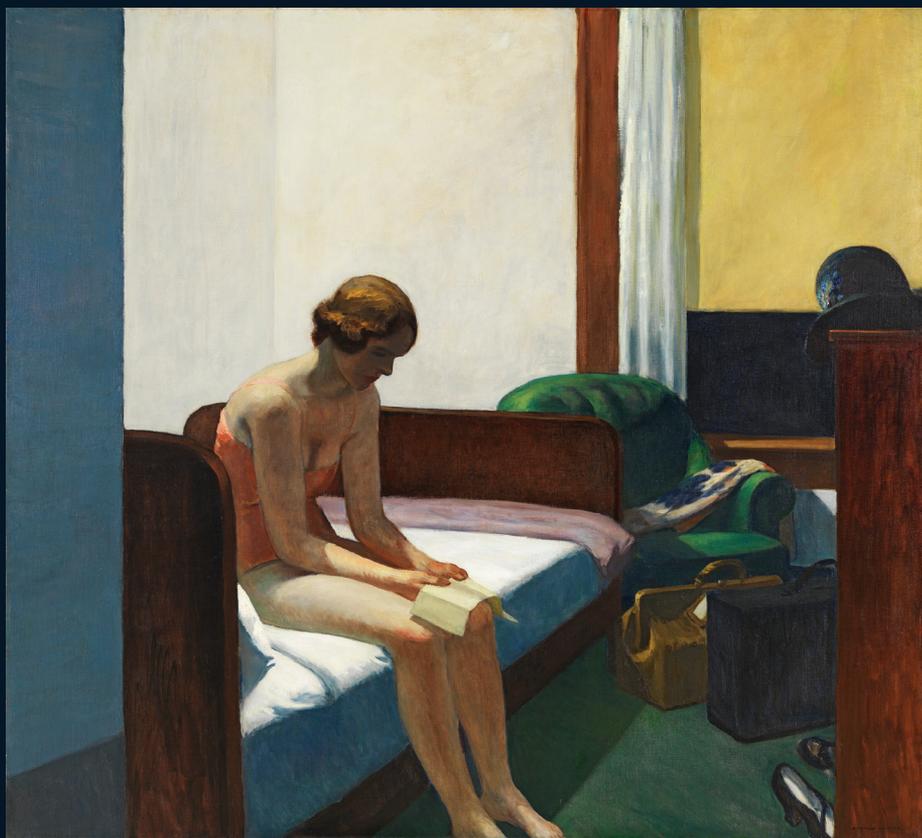


JUILLIARD OPERA PRESENTS

John Musto and Mark Campbell's

Later the Same Evening



With the
Juilliard Orchestra

Juilliard



A scene from
February's Juilliard
Opera production
of Missy Mazzoli
and Royce Vavrek's
Proving Up

A Message From Brian Zeger

Using paintings as inspiration for an opera is an unusual choice for a creative team. Composer John Musto and librettist Mark Campbell chose Edward Hopper's still, silent, and meditative images as the central thread of their inspired, poetic opera *Later the Same Evening*.

Hopper's paintings often portray isolation, estrangement, and loneliness. Even when they contain multiple figures—a husband and wife or figures at the theater—they convey loneliness and a moody sense of alienation. The environments the figures inhabit often have more energy and character than the people themselves.

In this opera, all the stories take place in New York City in 1932. The presence of the city permeates each scene with its social pressures, its ambitious, restless energies and anonymity. When the characters come together to see a Broadway show, *Tell Me Tomorrow*, they experience a rare moment of togetherness, even though the musical which brings them together offers more escape than illumination.

Juilliard singers spend their days learning how to put singing, musical values, and acting together. The finely-etched character studies in this opera teach marvelous lessons in bringing quirky, individual personalities to life. John Musto distills each character to its essence in his vocal writing and his adept and witty orchestration. Mark Campbell's libretto provides a swiftly moving jigsaw puzzle in which even the smaller characters add bright colors to the whole.

We are grateful for the chance to bring this piece back to New York audiences for the first time since its New York premiere at the Manhattan School of Music in 2008.



Brian Zeger

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

The Juilliard School
presents

Later the Same Evening

Music by John Musto

Libretto by Mark Campbell

Used by arrangement with Songs of Peer, Ltd.

