Renée Fleming and Whitney Houston, and on film with David Byrne. **@jtroyviola**

Nathan Udell (horn) is a highly sought-after early horn specialist, performing with The Boston Early Music Festival, Handel + Haydn Society, Boston Baroque, and many others. He has appeared as principal horn with Teatro Nuovo, and Joyce DiDonato's Eden tour with Il Pomo D'Oro. Also active as a modern hornist, Udell has performed with The Sarasota Orchestra, New Jersey Symphony, Houston Symphony, and on Broadway. He holds degrees from Indiana University (D.M.), Rice University, and The Juilliard School. **nateudellhorn.com**

Clay Zeller-Townson (bassoon, Ruckus core member) is the founder and artistic director of Ruckus. Clay was born in Nova Scotia, raised in eastern North Carolina, and found his way to the baroque bassoon by way of the tenor saxophone. Since 2023 he has been a visiting instructor of baroque bassoon at New England Conservatory. He performs across the continent with Ruckus, Tafelmusik, The Handel + Haydn Society and others. **ruckusearlymusic.org/zeller-townson**

HUDSON HALL

Save the Date

THE PROPRIETORS BALL

Honoring Tambra Dillon

Saturday, June 14, 2025

Creative Team

Chilean conductor and violinist **Nicolás Gómez Amín** (music staff) has performed in renowned venues across Chile, the United States, and Greece. Since September 2023, he has been pursuing graduate studies in Conducting at the Bard College Conservatory, under the guidance of Maestro James Bagwell. There, he has worked with singers from the Vocal Arts Program and conducted the Undergraduate Opera Workshop. **@nico.gomez.amin**

Skye Bronfenbrenner (movement/fight/intimacy coach) is a fight, intimacy, and movement director currently based out of Marymount Manhattan College in New York City. Her previous credits in opera come from the Houston Grand Opera, the Shepherd School of Music at Rice University, and the Moores School of Music at the University of Houston. **@sbronfen**

Joseph Cermatori (dramaturg) is an award-winning writer, scholar, and critic based in Saratoga Springs, New York, where he is associate professor of English at Skidmore College. He is the author of ***Baroque Modernity: An Aesthetics of Theater***, which won the American Comparative Literature Association's Helen Tartar First Book Award in 2021. His other writings have appeared in ***The Brooklyn Rail***, ***The Village Voice***, the ***New York Times***, ***PMLA***, ***TDR***, and ***Criticism***. He is currently compiling a new and comprehensive edition of Thornton Wilder's Collected Nonfiction. ***Rodelinda*** was his seventh collaboration with R.B. Schlather. **josephcermatori.com**

Quinn Czejkowski (wardrobe supervisor) is a multidisciplinary artist dabbling in movement, costumes, floral design, and tattooing. Currently based in Brooklyn, they are intensely curious about how we move, dress, treat, adorn, and otherwise ascribe meaning and identity to and from our bodies, and are thrilled to be back at Hudson Hall joining and supporting this incredible team and cast. **quinnczejkowski.com**

Matia Emsellem (hair and makeup design) is a hairstylist who splits their time between Hudson and NYC. They work as HMU for films, music videos, fashion, and have a private haircutting practice both upstate and down. They are so happy to be back at Hudson Hall after working on ***Rodelinda*** in 2023. **matiaworldwide.com**

Michael Hofmann (assistant director) is an opera stage director, administrator, performer, and artist based in Hudson, New York. Directing credits include ***No Cowards in Our Band*** (Hudson Hall, 2024); ***Painted Skin*** (Hudson Hall & Jazz at Lincoln Center, 2022); ***Self-Defined Circuits*** (HERE Theater, 2022); ***The Colony*** (Univ. of Connecticut, 2019); ***Knot an Opera*** (Baruch Perf. Arts Center, 2018). ***Giulio Cesare*** marks his third collaboration with Schlather, after ***Mother of Us All*** (Hudson Hall, 2017) and ***Salome*** (Fisher Center at Bard, 2022).

