

Monday Evening, February 17, 2020, at 7:30

The Juilliard School

presents

# Juilliard415

## Juilliard Opera

Nicholas McGegan, *Conductor*

Ophelie Wolf, *Stage Director*

GEORGE FRIDERIC HANDEL (1685–1759) **Rinaldo** (concert version)

### Cast (in order of appearance)

<b>Goffredo</b>	Maggie Reneé Valdman
<b>Almirena</b>	Hyoyoung Kim
<b>Rinaldo</b>	Karin Osbeck
<b>Argante</b>	Erik van Heyningen
<b>Armida</b>	Jessica Niles
<b>Donna</b>	Song Hee Lee

*Supertitles Operator:* Celeste Montemarano

*Supertitles Creation:* Cori Ellison, Celeste Montemarano

*Orchestral Preparation:* Robert Mealy, Jeffrey Grossman

*Vocal Music Preparation:* Kenneth Merrill, Jeffrey Grossman

*Language Preparation:* Corradina Caporello

*Rehearsal Pianist:* Michał Biel

*Performing edition devised by Robert Mealy, created by Peter Jones*

*Performance time: approximately 2 hours and 15 minutes, including an intermission*

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

*Juilliard415 is grateful to the Sidney J. Weinberg, Jr. Foundation for providing additional support for its performance season.*

*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.*

*This performance is part of Juilliard Opera, a program dedicated to the education and training of future generations of singers at Juilliard. Major support for Juilliard Opera is provided by the International Foundation for Arts and Culture and its Chairman, Dr. Haruhisa Handa.*

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Alice Tully Hall

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

## About the Program

By James M. Keller

### ***Rinaldo***

GEORGE FRIDERIC HANDEL

*Born: February 23, 1685, in Halle, Saxony, Germany*

*Died: April 14, 1759, in London*

He was a superb keyboard soloist and composed music for venues as diverse as elegant salons and mighty cathedrals; but at heart, George Frideric Handel was a creature of the stage, and he could infuse theatrical flavor into whatever he wrote.

For most of his career, Handel's theatrical aspirations lay in opera, and he triumphed particularly as a composer and impresario of Italian opera in London, his adopted city. He had received his earliest musical instruction in his native town of Halle, not far northwest of Leipzig. In 1703 he left for the busier musical capital of Hamburg, where he befriended Georg Philipp Telemann (then still a student) and gained a position in the municipal opera house, initially as a second violinist, later as a harpsichordist. In 1706 he was off to Italy, a magnet for any composer at the turn of the 18th century and especially for one attracted to the larger forms of vocal music. Rome became his base of operations for several years, during which he became acquainted with the Who's Who of the Italian musical establishment and made a mark with a number of oratorios, motets, and even operas.

Following his stint in Italy, Handel returned briefly to Germany, where in 1710 he assumed the position of Kapellmeister to Prince Ernst August, Elector of Hanover. But his time in Germany was reaching its end. Handel first visited England the following year, to oversee the production of his opera *Rinaldo* at the Queen's Theatre. His ensuing visits grew more frequent,

and when in 1714 his patron the Elector ascended to the throne of England as George I, Handel established himself full-time in London. During the next 27 years Handel would be enmeshed in the high-stakes vicissitudes of London's musical life, especially in the worlds of opera and oratorio. He composed and produced nearly 40 operas on Italian texts for various companies in London, and, especially after 1740, 25 oratorios, some of which are so theatrical in their plots as to qualify fully as "dramas without staging."

"The report of his uncommon abilities had been conveyed to England before his arrival, through various channels," wrote Handel's first biographer, John Mainwaring. "Many of the nobility were impatient for an Opera of his composing. To gratify this eagerness, *Rinaldo*, the first he made in England, was finished in a fortnight's time." Handel achieved that impressive pace partly by repurposing nearly half the score from music he had written earlier in Italy. Some of those numbers underwent considerable reworking; others were assumed practically unaltered. One example of the latter is the act two aria "Lascia ch'io piango." In that form, it became one of the most famous of all Handel arias, although it had been born as "Lascia la spina" in Handel's 1707 oratorio *Il trionfo del Tempo e del Disinganno*. With a new text grafted on, what had been a number advising a would-be lover to "avoid the thorn, pluck the rose" became the more mournful lament "let me weep over my cruel fate."

