

The image features two black silhouettes of a man and a woman shaking hands. The man is on the left, and the woman is on the right. They are positioned against a background that is light blue at the top and transitions to a reddish-brown at the bottom. The word 'YOUNG' is written in a large, black, serif font across the upper middle of the image, and the word 'CAESAR' is written in a similar font across the lower middle. The silhouettes of the two figures are positioned such that their hands meet in the center, between the two words.

YOUNG

CAESAR



YOUNG CAESAR, California maverick Lou Harrison's sublime and sinuous depiction of Caesar's love for another man, was performed and recorded live at Walt Disney Concert Hall on June 13, 2017.

The Industry's new performance edition fuses Harrison's original gamelan-inspired orchestration with his lush orchestral writing from later on. This performance and recording is presented in collaboration with the Los Angeles Philharmonic.

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SYNOPSIS

ACT I

Prologue and Overture: The Narrator sets the scene for the story of Gaius Julius Caesar growing up and his love affair with King Nicomedes of Bithynia.

Scene 1: Caesar is nervous about undertaking his family's ritual of crossing the threshold into adulthood, and equally dreading his arranged marriage to the wealthy but weighty Cossutia (Aria: "What Is So Fine About Becoming a Man").

Scene 2: Caesar is listless, even as he dreams of greatness. His aunt Julia implores Caesar's father to give the boy some direction, but the father suddenly dies before he can speak to his son. Caesar mourns his death in a procession to the funeral pyre (Aria: "Yesterday His Eyes Were Bright").

Scene 3: With Caesar's father dead, Aunt Julia seizes the opportunity to guide her young nephew to glory (Aria: "The Living Must Live"). She calls off the wedding to Cossutia and arranges a marriage to the beautiful and witty (but also wealthy) Cornelia. She also nominates Caesar to the office of the priesthood of Jupiter, a severe and demanding position, which will serve as a stepping-stone to future greatness.

Scene 4: Cossutia dances in despair upon learning of her engagement being broken.

Scene 5: Cornelia gives birth to Caesar's first child. Cornelia instructs Caesar in the warmth and patience needed to be a father (Aria and duet: "Now Grasp Your Daughter").

Scene 6: Caesar is stricken with malaria, which coincides with political upheaval in Rome. The authoritarian Sulla becomes dictator, and Caesar's family flees into exile. Caesar stands up to Sulla and is declared an enemy of Rome. Caesar narrowly escapes the city and Sulla's bounty hunter, Phagita. The Narrator informs us that Caesar is nevertheless granted a pardon and enlisted to serve General Thermus.

Scene 7: To Caesar's disappointment, Thermus doesn't send him into battle. Instead, he is sent on a diplomatic mission to Bithynia to collect the ships that the King Nicomedes has failed to return. Caesar's saucy slave boy, Dionysus, describes Nicomedes's reputation for wealth and extravagant debaucheries. Caesar starts to see this appointment as an opportunity to make his mark as a statesman.

ACT II

Scene 8: In Bithynia, King Nicomedes receives the ambassador of Rome—but because he was expecting someone more experienced, he mistakenly welcomes Caesar's physician. Once this mix-up is clarified, Nicomedes is at first offended that Rome would send a young boy to meet a king, but Caesar impresses him with his wit and beauty. Nicomedes offers him an unusually passionate kiss as a welcome, which so disorients Caesar that he fails to deliver General Thermus's message about the ships. Nicomedes orders a royal banquet in Caesar's honor.

Scene 9: Alone in the royal bedchamber, Caesar beats himself up for failing to deliver the message, but his mind dwells on the power of the king's kiss. He imagines the pleasures of being with the king (Aria: "And That Crown of His").

Scene 10: Nicomedes brushes off ardent loyalists who counsel him against giving the ships back to Rome. Nicomedes is more interested in the banquet, where the food and wine make Caesar's head spin. Nicomedes suggestively asks that Caesar assume the role of the king's cupbearer, an office reserved for beautiful boys that pleasure the king. Caesar agrees to the role as the king calls for the entertainment to begin (Aria: "Entertainment and Eroticon").

Scene 11: The next morning, Caesar wakes in Nicomedes's arms. Caesar is anxious to accomplish his mission by delivering his message about the ships, and he wants to return to Rome. Nicomedes implores him to linger and enjoy their spontaneous connection (Aria: "Take Your Chances, Gaius").

Scene 12: Caesar's fellow Romans are furious with his prolonged and illicit dalliance with the king. They attempt to address the king directly, but he brushes them off. The Romans threaten to report Caesar's scandalous behavior.

Scene 13: Nicomedes takes Caesar on a tour of Bithynia, and with each stop, the king reveals more of himself. They stop at the tomb of Hannibal, where Caesar impresses the king with his knowledge of history, and Nicomedes reveals a still-lingering resentment against Rome. Next they visit the Temple of Zeus, where Nicomedes's father took the crown through patricide. Finally they stop at a plain where Nicomedes was defeated in battle eight years earlier. The site awakens a melancholy cry about the futility of life (Aria: "One Year We Lose in Battle"). Nicomedes's cry, however, awakens the voice in Caesar that urges him on to fame and glory: he realizes he must return to Rome, at the expense of the beautiful bond that has grown between Nicomedes and him.

Scene 14: The Romans prepare to return home (Chorus: "Good Priapus of the Harbor"). At the dock, Nicomedes meets Caesar with the ships, making his diplomatic mission a success. Nicomedes pleads one more time for his beloved to stay, but Caesar, hearing the call of his destiny, departs. Nicomedes stands on the shore and watches Caesar sail away (Barcarolle: "Hail Gaius, and Pity Nicomedes").

PERFORMANCE

YOUNG CAESAR

Performed and recorded live at Walt Disney Concert Hall,
Los Angeles, California, on June 13, 2017.

