



JUILLIARD OPERA PRESENTS

Luigi Rossi's

L'Orfeo

With Juilliard415

Juilliard

A scene from
the 2018 Juilliard
Opera production of
Jean-Philippe Rameau's
Hippolyte et Aricie



A Message From Brian Zeger

Luigi Rossi's *L'Orfeo* is an ideal choice to welcome live audiences back to Juilliard Opera: a celebration of the power of love with an intricate story told by a large ensemble cast. What's more, this major piece of Baroque opera has never before been staged in New York City, probably due to the fact of Rossi's operatic output being so small. As with any Baroque opera, our production of *L'Orfeo* incorporates a number of cuts and a few additional selections by Rossi to help better serve the storytelling. Our superb artistic team, led by conductor Avi Stein and director Mary Birnbaum, has crafted the streamlined version of *L'Orfeo* that you are seeing today.

The musicians in this production are drawn from all quarters: early instrument players, modern instrument players, jazz musicians, and even a moonlighting baritone adding his guitar skills to the show. We offer a big thanks to our invaluable colleagues in Juilliard Historical Performance, Juilliard Jazz, and the Juilliard Orchestra's guitar studio for their inspiring collaboration.

Although Orfeo is the title character, Eurydice is center stage in this telling, suffering repeated blows from a fate beyond her comprehension, often motivated by the malice of the unfeeling Gods, caught up in their own intrigues. The powerlessness of many of these characters—sorrowful Orfeo, loyal and loving Eurydice, and the eternally unlucky Aristeo—does not prevent them from pursuing their loves with abandon. As we travel haltingly, fearfully toward a post-pandemic world, their courage in spite of forces way above their heads moves and inspires us.

Brian Zeger

Brian Zeger

Artistic Director of the Ellen and James S. Marcus Institute for Vocal Arts

The Juilliard School
presents

L'Orfeo

Music by Luigi Rossi
Libretto by Francesco Buti

Wednesday, November 10 and Friday, November 12, 2021, 7:30pm
Sunday, November 14, 2021, 2pm
Peter Jay Sharp Theater

Avi Stein, Conductor
Mary Birnbaum, Director

Juilliard Opera

Juilliard415

The Cast (*in order of vocal appearance*)

| | |
|--------------------------|----------------------|
| Sospetto/Grace/Fate #2 | Mary Beth Nelson |
| Euridice | Julie Roset |
| Giunone | Nicoletta Berry |
| Augure | Joseph Parrish |
| Caronte/Endimione | Erik Grendahl |
| Nutrice | Karin Osbeck |
| Orfeo | Richard Pittsinger |
| Aristeo | Xenia Puskarz Thomas |
| Satiro/Plutone | William Socolof |
| Proserpina/Grace/Fate #1 | Seonwoo Lee |
| La Gelosia/Grace/Fate #3 | Jasmin White |
| Venere/Vecchia | Deborah Love |
| Amore | Lydia Grace Graham |
| Momo | Cesar Andres Parreño |

Scenic Designer: Kristen Robinson
Costume Designer: Oana Botez
Lighting Designer: Nicole Pearce

Juilliard's Ellen and James S. Marcus Institute for Vocal Arts was established in 2010 by the generous support of Ellen and James S. Marcus.

Covers (*in alphabetical order*)

Georgiana Adams (Venere/Vecchia); Sophia Baete (La Gelosia/Grace/Fate #3); Patrick Bessenbacher (Orfeo); Kerrigan Bigelow (Sospetto/Grace/Fate #2); Sydney Dardis (Amore) Juliette Di Bello (Aristeo); Reed Gnepper (Caronte/Endimione); Brooke Nicole Jones (Proserpina/Grace/Fate #1); Donghoon Kang (Satiro/Plutone); Natalie Lewis (Nutrice); Hyeyoung Moon (Euridice); Erin O'Rourke (Giunone); Benjamin Truncale (Momo); Seonho Yu (Augure)

Music Preparation: Avi Stein

Assistant Music Preparation: Kenneth Merrill

Assistant Conductor and Associate Coach: David Belkovski

Language Preparation: Stefano Baldasseroni

Choreographer: Jeffrey Page

Associate Director: Anna Rebek

Production Stage Manager: Nicole Mitchell Mommen

Rehearsal Stage Manager: Dustin Z West

Assistant Scenic Designer: Aubrey Weeks

Assistant Costume Designer: Caroline Tyson*

Assistant Lighting Designer: Katy Atwell

Assistant Stage Managers: Nat Kelley DiMario* and Alexis Hinman*

Studio Assistant: Chris Griswold*

Titles Creators: Celeste Montemarano and Danielle Sinclair

Titles Operators: Lisa Jablow and Celeste Montemarano

**Member, Professional Apprentice Program*

Score edition by Grant Herreid

Performance time: approximately 2 hours and 25 minutes, including an intermission

The Juilliard School is grateful to Sarah Billingshurst Solomon and Howard Solomon for their generous support of the Ellen and James S. Marcus Institute for Vocal Arts and the Juilliard Opera season.

Juilliard's full-scholarship Historical Performance program was established and endowed in 2008 by the generous support of Bruce and Suzie Kovner.

