

# The Genius of Monteverdi

Juilliard415



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Photo of cellist Khari Joyner by Claudio Papapietro

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The Juilliard School  
presents

# The Genius of Monteverdi

Juilliard415  
William Christie, Conductor

Thursday, October 5, 2017, 7:30pm  
Peter Jay Sharp Theater

CLAUDIO MONTEVERDI (1567–1643)	Altri canti di Marte Onadek Winan, Canto Kelsey Lauritano, Quinto Kady Evanyshyn, Alto John Chongyoon Noh, Tenore Primo Joshua Blue, Tenore Secondo Andrew Munn, Basso
	Lamento della ninfa Onadek Winan, Canto Joshua Blue, Tenore Primo John Chongyoon Noh, Tenore Secondo Andrew Munn, Basso
CARLO FARINA (c. 1600–39)	Pavana Seconda

*Program continues on next page*

Juilliard's full-scholarship Historical Performance program was established and endowed in 2009 by the generous support of Bruce and Suzie Kovner.

Additional support for this performance was provided, in part, by the Muriel Gluck Production Fund.

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Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.



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MONTEVERDI Ohimé, ch'io cado  
Onadek Winan, Soprano

Gira il nemico  
John Chongyoon Noh, Tenore  
Joshua Blue, Tenore  
Andrew Munn, Basso

DARIO CASTELLO Sonata XVI  
(c. 1590–c. 1658)

*Intermission*

MONTEVERDI *Il ballo delle ingrate*  
Zack Winokur, Stage Director  
Peter Farrow, Choreographer

Cast (in order of vocal appearance)

Amore	Tamara Banješević
Venere	Kelsey Lauritano
Plutone	Alex Rosen
Ombre d'Inferno	Natalia Kutateladze, Joshua Blue, John Chongyoon Noh, Andrew Munn
Una dell'ingrate	Onadek Winan
Quattro Ingrate	Shaked Bar, Kady Evanyshyn, Natalia Kutateladze, Onadek Winan
Dancers:	Matthew Gilmore, Zachary Gonder, Alysia L. Johnson, Alex Soulliere, My'kal Stromile

**Music Preparation:** Kenneth Merrill, Robert Mealy, Avi Stein

**Language Preparation:** Corradina Caporello

**Supertitles created and operated by:** Celeste Montemarano

Performance time: approximately 1 hour and 40 minutes, including one intermission

Additional support for this performance was provided in part by Frances Kazan.

# Notes on the Program by Adam Cockerham

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Claudio Monteverdi did not invent opera, recitative, the madrigal, or the *ballo*. What he did accomplish through his works was a shift in the balance of power between words and music in favor of the text. This is achieved through what Monteverdi dubbed the *seconda pratica*, a more overtly expressive style of writing that serves as one of the markers for the beginning of the Baroque era. As described in the legendary battle of words with theorist Giovanni Maria Artusi, Monteverdi does not discredit the polyphonic rules of the 16th century with his new style, but instead is providing an alternative way of writing music to heighten the understanding and effect of poetry.

Monteverdi had promised to write a full treatise justifying his new musical ideas, but no such book exists, despite a letter to a friend in 1633 claiming that he was working on the publication. While it is regrettable that we do not have a theoretical treatise from Monteverdi, precisely at the time he claimed to be developing the work, he was in the process of writing the music that would later make it into the publication of his eighth book of madrigals, *Madrigali guerrieri, et amorosi* (1638).

The preface to this book, along with performance instructions interspersed throughout the publication and musical devices that are consistent with some of the concepts presented in the Artusi controversy, all provide a convincing musical justification for the *seconda pratica*. While many of the *madrigalisms*, or uses of word-painting, in these works are in keeping with practices developed in the 16th century, Monteverdi includes his own invented *genere concitato* (also known as *stile concitato*) to effectively express warlike sounds. This becomes a key device for a publication with texts about war, though Monteverdi often uses this device ironically in the madrigals about love, highlighting the image of “love-as-war” that was a prevalent trope used by poets of the time. While the madrigals in these publications are symmetrically divided into two books, one book of war madrigals (*Canti guerrieri*) and one book of love madrigals (*Canti amorosi*), the same images and devices are used in both sections and unify the publication as a whole.

