

Monday Evening, December 4, 2017, at 7:30

The Juilliard School

presents

Juilliard Orchestra

Emmanuel Villaume, *Conductor*

MAURICE RAVEL (1875–1937) ***Menuet antique*** (1895)

CLAUDE DEBUSSY (1862–1918) ***La mer, trois esquisses symphoniques***
(1903–05, rev. 1910)

De l'aube à midi sur la mer

Jeux de vagues

Dialogue du vent et de la mer

Intermission

The taking of photographs and the use of recording equipment are not permitted in this auditorium.

Information regarding gifts to the school may be obtained from the Juilliard School Development Office, 60 Lincoln Center Plaza, New York, NY 10023-6588; (212) 799-5000, ext. 278 (juilliard.edu/giving).

Alice Tully Hall

*Please make certain that all electronic devices
are turned off during the performance.*

MAURICE RAVEL *L'enfant et les sortilèges: Fantaisie lyrique en deux parties*
(1920–25); **text by Colette**

L'Enfant (The Child)

KELSEY LAURITANO

Le Feu/La Princesse/Le Rossignol (The Fire/The Princess/The Nightingale)

ONADEK WINAN

Maman/La Libellule (Mama/The Dragonfly)

MYKA MURPHY

La Tasse Chinoise (The Chinese Cup)

KADY EVANYSHYN

La Bergère/La Chouette (The Chair/The Screech-Owl)

ANNELIESE KLENETSKY

La Chatte/L'Ecureuil (The White Cat/The Squirrel)

NICOLE THOMAS

La Chauve-Souris (The Bat)

VIVIAN YAU

Une Pastourelle (A Country Lass)

KRESLEY FIGUEROA

Un Pâtre (A Herdsman)

MARIE ENGLE

Le Fauteuil/Un Arbre (The Armchair/A Tree)

XIAOMENG ZHANG

L'Horloge Comtoise/Le Chat (The Comtoise Clock/The Black Cat)

GREGORY FELDMANN

La Théière (The Teapot)

MATTHEW PEARCE

Le Petit Vieillard/La Rainette (The Little Old Man/The Tree Frog)

JAMES LEY

Director: **Edward Berkeley**

Language and Music Preparation: **Denise Massé**

Music Preparation: **Donald Palumbo**

Associate Coach: **John Arida**

Supertitles Author: **Cori Ellison**

Supertitles Editor: **Celeste Montemarano**

Supertitles Operator: **Lisa Jablow**

Covers

L'Enfant (The Child): Kady Evanyshyn

Le Feu/La Princesse/Le Rossignol (The Fire/The Princess/The Nightingale): Vivian Yau

Chorus

Marie Engle, Kady Evanyshyn, Gregory Feldmann, Kresley Figueroa, Michelle Geffner, Lydia Grace Graham, Anneliese Klenetsky, James Ley, Andrew Munn, Myka Murphy, John Chongyoon Noh, Matthew Pearce, Nicole Thomas, Thomas West, Onadek Winan, Xiaomeng Zhang

Performance time: approximately 1 hour and 35 minutes, including one intermission

Synopsis

L'enfant et les sortilèges

In a house in Normandy a boy of six or seven sits at his lesson book. His mother enters and scolds him for not doing his lessons, leaving him with “lunch for a naughty child—sugarless tea and dry bread.” He smashes the teapot and cup, slashes the wallpaper, pulls the cat’s tail, stabs the squirrel with his pen, yanks the pendulum off the grandfather clock, and rips his schoolbooks to shreds. Exhausted from his destructive rampage, he collapses in the armchair, which hobbles away like a toad. The child is stupefied by the sorcery around him as little and big pieces of furniture band together against him in vindictive fury. The child gazes on in terror as the furniture duet is followed by a lament of the clock and a duet between the Wedgwood teapot and the Chinese teacup. Fire bounds from the chimney, threatening the miscreant. As the boy shivers with fear, shepherds and shepherdesses step out of the decorative patterns on the wallpaper. The child weeps as his beloved fairy-tale princess arises from the torn pages. He kicks away his hated schoolbooks as arithmetic itself steps out in the person of a little old man. The scene ends with a duet for two cats.