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

This production is supported, in part, by



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As of October 2021

ACT 1

Prologue

Three women herald an impending war—love is a battlefield, after all.

Scene 1

On her wedding day, Euridice, along with her father, Endimione, and Nutrice (the nurse), consult Augure (an Augur), hoping for a good omen. He summons his fellow Augurs to rid the sky of bad energy, calling in pretty birds, symbols of a happy marriage. Instead, two turtledoves that have been ravaged by vultures dart across the sky, foretelling a tragedy. The nurse reassures Euridice; soothsayers are always purveyors of bad news. Endimione prays to Diana for her aid. But, clinging to hope, Euridice reminds Endimione and the nurse that fortune and love were never friends.

Scene 2

Orfeo greets Euridice and they swoon and gaze into each other's eyes. They celebrate the sweetness of the certainty of their love.

Scene 3

On the other side of town, Aristeo bemoans Euridice's wedding to someone else and confesses that she is jealous of Orfeo. Satiro (the satyr) tries to cheer his friend up, to no avail. Aristeo prays to Venere (Venus) for help in her love affairs.

Scene 4

The Three Graces (Curiosity, Shining, and Joy) herald the arrival of Amore (Cupid) and Venere. Venere immediately chastises Aristeo for complaining, and Aristeo blames Amore for making her fall in love in the first place. Amore complains that lovers are always faulting him for their own actions, but Venere steps in and volunteers to ascend to the third heaven to plead for Aristeo (and against Orfeo, who is the offspring of the sun, her nemesis). Bolstered by Venere's help, Aristeo asks if Venere can make Euridice love her instead of Orfeo. Venere admits that Orfeo and Euridice are going to be married today, by the immutable decrees of destiny, and there's nothing she (or anyone) can do about it. Aristeo contemplates death but Venere comes to her rescue, crafting a plan to disguise herself as an old woman to trick Euridice into loving Aristeo. Aristeo's hope is restored as the Graces praise Venere's talent.

Scene 5

Everyone celebrates Euridice and Orfeo's wedding. Momo, the God of Satire, shows up and tells a funny story about Love, and Endimione gives a toast. Just then, the wedding torches blow out, and the community scrambles to escape, fearing yet another horrible omen. Orfeo and Euridice find each other and vow that nothing can divide them. They will make their own fate.

ACT 2

Scene 1

Outside of the temple, Venere shows off her disguise as “La Vecchia” as Aristeo spots Euridice, hurrying to pray to the gods to save her marriage. To look industrious, Venere pretends to be teaching Aristeo a song about hope.

Scene 2

Euridice spies Aristeo and tries to avoid her but is stopped by Venere, who asks where she is going. After Euridice confesses how troubled she is by the omens about her marriage, Venere offers her the perfect remedy: You want to change fortunes? Change husbands! Euridice swears that she will find more sweetness in torment with Orfeo than in happiness with anyone else. Venere laughs and tries to dazzle Euridice by showing her Aristeo. Euridice rejects her but the nurse urges her to listen to Aristeo's plea—it's the least she can do. Aristeo asks Euridice for relief for her heart, but Euridice rejects Aristeo, choosing fidelity over beauty. The nurse pities Aristeo and sings her a song about hoping for mercy rather than love.

Scene 3

Satiro, having overheard the conversation between the nurse and Euridice, suggests that they overtake Euridice when she goes to dance at the Garden of the Sun. Aristeo consents and Venere heads to see Amore who has been tasked with tricking Orfeo into loving someone else.

Scene 4

Momo and Giunone (Juno) set Amore straight—his fickleness has been ruining relationships all over the world, and his flightiness means that marriages are dissolving left and right. Amore, who confesses that Venere is planning to sabotage Orfeo and Euridice's wedding and vows to fight his mother, promises that Orfeo and Euridice will be faithful to each other.

Scene 5

The Graces, by Venere's command, have led Orfeo to Amore, who is supposed to make him fall in love with someone besides Euridice. Instead, Amore ruins Venere's plan, warning Orfeo to go protect Euridice from his mother.

Scene 6

Venere checks in on Amore and the Graces, who immediately out Amore for ruining the whole plan. Venere berates her son, wishing she had given birth to a monster, like Pallas, instead of him. Amore swears at his mother, who furiously vows to ruin Euridice.

Scene 7

Euridice arrives at the Garden of the Sun, where the “airy fields are bristling with lightning.” She takes a quick nap and then, as the Dryads arrive, wakes up and dances. Aristeo and Satiro arrive and pounce upon her, and as Euridice faints, Satiro points out a snake nearby. Euridice has been bitten. Aristeo makes a last-ditch appeal to help Euridice, who rejects her, preferring to die alone. Wondering where Orfeo is, Euridice dies, and the whole world weeps at the passing of such innocence.

ACT 3

Scene 1

Though he mourns the death of his beloved, Orfeo cannot cry. The three Fates appear and Orfeo asks them to re-knit the life of Euridice. They deny his request but suggest that he goes down to the Underworld, where his beautiful music is sure to invoke the pity of Plutone (Pluto), who can give him back Euridice.

Scene 2

Devastated by Euridice’s death, Endimione and the nurse visit Augure, who attempts to console them by persuading them to have hope in heaven. The three pray to the Gods for mercy.