Sunday, November 12, 2023, 2pm

Wednesday, November 15, and Friday, November 17, 2023, 7:30pm

Peter Jay Sharp Theater

Joseph Colaneri, Conductor

Alison Moritz, Director

Juilliard Opera

Juilliard Orchestra

The Cast (*in order of vocal appearance*)

Elaine O'Neill	Jazmine Saunders
Gus O'Neill	Jared Werlein
Estelle Oglethorpe	Lucy Joy Altus
Ruth Baldwin	Gemma Nha
Ronaldo Cabral	Minki Hong
Sheldon Segal	Samuel Rosner
Rose Segal	Jasmin Ward
Thelma Yablonski	Lizzy Hayes
Jimmy O'Keefe	Colin Aikins
Valentina Scarcella	Song Hee Lee
Joe Harland	Trevor Haumschilt-Rocha

Scenic Designer: Lawrence E. Moten III

Costume Designer: Olivera Gajic

Lighting Designer: Kate Ashton

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.



Large
Print

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.

Covers *(in alphabetical order)*

Natasha Isabella Gesto (Ruth Baldwin), Jack Hicks (Sheldon Segal), Alison Kessler (Valentina Scarcella), Shavon Lloyd (Ronaldo Cabral), Kate Morton (Estelle Oglethorpe), Younggwang Park (Joe Harland), Dongwei Shen (Gus O'Neill), Kayla Stein (Elaine O'Neill), Lauren Torey (Thelma Yablonski), Leonor Vasconcelos (Rose Segal), Jin Yu (Jimmy O'Keefe)

Assistant Conductor: Michelle Rofrano

Music Preparation: John Arida

Language Preparation: Kathryn LaBouff

Associate Coach: Gracie Francis

Rehearsal and Performance Pianist: Artyom Pak

Rehearsal Pianist: Brian Wong

Assistant Director: Jen Pitt

Production Stage Manager: Julius De Vera Sanchez

Assistant Scenic Designer: Daniel Allen

Assistant Costume Designer: Adeline Santello*

Assistant Lighting Designer: Xiangfu Xiao

Assistant Stage Managers: Sarah Brownstein*, Isabelle Zoeller*

Titles Creators: Mark Campbell, Celeste Montemaranano, and Danielle Sinclair

Titles Operator: Lisa Jablow

Italian Translation: Roberto Scarvella Perino

** Member, Professional Apprenticeship Program*

Performance time: approximately 1 hour and 15 minutes, without an intermission

**Bloomberg
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This production is partially sponsored by Sarah Billingham Solomon.

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

Support for Juilliard's 2023–24 Professional Apprenticeship Program has been provided by Agnes Gund.

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As of October 2023

Director's Note

By Alison Moritz

The dreamer and mystic must create a reality that you can walk around in, exist and breathe in. —Edward Hopper

For decades, Edward Hopper's enigmatic paintings of American life have influenced artists in other practices. Even Alfred Hitchcock's signature voyeuristic film style borrows from Hopper's visual vocabulary. Hopper himself was a lifelong lover of the theater, so it seems only fitting that five of his New York paintings have now inspired John Musto and Mark Campbell's opera *Later the Same Evening*.

As a director, I typically translate the page to the stage. In this case, Hopper has provided his own uncanny *mise-en-scène*. A window looms disproportionately large, a stretch of light carves space at an unexpected angle, and the figures seem both tangibly present in their interior worlds and utterly alien to us. But what's the story here?

John Musto and Mark Campbell riff on these details, allowing the opera audience to take great pleasure in the jingles, jazz, and patois of early 20th-century New York. The drama onstage is familiar—a woman worries she is playacting her way through life, a couple speaks at cross purposes, a gaze is averted, connections are missed. Each character lives on a lonely island, the protagonist of their own scene, alone in one of the biggest cities in the world. But this opera proposes a glimmer of hope not inherent in Hopper's works. Amid personal struggles, the opera's characters converge for a moment of true New York serendipity at—where else?—a Broadway show.

My favorite Hopper painting isn't included in the opera, but its themes have influenced our team's translation of canvas to the stage. In *Two Comedians* from 1965, two commedia dell'arte performers stand on a stark stage hand in hand, taking a bow together. These figures represent Hopper and his wife Josephine (née Nivison), a talented watercolorist in her own right. Historians often note that Hopper's artistic momentum gained speed when he began working alongside Josephine in 1923, before their marriage a year later.

Josephine was not only Hopper's manager but also his singular female model for most of his career. For decades, Hopper painted her form again and again, often transforming or abstracting her facial features. In *Chop Suey*, one of Hopper's most iconic paintings, she sits across the table from another version of herself in a Chinese restaurant. Ultimately, these masks and doublings get to the heart of what feels so contemporary in Hopper's works: an overwhelming feeling that one can be the absolute protagonist in one's own life and yet a stranger to oneself and to others.