The “love-as-war” image occurs in the opening of *Canti amorosi* in the madrigal “Altri canti di Marte.” The poetry by Giambattista Marino expresses an indifference to singing about battles and war, the only battle worth singing about is one of the heart, with love and war being equally effective tools of conquest. The same devices found in the “Altri canti di Marte” are found in “Gira il nemico insidioso amore,” a madrigal in *Canti guerrieri*, where the text by Giulio Strozzi again blurs the lines of love and war by making Cupid the “cunning enemy” in this battle.

One of the innovative forms presented in this book involves the treatment of poetic structure in “Lamento della ninfa” which is constructed as an aria over an ostinato bass or repeated bassline. Bookending the lament are two sections sung by a trio of male voices who introduce the story at

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*Monteverdi provides an alternative way of writing music to heighten the understanding and effect of poetry.*

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## Notes on the Program (Continued)

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*The two instrumental pieces on this program represent works from composers who knew of Monteverdi's innovations and worked with him at various points in his career.*

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the beginning of the madrigal, and deliver the moral at the end, as well as interject during the solo lament. The middle section employs an ostinato bass, often referred to as a "lamento" bassline for its popular use in opera laments throughout the 17th century. The lament text is built on top of a bassline that descends just four notes and repeats for the entirety of the aria, obscuring any kind of strophic structure established by the poet. This approach contrasts with Monteverdi's treatment of the text for "Ohimé ch'io cado." While the text is still constructed on an ostinato bassline, the particular one Monteverdi uses for this madrigal covers 21 measures, long enough to set a full stanza of poetry before the bass repeats for the each subsequent stanza. The result is a clearly sectioned madrigal, both in a poetic and musical sense. This would have been a more typical formal structure than that of the "Lamento della Ninfa," a purposefully amorphous piece.

The two instrumental pieces on this program represent works from composers who knew of Monteverdi's innovations and worked with him at various points in his career. Dario Castello was the leader of the wind ensemble at San Marco in Venice during Monteverdi's tenure as *maestro di cappella*. While there, Castello published two books of sonatas for mixed ensembles that went under multiple reprints in the 17th century. While Castello was known in his own time for being a wind player, "Sonata decima sesta" ("Sonata XVI") is written specifically for strings, one of only two sonatas in his published output where he makes an explicit instrumental determination. Perhaps the reason for this is his deliberate imitation of Monteverdi's *stile concitato*, which allows the sonata to convey a battle without the assistance of text.

While Castello's works use a forward-thinking musical language, Carlo Farina's works, including the "Pavana seconda," point back to an older style. His published output is comprised of five books of Renaissance dances for instrumental ensembles. The more conservative style of writing can be attributed to the fact that Farina spent most of his career in Dresden, which was a less avant-garde musical environment than Venice. That isn't to say that Farina was unaware of the new developments in music. While records are incomplete and the situation of Farina's birth is unknown, his father was most likely Luigi Farina, a string player in the service of the Gonzaga household during Monteverdi's employment there. This creates an interesting coincidence; Luigi Farina was performing in Mantua during the premier of Monteverdi's *Il ballo delle ingrate*, and his son, Carlo Farina, was at the court in Vienna during a possible performance of the revised version of the work, the version that was eventually published in the eighth book.

In 1608 Francesco Gonzaga, who would eventually become Duke of Mantua, married Margherita of Savoy in a political union celebrated with two weeks of lavish ceremonies which included feasts, competitions, plays, operas, and dances. Monteverdi's contributions to the festivities included his opera *L'Arianna*, which does not survive, and *Il ballo delle ingrate*.

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The setting for *Il ballo delle ingrato* are at the gates of the underworld which was described in the official accounts as a cavern “surrounded within and around by burning fire...and within which there were countless monsters of the inferno so horrible and frightening that many did not have the courage to look upon it.” Outside of the cave are Cupid and Venus, the two gods of love who are unable to sway the hearts of ungrateful women who scorn their lovers. The gods decide to ask Pluto to show the ladies of the court what happens to women who do not show pity to their male suitors. Pluto agrees to release the tortured souls of these ungrateful women to show the living what waits for any maiden who does not heed the warning of Venus. At first, these souls cannot speak and can only dance, but upon their return to the underworld, one soul sings an aria, imploring the ladies and maidens of the audience to “learn pity,” an appeal that is hauntingly echoed by an *cappella* chorus of ungrateful women.