Scene 3

Aristeo, suicidal, tries to find a way to kill herself when the ghost of Euridice appears and damns her to wandering the earth without the solace of death.

Scene 4

Momo and Satiro drink and amuse themselves when they come upon Aristeo, swatting the air, mad, trying to escape Euridice’s ghost. Aristeo hallucinates that Satiro is Euridice and Momo her nurse, then leads them all in a raucous song “to war!” She then throws herself over a cliff.

Scene 5

Giunone hires Gelosia (Jealousy) and Sospetto (Suspicion) to infect the mind of Proserpina (Persephone), queen of the Underworld, to make her fear that Euridice would enchant Proserpina’s husband Plutone if she were allowed to stay in the Underworld.

Scene 6

Venere arrives and Giunone hides to hear her boasting about causing Euridice’s demise. Giunone accuses her of creating chaos and vows that hope will triumph. Venere argues that hope will die.

Scene 7

Gelosia and Sospetto plant a seed of doubt in Proserpina’s mind about Plutone’s possible attraction to Euridice, and the three sing an ode to the betrayal of trust.

Scene 8

Plutone has discovered that there is a living being in the Underworld and tries to get Caronte (Charon), the boatswain, to lead Orfeo out, but Caronte beseeches Plutone to hear Orfeo's music. Geliosa and Sospetto follow Proserpina to the court, where she asks Plutone to hear Orfeo. Plutone, who is willing to do anything to please his wife, agrees. Proserpina is relieved that Euridice will be out of the picture.

Scene 9

Orfeo enchants the court of the Underworld with his plea to get Euridice back, and Pluto calls for her, under one condition: Orfeo cannot look at Euridice until they get out of the Underworld. Euridice emerges and the two begin to walk, but Orfeo cannot resist and looks back. The court of the Underworld takes Euridice back and slams its gate on Orfeo, but Pluto, in an act of compassion, sends Euridice to the Elysian Fields, where she will live in eternity.

Scene 10

Orfeo, back on Earth, begs the torments to come from the Underworld and kill him. Even without their help, he dies of grief.

Epilogue

The whole company sings an ode to the power of love.

About the Opera By Thomas May

With his *L'Orfeo* of 1647, Luigi Rossi (c. 1597–1653) carries the distinction of writing the first opera officially sponsored by the French court. *L'Orfeo* ranks among the earliest efforts to export the still-young art form from its native Italy to France. For a mixture of artistic and political reasons, these attempts met with considerable resistance before a new hybrid that could accommodate existing traditions of ballet and spoken tragedy emerged successfully under the auspices of King Louis XIV.

Despite its vivid musical and theatrical interest—let alone its historical significance—*L'Orfeo* remains a rarely encountered work. Only a very few productions, mostly associated with universities or conservatories, have been staged in the U.S.; Juilliard's presentation, according to music director Avi Stein, is believed to be the New York stage premiere.

L'Orfeo revolves around a large cast, and the score—in contrast, say, to the conventions of opera in Handel—calls for a striking number of ensembles; monologues are the rarity here. It is precisely this ensemble quality, says Stein, that made *L'Orfeo* an apt choice for Juilliard Opera to re-emerge “after a year and a half of not being able to make music together.” Stage director Mary Birnbaum adds that the ensemble emphasis shaped her concept of the physical production, which starts with the entire cast assembled in a concert shell as if during a pandemic performance, until the shell breaks apart to reveal the Underworld.

Rossi had already started to leave a mark on French taste through the dissemination of his vocal music prior to coming to Paris in 1646. After enduring various delays, *L'Orfeo* premiered on March 2, 1647, at the Théâtre du Palais-Royal, one of the first in France to boast a proscenium arch and capable of seating 3,000 (!) spectators. Librettist Abbé Francesco Buti—a key figure in the importation of Italian culture to the royal French court—expanded the familiar story of Orpheus and Eurydice (Orfeo and Euridice in the opera) to embed various subplots and an expanded cast of classical deities.

An important role is given to the decidedly unwanted suitor Aristaeus, for example, who tries to subvert Euridice's marriage to Orfeo with the help of Venus. In a scene culminating in his suicide, the deceased Euridice taunts him, making what seems to be the first apparition of a ghost in the history of opera. (Buti draws on the Orpheus tradition found in Virgil's pre-*Aeneid* poem *Georgics IV*, in which the beekeeper Aristaeus discovers he has angered the supernatural powers by causing the death of Eurydice.)

In the four decades since Monteverdi's *L'Orfeo*, much had already changed. Rossi and Buti's treatment is far removed from the tone of that earlier work, freely mixing tragic and comic elements in a way reminiscent of Monteverdi's own recent *L'incoronazione di Poppea* (1643). Along with a comic satyr, the opera even includes an interlude in which Juno tries to

make Proserpine jealous of Euridice so she will persuade her husband Pluto to listen to Orfeo. Stein compares this tone to Shakespeare's approach, where "the fool is the smartest guy in the room: The comic characters are silly, yet they are the ones who show that emotions lead to ruin."