From their archives, we know that Edward and Josephine Hopper preferred to enjoy theater and movies from the balcony—able to see everything, but from a lofted distance. Wherever you are seated today, I hope you enjoy the immense talents of these students and the entire team at Juilliard. Thank you for coming to the show today, and for supporting art in New York.

Synopsis

By Mark Campbell

The libretto for *Later the Same Evening* is inspired by five Edward Hopper paintings: *Room in New York*, *Hotel Window*, *Hotel Room*, *Two on the Aisle*, and *Automat*. The opera imagines the lives of the figures in these paintings and connects them as characters, both directly and tangentially, on a single evening in New York City in 1932.

A young married couple in their apartment avoids the encroaching estrangement in their marriage—she by playing a showtune on the piano, he by reading the newspaper—before she angrily leaves for the theater without him. At the same time in a hotel lobby, a recently widowed older woman nervously awaits her date who will be taking her to a Broadway musical. And in a hotel room, a young woman composes a letter to her boyfriend telling him that she is leaving New York and returning to Indianapolis after a failed career as a dancer. All three women see their changing lives through a window.

Minutes later, the lives of the three women intersect with others in the audience of a Broadway musical called *Tell Me Tomorrow*: a young man from Lynchburg, Virginia, visiting New York for the first time; an older couple whose bickering is a form of love; an elegant woman from Italy confounded by the musical and her new adopted country; and a young man who plants an engagement ring on a theater seat for his girlfriend—who happens to be a dancer from Indianapolis. The houselights dim and the strangers are connected as the audience watching the musical—only to break apart again outside the theater in the pouring rain.

Later the same evening in an automat, the usher from the theater muses about her work and the odd excitement of city life. She encounters the young man with the engagement ring—and they leave the automat together.

About the Opera By Georgeanne Banker

Edward Hopper
Room in New York,
1932
Oil on canvas
40 x 55 in.
(101.6 x 139.7 cm)

© 2023 Heirs of Josephine N.
Hopper/Licensed by Artists
Rights Society (ARS), NY



When Edward Hopper's painting *Room in New York* was first exhibited at the Whitney Museum, the *New York Herald Tribune* critic Royal Cortissoz singled out the artist as one of the modernists who "turn their backs upon imaginative themes and hew close to the line of America in 1932." While Cortissoz was struck by the work's "pure banality," its muted geometry is a powerful reflection of Hopper's personal America. "The idea had been in my mind a long time before I painted it," Hopper said of *Room in New York*. "It was suggested by glimpses of lighted interiors seen as I walked along city streets at night, probably near the district where I live (Washington Square), although it is no particular street or house but is really a synthesis of many impressions." The resulting work, like much of Hopper's output, is a symphony of quotidian contrasts: noise and silence, darkness and light, love and loss, loneliness and connection.

John Musto and Mark Campbell's one-act opera, *Later the Same Evening*, animates the figures from five of Hopper's works painted from 1927 to 1955—*Room in New York*, *Hotel Window*, *Hotel Room*, *Two on the Aisle*, and *Automat*. In the opera the characters of each painting are connected by the sensational musical *Tell Me Tomorrow*, its catchy, vaudevillian motives intrinsic to the biology of the score. While Hopper's canvases emanate a certain reticence, the dynamism of Musto's music and Campbell's libretto fills each scene with a continuous interplay of sound and silence, mirroring the internal and external noise of each imagined figure's existence.

Scored for chamber orchestra with auxiliary winds and trombone, two jarring hits from the band spark these would-be tableaux vivants to life.

The first scene gazes into *Room in New York*, where Elaine O'Neill, seated at the piano, and her husband Gus, buried in the newspaper, have traded conversation for an evening of spoken internal monologues. The orchestra ebbs and flows with their flitting thoughts: ruminating 16th notes spread their tendrils across jagged, mixed metered bars as Elaine plucks out the show's hit tune, "Whaddyasay," on the piano. Though the distant couple was set to see the musical together, Gus flakes and opts to head straight to Clancy's, a favorite post-show haunt, while Elaine leaves for the show alone. The orchestral texture briefly calms as she wonders if those looking in through her window see a perfect marriage, rather than what it truly is. As Gus stands alone, the orchestra contracts to a solitary piano, an echo of Elaine's performance and a reminder of her absence.