Composed by **Lou Harrison**

Libretto by **Robert Gordon**

Performance edition by **The Industry**

Marc Lowenstein, conductor

Yuval Sharon, director

Danny Dolan, choreographer

Kaitlyn Pietras, Jason H. Thompson, projection design
& illustration

Daniel Selon, costume & puppet designer

Christopher Kuhl, lighting designer

Fred Vogler, sound designer

Shannon Knox, design associate & puppet fabricator

Eva Soltes, creative consultant

Adam Fisher, Caesar

Hadleigh Adams, Nicomedes

Bruce Vilanch, Narrator

Nancy Maultsby, Julia

Delaram Kamareh, Cornelia

Timur, Dionysus

**Danny Dolan, Andrew Pearson, Austin Westbay,
Raymond Ejiofor, Malachi Middleton,
Drew Hinckley**, dancers

Men of the Los Angeles Master Chorale
Grant Gershon, Artistic Director

LA PHIL NEW MUSIC GROUP

Catherine Ransom Karoly, flute, piccolo, alto flute

Marion Arthur Kuszyk, oboe, English horn

Thomas Hooten, trumpet

James Miller, trombone

Jacqueline Marshall, harp

Vicki Ray, piano, celesta

Lisa Edwards, pump organ

Michele Bovyer, violin

Dale Hikawa Silverman, viola

Jonathan Karoly, Dahae Kim, cellos

Oscar M. Meza, bass

Celia Liu, guzheng

Anna Kouchnerov, qin

Karen Han, erhu

JungRim Furukawa, piri

Lawrence Kaplan, xiao

Los Angeles Percussion Quartet,

Wade Culbreath, percussion

Kazue Asawa McGregor, Kenneth Bonebrake,

Stephen Biagini, librarians

Jeffrey Neville, personnel manager



Lou Harrison's Capital Cs

By Yuval Sharon, Director

CHERISH: Maybe it's a coincidence that Lou Harrison met his life companion, Bill Colvig, at the same time the gay rights movement established itself in this country. But it's no coincidence that the merging of the personal and the political led to the conception of *Young Caesar* in the years that followed. The 1971 premiere of his opera for X-rated puppets proved a tender provocation—erotic and explicit, yet so loving, light-hearted, and warm that it dared its audience to find anything objectionable in gay sex and love. As he continued working on the piece in the decades that followed, the open sexuality remained a constant while the tenderness bloomed in deeply felt and emotional arias. It is as if he knew, no matter the progress made for the LGBTQ community, that a loving vision of two men, who could cherish each other in body and spirit, would always be an urgent necessity for society.

CONSERVE: Within the Harrison archives at the University of California, Santa Cruz, is the manuscript for the original 1971 production, scored for five percussionists playing his “American gamelan” instruments, as well as traditional Chinese and Korean instruments. Harrison's process was additive: he introduced Western instruments and a male chorus for a 1988 version in Portland, and finally wrote rapturous arias for the main characters in a New York production that failed to materialize. But even as Harrison's vision for the

opera grew and expanded, the original percussive sound world, with its exotic tunings and surprising sounds, dominated as the heart of the piece. The live recording captured here, from a new production with the LA Phil and The Industry, gave us a rare opportunity to present scenes with their original orchestration while preserving the original spirit that first gave birth to the work.

CONSIDER: As Harrison loved hybrid forms and saw them as the only authentic expression, to make a performance edition that could be termed a hybrid, culled from the full spectrum of the composer's ideas, feels completely natural. If we think of the word *consider* to mean weighing possibilities, then the organization of this new performance edition could be thought of as an act of deep and heartfelt consideration. The Industry's music director Marc Lowenstein and I spent two years creating

the ninety-minute version that premiered on June 13, 2017, making decisions that anchor the musical set pieces and distill the drama to its essence. I approached the librettist Bob Gordon with a proposition: if the Caesar-Nicomedes love affair is the heart of the opera, can you imagine a performance edition of the score that takes place in one act, eliminating some of the recitative repetitions to move more swiftly to the arias, dances, and choruses? I am so grateful that Bob was open and willing to explore, yet again, a version of this piece with me. Marc and I are also grateful to Eva Soltes, Bob Hughes, and Charles Hanson for revealing to us the

full breadth of the material for the opera and guiding us toward the most informed considerations.

CREATE: Puppet theater, a lifelong fascination of Harrison, has its own sense of dramatic coherence quite distant from traditional expectations of theater. Puppetry has a dramaturgy of montage,

where image takes prominence over conventional theater's wave of rising and falling action or psychological believability. Characters are archetypal and elemental rather than realistic. Although rod puppets were used for the 1971 premiere, I feel the simplicity and mystery of shadow puppets, with a rich history in both the Rome of Caesar's time and the East Asian performance tradition Harrison loved so much, to be the most fitting storytelling device for this drama. My collaborators and I created a production that never strays far from the aesthetic of shadow puppetry, even if we realized those images through high-tech sleight of hand.

If I were to add one C to Harrison's credo, it would be **Celebrate**—and not only because 2017 marks Lou Harrison's centennial. The great Irish poet and philosopher John O'Donohue wrote, “Real celebration is a lyrical dance of joy at the center of the human heart. And when you celebrate in that way, then you really are adding to the magical light of the universe.” I can't imagine a better way to describe the essence of Lou Harrison's musical vision.

“Cherish,
Conserve,
Consider,
Create.”

— Lou Harrison's
Music Primer (1966)



Me and Lou and Gaius Julius Caesar

By Robert Gordon, Librettist

It has been exactly fifty years since Lou Harrison first invited me, in 1967, to write the libretto for a subject that greatly interested us both, and one which had originally been written about by such figures as the ancient Roman historian Suetonius: the teenage life of Julius Caesar and his brief but significant love affair with Nicomedes, the king of Bithynia, a country in northwest Asia Minor.

It was an event Suetonius called “a dark stain on his reputation,” one that his enemies regularly used to attack him, and which even his loyal soldiers made fun of in ribald songs, labeling him “the queen of Bithynia.” Other important Roman figures, such as Cicero and Cato the Elder, derided him as “every woman’s man and every man’s woman,” the latter attack at least correctly acknowledging that Caesar was a highly sexed individual who had multiple affairs with both men and women, Nicomedes being the most famous of the former, and Cleopatra, Queen of Egypt, the most famous of the latter.

When we first meet him at sixteen, Gaius Julius Caesar already demonstrated certain qualities that would continue through his turbulent life: he was both naive and ambitious, and while he could be ruthless with his enemies, he was loyal with his friends, including, by the way, both Cleopatra and Nicomedes. He was also quite vain about his appearance, and was thus delighted when the Roman Senate voted him the right to wear a laurel wreath that could cover his balding head, no longer possessing

the thick blond curly hair that had undoubtedly been one of his many attractions for Nicomedes (ironically, the word “caesar” actually meant “a head of hair”).

The scandal in Bithynia would follow Caesar around for the rest of his days, and was at least one of the many charges that ultimately led to his whirlwind assassination in the Roman Forum, his body punctured by the knives of twenty-seven of his fellow senators, some of whom he had naively assumed were his friends. But fascinating to the end, the night before this bloody event, he had publicly declared that he hoped his death would “come swiftly and unexpectedly.” And full of dignity to the end, he managed to cover his legs with his gown so that his death might be more seemly.

The original plan was to make *Young Caesar* a puppet opera, using both handheld rod puppets and Indonesian shadow puppets, and indeed its premiere production at Caltech in Pasadena in 1972 was just that. And so began our troubles! Several wealthy Pasadena ladies had agreed to finance our work on this production, but unfortunately they did so without ever reading the libretto, being great fans of Lou’s music. As a result they had no idea that I not only planned to be very explicit about the homoerotic sexuality of Nicomedes’s court and of that between these two men, but intended to include what was called an Eroticon, during which penises flew artfully around the stage. We knew we were in trouble from the startled and definitely disapproving looks on the trio of faces, and indeed, after huddling together at the post-performance party, they announced that they would have nothing more to do with such “pornography.” The agreed-upon plan had been for one of their emissaries to show up the next day with a generous amount of cash so that Lou could pay every member of the production, all of us from San Francisco. No cash, of course, was forthcoming, and so many of us had to struggle to find our way home (I borrowed money from my ever-loyal if bemused Los Angeles parents).