For Birnbaum, *L'Orfeo* explores "the idea that destiny happens to you whether you like it or not, and no matter how much humans try to have control over their environment and future." Despite the tightly staged concert we witness at the beginning of the show, "mayhem ensues" with the appearance of bad omens. She found a visual inspiration for this image of increasing chaos in Caravaggio's painting *Amor Vincit Omnia/Love Conquers All* (c. 1601): "We plan on, and the gods laugh."

Reportedly taking around six hours to perform, *L'Orfeo* was an undertaking of grandiose dimensions. The 1647 premiere enlisted the contributions of the choreographer Giovan Battista Balbi for its dancing chorus and the star stage designer Giacomo Torelli, a master of special effects, who created a spectacular machine to depict Apollo descending in his chariot of fire. Yet *L'Orfeo* provoked a mixed reception. France's opera skeptics objected in principle to the lack of "realism" in Italian opera. The expatriate critic Charles de Saint-Évremond, for example, scornfully defined opera as "an odd medley of poetry and music, wherein the poet and musician, equally confined one by the other, take a world of pains to compose a wretched performance."

More specifically, the vast expenses needed to fund this extravaganza stirred up xenophobic resentment from the aristocracy against the mastermind behind the commission, Cardinal Jules Mazarin. A diplomat and, practically speaking, ruler of France as advisor to the regent Queen Anne of Austria (likely his lover), Mazarin had been born Giulio Mazzarino in Italy and was tutor to her son, Louis XIV, then still a minor. The Cardinal found his path to power serving at the French court, where he could simultaneously continue his activity as a patron of the arts, in particular championing Italian opera.

Mazarin's tenure took place during a period of minor civil wars in which the nobility challenged the king's growing power and authority. The lavish sums disbursed for the *L'Orfeo* production were cited as proof of the royal court's decadence and wastefulness. Still, when Louis XIV himself took on the reins, it was his court that established the prototype for French opera through support of Jean-Baptiste Lully (who happened to be another transplanted Italian).

Information on Luigi Rossi's early life and career is lacking, but after a period in Naples, the young artist established himself in Rome in the 1620s in the employ of the powerful Borghese family. Rossi commanded a leading reputation as the author of hundreds of secular canzonettas and cantatas

setting Italian verse. He also long served as organist at the French national church in Rome. His French connection deepened still further when Rossi left the Borgheses to take up a post with Cardinal Antonio Barberini, a nephew of Pope Urban VIII and a key patron of Rome's music scene. In 1642, Rossi composed the first of his two operas for Cardinal Barberini: *Il palazzo incantato* ("The Enchanted Palace"), based on Ariosto's *Orlando furioso*, which was given a sumptuous but glitch-bedeveled staging in the Palazzo Barberini.

After Urban was succeeded by Pope Innocent X in 1644, the atmosphere in Rome suddenly turned hostile for the francophile Barberinis. Antonio and his associates sought refuge with the like-minded Cardinal Mazarin in Paris. Mazarin invited other Italian musicians as well, such as the sensational castrato Atto Melani, who created the role of Orfeo and also doubled as a European spy. Rossi triumphed as the star composer of the Italian contingent at the French court. But after *L'Orfeo*, with Mazarin increasingly entangled in political battles, further opera commissions were not forthcoming. The composer moved for a time to Cardinal Barberini's manor in Provence, eventually returning to Rome, where he died in 1653.

Cardinal Mazarin gave Francesco Buti responsibility as a kind of impresario, and the librettist brought other Italian composers to Paris as well. Yet while he crafted *L'Orfeo* expressly for Paris, the opera was composed in Italian and draws on traditions specifically associated with Rome—including the emphasis on high voices, with male castratos cast as Orfeo, Aristaeus, and other smaller roles. "They were importing the genre of opera wholesale," Stein explains, "along with other kinds of music, such as cantatas." He adds that the intended audience was cosmopolitan and would have been accustomed to hearing pieces in a foreign language.

What was tailored for the French was the convention of framing the main story with a heavily allegorical prologue and epilogue. Originally, these parts of *L'Orfeo* functioned as a sycophantic paean to the child-king Louis XIV. Stein has replaced these with short pieces from Rossi's vast catalogue of madrigal-like vocal pieces. These ruminate on pertinent themes of love as a battlefield of emotions that tear us apart (a popular 17th-century topic). The duet *Ai sospiri, al dolore* replaces the original epilogue with an ironic assent to love and the turmoil it entails.

Along with the allegorical framework, Stein has made other cuts in the sprawling score. But since the surviving manuscript lacks important information, he has added some instrumental ritornellos. "Most 17th-century operas seem to be missing a huge part of their instrumental music in the manuscripts," he explains. "My guess is that these functional instrumental pieces, which allow people to come on and offstage, were probably added much later and for the occasion, once the staging was settled." Stein's interpolations come from various sources, since only a

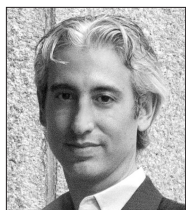
single independent instrumental piece by Rossi has survived. These include excerpts from Rossi's earlier opera (*Il palazzo incantato*), as well as pieces by the (unrelated) contemporary Michelangelo Rossi and the Neapolitan composer Andrea Falconieri.