The promenade to *Hotel Window* is guided by meandering atonal strings and a curious clarinet. The path leads to Estelle Oglethorpe, seated by the window and nervous to meet her date for the show that night, the charming Portuguese piano salesman Ronaldo Cabral. Set to a wavering waltz, the short phrases of her scattered soliloquy are briefly stilled by the window to her side. The opera waxes cinematic as the scene fades to a split screen, introducing *Hotel Room's* Ruth Baldwin while seeing Gus out his door. The radio in her room gleefully broadcasts "Where Is the Man in Manhattan," another hit from *Tell Me Tomorrow*, and a jingle rings out as Gus disparages his advertising sales job (prior to Hopper's success as a painter, he too detested working in advertising as an illustrator).

Vanquished by the big city, Ruth laments her stalled dance career as she prepares for her return to Indianapolis. As she writes a breakup letter, pensive, flowing triplets carry each heartbreaking word before her attention



Edward Hopper
Hotel Window,
1955
Oil on canvas
40 x 55 in.
(101.6 x 139.7 cm)

© 2023 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), NY

About the Opera (Continued)

is turned outward through her window. The triplets broaden as she observes evening falling across the adjacent buildings: “A woman dresses to go out, another stares at her piano, a man works late in his office. Unconnected, yet connected.” As they prepare to depart their respective locales, Elaine, Estelle, and Ruth briefly unite in contrapuntal trio, musing out their windows, saying their farewells, and hoping for a better tomorrow.

Back at Estelle’s hotel, Ronaldo arrives, sweeping her up in a cheesy and charming vaudevillian dance while endearingly (and poorly) singing another one of the show’s tunes, “My Shining Star.” As showtime approaches, the clarinet and second violins introduce a percolating fugal intermezzo that works its way up to a series of striking, unison eighth notes.

A lifelong fan of theater, Hopper and his wife Josephine were avid patrons of New York’s robust midcentury drama scene. While Hopper’s theater paintings emphasize the individual rather than the communal—focusing on lone audience members finding their seats or stretching their legs during intermission—the true degree of their personal solitude is obscure.

Here, the theater crafted by Musto and Campbell is a delicate, ephemeral linchpin of community and togetherness. Sheldon and Rose Segal, the *Two on the Aisle*, sort out where (and how) they’re sitting in a rapidly volley of terse, syllabic rhythms, enlivening their otherwise sober figures on Hopper’s canvas. Hailing from Italy, Valentina Scarcella is seated alone

Edward Hopper
Hotel Room, 1931
Oil on canvas
60 x 65 in.
(152.4 x 165.7 cm)

© 2023 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), NY





Edward Hopper
Two on the Aisle,
1927
Oil on canvas
40 1/8 x 48 1/4 in.
(101.9 x 122.6 cm)

© 2023 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), NY

in a box nearby, reading her program while the other patrons trickle in. A bubbly Jimmy O'Keefe is thrilled to have scored Elaine's extra ticket to the show, while Joe Harland asks the usher, Thelma Yablonski, if she's seen his fiancée, Ruth.

In the spirit of the "Bella figlia dell'amore" quartet from Verdi's *Rigoletto*, here our eight theatergoers concurrently speak their minds in clipped, pattered phrases. Exploring new love, lamenting lost love, or musing on a love that was never meant to be, the orchestra chugs along like a locomotive, carrying each thought with spurts of quick rhythmic figures and whimsical lines from the winds. Staccato phrases contrast with sostenuto lines as the train slows down for Elaine, who's thinking of Gus as she sings, "Why is it that no matter how deep your love, or how close the two of you may be, or how much you think that he is yours and you are his ... you can still wake up at 4 a.m., see him lying next to you in bed, and not know who he is." This emotional low point is driven by long languishing lines in the winds, moving contrarily amid astral interjections from the glockenspiel.

The bass clarinet and bassoon spark an exchange of plodding eighth notes before the mood swings upward to the scene's emotional apex. The ethereal strings, flute, and piano quell the din of conversation as a wide-eyed Jimmy delivers a heartfelt love letter to the city of New York and the unifying power of theater. As the curtain rises that evening, a roll from the snare drum strikes up the band, and the threads of the show's now-familiar motifs entwine in a richly colorful homage to Broadway.

About the Opera (Continued)

After the show, the community dissolves into its composite parts; all but one of our crowd bustles out to the next late-night adventure. Valentina, bewildered by the spectacle of Broadway, airs her grievances through a virtuosic aria, mocking the show's star, Gloria Devere, and likening the sound of it all to the honking of a goose (naturally set to a series of quick, low downward slurs from the oboe). Her distaste for the absurd musical culminates in an emphatic display of word painting, saying it makes her head explode as she holds a clarion high D.

