

Monday Evening, December 5, 2022, at 7:30

The Juilliard School

presents

# Juilliard Orchestra

Speranza Scappucci, *Conductor*

Zhouhui Shen, *Piano*

GIUSEPPE MARTUCCI (1856-1909) **Notturmo in D-flat major, Op. 70, No. 1** (1891)

JOHANNES BRAHMS (1833-97) **Piano Concerto No. 1 in D minor, Op. 15** (1858)

Maestoso

Adagio

Rondo: Allegro non troppo

ZHOUHUI SHEN, Piano

## *Intermission*

OTTORINO RESPIGHI (1879-1936) **Pines of Rome, P. 141** (1924)

I pini di Villa Borghese (The Pines of the Villa Borghese)

Pini presso una catacomba (Pines Near a Catacomb)

I pini del Gianicolo (The Pines of the Janiculum)

I pini della Via Appia (The Pines of the Appian Way)

*Performance time: approximately 1 hour and 45 minutes, including an intermission*

**Speranza Scappucci appears with kind permission of the Metropolitan Opera.**

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Alice Tully Hall

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## About the Program

By Thomas May

### **Notturmo**

GIUSEPPE MARTUCCI

*Born: January 6, 1856, in Capua, Italy*

*Died: June 1, 1909, in Naples*

Giuseppe Martucci is a rare example of a 19th-century Italian composer who found success outside the opera house. In fact, his catalog does not include a single opera, although, as an influential conductor, he played a key role in bringing Wagner's operas to Italy. Martucci was also a passionate champion of Brahms. (An oft-retold story involves the Italian's meeting with his idol when Brahms was visiting Bologna and having to conduct a conversation by singing, since neither knew the language of the other.)

The son of a bandmaster, Martucci began his musical life as a child prodigy at the keyboard but turned away from a career as a virtuoso pianist to focus on composing and conducting. He developed the Orchestra Napoletana, which was founded for him in 1877, into an ensemble deemed by critics to be the best orchestra in Italy and helped reignite interest among fellow Italians in the realms of concert and chamber music. Martucci also became a mentor to the new generation of composers at the Bologna Conservatory, numbering Ottorino Respighi among his students.

Aside from some choral works and song cycles, Martucci concentrated on non-programmatic orchestral, chamber, and piano music. In 2009, the centenary of his death prompted renewed attention to his legacy. *Notturmo* is an exquisitely orchestrated version of the first of his two nocturnes for piano, which were published as Op. 70 in 1891. In its orchestral guise, dating from 1901, *Notturmo* is a gem of exquisitely nuanced gestures and lyrical eloquence.

### **Piano Concerto No. 1 in D minor**

JOHANNES BRAHMS

*Born: May 7, 1833, in Hamburg, Germany*

*Died: April 3, 1897, in Vienna*

On October 1, 1853, a 20-year-old piano prodigy and budding composer appeared at the Schumann household in Düsseldorf, with a letter of introduction. Schumann saluted the newcomer, Johannes Brahms, in almost messianic terms, as the voice of the new generation: "a true apostle who will inscribe revelations that many Pharisees ... will not decipher for centuries to come."

Recognizing the unusual drive displayed by his protégé, Schumann referred to Brahms's early piano sonatas as "veiled symphonies" and advised him to embark on grand symphonic projects. It would take Brahms another half-decade to complete his first great orchestral work—the Piano Concerto No. 1. He went through a tremendous struggle to wrestle the piece into existence. Brahms' first encounter with Beethoven's Ninth Symphony—at a live performance in 1854—spurred on his desire to situate himself within the classical pantheon. Yet he simultaneously had to conquer his fears of being perceived as guilty of overreach and hubris. Starting with an earlier musical conception for a grand sonata for two pianos in D minor (the key of Beethoven's Ninth), the concerto evolved through multiple stages. The composer alternated between intense self-doubt and encouragement from his new friends Joseph Joachim and Clara Schumann.