Ah, if only that roadblock to future productions had ended there, but of course it didn’t. As the years passed and more productions by courageous supporters took place, the opposition to what



many deemed unsavory and an “inappropriate” subject for opera continued. And as we moved from puppets to live performers, the often-negative responses grew still stronger: what some had at least found tolerable or even amusing as puppet theater, others now saw as appalling with real live humans on the stage.

There was, I must confess, another aspect to the troubles *Young Caesar* experienced as it made its way, and that was a serious dispute between Lou and me about revision. While he was a brilliant, Renaissance-like man and an innovative and first-rate composer, Lou, like many composers, did not seem to possess much of a theatrical sense: if his music sounded beautiful and effective, as it almost always did, he was delighted, and simply would not tolerate any revising, thinking my libretto perfect. Whereas I had assumed that, like all my work for the theater, the libretto I initially handed him would go through various rewrites prior to production (I later discovered that such struggles between composer and librettist were not really all that unusual). And he quite stunned me at the first rehearsal when I realized he had even put to music a short introduction that was intended only for the program notes! The only item, by the way, that he lightly questioned was my referring to Caesar’s first-intended wife, Cossutia, as “fat,” and he called one day to say he had just composed a number called *Cossutia’s Despair* “in defense of us fat people.”

After several unpleasant arguments, this all came to a head during a small production in San Francisco in 1974, when a cable company wanted to film the performance for television. After that performance—and while Lou was backstage complimenting everyone for their work—two representatives of the cable firm approached me with a contract allowing them to proceed. Noticing that they had placed only a single camera at the rear of the theater, and therefore fearing that this would be a very static rendering, I thought it very sensible to respond that I couldn’t really sign any contract until I had viewed the film. At which point they somewhat huffily went backstage to complain to Lou, whose powerful and aggrieved voice could be heard booming through the curtain, “I will never work with a living librettist again!” and making it very clear that he wouldn’t at all mind if I joined the ranks of the deceased at once.

Even at the time I found that outburst somewhat humorous, especially given that he had invited me that very morning to collaborate with him on two other projects, one on Walt Whitman and another on Abelard and Heloise. Still, there was nothing humorous to this still “living librettist” about possibly destroying my friendship with this wonderful man, who had already taught me so much by example about how to live in the world as a compassionate human being, to live with joy and non-stop curiosity, and as a fully acceptant gay man. A person of intense emotion, Lou seemed to go through more feelings in an hour than most of us did in a week, a quality that, while impressive, often got him and those around him into all sorts of trouble.

And so I decided then and there that my friendship with Lou was far more important than the opera, and relented from then on out—well, at least for quite a while—whether it was a production in Portland, Oregon, or elsewhere.

And what a wise choice that was! I spent many weekends at his tiny cabin in the hills of Aptos that his parents had bought him when he fled from New York City after a harrowing nervous breakdown, and later at what he called his “palace,” a grand edifice he designed and built with his wry and laid-back partner, Bill Colvig, in those same rustic hills (Lou’s sensitive ears could not tolerate urban chatter).

We also traveled together to such places as Oregon and Los Angeles and Australia and Japan, remaining close friends until his death in 2003 at eighty-six, a death which, like Julius Caesar’s, occurred swiftly and unexpectedly. Due to his unbridled curiosity, Lou insisted that I teach him how to bake bread and make homemade wine vinegar and share my Quaaludes and even LSD with him (those were my hippie days), which made me very nervous, given his somewhat fragile and impatient mind. And it was lovely to see Lou finally calm down at the end of a frenzied day, and read his beloved books and chat. And it was during some of those relaxed evenings that I finally got him to acknowledge that maybe, just maybe, *Young Caesar* needed more work, including additional arias, and further that the proposed invitation we had received to discard the puppets and make this

an opera with live and visible performers was not such a bad idea. That Bill Colvig had slowly come to this same conclusion certainly helped.

If I shared Lou and Julius Caesar’s naiveté, I also shared their ambitiousness. As a result I never really gave up hoping to one day see the opera blossom into what I felt was possible: the theatrical rendering of a powerful truth we often forget, that, regardless of country (ancient or modern) or politics or social mores, sexual gratification and the intimacy of love in all its many forms have always been a crucial part of what it means to be human. That, I like to think, has now happened as a result of the much-changed attitudes toward gay life, something that Lou and Bill Colvig had both worked very hard to help bring about, even before the dramatic Stonewall Riots of 1969.

But beyond this radical shift in public values, the current *Young Caesar* is also due to the imaginative work of Artistic Director Yuval Sharon and Music Director Marc Lowenstein. Working with them and the entire production company has been a joy. The opera has been cut to one act, the extraneous and untheatrical removed, the static rod puppets retired.

If there is a musical heaven, it’s possible that Julius Caesar might be there, given—as Lou taught me—how much Romans loved their music. And that he might have favored us with a “you got it right.” And I can’t but conclude that the Gods have certainly found a quiet corner for Lou to continue his musings and would have made clear to him that the many gifts, musical and otherwise, that he bestowed upon this grateful world would endure. I even like to think that he would have enjoyed this newest version of *Young Caesar*, given that all his music is still intact and that we have brought back the magical Indonesian shadow puppetry he so loved. But as for this still-living librettist (knock on wood), it’s long been my feeling that—in the theater—the ultimate decision as to the merits of our labor is ultimately and rightly up to you.

— September 2017





Lou Harrison and His Young Caesar

By John Rockwell

He was born in Portland, Oregon. He lived for several years in New York. His mind and his heart were increasingly drawn to Asia. Yet Lou Harrison was a California composer, through and through.

California is a big state, and among composers, it has been home to famous immigrants and visitors (Schoenberg, Stravinsky, Krenek, Milhaud, Berio) and natives of every stylistic persuasion. But when one thinks of compositional California in the previous century, one thinks of Henry Cowell and John Cage (though he lived in New York for most of his life) and Harry Partch, or Terry Riley and John Adams (both of them, although John Luther is more identified with Alaska than California). One thinks above all of Lou Harrison, and of music that was consonant, melodic, Asian-infused, and “pretty,” as the critic Bernard Holland once referred to it disparagingly. Also gay.

Of course, generalizations evoke exceptions: composers who resisted the post-Schoenbergian academic dissonant orthodoxy of the 1950s and 1960s existed beyond California’s borders—Virgil Thomson, Alan Hovahness, Ned Rorem, Samuel Barber—and many were gay. When Harrison lived in New York before a nervous breakdown drove him back to California in 1947, he was composing twelve-tone music. And, of course, many non-serialist modernists whom Harrison found sympathetic were not writing pretty music: Varèse and Ruggles, to name a few. Harrison was not even the first to explore Asia and Indonesia; Cowell did, and so did Colin McPhee. Still, Harrison looms above them all in his devotion to the Pacific Rim. If composers from the eastern side of the United States were still indebted to Europe, those on the West Coast looked west, toward the “Far East.”