The second scene opens in the garden where the animals are dancing. Some take note of the child and berate him for having captured, wounded, or killed their mates. The child, feeling alone and frightened, calls out, “Mama!” Suddenly the animals fight among themselves and one of the squirrels is wounded. The child binds the wound with his handkerchief. The animals forgive him, and, in an effort to help him, call out “Mama” as they heard the child call out before. Slowly they guide him to his mother.

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Notes on the Program

by James Keller

Menuet antique

MAURICE RAVEL

Born March 7, 1875, in Ciboure, Basses-Pyrénées, France

Died December 28, 1937, in Paris, France

Maurice Ravel composed his *Menuet antique* at the age of 20, in November 1895, and already he was beginning to show his own voice. His father was Swiss, his mother Basque, and he was born practically on France’s border with Spain, but he grew up as a Parisian, studying piano and

gaining admission to the Paris Conservatoire. He did not flourish there. He failed to win the *premiers prix* that were all but required for graduates to distinguish themselves, and he left the school in 1895. He would return in 1897 to study with Gabriel Fauré, but in 1895–96 he kept busy writing music and, in so doing, he decided to become a composer. The *Menuet antique*, for piano, owes some of its inspiration to Emmanuel Chabrier, and particularly to that composer’s *Menuet pompeux* of 1880–81. It became Ravel’s first published work, released in 1898 by Enoch et Compagnie, its red-and-black cover graced by an elaborate illustration in arts-and-crafts style reminiscent of William Morris.

Ravel dedicated the piece to Ricardo Viñes, the indefatigable Spanish pianist who played its first performance (the same year it was published) and would later premiere such essential Ravel pieces as *Jeux d'eaux*, *Miroirs*, and *Gaspard de la nuit*, as well as who knows how many works by Debussy, Satie, Falla, Granados, Poulenc, and many other notables. They had been fellow students at the Conservatoire, where they both first enrolled in 1888, and Viñes was Ravel's closest friend for many years to come.

Ravel presented the *Menuet antique* in the style of a dance "of olden times," one that would repeatedly draw his attention as his career unfolded. It is cast in a forthright A-B-A form, marked *majestueusement* (majestically) in its opening section and *doux* (sweet) in its central episode; and near the end of the middle part, the themes of the A and B sections are melded in counterpoint. It is full of rhythmic and harmonic subtleties, living up to the account of another of Ravel's Conservatoire friends, the pianist Alfred Cortot. "Ravel's first essays in composition for the piano date from his student days," Cortot wrote. "His fellow students, of which I was one, soon discovered the signs of an uncommonly strongly marked musical talent in this slightly bantering, intellectual, and somewhat distant young man, who read Mallarmé and visited Erik Satie." Ravel harbored affection for this early effort, and in 1929 he prepared a version for orchestra. The arrangement was warmly received when Ravel conducted the Lamoureux Orchestra in its premiere on January 11, 1930, and that same year it appeared in competing recordings, one with Albert Wolff conducting the Lamoureux Orchestra, the other featuring an unidentified "orchestra symphonique" led by Piero Coppola, both being leading champions of French contemporary music at that time.

***La mer, trois esquisses symphoniques*
(*The Sea, Three Symphonic Sketches*)**

CLAUDE DEBUSSY

Born August 22, 1862, in St. Germain-en-Laye, just outside Paris, France

Died March 25, 1918, in Paris

"You are perhaps unaware that I was intended for the noble career of a sailor and have only deviated from that path thanks to the quirk of fate," wrote Claude Debussy to his fellow composer André Messager on September 12, 1903, by which time he had been at work for about a month on the piece that would grow into *La mer* (The Sea). "Even so," he continued, "I've retained a sincere devotion to the sea. To which you'll reply that the Atlantic doesn't exactly wash the foothills of Burgundy...! And that the result could be one of those hack landscapes done in the studio! But I have innumerable memories, and those, in my view, are worth more than a reality which, charming as it may be, tends to weigh too heavily on the imagination." The piece he was writing, while ensconced at his in-laws' house in Burgundy, comprised "three symphonic sketches entitled: 1. *mer belle aux îles Sanguinaires* [Beautiful Sea at the Sanguinaire Islands]; 2. *jeux de vagues* [Play of the Waves]; 3. *le vent fait danser La mer* [The Wind Makes the Sea Dance]; the whole to be called *La mer*." Only the second of those titles would stick as Debussy worked on his symphonic sketches over the next two years. The Sanguinaire Islands (a granitic archipelago in Corsica—which, by the way, Debussy never visited) would give way to the more general description *From Dawn till Noon on the Sea*, and *The Wind Makes the Sea Dance* would become *Dialogue of the Wind and the Sea*.