Along with a core band consisting of a string quartet, Stein has created an expansive continuo section of two harpsichords, organ, three theorbos, two Baroque harps, and three Baroque guitars. The harps are a nod to musical tastes in Rome and Naples; Rossi's Roman wife, Costanza de Ponte (who died while Rossi was working on *L'Orfeo*), was hailed as one of the finest harpists of the era.

Overall, Rossi was admired for his ability to juxtapose varied stylistic registers, freely moving between recitative and arioso and punctuating the drama with arresting harmonies. Stein credits him with a special penchant for tunefulness, which is especially evident in the scenes devoted to Orfeo and Euridice (much more extensive than in Monteverdi). The story of these lovers has remained a constant inspiration throughout the history of opera. And it reflects our current situation with uncanny resonance. "If we ask what it is to have hope for a future generation in a hopeless time," says Birnbaum, "I think of Orpheus and this idea of music as his form of hope against death. Music is what brings him a second chance. It is the tool of hope in this dark time."

Thomas May is the English-language editor for the Lucerne Festival and writes about the arts for a wide variety of publications. His books include Decoding Wagner and The John Adams Reader.

About the Artists



Avi Stein (Conductor)

Avi Stein is on faculty at Juilliard where he teaches continuo accompaniment, vocal repertoire, and chamber music. He is the associate organist and chorus master at Trinity Church Wall Street and artistic director of the Helicon Foundation. Stein previously conducted a Juilliard production of Henry Purcell's *Dido and Aeneas* that toured to London's Opera Holland Park and the Royal Opera House at the Palace of Versailles. He has directed the International Baroque Academy of Musiktheater Bavaria and the young artists' program at the Carmel Bach Festival and has conducted a variety of ensembles including the Bang on a Can All-Stars, Portland Baroque Orchestra, Opera Français de New York, OperaOmnia, Amherst Festival Opera, and the annual 4x4 Festival. Stein participated in the 2015 Grammy-winning recording for best opera by the Boston Early Music Festival.



Mary Birnbaum (Director)

Mary Birnbaum directs opera and theater, old and new, in New York (*The Rape of Lucretia*, *The Magic Flute*, and *Eugene Onegin* at Juilliard; *The Classical Style* at Carnegie Hall) as well as internationally, from Taiwan (*Otello*) to Central America (*L'elisir* at the National Theatre of Costa Rica and *La Bohème* in Guatemala), Australia and Israel, and across the U.S. (Opera Philadelphia, Seattle Opera, Opera Columbus, Virginia Arts Festival, Ojai Festival, and Boston Baroque). In 2019, Birnbaum became only the third woman director to open the Santa Fe Opera season, with a new production of *La bohème*. Her Juilliard production of *Dido and Aeneas* played Opera Holland Park in London and Opéra Royal at the Palace of Versailles. Associate director of the postgraduate Artist Diploma in Opera Studies program at Juilliard, Birnbaum also has taught acting for singers at Bard College and in the Lindemann Young Artists Development Program at the Metropolitan Opera. A graduate of Harvard College, Birnbaum trained professionally in physical theater at L'École Jacques Lecoq in Paris.

Nicoletta Berry (Giunone)

Soprano Nicoletta Berry (Pre-College '16, voice) is pursuing her Master of Music degree at Juilliard's Marcus Institute for Vocal Arts under the tutelage of Marlena Malas. She performed the role of Clizia in Juilliard Opera's production of *Teseo* with Juilliard415 and made her role debut as Susanna in *Le nozze di Figaro* at the Chautauqua Institution this summer. Additional credits at Chautauqua include Tytania in *A Midsummer Night's Dream* and Flora in *The Turn of the Screw*. Berry has been featured with NYFOS under director Steven Blier in its Le Tour de France series, first as a 2021 Schwab Vocal Rising Star at the Caramoor Center for Music and the Arts' annual residency in April and again in Orient, New York, in August. Berry completed her undergraduate studies at the Manhattan School of Music.



- Toulmin Scholar

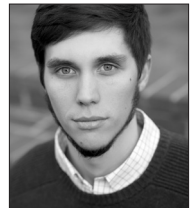
Lydia Grace Graham (Amore)

Hailing from Danville, Kentucky, soprano Lydia Grace Graham (BM '20, voice) is a second-year Master of Music student at Juilliard studying under Marlena Malas. Last summer, she portrayed the Countess in *Le nozze di Figaro* at the Chautauqua Institution, where she previously performed the role of Frasquita in *Carmen*. Most recently at Juilliard, Graham sang Fiorilla in the program *Flowers and Tears* and Lillian Russel in *The Mother of Us All*, performed in collaboration with MetLiveArts and the New York Philharmonic. In 2019, she made her Chautauqua Opera Company debut in *The Ghosts of Versailles*. Honors include an emerging talent award from the 2021 Lotte Lenya Competition, second prize in the 2020 Dayton Opera Guild Competition, and performing at the Kennedy Center as a U.S. Presidential Scholar in the Arts.