Outside, like the first drops of a storm, our concertgoers cry "rain," to staggered, accented eighth notes: The subject of inclement weather finally unites them in chorus. Their observations alternate with words from a dejected Joe, who has just read Ruth's letter. As they trickle off into the night, a tipsy Gus appears, rushing to Elaine after having an epiphany at Clancy's. Awakening to his bleak marital situation, Gus conveys his thoughts through emphatic octave leaps underscored by sweeping chords and added tones from the orchestra. A cautious choir of winds, harkening back to Elaine's thoughts before curtain that night, wordlessly betray her feelings. As the music quickly flips back to its familiar 5/8 meter clip, it's uncertain if anything between them will change.

The final scene finds Thelma seated alone in the *Automat*, lost in her after-work thoughts as the orchestra sighs along with her (mirroring reality, Josephine modeled as both the usher in *New York Movie* and the woman in *Automat*). Thelma looks to the window, noticing the word "automat" as it appears backwards, and imagines "Tamotua" as an idyllic village in Italy as the orchestra plays a lilting barcarolle. Her tessitura peaks as she

Edward Hopper
Automat, 1927
Oil on canvas
28 1/8 × 35 in.
(71.4 × 88.9 cm)

© 2023 Heirs of Josephine N. Hopper/Licensed by Artists Rights Society (ARS), NY



considers the appeal of her current locale: “where else can you be happy, perfectly happy, being lonely?” Joe enters and derails her train of thought. While she declines his offer to grab a drink and finally decides to go home, the barcarolle returns as Joe introduces himself and offers to walk her to the train. Before the curtain falls in our own theater, they notice, together, that it has stopped raining.

“The world that the great American artist Edward Hopper (1882–1967) painted was the world he knew—which was, for the most part, a white world,” Hilton Als wrote in *The New Yorker*. “It’s amazing to see, in (the Whitney Museum’s 2022 Edward Hopper’s New York exhibit), how he mined his relatively narrow experience to produce work that still feels wide-ranging and universal, if only because loneliness is universal, and, for Hopper, what unites us as human beings, if there is such a thing as unity.”

Georgianne Banker holds a Master of Music degree in Historical Performance from Juilliard.

About the Artists



Joseph Colaneri (Conductor)

Joseph Colaneri is the music director of the Glimmerglass Festival, where he recently conducted a new production of *Roméo et Juliette* and a revival of *Candide*. Following *Later the Same Evening* at Juilliard, Colaneri returns to New Orleans for a concert of opera arias starring soprano Lisette Oropesa with the New Orleans Philharmonic. Next season at Glimmerglass, he leads *Pagliacci* and *The Pirates of Penzance*. In recent seasons, Colaneri has led productions with the Seattle Opera, San Diego Opera, Washington National Opera, Teatro Colón in Buenos Aires, and Opéra Royal de Versailles. At the Metropolitan Opera, he has led numerous performances including *Tosca*, *Norma*, and *Mefistofele*.



Alison Moritz (Director)

American stage director Alison Moritz has quickly garnered a reputation for her innovative interpretations of the classic repertoire and her equally incisive takes on contemporary opera. Her upcoming projects include original productions for Cincinnati Opera (*Don Giovanni*) and Glimmerglass (*Elizabeth Cree*). Moritz's ambitious 2022–23 season featured several new productions and house debuts, including the world stage premiere of *The Knock* at Cincinnati Opera, a landmark 50th anniversary production of Bernstein's *Mass* for the Kennedy Center with conductor James Gaffigan, new productions of *Faust* (Wolf Trap Opera) and *Candide* (Atlanta Opera), and a semistaging of *Sir John in Love* at Bard Music Festival. Last season, Moritz also led new stagings at Austin Opera (*Les pêcheurs de perles*), Palm Beach Opera (*Madama Butterfly*), and Edmonton Opera (*Tosca*). Moritz's additional directing credits include new productions at Washington National Opera (*Così fan tutte*), Lyric Opera of Kansas City, Opera Omaha, Ravinia, Tanglewood, and Portland Opera. Committed to contemporary American repertoire, Moritz has directed several world premieres, including *Proving Up* and *Taking Up Serpents* (both for Washington National Opera). Moritz's work also includes translating opera to TV, film, and virtual reality.

Jazmine Saunders (Elaine O'Neill)

Soprano Jazmine Saunders, from Rochester, New York, joined the Wolf Trap Opera Studio last summer, covering Donna Anna in *Don Giovanni*. Saunders is a second-year master's student at Juilliard studying with Elizabeth Bishop. This season, she performs as Elaine in *Later the Same Evening* and covers Vitellia in *La clemenza di Tito*. Last season, she performed as La Suora Infermiera in *Suor Angelica* as well as a soloist in *King Arthur* with Juilliard415. Saunders earned her bachelor's at the Eastman School of Music. Recently, she won second place in the Gerda Lissner Competition Opera Division and made her Carnegie Hall debut in the winners concert. Additionally, she is a top prizewinner of the Inaugural Duncan Williams Voice Competition. Saunders' training program credits include Seagle Festival and HGO's Young Artists' Vocal Academy.