Brahms' complex rapport with the Schumanns during the period of its composition arguably helped shape the concerto's emotional intensity. His relationship with Robert Schumann suddenly took a tragic turn when the latter attempted suicide by plunging into the Rhine one bleak February afternoon. Schumann was

rescued but spent his final two years descending deeper into the nightmare of insanity. Clara, who was pregnant at the time of his suicide attempt, was forbidden visitation rights and leaned increasingly on Brahms for moral support.

The precise nature of the bond that developed between Brahms and Clara has been a topic of unending speculation. Brahms' feelings of loyalty toward Schumann—as well as his sorrow over the sudden and shocking loss of Schumann's inspiring guidance—must also have contributed to the emotional turbulence he was experiencing.

The grimly nocturnal pathos of much of the concerto suggests a dark time of mourning for the loss of Brahms' friend. In fact, he later recycled some of his earlier sketches for the two-piano sonata as the number "For All Flesh Is as Grass" in *A German Requiem*. Aesthetic goals and a private emotional life about which the composer was highly guarded converge to give this score its overwhelming sense of urgency.

The orchestral opening establishes a time scale suggesting epic proportions. Brahms takes several minutes before firmly establishing the home key of D minor, thus heightening the dramatic tension from the beginning. Tolling timpani, fierce cataraacts of double trills, and a grinding harmonic tension underscore the sense of a titanic, almost primal soundscape. For all his self-consciousness about tradition, Brahms presents his ideas with unwavering confidence. The trills, for example, transform a decorative gesture into dynamic sparks of energy.

After this orchestral exposition, the soloist enters with a gently melancholic new theme. Brahms juxtaposes the cataclysm of the opening material with gently reflective lyricism—the extremes that define this gargantuan movement—and thus inten-

sifies the concerto's inherent drama of tragedy and consolation. Rather than be relegated to a merely accompanying role, the orchestra is closely integrated with the solo protagonist: Brahms conceives their rapport on a symphonic scale, bringing a new perspective to pianistic virtuosity. In fact, the piano soloist's personality is so indelibly characterized that he dispenses with a formal cadenza (inserting cadenzas in the second and third movements instead).

The Adagio in D major contrasts the immense force and sweep of the first movement with a meditative pose. Brahms wrote to Clara that he was "painting a tender portrait of you." A series of exchanges between orchestra and soloist leads to a slow cadenza—in which those all-important trills from the first movement reappear, now tamed and ecstatic.

The finale takes off with a brusquely syncopated momentum. Brahms stakes his claim in a chain of tradition by echoing the thrilling minor-mode rondo finales of piano concertos by Mozart (D minor) and Beethoven (C minor) alike. Yet this is no simple homage: Brahms vindicates his prophetic mentor Schumann's claim that he would blaze "new paths." The scholars Sarah Fritz and A. Kori Hill have suggested that the finale of Clara Schumann's Piano Concerto in A minor, composed two decades before, may have inspired Brahms in this movement. Toward the end comes a generous offering of two cadenzas that steer the movement into D major and a fiery affirmation that young Brahms has found a way of his own.

### ***Pines of Rome***

OTTORINO RESPIGHI

*Born: July 9, 1879, in Bologna, Italy*

*Died: April 18, 1936, in Rome*

Having grown up in Bologna, Ottorino Respighi spent his formative years studying outside Italy, including with Nikolai Rimsky-

Korsakov, Stravinsky's mentor and a legendary master of the art of orchestration. The itinerant young composer eventually resettled in Rome in 1913 to take up a position as composition professor at the very institution where the Orchestra dell'Accademia Nazionale di Santa Cecilia was founded in 1908. It was this ensemble that gave the world premiere of *Pini di Roma* (*Pines of Rome*). It, along with *Fontane di Roma* (*Fountains of Rome*), remains his best-known work—though he composed prolifically, including works for the opera and ballet stage.

Respighi composed *Fountains of Rome* not long after his move to Rome (in 1915-16), and its success put him on the international map. *Pines* followed in 1924, and a third work in this triptych celebrating Rome, *Feste Romane* (*Roman Festivals*), was introduced in 1928. *Pines* has become the most frequently performed of the three. Respighi's vivid sonic portraits of his beloved Rome conjure an indelible sense of atmosphere in their confrontation of past and present, nature and urban setting. Each of these symphonic poems comprises four sections, thus evoking the movements of a symphony, though the effect is more akin to the transition from one cinematic scene to the next.