A famous sea image from the world of art also stimulated Debussy: the much-reproduced Hokusai woodblock print *The Hollow of the Wave off Kanagawa*, widely known as simply *The Wave*. Recalling the

composer's house in Paris, his publisher Auguste Durand wrote that one found in the study "a certain colored engraving by Hokusai, representing the curl of a giant wave. Debussy was particularly enamored of this wave. It inspired him while he was composing *La mer*, and he asked us to reproduce it on the cover of the printed score."

When the composer titled the first movement *From Dawn till Noon on the Sea* he was leaving the door open to all manner of clever ripostes. The Boston critic Louis Elson, encountering the piece in 1907, jumped into the breach exclaiming that he "feared we were to have a movement seven hours long. It was not so long, but it was terrible while it lasted." The wry but beneficent Erik Satie was wittier still in his assessment; after the world premiere, in 1905, he exclaimed to Debussy, "Ah, my dear friend, there's one particular moment that I found stunning, between half past ten and a quarter to eleven!"

L'enfant et les sortilèges: Fantaisie lyrique en deux parties

MAURICE RAVEL

By the time *L'enfant et les sortilèges* (The Child and the Enchantments) was unveiled in March 1925, the piece had occupied Ravel for almost seven years, though in a desultory way. The original impetus came from Jacques Rouché, the director of the Paris Opera, who during World War I approached the novelist Colette about writing a scenario for a production he had vaguely in mind, and then proposed Ravel as the composer—an idea she embraced with enthusiasm.

When Rouché received Colette's story, he sent a copy to Ravel at Verdun, where he was serving as a driver in the Motor Transport Corps. The Army Post Office managed to lose it. A substitute copy seems to have reached Ravel in 1917, about the time he was demobilized, and he set about acquainting himself with the fanciful tale of a child whose

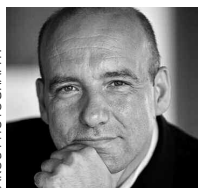
bad behavior causes his world—his toys, his pets, the furnishings in his room, even the animals outside—to turn against him and eventually makes him realize that it's better to be nice than naughty. Ravel wasn't sold on the idea at first, but it grew on him and by February 1919 he was assuring Colette that he really was moving forward on the project. Bit by bit, Ravel shared general ideas with his librettist, who proved amenable to pretty much anything he suggested: that "the cup and the teapot, in old Wedgewood—black—[should] sing a ragtime," for example—adding impishly "that the idea of having a ragtime sung by two Negroes at the Académie Nationale de Musique gives me quite a thrill." He became particularly obsessed with the duet between two cats. His disciple Manuel Rosenthal reported that Ravel worried at length about whether the cats' erotic dialogue ought to be spelled (and pronounced) "mouaô" or "mouain." "Certainly," he wrote, "Ravel spent a lot of time ruffling the fur of his two Siamese cats the better to notate their purrings." The composer's care paid off; the feline scene is one of the opera's most irresistible moments.

In the end, *L'enfant et les sortilèges* was unveiled in 1925 at the Opéra de Monte-Carlo rather than at the Paris Opera. It was a perfect project for Ravel. He always adored children, and being diminutive of stature, he was delighted to find that children viewed him to some extent as "one of them." The pages of *L'enfant et les sortilèges* convey childlike innocence, aspiration, and wonder, a sense hazily remembered by all of us but in many cases buried beneath the weight of years.

James M. Keller is the longtime program annotator of the New York Philharmonic (The Leni and Peter May Chair) and the San Francisco Symphony. His book Chamber Music: A Listener's Guide, published in 2011 by Oxford University Press, is also available as an e-book and an Oxford paperback.

Meet the Artists

AKOS PHOTOGRAPHY



**Emmanuel
Villaume**

Conductor Emmanuel Villaume has led performances with leading opera companies and symphony orchestras around the world. Entering his fifth season as music director of the Dallas Opera, he leads three productions there this season, beginning with *Samson et Dalila* last October. Following his critically acclaimed interpretation of *Roméo et Juliette* last season at the Metropolitan Opera, he returned there in November for *Thaïs*. Mr. Villaume begins 2018 in Dallas with Korngold's rarely performed *Der Ring des Polykrates* in February. A favorite at the Lyric Opera of Chicago, he returns in March for a new production of *Faust*, then closes the Dallas Opera season with *Don Giovanni* in April. In June he leads a new co-production of *Manon Lescaut* at Barcelona's Liceu.