The libretto, also quickly prepared, was by Giacomo Rossi, who apparently worked from a draft prepared by Aaron Hill, briefly the manager of the Queen's Theatre, where the piece was mounted. (Hill was sacked after the third performance, probably for unbridled expenses incurred in mounting *Rinaldo*.) The ultimate source

was Torquato Tasso's immensely popular *La Gerusalemme liberata*, an epic poem published in 1581 that offers a largely fictional account of the First Crusade, which took place in the late 11th century.

The work therefore involves a moral and military conflict between the Christians and the Muslims. The very idea may make us nervous in our enlightened times, but in 16th-century Italy or 18th-century England the superiority of Christians over Muslims was taken for granted—plus it served as an expedient metaphor for the dominance of European monarchs over non-European ones at a time when Europe was fixated on maintaining and expanding empires.

In act one, we meet Rinaldo (mezzo-soprano, sung by a castrato in Handel's time, though assuredly not in ours), who is a heroic knight in the crusaders' army. The army's general, Goffredo (contralto), has consented to let his daughter Almirena (soprano) marry Rinaldo once Jerusalem is captured. On the opposing side, the Saracen king of Jerusalem, Argante (bass), envisions defeat and arranges a three-day ceasefire to devise a plan. He summons Armida (Queen of Damascus, his mistress, and, conveniently, a sorceress). They decide to gain the military advantage by separating Rinaldo from his army. To accomplish this, Armida uses her powers to abduct Almirena, upon which Rinaldo will absent himself from the army to capture her back.

In act two, Rinaldo and Goffredo set out to regain Almirena, but Armida is a step ahead of them; she has two sirens separate Rinaldo from his friend and deliver him to her palace. There, she makes romantic moves on him. When he spurns her advances, she tries Plan B, assuming the form of Almirena, who in the meantime has been imprisoned and has rebuffed the two-timing advances of

Argante. Rinaldo falls for the ploy at first but soon sees through it. Argante is not so clever; he continues his romantic pursuit of the woman he takes to be Almirena but (as Rinaldo knows but he does not) is really Armida. Armida, being Argante's mistress, is furious when he pitches woo to ... well, to her, but he thinks she's Almirena.

On to act three and the unknotting of a confusing situation. Armida, in her castle, is about to kill Almirena, but Goffredo arrives just in time and manages to free her. Rinaldo gets back to work and leads the crusading army to capture Jerusalem, defeating the forces of Armida and Argante, who have put their personal contretemps behind them. Rinaldo and Goffredo are reunited. Armida and Argante are captured and they vow to convert to Christianity, Armida relinquishing her magical powers by extinguishing her infernal flame with holy waters and by breaking her wand in two. The two couples—Rinaldo and Almirena; Armida and Argante—look forward to Christian, wedded bliss.

The premiere production proved very successful, receiving 15 performances in its first season. It is easy to understand why. Apart from satisfying hunger for a novel work by the recently arrived Handel, the piece boasted an admired cast, a spectacular production (thunder, lightning, a chariot drawn by fire-belching dragons), and a vibrant instrumental component (with recorders suggesting birdcalls and the military ambience enlivened by trumpets and drums). It became the talk of London, its status doubtless boosted by write-ups in the newly founded satirical newspaper, the *Spectator*, where it was pilloried for being an opera in Italian presented to English audiences who did not comprehend that language (it was, in fact, the first such) and for certain extravagances of the production. An essay by *Spectator* cofounder Joseph Addison took particular note of the flocks

of live sparrows set a-wing in the garden scene of *Rinaldo*. For example: "There have been so many Flights of them let loose in this Opera, that it is feared the House will never get rid of them; and that in other Plays they may make their Entrance in very wrong and improper Scenes, so as to be seen flying in a Lady's Bed-Chamber, or pearching upon a King's Throne; besides the Inconveniencies which the Heads of the Audience may sometimes suffer from them."