- Kovner Fellow

Jared Werlein (Gus O'Neill)

Bass-baritone Jared Werlein, from the Bay Area, California, is pursuing his master's at Juilliard studying with Elizabeth Bishop. This summer, Werlein attended the Music Academy of the West, where he performed the roles of Benoit and Alcindoro in a production of *La bohème*. He has also performed the roles of Leporello in *Don Giovanni*, Peter Quince in *A Midsummer Night's Dream*, and Bellomy in *The Fantasticks* at the Chautauqua Opera Conservatory. At Juilliard, Werlein performed the role of Mercurio in *Atalanta* in the 2022–23 season as well as Nanni in *L'infedeltà delusa* in the 2021–22 season.



Lucy Joy Altus (Estelle Oglethorpe)

Mezzo-soprano Lucy Joy Altus is a native New Yorker who is pursuing her master's at Juilliard under the tutelage of Elizabeth Bishop. As an undergraduate at Carnegie Mellon, Altus performed in Handel's *Messiah* and sang Sesto in Sartorio's *Giulio Cesare*, Ramiro in *La finta giardiniera*, and Un père, La Chatte, and L'écureuil in *L'enfant et les sortilèges*. Last year, Altus was a district and regional encouragement award winner at the Metropolitan Opera Council Auditions. In Juilliard Opera's 2022–23 season, Altus performed La Maestra delle Novizie in *Suor Angelica*. This past summer, she was a young artist at the Merola Opera Program.



- Lorna Dee Doan Scholarship
- Lilli Jank Memorial Scholarship in Drama and Vocal Arts



- *Kovner Fellow*

Gemma Nha (Ruth Baldwin)

Korean-Australian soprano Gemma Nha, who hails from Sydney, is a master's student at Juilliard studying with Darrell Babidge. She was recently accepted to the Lyric Opera of Chicago's Ryan Opera Center for the 2024–25 season. Last season, Nha made her house and role debut as Barbarina in *Le nozze di Figaro* at the Volksoper Wien and was an apprentice singer at the Santa Fe Opera. Her other credits include Zerlina (Schlosstheater Schönbrunn); La Conversa I (Juilliard Opera); Gretel (PlusOpera); soloist in Händel's *Dixit Dominus* (Sydney Conservatorium) and *Messiah* (Fiori Musicali Chamber Choir); and her professional debut as Tuptim in *The King and I* (Seefestspiele Mörbisch). Nha was a Gerda Lissner International Voice Competition finalist, was given an encouragement award by the Joan Sutherland and Richard Bonyngue Foundation, and was a finalist of the Lotte Lenya Competition.



- *Robert A. Morgan Scholarship*
- *Helen and Sam Wilborn Scholarship in Voice*
- *Raymond Brick Memorial Scholarship*

Minki Hong (Ronaldo Cabral)

South Korean baritone Minki Hong is a master's student at Juilliard, where he studies with Kevin Short. Hong made his debut as Marco and a cover of the title role in Juilliard Opera's production of *Gianni Schicchi*. He also made his New York debut singing Masetto in *Don Giovanni* with Teatro Grattacielo. He was a young artist at Musiktheatre Bavaria and performed several concerts in Germany. Hong won the Louis Peckham Todaro memorial award at the Florida Grand Opera Competition and the encouragement award at the Gerda Lissner Competition.

Samuel Rosner (Sheldon Segal)

A Graduate Diploma student at Juilliard under the tutelage of Elizabeth Bishop, tenor Samuel Rosner previously attended the Harvard/New England Conservatory Dual Degree Program, studying linguistics and voice. He recently was a Wolf Trap Opera studio artist, covering Jupiter in *Semele*. He previously covered Elvino in *La Sonnambula* with Teatro Nuovo and Tonio in *La fille du régiment* with Saint Petersburg Opera (Florida) and was a winter apprentice artist with Sarasota Opera. Rosner sang several roles in Juilliard's production of *King Arthur* and was the tenor soloist in John Musto's *The Book of Uncommon Prayer*. His additional opera roles include Tamino (*Die Zauberflöte*), Chevalier de la Force (*Dialogues des Carmélites*), and Évandre (*Alceste*). Rosner is also a composer of vocal, chamber, and electroacoustic works as well as film scores.