Erik Grendahl (Caronte/Endimione)

Originally from Boydton, Virginia, baritone Erik Grendahl is a second-year Master of Music student at Juilliard, where he studies with Darrell Babidge. He recently appeared as Torquato Tasso in Juilliard Opera's *Flowers and Tears*. His other roles include Escamillo in IN Series Opera's adaptation of *Carmen*, the Count in Bel Cantanti Opera's production of *Le nozze di Figaro*, and Joseph De Rocher in James Madison University (JMU) Opera's production of *Dead Man Walking*. In 2020, he received an encouragement award from the Connecticut District of the Metropolitan Opera National Council Auditions. Grendahl graduated from JMU in Harrisonburg, Virginia, with degrees in music and statistics.



- Loretta Lewis Award in Voice



Seonwoo Lee (Proserpina/Grace/Fate #1)

Korean soprano Seonwoo Lee is pursuing her master's degree at Juilliard under the tutelage of Edith Wiens. She completed her Bachelor of Music with the highest grade at the Seoul National University. Previously, she studied at Seoul Arts High School and at Yewon School, the most prestigious arts school in Korea, with the highest grade. Lee's competition successes include first prize in the Dong-A Music competition as the youngest competitor and grand prizes at the Korean Voice competition and Dae-gu vocal competition. Her performances include the Juilliard NOW series at Lincoln Center's Restart Stages and the Verdi opera gala concert organized by the Korea National Opera. Lee has participated in master classes with Helmut Deutsch, Anna Bonitatibus, Olga Makarina, Isabel Leonard, and Barbara Hannigan.



Deborah Love (Venere/Vecchia)

American soprano Deborah Love (Graduate Diploma '21, voice), who hails from Harlem, is enrolled in the Artistic Diploma in Opera Studies program at Juilliard studying with Elizabeth Bishop. Love earned her MM in 2019 from the Aaron Copland School of Music. In 2017, she made her international debut as First Lady in *Die Zauberflöte* under the baton of Olaf Storbeck from the National Opera of Weimar. Recent engagements include the soprano soloist in Mozart's *Requiem* with Queens College Choral Society and La Contessa in *Le nozze di Figaro* and Pamina in *Die Zauberflöte* with the Aaron Copland School of Music. In 2020, Love sang the role of Constance Fletcher in *The Mother of Us All* with the New York Philharmonic at the Met Museum.

- Barbara Rogers Agosin Scholarship
- New York Community Trust Schoen-Rene Scholarship



Mary Beth Nelson (Sospetto/Grace/Fate #2)

Mary Beth Nelson, a native of Orange County, California, is a first-year Master of Music candidate in voice at Juilliard. Nelson trained at the Glimmerglass Festival, Florida Grand Opera Studio, Seagle Music Festival, and Tri-Cities Opera, and she holds a Bachelor of Music degree from Oklahoma City University. Favorite roles include Angelina in *La Cenerentola* (Opera Las Vegas), Ruth Bader Ginsburg in *Scalia/Ginsburg* (Glimmerglass Festival), Rosina in *Il barbiere di Siviglia* (Painted Sky Opera), Concepción in *L'heure espagnole* (Tri-Cities Opera), and Isabella in *L'italiana in Algeri*. Nelson studies voice with William Burden and Laura Brooks Rice.

- Eric Friedman Scholarship
- Lorna Dee Doan Scholarship

Karin Osbeck (Nutrice)

Mezzo-soprano Karin Osbeck, from Stockholm, is an Artist Diploma in Opera Studies student at Juilliard, where she studies with Elizabeth Bishop. After graduating from the College of Opera in Stockholm, Osbeck performed the role of the Page in Strauss' *Salome* as well as Tisbe in *La Cenerentola* at the Royal Opera in Stockholm. In 2019, she made her debut as Olga in *Eugene Onegin* with conductor John Fiore, also at the Royal Opera in Stockholm. Last year, Osbeck sang the title role of *Rinaldo* in Alice Tully Hall at Lincoln Center with Juilliard415 under conductor Nicolas McGegan, and this fall she returned to the role at the Händel-Festspiele in Göttingen.



Cesar Andres Parreño (Momo)

Tenor Cesar Andres Parreño (BM '21, voice) is a native of Manabí, Ecuador. In 2016, he performed as a soloist with the University of Cuenca's orchestra and with Guayaquil's symphonic orchestra. In early 2020, Parreño made his Peter Jay Sharp Theater soloist debut in NYFOS@Juilliard with Steven Blier and has performed in two more NYFOS concerts since. Earlier this year, Parreño made his Juilliard Orchestra soloist debut in *Pulcinella* conducted by Barbara Hannigan. This season at Juilliard, Parreño makes his Peter Jay Sharp Theater opera debut as Momo in *L'Orfeo* and will play Tom Rakewell in *The Rake's Progress*. Next year, he will perform in Caramoor's Schwab Rising Stars concert as well as making his Merkin Hall debut. Parreño is a first-year graduate student in Darrell Babidge's studio at Juilliard, where he is the first Ecuadorean to attend the institution.