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*The subject of this ballo will seem misogynistic to modern audiences.*

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The subject of this *ballo* will seem misogynistic to modern audiences, and indeed almost every subject of the 1608 wedding entertainment involves a woman being punished or becoming a victim in some way: the story of Daphne who is turned into a tree to avoid rape by Apollo, the rape of Proserpina and Europa, the sacrifice of Iphigenia, and the abandonment of Ariadne. Manuals and treatises on the duties of a proper wife were commonplace at the time of the Mantua wedding, and *Il ballo delle ingrato*, along with the other spectacles would have served the same purpose. The version published in Monteverdi’s eighth book omits allusions to Mantua and instead references the Germanic Empire and the Danube River, which is explained by the supposed performance of the piece in Vienna in the late 1630’s. Monteverdi includes stage direction in the publication, and while no choreography survives, the official account of the 1608 ceremony describes the movements of the dancers that left quite an impression on the court:

...and having reached the floor of the theater, they did a *balletto* so beautiful and delightful, with steps, movements, and actions now of grief and now of desperation, and now with gestures of pity and now of scorn, sometimes embracing each other as if they had tears of tenderness in their eyes, now striking each other swollen with rage and fury...[T]he hearts of the onlookers were left so impressed that there was no one in that theater who did not feel his heart move and be disturbed in a thousand ways at the changing of their passions.

*Adam Cockerham specializes in theorbo, lute, and baroque guitar and has performed with Trinity Baroque Orchestra, NOVUS NY, Philharmonia Baroque Orchestra, New York Baroque Incorporated, El Mundo, and Juilliard415. He is a doctoral candidate at Juilliard, where he received his MM degree. He also holds master and bachelor of music degrees from the San Francisco Conservatory of Music.*



## About the Artists

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### William Christie

Conductor

Harpichordist, conductor, musicologist, and teacher William Christie has spearheaded the reintroduction of French Baroque music to a wide audience. Born in Buffalo and educated at Harvard and Yale, Mr. Christie has lived in France since 1971. The turning point in his career came in 1979 when he founded Les Arts Florissants. As director of this vocal and instrumental ensemble, he made his mark in both the concert hall and the opera house. Major public recognition came in 1987 with the production of Lully's *Atys* at the Opéra Comique in Paris, which then went on to tour internationally. Mr. Christie has also led many acclaimed performances of works by such Italian Baroque masters as Monteverdi, Rossi, and Scarlatti, as well as works by Purcell, Handel, Mozart, and Haydn. Notable among his recent operatic work are *Atys* at the Opéra Comique and the Brooklyn Academy of Music in 2010; *La Didone* at the Théâtre de Caen and Théâtre des Champs-Élysées in 2011–12; Charpentier's *David et Jonathas* at the Aix-en-Provence Festival in 2012; and *Rameau, Maître à Danser*, which premiered in Caen in 2014 before touring internationally, including performances at Moscow's Bolshoi Theater.

As a guest conductor Mr. Christie often appears at opera festivals including Glyndebourne (notably *Hippolyte et Aricie* in the summer of 2013) and at opera houses including the Metropolitan Opera, Zurich Opera, and Opéra National de Lyon. Between 2002 and 2007 he regularly appeared as a guest conductor with the Berlin Philharmonic. His extensive discography includes more than 100 recordings. His most recent were released by Les Arts Florissants: *Belshazzar* and *Music for Queen Caroline* by Handel, as well as *Le Jardin de Monsieur Rameau*.

Since 2007 he has been artist in residence at Juilliard, where he gives master classes accompanied by the musicians of Les Arts Florissants. In 2002 Mr. Christie created a biennial academy for young singers in Caen, the Jardin des Voix, whose winners tour with Les Arts Florissants in France, Europe, and the U.S.



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## Zack Winokur

Stage Director

Stage director, choreographer, and dancer Zack Winokur's current season includes a new production of Monteverdi's *L'incoronazione di Poppea* at the Cincinnati Opera, an immersive pairing of Gluck's *Orfeo ed Euridice* and Matthew Aucoin's *Orphic Moment* at Lincoln Center's Rose Theater, and Sondheim's *A Little Night Music* at Amsterdam's Royal Theatre Carré. He's choreographing Rossini's *Il barbiere di Siviglia* at the Dutch National Opera in a new production by Lotte de Beer, returns to Juilliard in April to choreograph a new production of Rameau's *Hippolyte et Aricie* directed by Stephen Wadsworth, remounts Ana Sokolovic's *Svadba* at Slovenia's Festival Ljubljana, and gives master classes at the Dutch National Opera Academy. His highly praised production of Cavalli's *La Calisto* for Juilliard in 2016 received a nomination for best production of the year in *Opernwelt*, the only American production to be nominated. He is a graduate of Juilliard (BFA '12, *dance*) and in 2014–15 was the Marcus Institute Opera Directing Fellow at the school.