On the international stage, Mr. Villaume has appeared at Covent Garden, the Montreal Opera, Tokyo's Bunka Kaikan, Buenos Aires' Teatro Colón, Toulouse's Théâtre du Capitole, Opéra de Nice, Munich's Bavarian State Opera, Deutsche Oper Berlin, Hamburg State Opera, Venice's La Fenice, Opéra de Monte-Carlo, and the Klangbogen Festival in Vienna. In North America, he has conducted the Quebec Symphony, Montreal Symphony in both Montreal and at Carnegie Hall, Chicago Symphony, Los Angeles Philharmonic, and the Juilliard Orchestra. He has also led the San Francisco Symphony, Houston Symphony, and Boston Symphony at both Symphony Hall and the Tanglewood Festival.

Born in Strasbourg, France, Emmanuel Villaume studied music at the Conservatoire de Strasbourg and continued his education at Khâgne and the Sorbonne in Paris, where he received degrees in literature, philosophy, and musicology.



Edward Berkeley

Edward Berkeley directs and teaches opera and theater at Juilliard, Circle in the Square Theater School, and Pace University. In New York he directed the Tony Award- and Drama Desk-nominated *Wilderness*, *Wilderness*, *Wilderness* in addition to other award-winning Broadway productions. He directed *Beatrice and Benedict* at the New York Philharmonic and Adams' *El Niño* with the Atlanta Symphony and for Ravinia. As director of the Aspen Opera Theater Center he has staged classics as well as many new operas. In New York Mr. Berkeley directed the premieres of Rorem's *Our Town*, Adès' *Powder Her Face*, and Ullman's *Der Kaiser von Atlantis*. He was a guest faculty member at Princeton and Williams, a returning distinguished guest professor at Carleton, and returning guest director at Rice. Favorite productions he has staged include *Who Will Carry the Word?* for Willow Cabin, Mendelssohn's *A Midsummer Night's Dream* for the New York Philharmonic and Baltimore Symphony, *Romeo and Juliet* for Houston Grand Opera, and *The Coronation of Poppea*, *The Death of Klinghoffer*, *Transformations*, and most recently, *The Burning Fiery Furnace* at Juilliard. He has also directed *Macbeth* in Marseille and will return for *Camino Real* and *Candide*.



Marie Engle

Mezzo-soprano Marie Engle is from Wauseon, Ohio, and is an M.M. candidate at Juilliard where she studies with Marlena Malas. Prior to moving to New York she lived in Vienna where she performed with the Arnold Schönberg Chor, with whom she also sang at Lincoln Center and in Barcelona, Austria, and Hong Kong. She has performed at the Theater an der Wien with soloists including Plácido Domingo and Rosalind Plowright and under the baton of conductors Bertrand de Billy, Marc Minkowski, and René Jacobs, among others. Ms. Engle participated in the 2016 season of the Franz Schubert Institute in Baden bei Wien and has recently given numerous recitals in the U.S. and Canada. *Toulmin Foundation Scholar*



Kady Evanyshyn

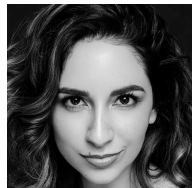
Canadian mezzo-soprano Kady Evanyshyn recently started her master's degree at Juilliard studying with Edith Wiens. Earlier this season she sang Berio's *Folk Songs* at Alice Tully Hall with the AXIOM ensemble conducted by Jeffrey Milarsky, and she appeared in *The Genius of Monteverdi* with Juilliard415 led by William Christie at Juilliard's Peter Jay Sharp Theater. Last season Ms. Evanyshyn sang Annio in *La clemenza di Tito* (Aspen Opera Center), Celia in *La fedeltà premiata*, covered Narciso in *Agrippina* (Juilliard Opera), and made her Alice Tully Hall debut in the Wednesdays at One concert series. In

2015 she won the Tudor Bowl at the Winnipeg Music Festival. Ms. Evanyshyn earned her bachelor's degree from Juilliard where she received 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, Anna Schoen-René Fund*