The true Harrison, the real Harrison, only blossomed after his return to the San Francisco Bay Area. He had composed percussion music along with John Cage and Carlos Chávez and others in the 1930s. But his gradual absorption into Asian and especially gamelan music—first with his pentatonic “American gamelan” of homemade neo-Indonesian instruments cobbled together from American spare parts, and later in his involvement with actual Javanese-style ensembles created with his partner Bill Colvig—came to define his own compositions.

Those compositions were always full of life and variety, reflecting all the phases and ideas that ran through his ever-curious mind. “Enjoy hybrid music, because that’s all there is,” he was fond of saying. His music was defined by the pungency of just intonation and modal variety rather than functional harmony, with its equal temperament (to his ears a cruel distortion) and modulations from key to key, but it was tonal, rhythmic, and above all melodic. Yes, it was pretty, but ennobling too. And like all great composers, he attracted champions. Many, but not all, were gay: Gerhard Samuel, Robert Hughes, Dennis Russell Davies, Michael Tilson Thomas, Jodi Diamond (founder of the American Gamelan Society), and innumerable others.



Harrison was born in 1917 and came out as a gay man while still in his teens. In the 1930s, to be gay in America was dangerous: his teacher, mentor, and friend Henry Cowell spent time in San Quentin. Harrison was never imprisoned, but like all gays in that time, he had to be discreet. Eventually, though, he became a leader of the gay rights movement in San Francisco and nationwide. He was steeped in gay history and served as the grand marshal of the San Francisco Gay Pride Parade for years. He could be testy, but the primary impact he made on people was joyful.

And he also composed what was almost surely the first unashamedly (male) gay opera. It was called *Young Caesar*, and it had to travel a long and twisty road before reaching what seems to be its definitive state, as heard in this recording.

Harrison met Colvig in early 1967, and they became partners for life. Bill Colvig was a craftsman and an outdoorsman. When the Pasadena Encounters Series, devoted to new music in that conservative community, asked Harrison for an opera in 1969 (not quite knowing what they were getting into), Harrison was pleased to be able to compose a follow-up to his only previous opera, the twelve-tone *Rapunzel* of 1951. Colvig suggested a gay subject, and Harrison turned to the poet Robert Gordon for a libretto. They settled on the story of the young Julius Caesar’s journey as an emissary to the Black Sea kingdom of Bithynia, ruled long-distance by Rome. His mission was to get Bithynia’s king, Nicomedes, to fulfill his promise to provide Rome with ships. The two had an affair, but eventually Caesar returned to Rome and Gaul and his destiny.

Was Julius Caesar gay? Before he left for Bithynia, he already had a wife and family. He later had other wives and children, including an adopted son who became the first Roman emperor, Augustus. But sexual fluidity was common among young and pretty sons of the Roman (and Greek) upper classes. Caesar later denied having had a gay affair when his enemies made an issue of it, but the Roman historian Suetonius claimed otherwise, and he did dally for a long time in Bithynia. Whatever—Gordon’s libretto traces the arc of an affair, and it includes a gay orgy. The proper patrons of Pasadena were shocked.

Harrison's Pasadena score dates from 1970. I reviewed the 1971 premiere at Caltech for the *Los Angeles Times*, and I was not alone in finding it intermittently beautiful but wanting. Harrison composed the opera for five players of Western and Eastern instruments plus early versions of some of the contraptions that would become part of his American gamelan, along with singers to the side, a narrator, and rod-and-stick and shadow puppets. The problem for many (including Harrison) was the aridity of the extensive narration and recitatives, supposedly inspired by medieval practice.

The next stage in this opera's long gestation came from Harrison's hometown of Portland and its Gay Men's Chorus. With support from the beloved Beverly Hills patron Betty Freeman, they commissioned choruses and minor adjustments to the text and recitatives. The puppets were eliminated and the orchestration altered for Western instruments, albeit equal-tempered. This version appeared in 1987, but charm was lost from the absence of puppets and Asian instruments.

By 1997, I had become director of the new Lincoln Center Festival and was told by Eva Soltes—who is embarrassed to be called Harrison's Cosima Wagner, but she is keeper of the Harrison flame—that Harrison wanted to take another crack at turning *Young Caesar*, twenty-seven years old by then, into a viable opera. I commissioned him to rethink the instrumentation and add proper arias.

But Harrison's new version still needed work, largely because he resisted reducing the recitatives and narration, ostensibly out of (perhaps misguided) loyalty to Gordon, who subsequently was content with revisions. I had hoped the opera could be directed by the choreographer Mark Morris, a longtime Harrison champion, but when I returned to *The New York Times* in 1998, the project languished. Morris claimed a scheduling conflict, though he reportedly had doubts about the opera as it stood. Dennis Russell Davies, who was to conduct, suggested the choreographer Bill T. Jones, who also had reservations. By this time Harrison had grown testy at constant requests for revisions, and when Jones's partner, Bjorn Amelan, prepared a tightened version of the opera without involvement from composer or librettist, Harrison refused to accept it, and Lincoln Center withdrew. Harrison's late-1990s version was finally presented in 2007, four years after Harrison's death, by Opera Parallèle in San Francisco. The reception was again mixed.

Yuval Sharon first heard music from *Young Caesar* in the early 2000s when he ran the New York City Opera's Vox series of new work. He and Soltes began discussing a new version and staging five years ago; I remember talking about the opera with him at the Ojai Festival around that time.

The new version, with Gordon and everyone else in the Harrison camp enthusiastically on board, was created by Sharon and Marc Lowenstein, the music director for The Industry, along with Bill Alves and Brett Campbell, authors of the new definitive critical biography *Lou Harrison: American Musical Maverick*. The new score was prepared as part of the one-hundredth birthday celebrations of Harrison, and performed on June 13, 2017, at Walt Disney Concert Hall, presented by The Industry, the Los Angeles Philharmonic, and Soltes's Harrison House Music, Arts & Ecology center.

To judge from the response of the sold-out auditorium, the reviews, and the enthusiasm of the Harrison circle, this new (and final) version was a huge success, leaving the hope that others will take up the opera, which may well be regarded as the summa of Harrison's achievement.

The new version combines thirteen western instruments with a full American gamelan and five obbligato Asian instruments, included especially for the scenes in exotic Bithynia. The narration and recitatives are compressed and the intermission eliminated, bringing the running time down to under one hundred minutes. Sharon correctly describes the score as a hybrid of the earlier versions. Live, the impact was augmented by Sharon's ingenious staging, with a tilted oval ramp surrounding the onstage instrumentalists and a puppet video of the orgy, complete with flying penises.

Given Harrison's resistance to Amelan's earlier compression, would he have approved of this latest score? Most probably. By all accounts, he felt bullied and disrespected by Lincoln Center, but this version was prepared by those deeply sympathetic to him. Furthermore, he was a pragmatist. "Lou liked to give his interpreters a lot of leeway," Robert Hughes has said. And like Charles Ives—many of whose works the young Harrison prepared for performance or even partly composed—and like Mahler and many others composers, Harrison was never quite satisfied with what he first wrote and liked to tinker for years. So perhaps this version simply presents a final tinkering.