## Peter Farrow

Choreographer

Peter Farrow began dancing in 2005 in Richmond, Va., with Richmond Ballet's youth outreach program Minds In Motion. This allowed him to perform throughout Virginia and in New York City with the National Dance Institute and Rosie's Broadway Kids. He began his formal training two years later with Rebecca Hodal and in 2010 began attending Virginia's Appomattox Regional Governor's School for the Arts and Technology. He was also a trainee with Richmond Ballet for the 2013–14 season. Over the years Mr. Farrow has performed works by choreographers including Emery LeCrone, Ohad Naharin, José Limón, Jerome Robbins, Menghan Lou, Nacho Duato, Maxine Doyle, among others. He has also attended summer programs at Juilliard, Arts Umbrella, Nederlands Dans Theater, and Springboard Danse Montréal. He's in his fourth year at Juilliard and this is his second time working with the Historical Performance Department.



- Peter J. Frenkel Foundation Scholarship
- Ruth Katzman Scholarship

## About the Artists

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### Tamara Banješević

Soprano

Tamara Banješević, who's from Belgrade, Serbia, is an Artist Diploma in Opera Studies student at Juilliard studying with Edith Wiens. She has performed at the National Theatre in Mannheim, Germany, as Susanna (*Le nozze di Figaro*), Amenaide (*Tancredi*), Nannetta (*Falstaff*), Giulia (*La scala di seta*), and Zaide (*Zaide*); at the Baden-Baden Festival in *Der Rosenkavalier* with Simon Rattle and the Berlin Philharmonic; at the Aix-en-Provence Festival; and at Alice Tully Hall with William Christie and Juilliard415. Upcoming engagements include her debut as a Flower Maiden in *Parsifal* at the Opéra Bastille with Philippe Jordan conducting.

- Alice Tully Scholarship
- Dr. Lee McCormick Edwards Scholarship
- Hardesty and Beverley Peck Johnson Fund



### Shaked Bar

Soprano

Shaked Bar, from Jerusalem, is a graduate diploma candidate at Juilliard studying with Edith Bers. Ms. Bar made her debut as Fiordiligi in *Così fan tutte* conducted by Fabio Luisi, with whom she also performed the soprano part in Mozart's *Requiem*. Winner of the Fishbach Prize at the 2016 London Handel Singing Competition, she performed a concert led by Laurence Cummings at the 2017 London Handel Festival. Among the roles she has sung are Poppea and Nerone in *L'incoronazione di Poppea*, Zerlina in *Don Giovanni*, Dido in *Dido and Aeneas*, and Serpette in *La finta giardiniera*.

- Juilliard Scholarship



### Joshua Blue

Tenor

British-American tenor Joshua Blue, who's from Aurora, Ill., is an MM student at Juilliard, studying with Robert C. White Jr. Mr. Blue was recently a Gaddes Festival Artist with the Opera Theatre of Saint Louis in the American premiere of Philip Glass's *The Trial* and Nemorino in *L'elisir d'amore* with Music Academy of the West. He took first place at the 2017 Oratorio Society of New York Solo Competition. Future engagements include a Carnegie Hall debut in Handel's *Messiah* and an Austin Lyric Opera debut as Scaramuccio in Strauss's *Ariadne auf Naxos*. He earned his bachelor's degree from the Oberlin Conservatory of Music.

- Toulmin Foundation Scholarship

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## Kady Evanyshyn

Mezzo-soprano

Kady Evanyshyn is from Canada and is in the master's degree program at Juilliard, where she studies with Edith Wiens. She recently performed Annio in *La clemenza di Tito* (Aspen Opera Center), Celia in *La fedeltà premiata* and covered Narciso in *Agrippina* (Juilliard Opera), and debuted at Alice Tully Hall in Juilliard's Wednesdays at One concert series. In 2015 Ms. Evanyshyn won the Tudor Bowl at the Winnipeg Music Festival. She earned her bachelor's degree from Juilliard, where she was the recipient of the John Erskine prize for exceptional scholastic and artistic achievement. She is supported by the Manitoba Arts Council.