*Fontane di Roma* had alluded to a quartet of grand Baroque-style fountains, each with a markedly different personality and each conveying impressions of the city at a different time of the day (from pastoral dawn to nostalgic sunset). For *Pines*, Respighi turned to the image of Rome's pine trees as a unifying image. The first panel, "Pines of the Villa Borghese," depicts the innocent play of children in the pine grove of these lavish gardens, which Cardinal Scipione Borghese, a nephew of Pope Paul VI and patron of the great sculptor and architect Gian Lorenzo Bernini, had

created from his vineyards. The children, who dance "the Italian version of 'Ring around-a-rosy,'" in the composer's commentary, "mimic marching soldiers and battles, twitter and shriek like swallows at evening, coming and going in swarms."

A scene change whisks us suddenly to the dark, shadowy soundscape of "Pines Near a Catacomb," where pines are seen overhanging the entrance of a catacomb. "From the depths rises a chant that echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced," explains Respighi. His mastery of orchestral color is combined with a foolproof sense for structuring a climax.

The Janiculum Hill stands outside the bounds of the ancient city but provides spectacular vistas. "Pines of the Janiculum" is a movement of night music, with its solo clarinet, piano cadenza, and pre-recorded song of the nightingale. In a "multimedia" gesture up to that point unprecedented in the concert hall, Respighi incorporated a phonograph recording of an actual nightingale's song to be played with the live orchestra.

Set to a stirring martial tempo, "Pines of the Appian Way" guides us from the night lit by full moon to a misty dawn, where solitary pines, like soldiers, guard the grand military avenue that ensured Roman power. "Indistinctly, incessantly, the rhythm of unending steps," writes the composer. "The poet has a fantastic vision of past glories. Trumpets blare, and the army of the Consul bursts forth in the grandeur of a newly risen sun toward the Sacred Way, mounting the Capitoline Hill in triumph."

*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.*

## Meet the Artists



**Speranza  
Scappucci**

Speranza Scappucci (Certificate '95, piano; MM '97, accompanying) opened 2022 making history as the first Italian woman to conduct at Teatro alla Scala in Milan. With her subsequent house debuts at the Royal Opera House Covent Garden in London, State Opera in Berlin, and Opéra national de Paris, she has consolidated her position as one of the most interesting conductors of her generation. She opened this season at Opéra national de Paris with *I Capuleti e i Montecchi*, followed by her house debut leading *Rigoletto* at the Metropolitan Opera. She returns to the Canadian Opera Company in Toronto to conduct *Macbeth*, then closes the season returning to Opéra Royal de Wallonie to lead a new production of *Dialogues des Carmélites*. Scappucci has also conducted concerts at La Scala and the Théâtre des Champs-Élysées in Paris and will lead the Royal Stockholm Philharmonic Orchestra, Orchestre de Chambre de Genève, and Orchestre National de Lyon. From 2017 to 2022, Scappucci was the music director at Opéra Royal de Wallonie in Liège, Belgium, where she conducted *Madama Butterfly*, *La Cenerentola*, *La Sonnambula*, *Aida*, and *I Puritani*. Scappucci has conducted the Los Angeles Philharmonic at Hollywood Bowl, Detroit Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, Orchestra Arturo Toscanini, Orchestra Maggio Musicale Fiorentino, Vienna Symphony, Symphony Orchestra Luzern, Orchestre national de Lyon, Orchestre national du Capitole in Toulouse, and Orchestre National d'Île de France. In 2013, her first CD was released on

Warner Classics, *Mozart Arias* with Latvian soprano Marina Rebeka and the Royal Liverpool Philharmonic Orchestra, followed in 2016 by an Opus Arte recording with Albanian tenor Saimir Pirgu and the Orchestra del Maggio Musicale Fiorentino. Her latest recording, with Hungarian bassist Ödön Rácz and the Franz Liszt Chamber Orchestra, was released in 2019 on Deutsche Grammophon. Scappucci received the honors of Chevalier de l'Ordre des arts et des lettres from the French Republic as well as the Premio Porto Venere Donna, Premio Margherita Hack, Premio Vittorio De Sica, and De Sanctis Europe Price from Italy.



