

Saturday Evening, February 11, 2023, at 7:30

The Juilliard School

presents

Juilliard415

With Students From the Marcus Institute for Vocal Arts and Juilliard Drama

Lionel Meunier, *Director*

Robert Mealy, *Concertmaster*

Maggie Scrantom, *Emmeline*

Lark White, *Traveler*

Song Hee Lee, Erin O'Rourke, Jazmine Saunders, *Sopranos*

Lucy Altus, Stephanie Bell, Lauren Torey, *Mezzo-Sopranos*

Colin Aikins, Geun-hyeong Han, Samuel Rosner, *Tenors*

Minki Hong, Shavon Lloyd, *Baritones*

Donghoon Kang, *Bass-Baritone*

HENRY PURCELL (1659-95) ***King Arthur***

Act 1

First Music: Overture

Second Music: Aire

Overture

Adagio. The scene represents a place of Heathen worship.

"Woden, first to thee" (Donghoon Kang, Minki Hong, Chorus)

"The white horse neigh'd aloud" (Minki Hong, Samuel Rosner, Lucy Altus, Chorus)

"The lot is cast, and Tanfan pleas'd" (Song Hee Lee)

"Brave souls, to be renown'd in story" (Chorus)

"I call you all to Woden's hall" (Samuel Rosner, Chorus)

"Come if you dare" (Colin Aikins, Chorus)

First Act Tune

Act 2

"Hither this way" (Erin O'Rourke as Philidel, Chorus)

"Let not a moonborn elf deceive thee" (Shavon Lloyd as Grimbald)

"Hither this way" (Chorus)

"Come follow me" (Chorus)

"How blest are the shepherds, how happy their lasses" (Geun-hyeong Han, Chorus)

"Shepherd, shepherd, leave decoying" (Erin O'Rourke, Jazmine Saunders)

"Come, shepherds, lead up a lively measure" (Chorus)

Second Act Tune: Aire

Intermission

Act 3

The Frost Scene (Erin O'Rourke as Cupid, Shavon Lloyd as the Cold Genius)

"See, see, we assemble" (Chorus, Dance of the Cold People)

"'Tis I that have warm'd ye" (Erin O'Rourke, Chorus of Cold People)

"Sound a parley" (Erin O'Rourke, Shavon Lloyd, Chorus)

Borée

Third Act Tune: Hornpipe

Act 4

Aire

Soft Musick

"Two Daughters of this Agéd Stream" (Song Hee Lee, Erin O'Rourke)

Passacaglia: "How happy the lover" (Geun-hyeong Han, Shavon Lloyd, Jazmine Saunders, Chorus)

Fourth Act Tune: Trumpets

Act 5

"Ye Blust'ring Brethren of the Skies" (Minki Hong as Aeolus)

Symphony (The Fishermen Dance)

"Round thy Coasts, Fair Nymph of Britain" (Erin O'Rourke, Donghoon Kang)

"For Folded Flocks, on Fruitful Plains" (Lucy Altus, Samuel Rosner, Minki Hong)

"Your hay it is Mow'd, and your Corn is Reap'd" (Colin Aikins as Comus, Geun-hyeong Han, Shavon Lloyd, Donghoon Kang)

"Fairest Isle" (Song Hee Lee as Venus)

"You say 'tis love" (Song Hee Lee, Minki Hong)

Trumpet Tune

"Saint George, the Patron of our Isle" (Jazmine Saunders)

"Our natives not alone appear" (Chorus)

Grand Dance: Chaconne

Narration (specially commissioned by The Juilliard School): Margot Connolly

Video Projections: Camilla Tassi

Music and Chorus Preparation: Avi Stein

Language Preparation: Lynn Baker

Edition by Clifford Bartlett, Peter Holman, & Maxwell Sobel, published by King's Music

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Performance time: approximately 2 hours and 30 minutes, including an intermission

Juilliard's production of *King Arthur* is generously supported by Norman S. Benzaquen.

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

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.

Juilliard is committed to the diversity of our community and to fostering an environment that is inclusive, supportive, and welcoming to all. For information on our equity, diversity, inclusion, and belonging efforts, please visit our website at juilliard.edu/edib.

About the Program

By Thomas May

King Arthur

HENRY PURCELL

Born: September 10, 1659, in London

Died: November 21, 1695, in London

Opera is an art form that eagerly encompasses and spills over into other disciplines. Throughout the course of its history, this inherent malleability has allowed for such manifestations as so-called “semi-opera,” the short-lived hybrid that developed in England during the 17th century and reached its glorious peak with Henry Purcell in such works as *King Arthur* and *The Fairy-Queen*.