Creative Team *continued*

LJ McCaw (stage manager) (he/they) is a freelance stage manager based in the Hudson Valley. Past shows include: ***No Cowards in our Band*** (Hudson Hall), ***Salome*** (Fisher Center), and ***Macbeth*** (Chesapeake Shakespeare Company).

Vittoria Orlando (lighting associate) is a designer, assistant designer, and collaborator based in NYC. Her work has been shown at The Public as part of the Under the Radar Festival, Ars Nova, Repertorio Español, NYU, ART/NY, Brooklyn Children's Museum, Culture Lab LIC, Fordham University, the Ailey CitiGroup Theater, Dixon Place, and the Edinburgh Fringe Festival. **vittoriaorlando.com**

Daniel Stermer (associate producer) is a Los Angeles-based freelance producer working in digital media creation and live event curation. His work focuses on uplifting voices in the queer community and challenging societal norms. Notable past collaborations at Hudson Hall include ***Rodelinda*** (2023) and ***The Mother Of Us All*** (2017). A longtime friend and colleague of R.B., Daniel also joined him on an independent production of ***Orlando*** in NYC (2014) and the Fluxus Festival at the LA Phil (2018).

Terese Wadden (costume designer) is a New York based costume designer. Recent credits include Kate Soper's opera ***The Hunt*** (Miller Theatre), ***Candide*** (Opera de Lyon), and ***Most Happy*** (Williamstown Theatre Festival). She has designed costumes for ***Cosi fan Tutte*** (Santa Fe Opera), the Tony Award® Winning production of ***Oklahoma!*** (Broadway, West End, Touring, and St. Ann's Warehouse), ***Peter Pan*** (Bard Summerscape), and ***Acquanetta*** (Bard Summerscape and Prototype Festival). Her work has been seen at the Glimmerglass Festival, Tanglewood, Lyric Opera of Chicago, Chicago Opera Theater, New York City Opera, Opera Colorado, Central City Opera, Portland Opera, Baryshnikov Arts Center, the Mark Taper Forum, Brooklyn Academy of Music, National Sawdust, LA Opera at RedCat, and the San Francisco Opera. She was also a Rome Prize Fellow at the American Academy in Rome 2020-2021.

David Sytkowski (music staff) is a pianist, vocal coach and Visiting Artist in Residence at Bard College and Conservatory, where he is music director for Opera Workshop and Musical Theater Performance Workshop. He collaborates frequently in concert and cabaret, including appearances at Carnegie Hall, Jazz at Lincoln Center, Joe's Pub Feinstein's San Francisco, and ICA Miami. Previous projects at Hudson Hall include ***Rodelinda*** (2023), ***Vowel Movements*** (2023) and ***The Mother of Us All*** (2017).

Steven Jude Tietjen (supertitles) is a New Jersey-born, Harlem-based writer and communications expert. He has worked as a freelance and staff writer for opera companies and classical music organizations, writing digital content, blog posts, translations, proposals, fundraising materials, annual reports, press releases, and internal communications. Steven leverages his expertise to pursue opportunities in technical writing and content strategy. **stevenjudetietjen.com**

Masha Tsimring (lighting designer) is a NYC-based lighting designer for live performance. She comes from Russia, by way of California, Boston, California, New Haven, and California. She is coastally indecisive, an Aquarius. She speaks English, Russian, and a smattering of French. Masha is especially interested in collaborating on work that transcends the boundaries of any particular genre, and finds meaning in abstraction. She is always looking for kind people doing strange things. In addition to design, Masha's interests include progress towards pay equity and a more ethical model of making in the American theater. Masha is a proud member of United Scenic Artists, IATSE Local 829. **mashald.com**

Jiaying Zhang (scenic associate) is a New York based set designer. Recent credits include ***Le Nozze di Figaro*** (The Juilliard School), ***{IN}TANGIBLE*** (Theatre Row). Her recent associate design work includes ***Dido and Aeneas*** and ***The Rape of Lucretia*** (Rice University), ***Eurydice*** (Boston Lyric Opera). She is currently designing ***A{U}NTS!***, and co-designing ***Working Girl*** with Christine Jones and Brett Banakis as part of the collective AMP. **jiayingzhang.com**

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