Further performances ensued, still at the Queen's Theatre, in 1713, 1714–15, and 1717; and then in 1731 it was revived yet again for the opera company called the Second Academy—all of these adding up to 53 London performances in the composer's lifetime. In 1715, *Rinaldo* was also produced in Hamburg (in German), where it proved popular enough to merit revivals in six further seasons during the 1720s. As one would expect of operas of that period, the playbook was adapted to new casts and other circumstances of these various productions. Although changes for the 1713 and 1714–15 presentations

are not very clearly documented, the 1711, 1717, and 1731 versions can be determined in considerable detail. They differ quite a lot, even to the extent of a character being omitted, roles being reduced, vocal parts being transposed to new keys, numbers being replaced, and recitatives being rewritten.

Tonight's performance follows in that Handelian tradition, largely following the 1717 version (which eliminates the 1711 character of Goffredo's brother Eustazio, his arias now re-assigned to Goffredo and his interjections in the finale being taken by Almirena). In the interest of a more manageable running-time, this Juilliard production also dispenses with the original opening section of act three, in which a Christian magician helps trounce the Muslim magician Armida—confirmation of a subtext that modern audiences will probably feel is sufficiently expressed without this 20-minute expanse.

*James M. Keller is the longtime program annotator of the New York Philharmonic and the San Francisco Symphony.*

## Meet the Artists



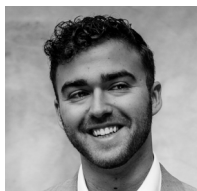
RANDY BEACH

**Nicholas McGegan**

As he embarks on his sixth decade on the podium, Nicholas McGegan is recognized for his probing and revelatory explorations of music of all periods. The 2019–20 season marks the final year of his 34-year tenure as music director of Philharmonia Baroque Orchestra (PBO) and Chorale. He is principal guest conductor

of the Pasadena Symphony. Though he is best known as a Baroque and Classical specialist, McGegan's approach—intelligent, infused with joy, and never dogmatic—has led to appearances with many of the world's major orchestras. His 2019–20 guest appearances include a return to the Cleveland Orchestra and the Houston, Baltimore, St. Louis, New Jersey, and Pasadena symphonies. He led an all-Mozart program last fall at the Hollywood Bowl and rejoins the Los Angeles Chamber Orchestra for a program of Rameau, Mozart, and Schubert. He also leads the Royal Scottish National Orchestra and makes guest appearances with the Szczecin and Wrocław philharmonics. Summer festivals

include Aspen and La Jolla. McGegan's prolific discography includes more than 100 releases spanning five decades. Having recorded more than 50 albums of Handel, McGegan has explored the depths of the composer's output with a dozen oratorios and close to 20 of his operas. Under its own label, Philharmonia Baroque Productions, Philharmonia has recently released albums of Handel, Scarlatti, Vivaldi, Brahms, Haydn, Beethoven, and more. McGegan's latest release with PBO is Handel's rarely performed *Joseph and His Brethren*. McGegan is committed to the next generation of musicians, frequently conducting and coaching students in residencies and engagements at Juilliard, Yale, Harvard, the Colburn School, Aspen Music Festival and School, Sarasota Music Festival, and Music Academy of the West. The English-born conductor, who was educated at Cambridge and Oxford, was made an Officer of the Most Excellent Order of the British Empire "for services to music overseas." Other awards include the Halle Handel Prize; Order of Merit of the State of Lower Saxony (Germany); Medal of Honor of the City of Göttingen; and a declaration of Nicholas McGegan Day by the Mayor of San Francisco in recognition of his work with Philharmonia.



**Erik van Heyningen**

Baritone Erik van Heyningen, from Poway, California, is an artist diploma student at Juilliard, where he studies with William Burden. Last summer, he was featured in a new production of *Salome* at the Spoleto Festival and appeared as Fernando in *La gazza ladra* with Teatro Nuovo. Van

Heyningen appeared with the Cecilia Chorus of New York for a 2019 performance of Bach's *Christmas Oratorio*. His 2020 performances will include Escamillo in *Carmen* with Pacific Opera Victoria, and Sprecher in *Die Zauberflöte* with the Santa Fe Opera, where he spent two summers as an apprentice artist, receiving the Donald Gramm Memorial Award. He also spent three summers with the Opera Theatre of St. Louis, where he received the Richman Memorial Award.