The term “semi-opera” is meant to account for the curious mixture of elements that is a signature of these entertainments. They simultaneously incorporate a spoken play and a substantial vocal and instrumental score, along with (in fully staged performances) ballet and spectacular scenic effects. But the classification isn’t particularly illuminating to a contemporary sensibility accustomed to taking in all manner of genre-bending performance experiments. There’s certainly nothing “halfway” about the extravagantly varied, inventive, ear-worm-crammed music Purcell created for *King Arthur*.

Especially in the final years of his all-too-brief life, Purcell—who had been trained in boyhood as a singer—composed widely for the stage. His semi-operas represent just one facet of this activity. He also produced a large quantity of incidental music for plays as well as what became his best-known work of music theater: *Dido and Aeneas*, a landmark of English opera, in which the entire narrative is conveyed through music, with no reliance on spoken text.

King Arthur originated as a play by John Dryden (1631-1700), most likely around 1685, to celebrate the 25th anniversary of the Restoration of the Stuart monarchy in 1660. In the midst of Britain’s decades of political and social turbulence, the Restoration had brought the exiled King Charles II back to the throne following the end of Oliver Cromwell’s rule as “Lord Protector.”

Charles inconveniently died early in 1685, so the original *King Arthur* was put aside before being publicly produced; that text has not survived. But an expanded version of its prologue was set to music and took on a separate life as an early example of a through-composed opera in English. Titled *Albion and Albanus*, this version featured a score by Louis Grabu (a Catalan composer working in London) but, also because of bad timing, proved to be an expensive flop—in the process only harming the cause of opera in England, which, in the following century, Samuel Johnson would notoriously define as “an exotic and irrational entertainment.”

The political situation again shifted dramatically with the Glorious revolution, which ousted the Stuarts and brought William and Mary to the throne in 1689. Purcell, a generation younger than Dryden, had found a place for his talent under both Charles II and his successor, James II; however, the new court of William and Mary showed considerably less interest in the sort of music he had been writing. Dryden, meanwhile, lost his position at court along with his status as England’s first poet laureate. Both artists therefore gravitated toward the theater out of necessity in the 1690s. *King Arthur, or The British Worthy* is one of several projects on which they collaborated.

In 1690, Thomas Betterton, a leading actor and impresario of the era, produced Purcell’s first go at semi-opera, *Dioclesian*, at the Queen’s Theatre in Dorset Garden in

London. Betterton himself had adapted its text from an earlier play (the new version included a fresh prologue by Dryden), and he subsequently oversaw and performed the title role in the first production of *King Arthur*, which took place there in 1691. In contrast to the ill-starred original play and its spinoff *Albion and Albanus*, this reincarnation of the material with a new score by Purcell enjoyed notable success. Indeed, it gave the composer his greatest stage triumph and was revived several times. Equipped with state-of-the-art stage technology, the Queen's Theatre no doubt contributed to this success by enhancing the special effects and spectacular settings that feature prominently in *King Arthur* (and which this production's projections, commissioned from video artist Camilla Tassi, are intended to evoke).

In order to transform his previously abandoned stage play into the libretto for a semi-opera (or "dramatick opera," as the first printed version called it), Dryden substantially revised his original text. He explains in the preface that he altered that source, which been a pointed political allegory, so as "not to offend the present times." Moreover, writes Dryden, Purcell's musical contribution adds something "better than what I intended"—even at the cost of having "to cramp my verses and make them rugged to the reader that they may be harmonious to the hearer." The poet stoically accepts this turn of events "because these sorts of entertainments are principally designed for the ear and eye, and therefore, in reason, my art on this occasion ought to be subservient to [Purcell's]."

King Arthur tells a story of the consolidation of British identity through the triumph of Arthur and the Christian Britons over the pagan Saxons led by King Oswald. The catalyst for their hostility is the blind Princess Emmeline's rejection of Oswald in favor

of Arthur, her betrothed. Oswald kidnaps Emmeline but is subdued in a one-on-one battle with Arthur, who spares his life and then exiles the Saxons. Emmeline's sight is restored via a potion procured by Arthur's magician Merlin, and at the end she and her fiancé are reunited.