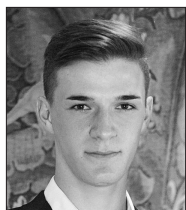
• Toulmin Scholar

Joseph Parrish (Augure)

Bass-baritone Joseph Parrish, a native of Baltimore, is a master's student at Juilliard, where he studies with Darrell Babidge. Parrish sang with the Asheville Lyric Opera and developed the role of Ensemble #4/Earl Mann's Cellmate in the premiere of *Blind Injustice* with the Cincinnati Opera: dramaturgy by Robin Guarino and conducted by John Morris Russell. This past year, Parrish gave a recital at St. Boniface Church in Brooklyn. At Juilliard, he sang the role of Il sacerdote di Minerva in *Teseo* and made his role debut as Dulcamara in *L'elisir d'amore*. In July, Parrish sang the role of Spinelloccio in Gianni Schicchi at Festival Napa Valley under the baton of Kent Nagano and the direction of Jean-Romain Vesperini.



• Toulmin Scholar



Richard Pittsinger (Orfeo)

A Connecticut native, tenor Richard Pittsinger (Pre-College '17; BM '21, voice) returns to Juilliard to begin his master's degree, continuing his studies with Elizabeth Bishop. In 2010, Pittsinger made his operatic debut as the treble El Trujaman in the Castleton Festival's production of *El retablo de maese Pedro*. As a boy soprano, he recorded Fauré's *Requiem* and Bach motets at St. Thomas Church on Fifth Avenue. He also recorded the treble solos in *Next Fall* by John Gromada and Scott Eyerly's *Arlington Sons* with his father David. At the Glimmerglass Festival, Pittsinger performed in *Annie Get Your Gun* and *Camelot*. Last season at Juilliard, Pittsinger sang Lysander, Starveling, and Moth in *A Midsummer Night's Dream* and Damon and Corydon in *Acis and Galatea*.

- Arline J. Smith Scholarship
- Ben Holt Memorial Scholarship in Voice



Xenia Puskarz Thomas (Aristeo)

From Brisbane, Australia, mezzo-soprano Xenia Puskarz Thomas is pursuing a Master of Music degree, studying with Edith Wiens. Puskarz Thomas was awarded a Bachelor of Music in 2018 from the Queensland Conservatorium Griffith University with first class honors as well as the university medal for academic achievement. She was also the recipient of the Melba Opera Trust's 2019 Amelia Joscelyne Scholarship and the Opera Foundation for Young Australians' 2018 Lady Fairfax New York Scholarship. Recent engagements include Cherubino in Opera Queensland's *Marriage of Figaro*, Opera Queensland's *Festival of Outback Opera 2021*; the Brisbane Racing Club's *Under the Stars* members' evenings; SongStudio 2020 at Carnegie Hall; and the Camerata of St John's Home concert.

- Kovner Fellow



Julie Roset (Euridice)

Soprano Julie Roset, hailing from Avignon, France, is an Artist Diploma in Opera Studies student at Juilliard, where she studies with Edith Wiens. She earned her bachelor's degree in Geneva and won several prizes in French competitions such as Opera Avignon, Corneilles, and Frouville. She was part of the Aix-en-Provence academy in 2019 and the Internationale Meistersinger Akademie in 2021. She works with many European ensembles such as Cappella Mediterranea, Les Arts Florissants, Holland Baroque, and Correspondances in opera and concerts, and has already recorded several discs.

- Nina Carasso Scholarship
- Lilli Jank Memorial Scholarship in Drama and Vocal Arts

William Socolof (Satiro/Plutone)

Bass-baritone William Socolof (BM '18, MM '20, voice), from White Plains, New York, began training at the Interlochen Arts Academy. In 2019 and 2021, he participated in the Marlboro Music Festival. At Tanglewood Music Festival, Socolof appeared with the Boston Pops, sang Bach cantatas conducted by John Harbison, and premiered works by Michael Gandolfi and Nico Muhly. In 2020, Socolof debuted with the Boston Symphony Orchestra under Andris Nelsons. Socolof also appeared as Daniel Webster (*The Mother of Us All*) with MetLiveArts and the New York Philharmonic and as Don Alfonso (*Così fan tutte*) at Juilliard. Socolof was a winner of the 2020 Young Concert Artists International Auditions. This season includes recital debuts at both Merkin Hall and the Kennedy Center as well as performances with Oratorio Society of New York and Philadelphia Chamber Music Society. Socolof is pursuing his Artist Diploma in Opera Studies with William Burden.



- Leonie Rysanek and Lisa Della Casa Scholarship in Voice

Jasmin White (La Gelosia/Grace/Fate #3)

Jasmin White, a mezzo-soprano from Grand Ronde, Oregon, studies with Elizabeth Bishop while pursuing the Artist Diploma in Opera Studies. White's degrees include a BM at USC and an MM at the University of Cincinnati College-Conservatory of Music. In 2017, White performed as Strawberry Woman in *Porgy and Bess* and covered Atalanta in *Xerxes* at the Glimmerglass Festival. In 2019, White made their debut at the Metropolitan Opera as a soloist and first soprano in *Porgy and Bess*. Among White's pandemic-affected performances were Lucy in the world premiere of Tobias Picker's *Awakenings* (OTSL '20) and King Egeu in Handel's *Teseo* (Juilliard '21). This season, they will debut with the Oratorio Society of New York.