Does this 2017 version of his beloved *Young Caesar*, fourteen years after his death, speak with Harrison's settled compositional voice? At his death, had he, with all the variety in his music, finally found that voice?

"I never have," he said affably in 2002. "I'm still at it." Even posthumously.



A Legacy of Beauty, of Joy, of Integrity

By Marc Lowenstein, Conductor

“I had all the way through a feeling that I need to leave an opera on an overtly gay theme between two men of status and character,” said Lou Harrison. “There is a pride in fact, over a long period of time, to see that I do this well.”

Young Caesar was to be an opera that treated homosexuality not as exotic or threatening but as natural, honest, affirmative, and human. But while the subject matter was straightforward and humane, the opera’s musical form and language took several restless iterations and progressed through three different versions, its roots in Asian music, American experimentalism, and traditional opera all commingling in different proportions until this final, posthumous edition.

Harrison’s love of Asian music was part of his lifelong attraction to beauty. To him, there was nothing “exotic” about the music—rather, the attraction was natural, honest, affirmative, and human. From an early age, he investigated percussion instruments with John Cage in San Francisco’s Chinatown, and after living in New York for a while, he returned to California in his thirties and became further enamored with different tuning systems and homemade instruments. His early compositional journey toward Asian music was a natural extension of his enthusiasm for the maverick experimentation of Henry Cowell and Harry Partch. He traveled to Asia in the early 1960s, absorbing the musical cultures as much as he could, and said that unlike some who see Western civilization as ending at the California coast, “I’m one of those who simply went across the ocean. I don’t see any reason for stopping at the California coast.”

One thing making this journey easier was that many Asian musical traditions, especially Indonesian music, neatly paralleled Harrison’s own focus on timbre and melody. And like Harrison’s own music, those traditions pay relatively little attention to anything close to Western harmonic complexity. Indeed, the absence of functional harmony in Harrison’s music gives room for his melodies to unfurl over large units of time, sometimes in repetitive cycles that gently fall in and out of sync with other simultaneous melodic sequences.

These processes are evident throughout the opera. Overlapping rhythmic cycles sometimes function as a sort of bed over which recitative takes place, or sometimes they function as a more tightly controlled foundation for some of the choruses and arias. The overall effect is similar to different-sized wheels gradually turning within one another, which provides architectural elements that can support the progression of the story.

This spacious lack of concern with Western harmony gives further space to let new and alternate tuning systems ring out and express their own subtler contrasts. The D-major just-intonation tuning of his homemade metallophones means that normally similar triadic constructions sound very different from one another. For instance, a B-minor melody in D-major just-intonation tuning is a wildly different color than what one would expect in an even-tempered tuning system. And finally, the additional Asian instruments each assert their own tuning world. Somehow the combinations throughout the opera are either spare enough or clamorous enough that they just work.

The original version of *Young Caesar* was, in a nod to Balinese tradition, a puppet opera. Importantly, it had unusually extensive recitative sections that Harrison explained had to be understood in the context of Chinese Opera narrative traditions. The score called for the homemade instruments that later became the American gamelan; an assortment of Chinese, Korean, and Indian instruments; and a few Western instruments as well. Although the music was wonderful, the premiere at Caltech was scandalous, perhaps not so much for the subject matter as for the explicitness of the puppets in a socially conservative theater. The opera languished.



The 1988 Portland version shortened the recitatives and, furthermore, added choruses, which not only took over some of that narrative function but also contributed moments of repose, just like in traditional Western operas. In addition, to make the work more performable, the non-Western and homemade instruments were replaced with a lovely orchestration for a Western chamber orchestra. The production was delightful, but still the work seemed incomplete.

Several years later, the version John Rockwell worked toward realizing at the Lincoln Center Festival seemed to be heading still further toward a Western-flavored work. This time Harrison added about seven arias, bringing *Young Caesar* closer to the kind of Western opera aesthetic that pauses for the characters to express their emotional states. The arias are beguilingly simple and short, some of them sneaking in a chromaticism that contrasts with the more basic modality of the earlier versions of the work, giving a deeper emotional contrast. They still maintain a hybrid aesthetic though: musical virtuosity is never the object, and the arias are permeated with an austere, aching beauty. Still, the work was a little long. With Harrison's desire to be as inclusive as possible—to incorporate different kinds of tableaux, and to gleefully include seemingly every possible gay stereotype—the opera didn't quite move.

In this edition, Yuval Sharon and I have attempted to bring *Young Caesar* back to its joyful, colorful origins. We have kept the new choruses and arias and trimmed the recitatives. We have reintroduced all the non-Western instruments alongside the orchestra, reserving them for the second act in order to add a large-scale structural element.

We encountered some tricky decisions and reconciliations between different editions. For instance, there originally was a slow migration in the modes of some of the movements from one performing version to the next. The new modes, however, sometimes didn't work with the reintroduced non-Western instruments, so we reverted to the original musical modes along with the original instrumentation. We were comforted knowing that Lou Harrison himself constantly revised the work, and we felt that we were continuing his own trajectory as honestly as

possible, being true to his vision, and hopefully leaving a work that will live in the repertory.

Toward these ends, we have been greatly aided by many of Lou's friends. Bob Gordon, the librettist, instinctively grasped what we were trying to do and was immensely supportive. When dealing with a new cross-cultural musical form, the pacing can be very tricky, especially when there are varying concepts of musical and theatrical time in the different musical cultures represented. Trying to find the right edits and tempos was a delicate dance, combining the best of the Asian and American aesthetics.

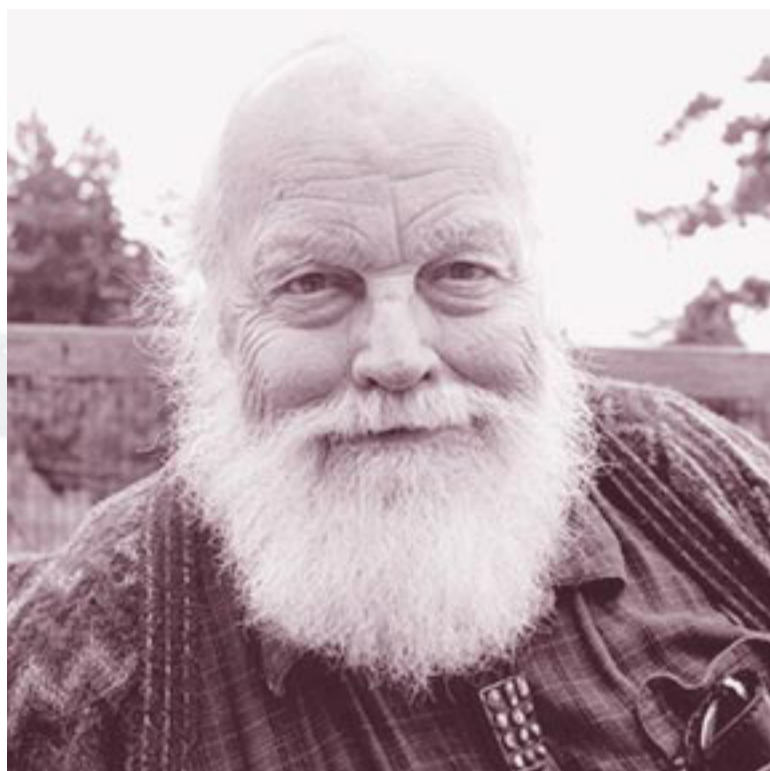
In these and in so many other matters, both Bob Gordon and Bob Hughes, the conductor of the Portland version, were generous and kind with their detailed advice. And finally, this work would not have come to life without the support of Eva Soltes, founder and director of Harrison House Music, Arts & Ecology, who, with love, guided us through the thicket of the existing documentation of all the different extant versions.