**Zhouhui Shen**

Zhouhui Shen, who is studying at Juilliard with Hung-Kuan Chen, started to play the piano at age 6. In 2013, she was admitted to the Middle School Affiliated to Shanghai Conservatory of Music, where she studied with Yang Yunlin. She has won prizes at many national and international competitions, including the 2015 Golden Sunflower National Youth Piano Competition, 2017 International Piano Competition for Young Musicians in Netherlands, 2018 GROTRIA International Piano Competition, 2020 Golden Lotus Music Competition, and 2021 Aloha International Piano Competition. Shen has performed in many venues worldwide, including the Concert Hall of Enschede Conservatory in Netherlands, Concert Hall of Shanghai Conservatory, Shanghai Grand Theater, Shanghai Symphony Orchestra Concert Hall, Ningbo Grand Theater, Shenzhen Concert Hall, Chengdu City Concert Hall, and Kunming Concert Hall. She has also performed at various music festivals, including Beijing

International Piano Master Class, Shanghai International Piano Festival, and Shanghai Baroque Chamber Music Festival. She has studied with Veda Kaplinsky, Robert McDonald, Matti Raekallio, Jerome

Lowenthal, Douglas Humphreys, Marc Silverman, Meng-Chieh Liu, Mingqiang Li, and Eleanor Wang, among others.

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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 Giancarlo Guerrero, Manfred Honeck, Speranza Scappucci, Bertrand de Billy, Roderick Cox, Carlos Miguel Prieto, Simone Young, and Keri-Lynn Wilson as well as faculty conduc-

tors 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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Juchao Zhao

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*Principal Second*  
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Juliette Greer  
Tongtong Lei  
Jeanne Marquez  
Sophia Molina  
Christina Nam  
Audrey Park  
Gina Schuerpf  
Jessie Tai  
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Yeyoung Moon,  
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Phoebe Rawn<sup>3</sup>

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# Who Is That Theatre Named After?

There are 41 Broadway theatres. Here's some info about the people behind those marquees.

By Talaura Harms

## Al Hirschfeld Theatre

The prolific caricaturist is known for his pen-and-ink illustrations of celebrities and Broadway show.

## August Wilson Theatre

A Pulitzer Prize- and Tony-winning playwright, Wilson was the first Black artist to be a theatre namesake.

## Belasco Theatre

A playwright, director, and producer, David Belasco was a pioneer of naturalism.

## Bernard B. Jacobs Theatre

Jacobs was the longtime president of the Shubert Organization, which owns 17 Broadway theatres.

## Booth Theatre

Edwin Booth was an actor and the brother of John Wilkes Booth, who assassinated President Abraham Lincoln.

## Broadhurst Theatre

George M. Broadhurst wrote 29 Broadway plays and four Broadway musicals that were popular in the early 20th century.

## Ethel Barrymore Theatre

The Shubert brothers offered to build and name a theatre for actress Ethel Barrymore if she agreed to be managed by them (she did).

## Eugene O'Neill Theatre

O'Neill was the first American playwright to receive the Nobel Prize for Literature.

## Gerald Schoenfeld Theatre

While Jacobs oversaw the artistic aspects of the Shubert Organization, Schoenfeld managed operations.

## Gershwin Theatre

The jazz-age songwriting siblings, composer George Gershwin and lyricist Ira, are responsible for a trove of popular Tin Pan Alley hits and Broadway revues.

## Helen Hayes Theater

Considered in her time "the First Lady of American theatre," Hayes made her Broadway debut at age 9 in 1909 and her last stage appearance at age 69 in 1970.

## James Earl Jones Theatre

Beloved actor (and voice of Darth Vader) Jones is an EGOT winner, having received an Emmy, a Grammy, an Oscar, and a Tony Award.

## John Golden Theatre

Golden was so successful as a songwriter in the early 20th century that he bought a theatre and slapped his own name on it.