Dryden's source for *King Arthur* was not the legends familiar from medieval romance—don't expect to see representations of Camelot or the Knights of the Round Table—but a conglomeration of various other literary inspirations, including classical and Italian Renaissance epic poetry and the theater of Shakespeare, several of whose plays Dryden adapted. The spooky passages involving the use of black magic by Arthur's enemies bring *Macbeth* to mind, while echoes of *The Tempest* and *King Lear* are also threaded through *King Arthur*. Purcell subsequently went on to adapt *A Midsummer Night's Dream* to the semi-opera aesthetic in *The Fairy-Queen*.

The semi-opera's narrative division of labor into spoken play and musical components, as this plays out in *King Arthur*, isn't simply about getting the "action" across versus moments of lyrical reflection—as we're accustomed in, say, singspiel or the Broadway musical. The characters themselves are divided into speaking and singing roles. It may seem puzzling that *Arthur* himself never sings. All of the human protagonist parts are in fact confined to the spoken play. It is the supernatural and mythological figures as well as various secondary characters in the masque-like interpolations who generate the musical dimension. Only the airy spirit Philidel and her earthy counterpart, Grimbald, who respectively serve the cause of King Arthur and his foe, bridge this division by being assigned both singing and speaking parts. "Opera" is mostly reserved for the scenes involving ritual (the Saxons and their scene

of sacrifice in the opening scene), enchantment (the various dangers and traps set up to thwart Arthur and his army as well as the masque of the grand finale showing a vision of Brittainia), or actual performance within the performance (as in the masque intended to entertain Emmeline and her companion while the others are off to battle).

Several of these set pieces show Purcell's innovative use of musical dramaturgy to underscore the storyline. With a generosity reminiscent of Shakespeare, the scene of the Saxon preparation for battle opens up the perspective to illustrate the fervent patriotism of the other side but is then humorously undercut by their undignified lapse into a lusty drinking song. It's one of several moments of bawdy humor that give *King Arthur* such textural variety. Or take Purcell's alluring depiction of the Siren duo's attempted seduction of Arthur after Osmond—the magician who serves Oswald, in parallel to Arthur's Merlin—changes tack and changes the enchanted wood from a place of terror to one of illusory attractions.

Yet even if the musical components often unfold as digressions or take place in the narrative "margins," as it were, Purcell's score—which was not published in the composer's lifetime and is performed here in the edition prepared in the 1990s for the Boston Early Music Festival—has become the real focus of interest for posterity. His music liberates the story from its time-bound associations with the politics of an era historically remote from us. It tells a story of its own—a story about the power of illusion and the enchantments of the imagination.

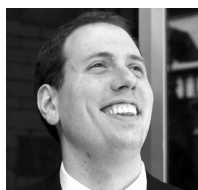
The new script by playwright Margot Connolly which was commissioned by Juilliard for this production, brings a fresh perspective to *King Arthur*. Connolly distills Dryden's extensive cast of speaking actors into just two characters, recentering the narrative around Emmeline as she recounts the events (now in the past) to a traveler who has heard of the legends—in the process clarifying the story. "She's actually present for most of the action, even if, as a blind person, she doesn't technically see it," Connolly observes. "I was interested in exploring how this story changes when Emmeline is the one narrating it, and how she perceives the events of the piece."

Purcell draws on his cosmopolitan knowledge of contemporary Italian and French Baroque styles and methods, integrating these with his mastery of English masque and choral tradition to create music that often has a deceptive surface simplicity. He also innovates on his sources—most famously, in the Cold Genius scene, modeled after a "Chorus of Tremblers" scene from Jean-Baptiste Lully but intensifying it with characteristically daring harmonies. The prominence of vivid dance rhythms reminds us of the important impetus ballet had in semi-opera's spectacle.

King Arthur thus becomes a tale of magic transformations that ultimately celebrate the enchantment of art itself, epitomized by the sequence of visions that Merlin conjures for the concluding masque and by the praise of Britain as, above all, a place of beauty: "Fairest isle, all isles excelling," sung by Venus to Purcell's indelible melody.

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.