Gregory Feldmann

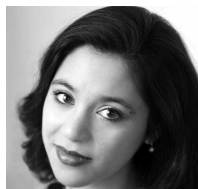
Baritone Gregory Feldmann is from York, Pennsylvania, and is in the master's program at Juilliard where he studies with Sanford Sylvan. He is a recent graduate of West Chester University near Philadelphia, where he performed Roger Chillingworth in Lori Laitman's *Scarlet Letter* and Superintendent Budd in Britten's *Albert Herring*. He was a soloist in Mozart's Requiem with the West Chester Symphony Orchestra and sang Jesus with the West Chester Concert Choir in Bach's *St. John Passion*. In 2016 Mr. Feldmann sang Belcore in Donizetti's *L'elisir d'amore* in Arezzo with Oberlin in Italy under the leadership of Ari Pelto. He was also a Young Artist at SongFest and the Chautauqua Voice Institute. *Helen Marshall Woodward Scholarship in Voice*



Kresley Figueroa

Soprano Kresley Figueroa was born in San Juan, Puerto Rico, and is earning her bachelor's degree in vocal performance at Juilliard where she studies with Marlena Malas. She has won the American Prize

and Winston Rabb Vocal Scholarship competitions and was a National YoungArts Foundation silver medalist. Ms. Figueroa has also been featured on NPR's *From the Top* and co-hosted its annual gala in 2015. Most recently she has appeared as Adina in a concert version of *L'elisir d'amore* at the Music Academy of the West and Papagena in *Die Zauberflöte* and Fiona in *Brigadoon* at the Chautauqua Institution. *Patricia Haspert Scholarship in Vocal Arts. Irene Diamond Scholarship*



Michelle Geffner

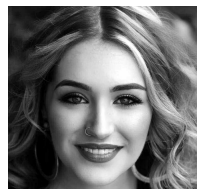
Michelle Geffner is a third-year undergraduate soprano majoring in vocal performance at Juilliard where she studies with Edith Bers. She performed roles including the Countess in *Le nozze di Figaro* and Pamina in *Die Zauberflöte* during her high school years, as well as Despina in *Così fan tutte*, Nannetta in *Falstaff*, Cleopatra in *Giulio Cesare*, Susanna in *Le nozze di Figaro*, and Adina in *L'elisir d'amore* while working last summer in Novafeltria, Italy, for La Lingua della Lirica, an opera/Italian immersion summer program. Ms. Geffner has performed in musical theater and dramatic productions in New York City, Long Island, and Hong Kong. *Dr. and Mrs. Gottfried Karl Duschak Scholarship*



Lydia Grace Graham

Lydia Grace Graham is from Danville, Kentucky, and is a second-year undergraduate soprano studying under Marlana

Malas. She was named a 2016 U.S. Presidential Scholar in the Arts by President Barack Obama and is the 2017 recipient of the Shirley Rabb Winston Scholarship in Voice and a second place winner of the Harlem Opera Theater Vocal Competition. Last summer Ms. Graham studied at the Chautauqua Institution singing in recital with Ricky Ian Gordon and performing in an opera scenes program conducted by Timothy Muffitt. She attended the 2014 Kentucky Center Governor's School for the Arts and 2015 National YoungArts week. Ms. Graham has received first place honors from the Alltech Vocal Scholarship Competition, Schmidt Youth Vocal Competition, and mid-south regional NATS competition (2014 through 2016). *Mary Isabelle Kemp Scholarship in Voice, Gail Chamock Scholarship in Voice, Philo Higley Scholarship*



Anneliese Klenetsky

Soprano Anneliese Klenetsky, from Edison, New Jersey, is a first-year master's student at Juilliard where she studies with Sanford Sylvan. Her most recent opera repertoire includes the Governess in Britten's *The Turn of the Screw* at the Chautauqua Institute and Amaranta in Juilliard Opera's *La fedeltà premiata*. A lover of new music, she most recently sang the premiere of Theo Chandler's *Songs for Brooches* with the Juilliard Orchestra at Alice Tully Hall as well as Jake Landau's *Les danseuses de Pigalle* at New York Live Arts. Ms. Klenetsky received her bachelor's degree from Juilliard in 2017. *Allen and Judy Brick Freedman Scholarship, Juilliard Scholarship*