## Lena Horne Theatre

Horne was the first Black woman nominated for a Tony, and the first Black woman to have a Broadway theatre named after her.

## Lunt-Fontanne Theatre

Acting/married couple Alfred Lunt and Lynn Fontanne had it written in their contract that they would only appear on stage together.

## Minskoff Theatre

Real estate developers Sam Minskoff and Sons built a theatre on the ground floor of their midtown high rise, hence the name.

## Nederlander Theatre

David T. Nederlander began a show business dynasty: He founded the Nederlander Organization in 1912,

which now owns nine Broadway theatres.

## Neil Simon Theatre

In the 1966-67 Broadway season, Pulitzer-winning playwright Simon had four shows running on Broadway.

## Richard Rodgers Theatre

The music half of Rodgers and Hart and Rodgers and Hammerstein, this composer is largely responsible for the sound of the Golden Age musical.

## Samuel J. Friedman Theatre

This pioneering Broadway publicist could reportedly "curse a blue streak."

## Sam S. Shubert Theatre

The middle son of the theatre-owning Shubert family was fatally injured in a train accident. His brothers named a theatre in his honor.

## Stephen Sondheim Theatre

Legend. Titan. Icon. Those are just a few of the monikers printed when the revered Broadway musical theatre composer/lyricist died in 2021.

## Vivian Beaumont Theater

Beaumont was an heiress, actress, and philanthropist. Her patronage led to a Broadway venue at Lincoln Center.

## Walter Kerr Theatre

The Tony-winning playwright-turned-Pulitzer-winning theatre critic had a reputation for being harsh. His three-word review of John Van Druten's play, *I Am a Camera*: "Me no Leica."

# Sew Cool

How mother-daughter team Dara and Sterling Biegert make Broadway costumes out of Playbills.

By Margaret Hall

Some people like to read Playbills, and others choose to collect them, but Dara and Sterling Biegert like to sew Playbills into wearable art. The mother-daughter duo have found creative common ground designing intricate dresses made out of recycled Playbills (neither work in fashion design or costuming).

During BroadwayCon 2022, Sterling and Dara wowed onlookers with their *Wicked*-inspired renditions of Elphaba's Act II gown and Madame Morrible's Emerald City ruffled robe. Below, they walk Playbill through their process of creating gowns out of paper. 



"I made a duct tape bodice. [Sterling would] put on a tank top, I'd wrap her in duct tape, and then I'd cut it off and use that as my mannequin body form. Fittings require crossed fingers because paper is harder to hem than fabric!"

— Dara Biegert



"It's like a scrapbook of theatre memories. Playbills are so precious, and making these dresses gives them another life."

— Sterling Biegert

"The difficult thing about Elphaba's dress is that I had to pick all dark pages, so it was hard to add any color, or any of the bright yellow Playbill banners."

— Dara Biegert

# It's Witchcraft

Sarah Ruhl and Rebecca Taichman work their magic in *Becky Nurse of Salem*.

By Talaura Harms

In 1692, Rebecca Nurse was hanged at the age of 71, a victim of the Salem witch trials.

In 2016, the constant refrain of “Lock her up!” was broadcast from Trump’s campaign rallies. That same year, playwright Sarah Ruhl took in Ivo van Hove’s Broadway revival of *The Crucible*, Arthur Miller’s 1953 fictionalized account of the Salem witch trials. “I was alarmed that the emotional center of the play was this

falsely charged Rebecca Nurse, who was a real woman. When Becky (played by Tony winner Deirdre O’Connell) loses her job at Salem’s witch museum, she turns to spells (and pills) to reverse some of her own life’s curses. Ruhl’s frequent collaborator Rebecca Taichman directs the dark comedy. And today’s Salem is grappling not with witch hysteria, but with the opioid epidemic.



Sarah Ruhl

GREGORY COSTANZO



Rebecca Taichman

COURTESY LINCOLN CENTER THEATER

Taichman and Ruhl think that society’s fascination with Salem, which is now a town of kitschy tourism, lies in the idea that its history continues to repeat itself in various ways. The term “witch hunt” still exists as a metaphor for any group of people being unfairly persecuted (Miller’s *The Crucible* served as an allegory for McCarthyism in the 1950s). “I think in moments of authoritarianism, the subversive witchiness kind of bubbles up through the culture,” says Ruhl.

young woman wanting to have sex with an older man and pinning the entire Salem tragedy on that,” she says.