Bill Alves summed it up this way: "Lou Harrison dedicated his life to bringing beauty into the world, and those of us who remember his warm generosity, his integrity of spirit, and his irrepressible joyfulness, owe a great debt of gratitude that he did." Editing and recording this new performing edition of *Young Caesar* was a wonderful encounter with that joy and integrity. We deeply hope that this edition will help Lou's spirit of warmth and humanity endure.





BIOGRAPHIES



LOU HARRISON, *Composer*

“After Ives, Henry Cowell and Harry Partch were in essential agreement – the overtone series is the rule, world music the font.” — Lou Harrison

Composer, calligrapher, painter, poet, instrument builder, critic: Lou Harrison was an American original. Born in Portland, Oregon in 1917, Harrison’s earliest musical training took place in the San Francisco of the

1920s, where he often heard Chinese Opera. By the mid-1930s Harrison’s teacher and mentor Henry Cowell introduced him to John Cage. They formed a life-long friendship and together scoured San Francisco’s Chinatown in search of percussion instruments for their music ensemble. Harrison became a dance accompanist at Mills College and collaborated with several West Coast choreographers. In 1942, he entered Schoenberg’s weekly composition seminar at UCLA and wrote twelve-tone pieces, but in a lyrical, personal style: American, Indian, and Asian music were equally essential elements in his own synthesis.

In the 1940s, Harrison, Cage, Merce Cunningham, and Henry Cowell all relocated to New York. A turbulent decade saw Harrison achieve success as a composer, music critic (under the wing of Virgil Thomson), conductor, and teacher at the legendary Black Mountain College. He returned to the West Coast in 1953, and settled permanently in the coastal town of Aptos, California, indulging in the pleasures of following his own artistic dreams. Inspired by the writings of Harry Partch, Harrison experimented freely with different tuning systems, including the hauntingly beautiful sounds of the Indonesian gamelan.

In over 300 compositions for Western, Eastern, and custom-made instruments, Harrison wrote for symphony orchestra, ballet, small chamber ensembles, and soloists. Michael Tilson Thomas acknowledged Harrison’s mastery by commissioning him to compose *A Parade for M.T.T.*, the first piece of music Tilson Thomas conducted as Music Director of the San Francisco Symphony. Performers such as Keith Jarrett, Yo-Yo Ma, the Mark Morris Dance Group, and Dennis Russell Davies also premiered Harrison’s music.

Harrison’s outspoken, lifelong involvement in political activism garnered him respect in many communities. He was recognized with countless awards, including membership in the American Academy of Arts and Letters, Humanitarian of the Year by the American Humanist Association, the Michael Callen Medal of Achievement from the Gay/Lesbian American Music Awards (GLAMA), and *Musical America’s* 2002 Composer of the Year.



ROBERT GORDON, *Librettist*

Gordon’s plays have been developed at venues such as the O’Neill Theater Center in Connecticut, Playwrights Horizons in New York, and the Berkeley Repertory Theater in Berkeley. His plays have been produced at theaters including the Goodman Theater in Chicago, and the American Conservatory Theater and The Marsh, both in San Francisco. He is the recipient of a Rockefeller

Foundation grant in playwriting, and a Drama-Logue Critics’ Award for his play *ONCE AND FOR ALL*. He is currently at work on a memoir titled *BOB UP AND DOWN*, and a historical novel based on the life of Bishop James Pike.



YUVAL SHARON, *Director*

Described by *The New York Times* as “opera’s disrupter in residence,” director Yuval Sharon has been creating an unconventional body of work that seeks to expand the operatic form.

Sharon founded and serves as artistic director of The Industry, an acclaimed company devoted to new and experimental opera that has brought productions into moving vehicles, train stations, warehouses, escalator corridors, and other unorthodox spaces. Sharon conceived, directed, and produced the company’s acclaimed world premieres of *Hopscotch*, *Invisible Cities*, and *Crescent City*.

The recipient of the 2014 Götz Friedrich Prize for his production of John Adams’ *Doctor Atomic* at the Staatstheater Karlsruhe, Sharon’s productions have been described as “ingenious” (*New York Times*), “virtuosic” (*Opernwelt*), and “dizzily spectacular” (*New York Magazine*). He directed a landmark production of John Cage’s *Song Books* at the San Francisco Symphony and Carnegie Hall, featuring Joan La Barbara, Meredith Monk, and Jessye Norman, and he recently opened a production of Peter Eötvös’ *Three Sisters* at the Wiener Staatsoper. His production of *Cunning Little Vixen*, originally produced with the Cleveland Orchestra, was presented in Vienna’s historic Musikverein in October of 2017.

Sharon has undertaken a three-year residency at the Los Angeles Philharmonic, where his projects include commissioned works and performances both inside and outside the hall. Recent and forthcoming productions include an original setting of *War of the Worlds* (Fall 2017), a staging of Mahler's *Song of the Earth* with Gustavo Dudamel (Spring 2018), *Lohengrin* for the Bayreuth Festival (Summer 2018), and *The Magic Flute* for the Berlin Staatsoper Unter den Linden (Winter 2019). Sharon was honored with a 2017 MacArthur Fellowship and a Foundation for Contemporary Art grant for theater. He serves on the board of Opera America, the Artist Council for the Hammer Museum, and as a fellow for the LA Institute for Humanities.



MARC LOWENSTEIN, *Conductor*

Marc Lowenstein is a composer, conductor, singer, and teacher. He has written one full-length opera based on the movie *The Fisher King* and was one of the six principal composers of *Hopscotch*. He is completing a family opera, *The Little Bear*, and he has written several other vocal works, including *this* for Jodie Landau and *wildUp*,

released on Bedroom Community.

Lowenstein is music director of The Industry, including productions such as *Crescent City*, *Invisible Cities*, *In C*, and *Hopscotch*. He also conducts the Gurrisonic Orchestra, has a deep interest in cross-genre and cross-cultural musical styles, and avoids the word *musics* in favor of the word *music*. He has been music director for several opera premieres, including John King's *Dice Thrown* and the American premieres of Georges Aperghis's *L'Origine des Espèces*, Veronica Krausas's *The Mortal Thoughts of Lady Macbeth*, Stephen Oliver's *Peach Blossom Fan*, and R. Murray Schafer's *Loving*.