Kelsey Lauritano

Japanese-American mezzo-soprano Kelsey Lauritano is from San Francisco and a graduate student at Juilliard studying with Edith Wiens. This season at Juilliard she appears as Venere in *Il ballo delle ingrate* and Diane in *Hippolyte et Aricie*. Last season Ms. Lauritano appeared in the Juilliard Opera production of Dove's *Flight* (Stewardess) and in the Virginia Art Festival's first operatic production, *Kept: A Ghost Story* (Ghost/Bride) by Kristin Kuster and Megan Levad. Concert appearances include Mozart's Requiem with the Juilliard Orchestra and Westminster Choir College and Handel's *La Resurrezione* (Cleofe) with the Boston Early Music Festival. Ms. Lauritano received her B.M. 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*



DEVIN CHO

James Ley

Tenor James Ley, from Elkton, Maryland, studied voice at the Wheaton College Conservatory of Music. While at Wheaton, he was involved in several opera productions. Recent roles include Britten's *Canticle II: Abraham and Isaac* and Tamino in *Die Zauberflöte*. On the concert stage Mr. Ley appeared as the tenor soloist in Wheaton's production of Handel's *Messiah* and sang Uriel in Haydn's *The Creation*, led by John Nelson. Last summer Mr. Ley performed with the Nuremberg Symphony during his

time at the Internationale Meistersinger Akademie. He continues his voice studies at Juilliard under the direction of Edith Wiens. *Noah and Stella Luna Laffont Scholarship, Philo Higley Scholarship, Herbert Weinstock and Ben Meiselman Memorial Scholarship*



Andrew Munn

Bass Andrew Munn is a graduate diploma candidate in voice at Juilliard and earlier this year made his Alice Tully Hall debut with Juilliard Opera in Handel's *Agrippina* conducted by Laurence Cummings, and his Tanglewood Music Center debut in recitals curated by Stephanie Blythe and Dawn Upshaw. Other recent engagements include the bass soloist in Rossini's *Stabat Mater* with the Chamber Orchestra of the Triangle, and he was a cast member in *Protest!* with Steven Blier and the New York Festival of Song, which will be reprised next year. He is a graduate of the Bard College Conservatory of Music Vocal Arts program. Mr. Munn grew up in State College, Pennsylvania, and began singing in his public high school music program. His teacher is Sanford Sylvan. *Michael L. Brunetti Memorial Scholarship in Voice, Marion and Robert Merrill Voice Scholarship, Risë Stevens Scholarship*



Myka Murphy

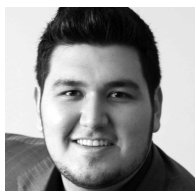
Myka Murphy is a mezzo-soprano from Roswell, Georgia, and a student of Cynthia Hoffmann. After graduating with her undergraduate degree from the University of

Southern Mississippi, she is pursuing her master's in voice at Juilliard and is making her Juilliard debut tonight as Maman in *L'enfant et les sortilèges*. She has also sung the Countess in *The Queen of Spades* with the Russian Opera Workshop and Giovanna in *Rigoletto* with Mississippi Opera. *Alice Tully Scholarship*



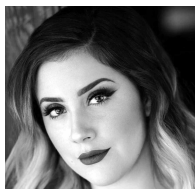
John Chongyoon Noh

Tenor John Chongyoon Noh is from South Korea and is a master's student at Juilliard where he studies with Robert C. White. This season at Juilliard he has already sung in Juilliard415's The Genius of Monteverdi concert led by William Christie and will sing Fenton in Nicolai's *Die lustigen Weiber von Windsor* in February. Other roles include Lysander in Britten's *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*. 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. He has been awarded prizes in the 2016 Metropolitan Opera National Council Auditions (D.C.), Annapolis Opera Vocal Competition, Gerda Lissner Liederkrantz Competition, and Russell C. Wonderlic Voice Competition, among others. *Michael L. Brunetti Memorial Scholarship in Voice*, *Marion and Robert Merrill Voice Scholarship*, *Risë Stevens Scholarship*



Matthew Pearce

Tenor Matthew Pearce is from Union, Kentucky, and is a first-year master's student in voice at Juilliard where he studies with Marlena Malas. In the summers of 2016 and 2017 he attended the Aspen Summer Music Festival and School where he sang Gastone in *La traviata* and Le Petit Vielliard in *L'enfant et les sortilèges*. Prior to his studies at Juilliard, Mr. Pearce attended the University of Kentucky where he studied under Everett McCorvey. While at the University of Kentucky, Mr. Pearce appeared in productions of *Amahl and the Night Visitors* (Kaspar), *The Tales of Hoffmann* (Nathanaël), and *Ragtime* (J.P. Morgan), among others. Mr. Pearce also performed regularly as a featured soloist with the University of Kentucky Symphony Orchestra. *Juilliard Scholarship*