That thought became the kernel of her new play, *Becky Nurse of Salem*, now running Off-Broadway at Lincoln Center Theater.

Prompted by those Trump rally cries and American theatre’s indomitable narrative of the Salem witch trials, Ruhl began her own exploration of the legacy of those trials and executions. Her research found that in real life, Abigail was not a teenager as Miller portrays. She was an 11-year-old child, and John Proctor was considerably older. So Ruhl set out to write a more historically accurate drama.

But that’s not the kind of play Ruhl ended up writing. Ruhl’s witch trial play is now a contemporary comedy. *Becky Nurse of Salem* centers on a modern-day descendant of the

In *Becky Nurse of Salem*, Ruhl asks mythic questions about power and misogyny and the inheritance of broken models for living. “How do we interrupt cycles that we’re all participating in?” asks Taichman. “Becky Nurse is a descendant of Rebecca Nurse, who was tried and hung. There’s something about really looking at history and trying to face it down.”

And what is the antidote? How do we break the cycle? “I think it’s love,” answers Taichman. Adds Ruhl: “If we could meet each other rather than blaming each other. *Really* meet each other.”

And perhaps, it is witchcraft, after all, that will get us there. . . in the form of theatre. “Theatre is a kind of witchcraft, a kind of magic, a kind of ritual, an ascent to the invisible world,” says Ruhl. “I believe in it.”

# The Unsinkable COVID Compliance Officer

How Emma McGlinchey stepped into *Titanique* at the last minute when two actors were out.

By Leah Putnam

The call did not go as Emma McGlinchey expected. Out to lunch at an Upper East Side café with her parents (visiting from Scotland), McGlinchey is the COVID compliance officer for the parody musical *Titanique*. “The phone rang, and it was our company manager Casey McDermott,” McGlinchey spills. She thought it was just a routine update. Instead, McDermott had a surprising question.

“Casey asked, ‘How would you feel about going on for Molly Brown tonight?’” McGlinchey recalls. Armed with a catalog of Céline Dion songs, *Titanique* features a fictional version of the Canadian singer narrating Jack and Rose’s love story from the blockbuster film *Titanic*. The show is currently playing Off-Broadway at the Daryl Roth Theatre. That day, *Titanique* had its share of misfortunes: The show’s usual Molly Brown, Desirée Rodriguez, was out—as was her understudy, Donnie Hammond. Even director Tye Blue had to cover a role that night. They were scrambling to keep the show going. With the hour just before noon, McGlinchey only had a few hours to get to the theatre and rehearse before curtain. “I was physically shaking and starting to get a bit emotional,” she says.

The team had “no idea” if she could perform. Blue had seen a single video of her singing. Pursuing an acting career of her own,

for McGlinchey, stepping into the role remains a wild example of the cliché phrase “the show must go on.” Last-minute replacements are usually actors who have previously played in the show—not those coordinating the production from backstage.

“I’ve watched the show a lot,” McGlinchey shares. “I knew [the track] because Molly Brown is always the part I’d watch. It’s the part I would say, ‘If I could be in the show, I would play her.’”

In the whirlwind rehearsals before performing, McGlinchey focused on what she had seen previous Molly Browns do. The character’s big number is “Tell Him,” a song where Molly encourages Rose to

tell Jack how she truly feels. McGlinchey only had one problem: “I don’t think I know the words.” She surprised herself, however, knowing the lyrics and melodies to the songs better than she thought she did.

One thing she was very conscious of the entire time was where her parents sat in the audience—she made sure not to look in their direction. It may have been for the best: “My mom just cried the whole time,” McGlinchey says with a laugh. Now, McGlinchey is adding acting and singing to her list of duties as *Titanique*’s COVID officer: “I hope that it happens again sometime.”



Emma McGlinchey



PHOTOS COURTESY EMMA MCGLINCHEY