He has sung about twenty-five opera roles, including Madeline X in the premiere of Richard Foreman/Michael Gordon's *What to Wear*, and has been active as a performer of contemporary vocal music, singing at the Ojai Festival and on the Monday Evening Concerts series. He has been called a "terrific singer" and an "excellent conductor" by the *Los Angeles Times* and an "assured conductor" by *The New York Times*, and his music has been described as "raptly lyrical" by *The New Yorker*.

Marc holds the Roy E. Disney Family Chair in Musical Composition at The Herb Alpert School of Music at California Institute of the Arts, where he has taught for twenty years.



CAST



ADAM FISHER
Caesar

Canadian tenor Adam Fisher is rapidly gaining attention for his charismatic stage presence in a wide range of repertoire. Critics

hailed his debut as Pedrillo in Opera Atelier's production of Mozart's *Abduction from the Seraglio*, and his performance in City Opera Vancouver's world premiere of Margaret Atwood and Tobin Stokes' *Pauline* drew critical acclaim.

A graduate of the University of British Columbia, Adam joined the Emerging Artists Program with Calgary Opera in 2010 and was later invited to the Music Academy of the West, leading the cast as Tom Rakewell in Stravinsky's *The Rake's Progress*. He is a frequent guest artist with Toronto's Voicebox: Opera in Concert and the Toronto Operetta Theatre, where he charmed audiences as Raoul in *La vie parisienne* and Count Gustav in Lehár's *Land of Smiles*. He celebrated a Viennese New Year with Victoria Symphony Orchestra in an evening of operetta favorites.

Oratorio and concert performances include Handel's *Messiah* with National Arts Centre Orchestra and Toronto's Aradia Ensemble; Britten's *Serenade for Tenor, Horn, and Strings* with Ottawa's Thirteen Strings; and Mendelssohn's *Elijah* with Vancouver Bach Choir. He is equally at home in the music of Broadway: Adam's versatility ranges from his powerful portrayal of the title role in *Jesus Christ Superstar* at Westben Arts Festival to Lieutenant Cable in *South Pacific* with Pacific Opera Victoria.



HADLEIGH ADAMS
Nicomedes

New Zealand baritone Hadleigh Adams has been featured in *Opera News* and has received international

acclaim for his performances on stage and in concert. He began his operatic education at the University of Auckland, completing his master of music at the New Zealand School of Music, and joined the New Zealand Opera as a company artist. In 2009, he relocated to Australia as the inaugural Gertrude Johnson Scholar at The Opera Studio, Melbourne. He then received a full scholarship to London's Guildhall School of Music and Drama, where he gained a master of music with distinction.

Adams made his professional debut at London's Royal National Theatre, performing the role of Christ in Jonathan Miller's production of Bach's *St. Matthew Passion*. He performed in concert at London's St. Martin-in-the-Fields, the London Song Recital series, and at the Wigmore Hall as a Voiceworks-series artist.

Adams joined the San Francisco Opera's Merola Opera Program and later became an Adler Fellow. During his tenure with the company, he appeared in over seventy-five main stage performances and over twenty concert performances. In 2015, he made his New York debut as the magician Zoroastro in R. B. Schlather's production of Handel's *Orlando*, at WhiteBox Art Center. Conducted by Geoffrey McDonald, the production won critical praise for its visceral, modern treatment of the work.

Recently, Adams has made debuts with the Los Angeles Philharmonic, London Philharmonia Orchestra, San Francisco Symphony and Chorus, Opera Pittsburgh, Michigan Opera Theatre, Colorado Symphony, Opera Omaha, Cincinnati Opera, Oakland Symphony, Opera Parallèle, and Festival Opera.





BRUCE VILANCH

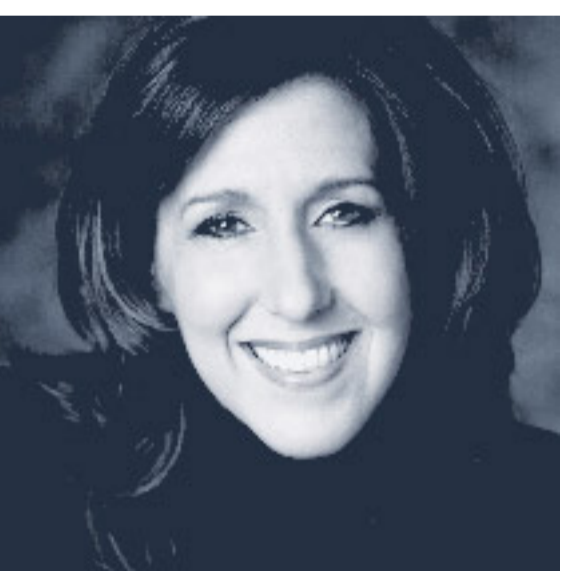
Narrator

Bruce Vilanch has sung in all the major opera houses of the world, but no one has ever heard his voice (staff

frequently locked him in the restroom until he promised to stop). Instead, he has settled for a career as a writer, actor, comedian, and stripper—you name it, you book it, you got it!

He has won six Emmys for his television writing, including awards for two of his twenty-three Oscar broadcasts. On Broadway, he starred as Baltimore's legendary Housefrau Edna Turnblad in *Hairspray*, performing in New York for a year and another year on the road, including at the Hollywood Pantages Theatre. For six years, he was a celebrity square on Hollywood Squares, just to the left of Whoopi, if that description is even possible.

A film about his exploits, *Get Bruce*, was made in 1999 by the Weinstein Brothers. In the classical world, he is the veteran of many, many versions of *Peter and the Wolf*. Aren't you?



NANCY MAULTSBY

Julia

American mezzo-soprano Nancy Maultsby is in demand by opera companies and orchestras throughout

the world, regularly performing the major heroines of nineteenth-century French, Italian, and German opera, and the great symphonic masterpieces.

Highlights of Ms. Maultsby's recent seasons include Geneviève in Debussy's *Pelléas et Mélisande* with Franz Welser-Möst and the Cleveland Orchestra, in a production by Yuval Sharon; Beethoven's Symphony No. 9 with Sebastian Lang-Lessing and the San Antonio Symphony; Handel's *Messiah* with Edward Polochick and the Baltimore Symphony Orchestra; and a return to Lyric Opera of Kansas City, as Ježibaba in Dvořák's *Rusalka*.

Ms. Maultsby has performed principal roles at Lyric Opera of Chicago (*Das Rheingold*, *Siegfried*, *Götterdämmerung*, *La Gioconda*, *Pique Dame*), San Francisco Opera (*Carmen*), Seattle Opera (*Das Rheingold*, *Siegfried*, *Götterdämmerung*, *Werther*, *Carmen*, *Die Fledermaus*), Washington National Opera (*Falstaff*, *Siegfried*), Boston Lyric Opera (*Rusalka*, *Un Ballo in Maschera*), Florida Grand Opera (*Giulio Cesare*), Santa Fe Opera (*Falstaff*, *Tea: A Mirror of Soul*), Minnesota Opera (*Aida*), Opera Colorado (*Un Ballo in Maschera*, *Giulio Cesare*, *Il Trovatore*), Opera Philadelphia (*Tea: A Mirror of Soul*), Opera Theatre of St. Louis (*The Death of Klinghoffer*), Pittsburgh Opera (*Carmen*), and beyond.