- Edith A. Sagul Scholarship

Oana Botez (Costume Designer)

Oana Botez is an international set/costume designer for film, theater, opera, and dance. She is a Princess Grace and NEA/TCG Career Development Program recipient, has received the Barrymore Award and was nominated for the Henry Hewes Design and Lucille Lortel awards. New York credits include BAM Next Wave, Bard SummerScape, Playwrights Horizons, Baryshnikov Arts Center, David H. Koch Theater and Big Apple Circus at Lincoln Center, and Classic Stage Company. International credits include Bucharest National Theater (Romania), Château de Versailles, Théâtre National de Chaillot, Les Subsistances, the Old Vic, Budapest National Theater, Cluj Hungarian National Theater (Romania), Le Quartz (Brest, France), La Filature (Mulhouse, France), Exit Festival/Maison des Arts Creteil, Tanz im August Festival Hebbel am Ufer—HAU1 (Berlin), Edinburgh International Festival, and Singapore Arts Festival. Botez teaches at David Geffen School of Drama at Yale in the Design Department.





Nicole Pearce (Lighting Designer)

Nicole Pearce is a multidisciplinary artist living in Queens whose work has been seen across the U.S., Cuba, England, Germany, Japan, Korea, Italy, New Zealand, and Russia. Selected opera credits include the Minnesota Opera, Opéra de Montréal, Arizona Opera, and LA Opera. Selected theater credits include Arena Stage, Hartford Stage, Long Wharf Theater, McCarter Theater, the Play Company, the Playwrights Realm, Philadelphia Theater Company, and Pittsburgh Public Theater. Selected dance credits include Alvin Ailey American Dance Theater, American Ballet Theater, Atlanta Ballet, Dance Heginbotham, Dance Theater of Harlem, Gallim, Houston Ballet, Hubbard Street, Malpaso, Mark Morris Dance Group, and New York City Ballet. Pearce's installation of 1,000 paintings, *Tiny Paintings for Big Hearts*, is open to doctors, nurses, staff, and patients of Elmhurst Hospital in Queens.

Kristen Robinson (Scenic Designer)

Kristen Robinson is an award-winning designer, artist, and educator whose work ranges from site-specific installations to outdoor Shakespeare. She recently collaborated on Heather Christian's *Oratorio for Living Things* at Ars Nova and *graveyard shift* at the Goodman Theatre. She is assistant professor of scenic design at Purchase College. A Princess Grace Fellow, she holds her MFA in Theatre Design from Yale University and is a member of USA829.

Nicole Mitchell Mommen (Production Stage Manager)

Nicole Mitchell Mommen made her Juilliard Vocal Arts debut as production stage manager (PSM) for *Così fan tutte* and is thrilled to return for *L'Orfeo*. She was PSM for the past spring's Vocal Arts production of *Flowers and Tears*. An AGMA stage manager, Mommen works for New York City Ballet. Favorite past productions include *Ballet Under the Stars* at the 2021 Spoleto USA Dance Festival in Charleston, South Carolina; 2019 and 2021 Vail International Dance Festival; *The Table of Silence* with Buglisi Dance Theater; *DEMO* at the Kennedy Center; *El Sueño Americano* in Zaragoz, Spain; and Les Étés de la Danse festival with Miami City Ballet in Paris. During the COVID-19 shutdown, Mommen became a certified COVID safety officer, working with Palm Beach Opera, New York City Ballet, and Opera Saratoga in this capacity.

Ellen and James S. Marcus Institute for Vocal Arts

One of America's most prestigious programs for educating singers, Juilliard'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.

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Juilliard415

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 by composers of the 17th and 18th centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 tours extensively in the U.S. and abroad, having performed on five continents, 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. Juilliard415 made its South American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State, and has twice toured to New Zealand. With its frequent musical collaborator the Yale Institute of Sacred Music, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the U.K., and India. In a concert with the Bach Collegium Japan, conducted by Masaaki Suzuki, Juilliard415 played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris and the Philharmonia Baroque in San Francisco as well as concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and the late Christopher Hogwood. Juilliard415, which takes its name from the pitch commonly associated with the performance of baroque music (A=415), has performed major oratorios and baroque operas every year since its founding, including a rare fully staged production of Rameau's *Hippolyte et Aricie* during the 2017–18 season. During the 2018–19 season, the ensemble presented Purcell's *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles. The ensemble has also had the distinction of premiering new works for period instruments, most recently *The Seven Last Words Project*, a Holy Week concert at the Cathedral of St. John the Divine for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. While the 2020–21 season curtailed touring and public performances, Juilliard415 was able to collaborate with distinguished guest artists Rachel Podger, Nicholas McGegan, and Kristian Bezuidenhout and is featured in a made-for-video production of Handel's *Teseo*. The ensemble looks forward to resuming its full slate of activity in 2021–22, including a collaboration with Philharmonia Baroque in California as well as concerts in New York, Boston, and the Netherlands with the Royal Conservatoire of The Hague. The new season also sees the return of conductors Rachel Podger, Pablo Heras-Casado, Masaaki Suzuki, and William Christie.

Juilliard415

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Avi Stein
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Viola da Gamba

Adrienne Hyde

Theorbo and

Baroque Guitar

Dušan Balarin
Daniel Swenberg
Charles Weaver
Andres Benavides Cascante
Henry Johnston
David Rourke

Baroque Harp

Deanna Cirielli
Yun Chai Lee

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