- *Constance Goulandris* Scholarship
- *Lilli Jank Memorial* Scholarship in Vocal Arts
- *Juilliard* Scholarship
- *Anna Schoen-René* Fund

## Matthew Gilmore

Dancer

Matthew Gilmore is a native of Canton, Mass., and began his dance training at The Gold School in Brockton and went on to attend high school at Walnut Hill School for the Arts. He has attended summer programs of the Nederlands Dans Theater, Springboard Danse Montréal, Jacob's Pillow Festival, Hubbard Street Dance Chicago, Juilliard, and American Ballet Theater. Currently in his third year in Juilliard's Dance Division, he has had the opportunity here to perform the works of Nacho Duato, Jerome Robbins, José Limón, Helen Simoneau, and Katarzyna Skarpetowska.

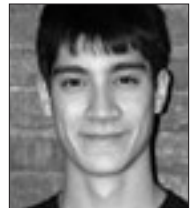


- *Ethel Winter* Scholarship
- *Pearl Bernstein Memorial* Scholarship
- *Juilliard* Scholarship

## Zachary Gonder

Dancer

Zachary Gonder was born in Grayslake, Ill., and began dancing at the age of 5 at a local dance studio. He later attended the Chicago Academy for the Arts, where he studied with choreographer Randy Duncan. He has performed in Chicago at the Harris Theater and at the Auditorium Theater for events including Eat to the Beat and the Dance for Life benefit. In 2015 he traveled to Copenhagen to perform in the Copenhagen International Choreography Competition in Mason Manning's *Transient Altar Spaces*. In his three years at Juilliard, he has performed works by Austin McCormick, José Limón, Aszure Barton, Pam Tanowitz, and Richard Alston.



- *Doris Humphrey* Scholarship in Dance
- *Josef and Melinda Romon* Scholarship

# About the Artists

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## Alysia L. Johnson Dancer

Alysia L. Johnson is from Dallas and a graduate of Booker T. Washington High School for the Performing and Visual Arts. She is in her senior year at Juilliard, where she has danced in works by Aszure Barton, Paul Taylor, and Austin McCormick and her choreography was performed last season in the school's Choreographic Honors series. She has performed as a guest artist with the Dallas Black Dance Theater and the Bruce Wood Dance Project and has attended summer programs at the Jacob's Pillow Festival, Keigwin+Company, Alonzo King LINES Ballet, Dance Theatre of Harlem, and Alvin Ailey American Dance Theater. In 2015 she founded Emerging Dancers of Dallas. Most recently, Alysia has choreographed an award-winning solo recognized by the National YoungArts Foundation and the U.S Presidential Scholar in Arts program.

- *William Randolph Hearst Foundation Scholarship*
- *Juilliard Scholarship*



## Natalia Kutateladze Mezzo-soprano

Natalia Kutateladze was born in the Republic of Georgia and graduated from the Central Music High School in Tbilisi as a pianist before being accepted on full scholarship to the Vano Sarajshvili Tbilisi Conservatoire as a classical opera singer, where she graduated with honors. In 2015 she was accepted into Juilliard where she is studying for her master's degree with Edith Wiens. Ms. Kutateladze appeared last season as the Minskwoman in Juilliard Opera's production of Jonathan Dove's *Flight*. Ms. Kutateladze has also participated in the Baltic Season Music Festival, Spivakov International Music Festival, and the International Classical Music Festival of Georgia.

- *Rita Greenland Scholarship in Voice*
- *Risë Stevens Scholarship*
- *Anna Schoen-René Fund*



## Kelsey Lauritano Mezzo-soprano

Kelsey Lauritano, who's from San Francisco, is a graduate student at Juilliard studying under Edith Wiens. This past season Ms. Lauritano appeared as the Stewardess in Juilliard Opera's production of Jonathan Dove's *Flight*, as well as the Ghost/Bride in Virginia Art Festival's first new operatic production *Kept: A Ghost Story* by Kristin Kuster and Megan Levad. On the concert stage, she appeared with the Juilliard Orchestra and the Westminster Choir College Chorus as the alto soloist in Mozart's *Requiem*. She was also heard as Cleofe in Handel's *La Resurrezione* with the Boston Early Music Festival. Ms. Lauritano received her BM degree from Juilliard where she received the Peter Mennin Prize for outstanding achievement and leadership in music.