Nicole Thomas

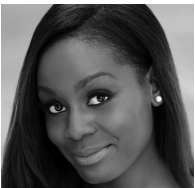
Mezzo-soprano Nicole Thomas is from Las Vegas and was most recently a 2017 studio artist at Wolf Trap Opera where she performed excerpts from *Ariadne auf Naxos* (Der Komponist), *Don Giovanni* (Donna Elvira), and *Così fan tutte* (Dorabella). At Juilliard she has participated in master classes with Joyce DiDonato and Yannick Nézet-Séguin. Additionally, she has sung Feklušā in *Katya Kabanova* and was heard in several scenes programs as Idamante in *Idomeneo* and Dorabella in *Così fan tutte*. Other recent operatic roles include Musetta in *La*

bohème, Cherubino in *Le nozze di Figaro*, and Dryade in *Ariadne auf Naxos*. Ms. Thomas is working toward her Master of Music degree at Juilliard as a student of Edith Bers. *Constance Goulandris Scholarship*, *Viola Peters Scholarship*, *Henrietta Quade Scholarship*



Thomas West

Originally from Chattanooga, Tennessee, Thomas West is a fourth-year undergraduate baritone at Juilliard where he studies with Marlena Malas. Recent career highlights include the world premiere of Wayne Oquin's *Meditation* in Alice Tully Hall, Brahms' *Ein Deutsches Requiem* with the Mississippi Symphony, and Billy Bigelow in Rodgers and Hammerstein's *Carousel* with the Chautauqua Institution. In 2014 he was named a Presidential Scholar in the Arts by President Barack Obama. He is the founder of Regenerate, an arts leadership program for high schoolers in Tennessee; a creator of Juilliard OperaComp, a laboratory for Juilliard composers, playwrights, and singers to develop new opera scenes; and the founder of Collaborative Arts Ensemble, a cross-disciplinary arts ensemble dedicated to the creation of original theatrical concert productions for social change. *Philo Higley Scholarship*, *Hamburger Family Scholarship in Voice*



KRISTIN HOEBERMANN

Onadek Winan

A native of Paris, Onadek Winan is an M.M. candidate at Juilliard where she

studies with Edith Bers. She recently made her Alice Tully Hall and Carnegie Hall debuts and has sung with the Baltimore Symphony Orchestra led by 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 has spent summers at the 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. Upcoming are her debut with the Bay Atlantic Symphony and the title role in Rameau's *Hippolyte et Aricie* with Juilliard Opera in April. *Kovner Fellowship*



Vivian Yau

Soprano Vivian Yau, from Hong Kong, is a fourth-year undergraduate at Juilliard where she studies with Edith Bers. At the age of 14 she won her first international award at the Llangollen International Musical Eisteddfod, Wales. In 2011 she was selected My Favorite Young Music Maker by Radio Television Hong Kong and now appears regularly on television and radio there. She made her Weill Recital Hall debut in 2012 after winning the Barry Alexander International Vocal Competition. In 2013, at England's Mid-Somerset Festival, she triumphed in all categories for her age group. In 2015 Ms. Yau won the Bel Canto Institute Orchestral Award and her prize included a performance at the Vermont Philharmonic Orchestra's annual opera gala. She made her operatic debut as Rosina in *The Barber of Seville* at the Mediterranean Opera Festival this past summer.



Xiaomeng Zhang

Baritone Xiaomeng Zhang is an artist diploma in opera studies student from Wenzhou, China, studying at Juilliard with Marlena Malas. Past performances include Tancredi in *Il combattimento di Tancredi e Clorinda* at Carnegie Hall; Kuligin in *Katya Kabanova*, Minskman in *Flight*, Giove in *La Calisto*, and Presto in *Les mamelles de Tirésias* with Juilliard Opera; Rodomonte in *Orlando Paladin* and Macduff in Ernest