- Leonie Rysanek and Lisa Della Casa
Scholarship in Voice

Jasmin Ward (Rose Segal)

Soprano Jasmin Ward, from Richmond, Virginia, is a first-year master's student at Juilliard, where she studies with Kevin Short. Her operatic credits include *Così fan Tutte* (Fiordiligi) and *Le nozze di Figaro* (bridesmaid), *The Pirates of Penzance* (Ruth), and *Peter Grimes* (Ellen) at Virginia Commonwealth University, where she earned her bachelor's degree. Ward performed as a soloist for the Richmond Ballet's production of Vivaldi's *Gloria* and for Wintergreen Music Festival's performance of Brahms' *Liebeslieder* and *Neue Liebeslieder*. She has extensive choral experience and has sung on the stages of the Carpenter Theater in Richmond and Carnegie Hall.



- Allen R. and Judy
Brick Freedman
Scholarship

Lizzy Hayes (Thelma Yablonski)

Lizzy Hayes (they/them) is a mezzo-soprano in the Graduate Diploma program at Juilliard studying under Amy Burton. In 2015, Hayes earned her bachelor's in vocal performance, studying with Meredith Ziegler, at the University of Connecticut, where they performed the title roles in *La belle Hélène* and *L'enfant et les sortilèges*. In 2021, Hayes began studying with Holly Bewlay, associate professor of voice at Buffalo State University, and won first place in the district, regional, and national NATS competitions for female advanced voice. They were a district competitor in the Laffont Competition and, this past summer, attended the Chautauqua Opera Conservatory. Hayes is directing and performing in an operatic film project, *Pants Role: Transforming Tradition*, which comments on the importance of elevating queer and trans stories in opera.





Colin Aikins (Jimmy O'Keefe)

Tenor Colin Aikins is pursuing his master's in vocal performance at Juilliard under the tutelage of William Burden. Aikins received his bachelor's at the Curtis Institute of Music. He recently made his role debut as Alfredo from *La Traviata* with City Lyric Opera and Gherardo in *Gianni Schicchi* with Juilliard Opera. Aikins sang in numerous productions at the Curtis Opera Theatre, including the Beadle in *Sweeney Todd*, Mr. Upfold in *Albert Herring*, Chavalier de Danceny in *Dangerous Liaisons*, Nate in *Highway 1 USA*, and the Trio in *Trouble in Tahiti*.

- Toulmin Scholarship



Song Hee Lee (Valentina Scarcella)

Born and raised in Seoul, soprano Song Hee Lee is in the second year of her master's studies at Juilliard, under the tutelage of Darrell Babidge. Lee returned to Alice Tully Hall in February as a soloist in *King Arthur* with Leonel Meunier and Juilliard415. In April, she was part of Juilliard Opera's *Suor Angelica*, singing the role of Suor Genovieffa in the Peter Jay Sharp Theater. Lee spent her summer at the Chautauqua Opera Conservatory singing the role of La Princesse in *L'enfant et les sortilèges*. This fall, she again joins Juilliard415, for a concert of Rameau arias.



Trevor Haumschilt-Rocha (Joe Harland)

Baritone Trevor Haumschilt-Rocha, from San Diego, is pursuing his master's at Juilliard under the tutelage of Kevin Short. In the 2022–23 Juilliard Opera season, Haumschilt-Rocha performed the role of Johannes Zegner in *Proving Up*. He made his professional debut with Opera Saratoga this past summer, performing the role of Dottore Malatesta in *Don Pasquale*. Both this year and last year, Haumschilt-Rocha was a winner of the Musical Merit Foundation of Greater San Diego Competition.

- Toulmin Scholarship

Kate Ashton (Lighting Designer)

Kate Ashton's recent lighting design credits at Juilliard include *Der Schauspieldirektor* and *I due timidi*; *Suor Angelica* and *Gianni Schicchi*; *A Midsummer Night's Dream* (2009 and 2020); *The Turn of the Screw*; *The Burning Fiery Furnace*; *Amelia al ballo*; *L'incoronazione di Poppea*; and Juilliard Celebration. Her other work includes *The Sleeping Beauty* (Washington Ballet), *A Thousand Acres* (world premiere) and *Wozzeck* (both Des Moines Metro Opera), *Hometown to the World* (world premiere, Santa Fe Opera), *The Magic Flute* (Opera Maine), *Aida* and *Les contes d'Hoffmann* (Aspen Music Festival), *Tango Song and Dance* (Kennedy Center), *Romeo and Juliet* (Baltimore Symphony Orchestra), *Josephine and I* (Public Theater), and *Death of a Salesman* (BAM). Ashton is the lighting director of Fall for Dance at New York City Center. Upcoming is *Swan Lake* (Ballet West). She earned her bachelor's at the College of William and Mary and her master of fine arts at New York University. Ashton is a member of United Scenic Artists.