- *Loretta Varon Lewis Award in Voice*
- *Mildred H. Kellogg Scholarship*
- *Lewis and Elizabeth Bellardo Scholarship*

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## Andrew Munn

Bass

Andrew Munn is a Graduate Diploma candidate in Vocal Arts at Juilliard. He was a 2017 Vocal Fellow at the Tanglewood Music Center, where he was featured as a soloist in Bach's *Liebster Jesu, mein Verlangen* conducted by John Harbison, Heinrich Schütz's *Fili mi Absalon*, and recitals curated by Stephanie Blythe and Dawn Upshaw. Mr. Munn received his MM from the Bard Graduate Vocal Arts Program and his BM from the University of Michigan. He grew up in State College, Penn., where he began singing in his public high school music program. His voice teacher is Sanford Sylvan.



- *Risë Stevens Scholarship*
- *Marion and Robert Merrill Voice Scholarship*
- *Michael L. Brunetti Memorial Scholarship in Voice*

## John Chongyoon Noh

Tenor

John Chongyoon Noh is from South Korea and a MM student at Juilliard studying with Robert C. White Jr. He won an Encouragement Award at the 2016 Metropolitan Opera National Council Auditions, received first place in the 2015 Wonderlic Voice Competition, and second place in the 2016 Annapolis Opera Vocal Competition. Mr. Noh was a vocal fellow for the 2017 Music Academy of the West's 70th Anniversary Season, singing Nemorino in a concert performance of *L'elisir d'amore* at Hahn Hall. Other roles include Lysander in *A Midsummer Night's Dream*, Belmonte in *Die Entführung aus dem Serail*, Rinuccio in *Gianni Schicchi*, Tamino in *Die Zauberflöte*, and Ferrando in *Così fan tutte*.



- *Janet Southwick Norwood Scholarship*
- *Lorraine Rita Grunin Memorial Scholarship*

## Alex Rosen

Bass

Alex Rosen, a native of La Cañada, Calif., is a second-year candidate for an Artist Diploma in Opera Studies at Juilliard studying with Edith Wiens. He was a studio artist with Wolf Trap Opera, where he sang Antonio in *Le nozze di Figaro* and Curio in *Giulio Cesare in Egitto*. In 2016 he was a fellow at Ravinia's Steans Music Institute and sang Sciarrone in *Tosca* with Houston Grand Opera at the Miller Outdoor Theatre. With Juilliard415 he sang under William Christie in a concert of excerpts from the operas of Rameau. Last season he was the bass soloist in Mozart's *Requiem* with the Juilliard Orchestra and Dikoj in *Katya Kabanova* with Juilliard Opera. This season he sings Handel's *Messiah* with the Portland Baroque Orchestra and Houston Symphony Orchestra, Seneca in *L'incoronazione di Poppea* with the Cincinnati Opera, and Haydn's *Creation* and Handel's *Acis and Galatea* with Les Arts Florissants.



- *R. Maurice Boyd Scholarship for Vocal Studies*
- *Risë Stevens Scholarship*
- *Philo Higley Scholarship*
- *Hardesty and Beverley Peck Johnson Fund*

## About the Artists

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### Alex Soulliere

Dancer

Alex Soulliere was born in Detroit and is a fourth-year dancer at Juilliard. He has participated in summer dance programs at the Joffrey Ballet School, Complexions Contemporary Ballet, San Francisco Conservatory of Dance, Juilliard, and Springboard Danse Montréal. In San Francisco he performed works by Alex Ketley, Tom Weinberger and Ohad Naharin and recently performed *Solo Echo* by Crystal Pite at Springboard Danse Montréal. He appeared in *Newsies* on Broadway at the Fred and Adele Astaire Awards. At Juilliard he has danced in new works by Austin McCormick, Azure Barton, and Pam Tanowitz, as well as in José Limón's *Missa Brevis*, Jerome Robbins's *Moves*, and Richard Alston's *Sheer Bravado*. Last summer Mr. Soulliere appeared in *Carmina Burana* with Groundworks Dance Theater in Cleveland.

- *Edith Rosenhouse-Baehr Scholarship*
- *Jan and Bertha Werter Scholarship*



### My'kal Stromile

Dancer

My'kal Stromile, a native of Dallas and a senior at Juilliard, received the 2014 Presidential Scholar in the Arts award from Barack Obama. He has performed works by Robert Battle, Dwight Rhoden, Takehiro Ueyama, Bruce Wood, Nycole Ray, Jerome Robbins, Jessica Lang, Azure Barton, Pam Tanowitz, Bruce Wells, and Richard Alston, among others. He performed in the TITAS Command Performance Gala in Dallas and has attended summer programs at Ballet Chicago, Complexions Contemporary Ballet, Ballet Academy of Texas, Cedar Lake Ballet, and Jacob's Pillow. He's an active choreographer whose work has been performed at the Dallas City Performance Hall, Booker T. Washington High School for the Performing and Visual Arts, HappyNia Dance Theatre, and at Juilliard's Peter Jay Sharp Theater.