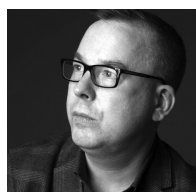
Meet the Artists



Lionel Meunier

Founder and artistic director of the award-winning Belgian vocal ensemble Vox Luminis, French conductor and bass Lionel Meunier is regarded as one of the most dynamic artistic leaders in the fields of historical performance and choral music today. Praised for his detailed yet spirited interpretative approach, he is now increasingly in demand as a guest conductor and artistic director with choirs, ensembles, and orchestras worldwide. Meunier's international breakthrough came in 2012 with Vox Luminis' *Gramophone* recording of the year award for the recording of Heinrich Schütz' *Musicalische Exequien*. Under Meunier's leadership, Vox Luminis has since embarked on extensive concert tours throughout Europe, North America, and Asia; established multiseason artistic residencies at Wigmore Hall, Aldeburgh Festival, Utrecht Early Music Festival, and Concertgebouw Bruges; and recorded more than a dozen acclaimed albums. The recording of Buxtehude won the ensemble a second Gramophone Award, for 2019 choral recording of the year. As a guest conductor, Meunier has worked with Netherlands Bach Society, Danish National Vocal Ensemble, Netherlands Chamber Choir, and the Boston Early Music Festival Collegium and has led projects with Vox Luminis in collaboration with Juilliard 415, Orchestra B'Rock, Philharmonia Baroque Orchestra, and L'Achéron, among others. He maintains a close relationship with the Freiburg Baroque Orchestra and Consort, returning regularly to lead collaborative projects with Vox Luminis that cover a wide repertoire. Other projects include

his debut with the Shanghai Symphony and returns to the Boston Early Music Festival and Freiburg Baroque Orchestra and Consort. Born in France, Meunier was trained as a singer and recorder player and began his career as a bass in ensembles such as Collegium Vocale Ghent, Amsterdam Baroque Choir, and Capella Pratensis. In 2013, he was awarded the title of Namurois de l'Année (Namur citizen of the year) for culture in the Belgian town of Namur, where he lives with his family.



Robert Mealy

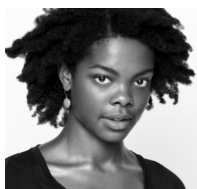
Robert Mealy is one of America's most prominent Baroque violinists. A frequent soloist and orchestral leader, he has recorded and toured with many distinguished ensembles both here and in Europe and served as concertmaster for Masaaki Suzuki, Nicholas McGegan, Helmuth Rilling, Paul Agnew, and William Christie, among others. He has given solo recitals at Carnegie Hall and the Smithsonian and he appears with his 17th-century ensemble Quicksilver on concert series across America. Mealy has directed the Historical Performance program at Juilliard since 2012 and has led his Juilliard students in acclaimed performances both in New York and abroad, including tours to Europe, India, New Zealand, and (most recently) Bolivia. Before coming to Juilliard, he taught for many years at Yale and Harvard. In 2004, Mealy received EMA's Binkley Award for outstanding teaching and scholarship. He still likes to practice.



Maggie Scrantom

Maggie Scrantom, a fourth-year MFA actor at Juilliard, received her undergraduate degree from the University of Iowa, where she studied literature and theatre arts. After graduating, she built a robust acting and filmmaking career in Chicago and taught sexual violence prevention in the U.S. Navy with Catharsis Productions. She has performed in numerous plays, commercials, and network TV shows as well as having written, directed, and designed for various short films, music videos, and theater pieces. Scrantom is excited to rejoin the professional world and artistic community upon graduating in May.

Steinberg Fellowship



Lark White

Lark White is a fourth-year BFA actor at Juilliard who will graduate in May. Her training has also included intensive performance art and improvisation at Double Edge Theatre in Ashfield, Massachusetts, and at the Experimental Theatre Wing at New York University as well as music and dramatic based therapy at A Place to Be in Middleburg, Virginia. White's ongoing training has informed her work in both theater and film, and she continues to work in both mediums across New York City.

Edward F. Limato Scholarship in Drama, Shubert Scholars, James and Gladyce Stais Scholarship in Drama



Margot Connolly

Margot Connolly (Playwrights '20) is a playwright originally from Pleasantville, New York. Her plays include *Belfast Kind* (winner, JPP's Jewish Playwriting Contest, Patty Abramson Prize finalist), *Quiz Out* (Princess Grace Finalist, 2019 Kilroy's honorable mention), *The Twitch* (Princess Grace finalist), and *Tough*. Her work has been produced and developed through the Williamstown Theatre Festival, Playwrights Center, Drama League, Jewish Plays Project, Repertory St. Louis, American Academy of Dramatic Arts, Primary Stages, and Juilliard, among others. She has an EST/Sloan commission, was a 2010-11 core apprentice at the Playwrights Center, and has been a finalist for the Jerome Fellowship, Emerald Prize, and Princess Grace Award. She received her BA from Bennington College and her MFA from the University of Iowa's Playwrights Workshop.