Internationally, her extensive career has taken her to the Royal Opera House (*Die Ägyptische Helena*), Teatro dell'Opera (*Oedipus Rex*), Teatro Colón (*Carmen*), Teatro Carlo Felice (*Norma*), Opéra de Montréal (*Bluebeard's Castle*, *Aida*), Staatsoper Stuttgart (*Die Walküre*), Teatro San Carlo (*Oedipus Rex*), Semperoper Dresden (*Oedipus Rex*), De Nederlandse Opera (*Rigoletto*), and the Greek National Opera (*Aida*, *Oedipus Rex*, *L'incoronazione di Poppea*).

Ms. Maultsby can be heard on a recording of Mendelssohn's *Elijah* with Antonio Pappano, Max Bruch's *Odysseus*, and Telarc's acclaimed Mozart *Requiem* and *Dido and Aeneas* with the Boston Baroque. Her recent recordings include the lamentation from Bernstein's Symphony No. 1 with Robert Spano and the Atlanta Symphony (Telarc), Richard Yardumian's Symphony No. 2 with the Singapore Symphony (BIS), and Wagner opera excerpts (Naxos).





**DELARAM
KAMAREH**
Cornelia

Soprano Delaram Kamareh has been described by Grant Gershon as “in excelsis” and with “a reputation for being

fearless.” Her voice was recently described by the *Chicago Tribune* as having a “blindingly pure timbre” and climbing to “unearthly heights.”

Kamareh has performed with the Los Angeles Master Chorale, debuting as soloist in Tan Dun’s *Water Passion after St. Matthew* under the baton of Grant Gershon, and most recently at the Ravinia Festival in Chicago. Other solo appearances include Esa Pekka Salonen’s *Wing on Wing* with the Los Angeles Philharmonic at Walt Disney Concert Hall, and with the Southwest Chamber Orchestra in Oliver Knussen’s *Hums and Songs of Winnie the Pooh*. A favorite with the cutting-edge opera company The Industry, Kamareh starred in the world premiere operatic adaptation of Italo Calvino’s *Invisible Cities*, which took place at Los Angeles Union Station. She returned as the protagonist Lucha in The Industry’s production of *Hopscotch*, a mobile opera staged in twenty-four limousines across the city of Los Angeles, for which she received critical acclaim in *The New Yorker*.

Born and raised in Tehran, Kamareh completed her studies at UCLA. In addition to her contemporary projects, she has sung the roles of Blonde in *Die Einführung aus dem Serail*, the title roles in both *Lakmé* and *Doña Francisquita*, and was a soloist in Bach’s *St. John Passion*. Her voice can be heard on several motion picture soundtracks, including *Romeo and Juliet* and *Heaven Is for Real*, in addition to Josh Groban’s new single, “Anthem.”



TIMUR
Dionysus

Described as an “extravagantly transgressive tenor” by the *Los Angeles Times*, Timur is a noted Kazakh-American singer of contemporary and

cross-cultural music. He has made solo appearances with the Los Angeles Philharmonic, Bang on a Can All-Stars, Sarasota Opera, Santa Cecilia Academy, Opera Philadelphia, Long Beach Opera, Utah Opera, PROTOTYPE Festival, Opera Boston, Fresno Grand Opera, Victoria Symphony, Astana Philharmonic, Palace of the Arts Budapest, Jewish Music Commission Los Angeles, American Repertory Theater, and The Industry.

Timur has worked with many celebrated composers, including Thomas Adès (*Powder Her Face*), Evan Ziporyn (*A House in Bali, Oedipus, F.A.Q.*), Louis Andriessen (*Theatre of the World*), David Lang (*Anatomy Theater*), Anne LeBaron (*Crescent City, LSD, Silent Steppe Cantata*), David T. Little (*Artaud in the Black Lodge*), Mohammed Fairouz (*Pierrot*), Silvano Bussotti (*Silvano Silvano*), Erling Wold (*Uksus*), Matt Marks (*Strip Mall*), Veronika Krausas (*Lady M, Hopscotch*), Peter Eötvös (*Snatches of Conversations*), and Tobias Picker (*An American Tragedy*); and with film composers Charles Bernstein, Joel Goldsmith, and Nick Urata.

Timur regularly performs with his eclectic glam-rock band Timur and the Dime Museum, which most recently performed in Daniel Corral’s critically-acclaimed *Collapse* at REDCAT, Miami Light Project, Operadagen Rotterdam, and the BAM 2015 Next Wave Festival. He is a recipient of awards from the Samuel Ramey Development Fund, Anna Sosenko Trust Fund, Young Artists International, CEC ArtsLink, Puffin Foundation, Opera Buffs, City of LA Department of Cultural Affairs, and Kansas Cultural Trust Fund. Timur is a faculty member at the Herb Alpert School of Music at California Institute of the Arts.



RECORDING

About the Album

Performed and recorded live at Walt Disney Concert Hall, Los Angeles, California, on June 13, 2017. The *Young Caesar* performance was presented as a collaboration between the Los Angeles Philharmonic and The Industry.

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THE INDUSTRY

About The Industry

The Industry creates experimental productions that expand the traditional definition of opera. By merging media and engaging in interdisciplinary collaborations, we produce works that inspire new audiences for the art form. We believe that opera can be emergent and responsive to a variety of perspectives and voices in contemporary culture. The Industry serves as an incubator for new talent and for artists predominantly based in Los Angeles.

Founded by Yuval Sharon in 2010, The Industry has grown through collaborations with organizations such as the Los Angeles Philharmonic, the Hammer Museum, SCI-Arc, wild Up, LA Metro, LA Dance Project, Ate9 Dance Company, Inspiravi Chorus, and others.

The Industry has developed large-scale world premiere productions every other year: *Crescent City* (2012), *Invisible Cities* (2013), and *Hopscotch* (2015) and *War of the Worlds* (2017). We also present smaller-scale yet artistically ambitious programs: *First Take*, a biennial workshop of six new operas-in-progress; *Second Take*, a full-concert commission and workshop from a *First Take* composer; *Highway One*, a performance series dedicated to California's countercultural history; and *Lab*, a platform for experiments in collaborative processes. The Industry Records expands the reach of new American opera through high-quality recordings.

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The orchestra has a substantial catalog of concerts available online, including the first full-length classical music video released on iTunes. In 2017, the Los Angeles Philharmonic and Conductor Laureate Esa-Pekka Salonen were nominated for a Grammy for Best Classical Compendium for their live recording of Frank Zappa’s *200 Motels*. In 2011, the Los Angeles Philharmonic and Gustavo Dudamel won a Grammy for Best Orchestral Performance for their recording of the Brahms Symphony No. 4.

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