- *Lester Lanin Scholarship*



### Onadek Winan

Soprano

A native of Paris, Onadek Winan is a MM candidate at Juilliard, where she studies with Edith Bers. She recently made her Alice Tully and Carnegie Hall debuts and has sung with the Baltimore Symphony Orchestra under conductor Marin Alsop. She also made her debut at the Avignon Opera House and appeared in recital for her debut at the Festival de l'Orangerie de Sceaux in France. She spent summers at Houston Grand Opera and Wolf Trap Opera and was named by Juilliard as the 2015 Presser Scholar in recognition of her outstanding achievement as a music major.

- *Kovner Fellowship*

# Juilliard Historical Performance

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Juilliard's full-scholarship Historical Performance program offers comprehensive study and performance of music from the 17th and 18th centuries on period instruments. Established and endowed in 2009 by the generous support of Bruce and Suzie Kovner, the program is open to candidates for Master of Music, Graduate Diploma, and Doctor of Musical Arts degrees. A high-profile concert season of opera, orchestral, and chamber music is augmented by a performance-oriented curriculum that fosters an informed understanding of the many issues unique to period-instrument performance at the level of technical excellence and musical integrity for which Juilliard is renowned. The faculty comprises many of the leading performers and scholars in the field. Frequent collaborations with Juilliard's Ellen and James S. Marcus Institute for Vocal Arts, the integration of modern-instrument majors outside of the Historical Performance program, and national and international tours have introduced new repertoires and increased awareness of historical performance practice at Juilliard and beyond. Alumni of Juilliard Historical Performance are members of many of the leading period-instrument ensembles, including the Portland Baroque Orchestra, Les Arts Florissants, Mercury, and Tafelmusik, as well as launching such new ensembles as the Sebastians, House of Time, New York Baroque Incorporated, and New Vintage Baroque.

## Juilliard415

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Since its founding in 2009, Juilliard415, the school's principal period-instrument ensemble, has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works of the 17th and 18th centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, the late Christopher Hogwood, Monica Huggett, Ton Koopman, Nicholas McGegan, Lars Ulrik Mortensen, Jordi Savall, and Masaaki Suzuki. Juilliard415 tours extensively in the U.S. and abroad, with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, and Utrecht Early Music Festival (where Juilliard was the first-ever conservatory in residence). With its frequent musical collaborator the Yale Institute of Sacred Music, the ensemble has played throughout Italy, Japan, Southeast Asia, the U.K. and, most recently, India. Juilliard415 has performed major oratorios and fully staged Baroque operas every year since its founding. Recent performances include Handel's *Agrippina* and *Radamisto*, Bach's Matthew and John Passions, Cavalli's *La Calisto*, Charpentier's *Actéon* with William Christie, and performances in the U.S. and Holland of Bach's Mass in B Minor conducted by Ton Koopman (a collaboration with the Royal Conservatoire of The Hague). The ensemble's most recent international engagement was a 10-concert tour throughout New Zealand with Bach specialist Masaaki Suzuki. The 2017–18 season is notable for the Juilliard debuts of the rising conductor Jonathan Cohen and the Belgian vocal ensemble Vox Luminis, a side-by-side collaboration with Philharmonia Baroque in San Francisco, as well as return visits by Rachel Podger in a program of Telemann, tonight's program with William Christie leading Monteverdi's *Il ballo delle ingrate*, a concert of music from Handel's London under the direction of Robert Mealy, an all-Bach concert for the 500th anniversary of the Reformation with Maestro Suzuki, and the rare opportunity to see a fully staged production of Rameau's *Hippolyte et Aricie*, with Stephen Stubbs conducting.