Camilla Tassi

Camilla Tassi is a projection/video designer, producer, and musician from Florence, Italy. Her design credits include Golijov's *Falling Out of Time* (Carnegie Hall), Monteverdi's *L'Orfeo* (Apollo's Fire Tour), Pollock's *Stinney: An American Execution* (Prototype, NYC), Deavere-Smith's *Fires in the Mirror* (Baltimore Center Stage and Long Wharf Theater), Mozart's *The Magic Flute* (Berlin Opera Academy), Massenet's *Cendrillon* (Peabody Opera), and Handel's *Alcina* with Stravinsky's *Le rossignol* (Yale Opera). Tassi

enjoys bringing theatrical design to traditionally unstaged compositions, recontextualizing the repertoire for today's audiences. For video, she has directed and edited for the Washington Chorus, Les Délices Early Music, Princeton Festival, and Chicago Ear Taxi Festival. She has sung with groups including the Yale Schola Cantorum and Apollo's Singers with the New York Philharmonic. She was the 2022 recipient of the Burry Fredrik design award and the Robert L. Tobin Opera Director-Designer prize. Tassi holds degrees in computer science, music, and projection design. She earned her MFA in design at the David Geffen School of Drama at Yale, under Wendall Harrington.



Jazmine Saunders

Soprano Jazmine Saunders, from Rochester, New York, is a master's student at Juilliard, studying with Elizabeth Bishop. Saunders earned her bachelor's at the Eastman School of Music, where she performed as Calisto in *La Calisto*, the Witch in *Into the Woods*, and the Lady With the Hand Mirror in *Postcard from Morocco*. Saunders performed as Adele in *Die Fledermaus* with Rochester Summer Opera and participated in Houston Grand Opera's 2021 Young Artists Vocal Academy. At the Seagle Festival 2022, she performed as Miss Lightfoot in *Fellow Travelers* and Suor Osmina in *Suor Angelica* and covered Lauretta in *Gianni Schicchi*. At Juilliard this season, Saunders will sing La Suora Infermiera in *Suor Angelica* and cover Ciesca in *Gianni Schicchi*. She won an encouragement award in the 2022 Opera Index competition.

Mildred H. Kellogg Scholarship, Helen and Sam Wilborn Scholarship in Voice



Erin O'Rourke

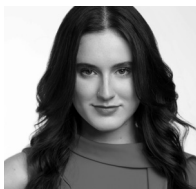
Soprano Erin O'Rourke, from Bronxville, New York, is a second-year master's student at Juilliard under soprano Amy Burton. O'Rourke recently won the New York district of the Laffont Metropolitan Opera Competition. This season, she will be performing as Nella in *Gianni Schicchi* with Juilliard Opera, singing Berg's *Seven Early Songs* at Alice Tully Hall with Lab Orchestra, and covering the title role in *Susannah* with Opera Theatre of St. Louis. Her recent opera credits include her Raylynmor Opera debut as Nannetta in *Falstaff*, covering Anna in Boïeldieu's *La dame blanche* with New Amsterdam Opera; and the Chicago Summer Opera Company. She also performed the title role in *L'incoronazione di Poppea*.

Toulmin Scholar



Song Hee Lee

Born and raised in Seoul, soprano Song Hee Lee (BM '22, voice) is a first-year master's student at Juilliard with William Burden. She made her Alice Tully Hall debut as Sirene in Handel's *Rinaldo* with Juilliard415. In 2021, Lee performed several times in Lincoln Center's Restart Stages, sharing a meaningful experience with the public during the pandemic. She also sang Bach's B-Minor Mass with the Philharmonia Baroque Orchestra conducted by Richard Egarr at Tully, then performed in the orchestra's gala concert in San Francisco to celebrate its return to live performance.



Lucy Altus

Mezzo-soprano Lucy Altus is a native New Yorker pursuing her master's at Juilliard under the tutelage of Elizabeth Bishop. As an undergraduate at Carnegie Mellon, Altus performed in Handel's *Messiah*, as Sesto in Sartorio's *Giulio Cesare*, as Ramiro in Mozart's *La finta giardiniera* as well as Un père, La Chatte, and L'écureuil in Ravel's *L'enfant et les sortilèges*. In January 2022, Altus was a district winner and regional encouragement award winner for the Metropolitan Opera Laffont Competition.