Lawrence E. Moten III (Scenic Designer)

Lawrence E. Moten III (he/him/his) was the scenic designer for Broadway's *Chicken & Biscuits* (Circle in the Square). His other New York credits include *Covenant* (Roundabout), *Patience* (2ST Uptown), *STEW* (Page 73), and *White Chip* (59E59). His regional credits include *Bulrushers* (McCarter), *Sir John in Love* (Bard Music Festival), *Faust* (Wolf Trap Opera), *Once Upon a Bridge* (American Players), *Twelfth Night* (Old Globe), *Sherlock Holmes and the Case of the Jersey Lily* (Alley Theatre), *Blues for an Alabama Sky* (McCarter and Guthrie theaters), *Appropriate* and *The Little Foxes* (South Coast Rep), *Christmas in Connecticut* (Goodspeed Musicals), *Requiem* (InSeries Opera), *This Little Light of Mine* (Santa Fe Opera), *Much Ado About Nothing* (Commonwealth Shakespeare), *Fairview* (Wilma), *it's not a trip, it's a journey* and *We Declare You a Terrorist ...* (Round House), *Gem of the Ocean* (Portland Center Stage), *Trouble in Mind* (Old Globe). Moten is a member of Local USA 829.





Olivera Gajic (Costume Designer)

Olivera Gajic's work has been seen at Juilliard in more than 30 productions, including *A Midsummer Night's Dream* and *Le Comte Ory* (Juilliard Opera); *The Americans*, *The Greeks*, *William in Transit*, *A Midsummer Night's Dream*, *Marisol* and *Othello* (Drama Division); *Cracked Orlando* (Center for Innovation in the Arts); and 2005–10 Senior Dance Productions (Dance Division). Her other work includes *Jedermann* (Salzburg Festival); *The Long Christmas Dinner* (American Symphony Orchestra); and *God's Ear* (Vineyard Theater). She has more than 150 theater, opera, dance, and film productions to her credit, and her work has been shown at exhibitions including the U.S. National Exhibit at the 2004 and 2007 Prague Quadrennial; *Curtain Call: Celebrating a Century of Women Designing for Live Performance* (Lincoln Center); and *Costume at the Turn of the Century* (Moscow). Gajic is a recipient of the NEA/TCG Career Development Program for Designers as well as TDF/Irene Sharaff Young Master, Bessie, and Barrymore awards. She is a member of USA local 829.



Julius De Vera Sanchez (Production Stage Manager)

Julius De Vera Sanchez is excited to be the production stage manager of *Later the Same Evening*. In past seasons, he was backstage at Opera Saratoga, Sarasota Opera, the Glimmerglass Festival, Des Moines Metro Opera, and Tulsa Opera. He graduated with a bachelor's in psychology from the University of Houston.

Ellen and James S. Marcus Institute for Vocal Arts

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.

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Juilliard Orchestra

Juilliard's largest and most visible student performing ensemble, the Juilliard Orchestra is known for delivering polished and passionate performances of works spanning the repertoire. Comprising more than 375 students in the bachelor's and master's degree programs, the orchestra appears throughout the season in concerts on the stages of Juilliard's Peter Jay Sharp Theater, Alice Tully Hall, and Carnegie Hall. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera, dance, and drama productions as well as presenting an annual concert of world premieres by Juilliard student composers. This season, an impressive roster of world-renowned conductors lead the Juilliard Orchestra, including John Adams, Marin Alsop, Joseph Colaneri, JoAnn Falletta, Ken-David Masur, Tito Muñoz, Nimrod David Pfeffer, Donald Runnicles, Jörg Widmann, and Thomas Wilkins as well as faculty conductors David Robertson, the director of conducting studies and distinguished visiting faculty, and Jeffrey Milarsky. Among the virtual projects students from the orchestra participated in during the 2020 lockdown was *Bolero Juilliard*, which became a viral sensation. The Juilliard Orchestra has toured across the U.S. and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble allowed to visit and perform following the opening of the People's Republic of China in 1987, returning two decades later, in 2008. In summer 2019, the orchestra traveled to London, where they performed alongside the Royal Academy of Music in Royal Albert Hall at the BBC Proms. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, Wind Orchestra, Lab Orchestra, and contemporary music group AXIOM.

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As of August 31, 2023

* = Alumnus/Alumna
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