# Juilliard415

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## **Violin I**

Alana Youssefian  
Annie Gard  
Rachell Ellen Wong  
Keats Dieffenbach  
Ruiqi Ren

## **Violin II**

Sarah Jane Kenner  
Chiara Fasani Stauffer  
Isabelle Seula Lee  
Ethan Lin

## **Viola**

Stephen Goist  
Naomi Dumas

## **Cello**

Matt Zucker  
Ana Kim  
Morgan Little

## **Violone**

Hugo Abraham

## **Viola da Gamba**

Adam Young

## **Harpsichord/Organ**

William Christie  
Caitlyn Koester

## **Theorbo/Guitar**

Arash Noori

## Juilliard Historical Performance

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Cynthia Roberts

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Sarah Cunningham

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Douglas Balliett

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Dominic Teresi

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Avi Stein

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Avi Stein

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David Schulenberg

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William Christie  
Richard Egarr  
Monica Huggett  
Rachel Podger  
Jordi Savall

# Ellen and James S. Marcus Institute for Vocal Arts

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One of America's most prestigious programs for educating singers, The Juilliard School's Ellen and James S. Marcus Institute for Vocal Arts offers young artists programs tailored to their talents and needs. From bachelor and master of music degrees to an advanced Artist Diploma in Opera Studies, Juilliard provides frequent performance opportunities featuring singers in its own recital halls, on Lincoln Center's stages, and around New York City. Juilliard Opera has presented numerous premieres of new operas as well as works from the standard repertoire.

Juilliard graduates may be heard in opera houses and concert halls throughout the world; diverse alumni artists include well-known performers such as Leontyne Price, Renée Fleming, Risë Stevens, Tatiana Troyanos, Simon Estes, and Shirley Verrett. Recent alumni include Isabel Leonard, Susanna Phillips, Paul Appleby, Erin Morley, Sasha Cooke, and Julia Bullock.

## Administration

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**Monica Thakkar**, Director, Performance Activities

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**David Strobbe**, Production Administrator

**Andrew Gaines**, Projects Administrator, Performance Activities

**Po Chan**, Projects Administrator, Curriculum

**Sarah Cohn**, Schedule and Program Coordinator

**Emily Bishai**, Vocal Arts Administrative Apprentice

# Juilliard Dance

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Juilliard Dance aims to create true contemporary dancers—trained equally in classical ballet and modern dance. Established in 1951 by William Schuman during his tenure as president of The Juilliard School, with the guidance of founding division director Martha Hill, Juilliard became the first major teaching institution to combine equal instruction in both contemporary and ballet techniques.

Each year 24 new dancers are accepted into the four-year BFA program. In addition to daily ballet and modern technique classes, every dancer participates in classical and contemporary partnering, dance composition, anatomy, acting, dance history, stagecraft, production, music theory, repertory, and elements of performing. Dancers are encouraged to present their own choreographed works in informal concerts and workshop presentations. In addition, each fall, every class has the opportunity to work with established choreographers in premiere dances as part of the New Dances performances. Recent commissions include works by Kyle Abraham, Aszure Barton, Zvi Gotheiner, John Heginbotham, Matthew Neenan, Helen Simoneau, Katarzyna Skarpetowska, and Pam Tanowitz. Spring performances give dancers the opportunity to perform in established works from repertory. Recent repertory performances have included works by Pina Bausch, Merce Cunningham, Nacho Duato, William Forsythe, Martha Graham, Jiří Kylián, José Limón, Mark Morris, Jerome Robbins, Paul Taylor, and Twyla Tharp.

Juilliard Dance alumni include, among many others, the choreographers and directors Robert Battle, Pina Bausch, Lar Lubovitch, Ohad Naharin, and Paul Taylor. Juilliard dancers are currently members of Nederlands Dans Theater, Nederlands Dans Theater 2, Ballet BC, BJM\_Danse, L.A. Dance Project, Aspen Santa Fe Ballet, Mark Morris Dance Group, Hubbard Street Dance Chicago, Ballett des Saarländisches Staats-theater, Kidd Pivot, and Batsheva Dance Company, among many others, as well as several Broadway productions.

The Juilliard Dance Division is the proud recipient of the 2015 Capezio Award, and is the first educational institution to receive the honor.

## Administration

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**Lawrence Rhodes**, Artistic Director Emeritus

**Katie Friis**, Administrative Director

**Hilary Tanabe**, Dance Division Coordinator

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Juilliard

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Photo by Nan Melville

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Our musicians include classical and jazz performers versed in all sorts of styles, plus students from our Dance and Drama divisions also available for hire. With **Hire Juilliard Performers**, you are guaranteed excellence, reliability, and professionalism before, during, and after your event.

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[juilliard.edu/hirejuilliard](https://juilliard.edu/hirejuilliard)

# The Augustus Juilliard Society

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