Lorna Dee Doan Scholarship, Helen and Sam Wilborn Scholarship in Voice



Stephanie Bell

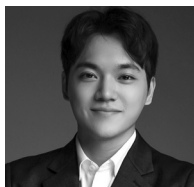
Canadian mezzo-soprano Stephanie Bell is a third-year bachelor's student at Juilliard under the tutelage of Elizabeth Bishop. Prior to Juilliard, she began her operatic career in the Manitoba Chamber Orchestra's production of Hans Krása's *Brundibar* playing the role of Aninku. Through her work in the festival in her home city, Winnipeg, Bell has received the Ladies Orange Benevolent Association Trophy, W.H. Andersen Memorial Trophy, and Alma Wynne Memorial Trophy. Additional training includes programs at the University of British Columbia and McGill University. In spring 2022, Bell performed in Juilliard Opera's production of *Die lustigen Weiber von Windsor*.

Gail Chamock Scholarship



Lauren Torey

Canadian mezzo-soprano Lauren Torey, who hails from just outside of Toronto, is a bachelor's student at Juilliard with Elizabeth Bishop. She has appeared in solo recitals at Juilliard, choral performances with the Toronto Symphony Orchestra, and a solo Off-Broadway performance with *The Beginnings Workshop*. Torey has also taken part in many professional productions over the past 15 years. Other credits include *Die lustigen Weiber von Windsor* (Juilliard); *Legally Blonde* (Innovative Arts); *Joseph and the Amazing Technicolor Dreamcoat* (Lower Ossington Theatre); and *Fame* (First Act Youth Company). Torey is incredibly grateful for the opportunities that she has had throughout the years.



Geun-hyeong Han

Tenor Geun-hyeong Han, hailing from Seoul, is a master's student at Juilliard with William Burden. Han has covered Aminta in *Atalanta* with Juilliard Opera and played Nemorino in *L'elisir d'amore* at Seoul National University as well as being a soloist in Handel's *Messiah*. He won first prize at the Korea Vocal Competition in 2014. Han earned his bachelor's from Seoul National University.

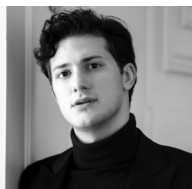
Helen and Sam Wilborn Scholarship in Voice



Samuel Rosner

Samuel Rosner, a graduate diploma student at Juilliard with Elizabeth Bishop, graduated from the dual degree program at Harvard and the New England Conservatory. This summer, Rosner will be a studio artist at Wolf Trap Opera, covering Jupiter in *Semele*. He has 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 at Sarasota Opera. Rosner's other opera roles include Tamino (*Die Zauberflöte*), Chevalier de la Force (*Dialogues of the Carmelites*), and Évandre (*Alceste*). He is also a composer of vocal, chamber, electro-acoustic works, and film scores. He has had his pieces performed at Lincoln Center and Carnegie Hall as well as on NPR's *From the Top*.

S. Jay Hazan Scholarship in Vocal Arts, Rysanek/Della Casa Scholarship



Colin Aikins

Pittsburgh native Colin Aikins, a tenor pursuing his master's at Juilliard, received his bachelor's at the Curtis Institute of Music and studied with Julia Faulkner of the Chicago Lyric Opera. His credits include *Trouble in Tahiti* (as Trio), *Sweeney Todd* (the Beadle), *Highway 1, USA* (Nate), *Albert Herring* (Mr. Upfold), and *Dangerous Liaisons* (Chavelier de Danceney) for the Curtis Opera Theater.

Aikins is excited to be studying under the tutelage of William Burden.

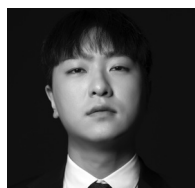
Toulmin Scholar



Shavon Lloyd

Shavon Lloyd, an award-winning composer, conductor, music educator, and baritone from Middletown, New York, is a master's student at Juilliard with bass-baritone Kevin Short. As an undergraduate at the Crane School of Music (SUNY Potsdam), he performed such roles as the Pirate King in *The Pirates of Penzance* and Jamie in *The Last Five Years*. He has been a soloist in such works as Vaughan Williams' *Serenade to Music* and Mozart's Mass in C Minor, under the respective batons of Duain Wolfe and Kent Tritle.