Bloch's *Macbeth* with the Manhattan School of Music Opera Theatre; the title role in *Don Giovanni* in the Roma at Narnia Festival; Schaunard in *La bohème* at the Chautauqua Festival; and Licinio in *Aureliano in Palmira* and Fernando in *Fidelio* with the Caramoor Festival. He has also performed as a soloist in Beethoven's Symphony No. 9, Mozart's Requiem, Dvořák's *Te Deum*, and the *Yellow River Cantata*. Mr. Zhang recently received second place from the Metropolitan Opera National Council Auditions in the New England Region and was a finalist in the Dallas Opera Guild's vocal competition. *Jerome L. Greene Fellowship, Hardesty and Beverley Peck Johnson Fund*

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Emmanuel Villaume, *Guest Conductor*

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Agnes Tse,
Concertmaster
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Ludvig Gudim
Jordan Hendy
Alice Ivy-Pemberton
Chisa Kodaka
Peter Lin
Naoko Nakajima
Haeun Oh
Yaegy Park
Kenneth Renshaw
Emma Richman
Jin Wen Sheu
Naoko Tajima
Angela Wee
Hikaru Yonezaki

Violin II

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Principal
Shenae Anderson
Brendon Elliott
Yujie He
Diana Dohyung Kim
Valerie Kim
Hsueh-Hung Lee
Xingyu Li
Yi Hsin Cindy Lin
Mo Lei Luo
Carolyn Semes
Xiaoxuan Shi

Ziyao Sun
Pinhua Zeng

Viola

Jordan Bak, *Principal*
En-Chi Cheng
Esther Kim
Sung Jin Lee
Ao Peng
Tabby Rhee
Claire Satchwell
Taylor Shea
Lauren Siess
Jasper Snow
Lynn Marie Sue A Quan
Jacob van der Sloot

Cello

Matthew Chen,
Principal
Jenny Bahk
Mari Coetzee
Drew Cone
John-Henry Crawford
Jeffrey Li
Yun-Ya Lo
Guilherme Nardelli
Monegatto
Sung Moon Park
Sebastian Stöger
Tomsen Su
Yi Qun Xu

Double Bass

Yi-Hsuan Anabel Chiu,
Principal
Szu Ting Chen
Janice Gho
Jonathan Luik
Zachary Marzulli
Fox Myers
Paris Myers
Kathryn Morgan Stewart

Flute

James Dion Blanchard,
Principal
Viola Chan, *Principal*
Hae Jee Ashley Cho,
Principal

Piccolo

Viola Chan
Francesca Mormanni

Oboe

Russell Hoffman,
Principal
Mitchell Kuhn, *Principal*
Emily Moscoso, *Principal*

English Horn

Russell Hoffman
Mitchell Kuhn
Emily Moscoso

Clarinet

Wonchan Doh, *Principal*
Sunho Song, *Principal*
Ning Zhang, *Principal*
Dan Giacobbe
Lirui Zheng

E-flat Clarinet

Dan Giacobbe

Bass Clarinet

Sunho Song
Ning Zhang

Bassoon

Troy Baban, *Principal*
Soo Yeon Lee, *Principal*
Jacob Wellman,
Principal
Emmali Ouderkirk

Contrabassoon

Soo Yeon Lee
Jacob Wellman

French Horn

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Principal
Cort Roberts, *Principal*
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Principal
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Cornet

Federico Montes,
Principal
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Trombone

Kevin Carlson, *Principal*
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Marco Gomez, *Principal*
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Colin Benton, *Principal*
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Leo Simon, *Principal*

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About the 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 350 students in the bachelor's and master's degree programs, the orchestra appears throughout the 2017–18 season in more than a dozen performances on the stages of Alice Tully Hall, Carnegie Hall, David Geffen Hall, and Juilliard's Peter Jay Sharp Theater. The season opened in August with a collaboration between Juilliard and Finland's Sibelius Academy members conducted by Esa-Pekka Salonen with concerts in Alice Tully Hall, Helsinki, and Stockholm. The orchestra is a strong partner to Juilliard's other divisions, appearing

in opera and dance productions. Under the musical leadership of Alan Gilbert, the director of conducting and orchestral studies, the Juilliard Orchestra welcomes an impressive roster of world-renowned guest conductors this season including Thomas Adès, Joseph Colaneri, Edo de Waart, Chen Lin, David Robertson, Speranza Scappucci, and Gerard Schwarz, as well as faculty members Jeffrey Milarsky and Mr. Gilbert. 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. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, the Juilliard Wind Orchestra, and the new-music groups AXIOM and New Juilliard Ensemble.

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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, Rise 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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