Rondi Charleston Scholarship in memory of Ben Holt



Minki Hong

South Korean-born baritone Minki Hong is a master's candidate at Juilliard, where he studies with Kevin Short. Last fall, Hong won the Louis Peckham Todaro Memorial Award at the Florida Grand Opera Competition and, last winter, he was a finalist in the Premiere Opera Foundation International Competition. This season, he makes his debut as Marco in *Gianni Schicchi* at Juilliard and will also cover the

opera's title role. Hong looks forward to singing Masetto in *Don Giovanni* with the Camerata Bardi International Academy and Queens Symphony.

Raymond Brick Memorial Scholarship, Helen and Sam Wilborn Scholarship in Voice



Donghoon Kang

Bass-baritone Donghoon Kang, from Seoul, earned his bachelor's at Seoul National University studying under tenor Yonghoon Lee. Last year, Kang was selected to be a fellow of the Ravinia Steans Music Institute, where he won an award in the Opera Index Competition. In the fall, he sang in Juilliard Opera's *Atalanta* as Nicandro and performed an art-song concert at Alice Tully Hall. Kang is studying for his master's at Juilliard under Darrell Babidge. Last spring at Juilliard, Kang appeared as Herr Reich in *Die lustigen Weiber von Windsor*.

Toulmin Scholar

Juilliard415

Since its founding in 2009, Juilliard415, the school's principal period-instrument ensemble, has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works by composers of the 17th and 18th centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 tours extensively in the U.S. and abroad, having performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig

Bachfest, and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence.

Juilliard415 made its South American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State, and has twice toured to New Zealand. With its frequent musical collaborator the Yale Institute of Sacred Music, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the U.K., India, and Germany. In a concert with the Bach Collegium Japan, conducted by Masaaki Suzuki, Juilliard415 played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris and the Philharmonia Baroque in San Francisco as well as concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and the late Christopher Hogwood.

Juilliard415, which takes its name from the pitch commonly associated with the performance of baroque music (A=415), has performed major oratorios and baroque operas every year since its founding, including a rare fully staged production of Rameau's *Hippolyte et Aricie* during the 2017-18 season. During the 2018-19 season, the ensemble presented Purcell's *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles. The ensemble has also had the distinction of premiering new works for period instruments, most recently *The Seven Last Words Project*, a Holy Week concert at the Cathedral of St. John the Divine for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. The ensemble resumed a full slate of activity in the 2021-22 season, including collaborations with the Philharmonia Baroque and Yale

Schola Cantorum as well as the Royal Conservatoire The Hague, along with a much-praised production of Rossi's rarely-performed opera *L'Orfeo*. Juilliard415's 2022-23 season sees the return of conductors Laurence Cummings and Rachel

Podger and a new production of Handel's *Atalanta* with Juilliard's Marcus Institute for Vocal Arts. Laurence Equilbey conducts a program of Schubert and Mozart and the season closes with a celebration of dance in collaboration with Juilliard's Dance Division.

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Juilliard Historical Performance offers comprehensive study and performance of music from the 17th and 18th centuries on period instruments. Established and endowed in 2008 by the generous support of Bruce and Suzie Kovner, the program is open to candidates for master of music, graduate diploma, and doctor of musical arts degrees, each of whom receives a full-tuition scholarship. A high-profile concert season of opera, orchestral, and chamber music is augmented by a performance-oriented curriculum that fosters an informed understanding of the many issues unique to period-instrument performance at the level of technical excellence and musical integrity for which Juilliard is renowned. The faculty comprises many of the leading performers and scholars in the field. Frequent collaborations with Juilliard's Ellen and James S. Marcus Institute for Vocal Arts, the integration of modern instrument majors outside of the Historical Performance program, and national and international tours have introduced new repertoires and increased awareness of historical performance practice at Juilliard and beyond. Alumni of Juilliard Historical Performance are members of many of the leading period-instrument ensembles, including Philharmonia Baroque Orchestra, Les Arts Florissants, Mercury, and Tafelmusik, and they have also launched such new ensembles as the Sebastians, House of Time, New York Baroque Incorporated, and New Vintage Baroque.

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One of America's most prestigious programs for educating singers, Juilliard's Ellen and James S. Marcus Institute for Vocal Arts offers young artists programs tailored to their talents and needs. From bachelor's and master's 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, Risè 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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