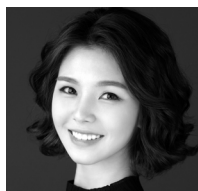
*Dr. Gary Portadin Scholarship, Philo Higley Scholarship, Dr. Lee MacCormick Edwards Scholarship, Hardesty and Beverley Peck Johnson Fund*



**Hyoyoung Kim**

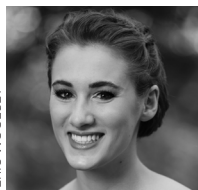
Soprano Hyoyoung Kim, hailing from Seoul, is a first-year master's student in voice at Juilliard studying with Edith Wiens. Her most recent appearances include Palm Beach Opera, Spoleto Festival, Vancouver Opera's NYIOP Korea audition, and as Donna Anna in *Don Giovanni* at Seoul National University. She has also participated in master classes with Helmut Deutsch and David Blackburn. A recipient of multiple honors and scholarships, Kim is a winner of the KBS (Korean Broadcasting System) competition and second prize at the Jungang competition in Korea, including four performances with the KBS Orchestra. In 2017, she was selected as a Kumho Foundation Young Artist solo recitalist, giving duo concerts in 2018 and 2019.

*Toulmin Foundation Scholarship*



**Song Hee Lee**

Soprano Song Hee Lee, born and raised in Seoul, is a sophomore at Juilliard, where she studies with William Burden. In her first year, Lee performed much song repertoire and opera scenes including Susanna in *Don Giovanni*. Last summer, Lee participated at the Académie Internationale d'Été de Nice, where she participated in a master class with Dalton Baldwin and performed scenes from *Così fan tutte* and *L'Enfant et les sortilèges*.



ERIC WOOLSEY

**Jessica Niles**

From Alexandria, Virginia, soprano Jessica Niles is pursuing her master's degree studying with Edith Wiens at Juilliard. Concert highlights include Handel's *Aminta e Fillide* with Juilliard415 conducted by William Christie at the Morgan Library and Bach's *Christmas Oratorio* with the Cecilia Chorus of New York at Carnegie Hall. Niles revived *Aminta e Fillide* with Les Arts Florissants at the 40th annual Festival Dans les Jardins de William Christie, and continued her work with Les Arts Florissants in a residency last April. Niles regularly curates recitals of art song and chamber music as well as premiering new works, including her commission *The Opposite of Loneliness: A Chamber Piece* (Wenzelberg). Recital highlights include Fauré's *La Bonne Chanson* coached by conductor Pierre Vallet, Liza Lehmann's vocal quartet *In a Persian Garden* coached by Craig Rutenberg, and Schoenberg's String Quartet No. 2. Niles made her Alice Tully Hall

debut in December in Juilliard's Songfest. Operatic roles include Susanna in *Le nozze di Figaro*, Zerlina in *Don Giovanni*, and Adina in *L'elisir d'amore*.

*Kovner Fellowship*



**Karin Osbeck**

Stockholm native Mezzo-soprano Karin Osbeck is an artist diploma student at Juilliard, where she studies with Elizabeth Bishop. Osbeck has performed as Nancy in *Albert Herring* and the title role in *La Cenerentola* at Stockholm's University College of Opera, where she earned her bachelor's degree. This season, Osbeck has performed as Olga in *Eugene Onegin* at the Royal Opera in Stockholm with conductor John Fiore. She received the Jenny Lind Scholarship in 2016, which encompassed a recital tour in North America and Sweden.

*Patricia Haspert Scholarship in Vocal Arts, Jack Bakal Classical Artist Scholarship, Alice Tully Scholarship, Hardesty & Beverley Peck Johnson Fund*



**Maggie  
Reneé Valdman**

Maggie Reneé Valdman, a mezzo-soprano from Los Angeles, California, is a senior voice student at Juilliard studying with Elizabeth Bishop. Last year, Valdman appeared as Carmen in *La Tragédie de Carmen* with City Lyric Opera, toured Europe with Juilliard's production of *Dido and Aeneas*, studied with Dolora Zajick at the Institute for Young Dramatic Voices, and made solo debuts with the

Reno Philharmonic and the California Philharmonic Orchestra at Disney Hall. In 2018, Valdman sang Dorabella in *Così fan Tutte* and Marcellina in *Le Nozze di Figaro* as an apprentice artist at Teatro Nuovo (formerly Bel Canto at Caramoor). In 2017,

Valdman made her European debut as Cherubino in *Le nozze di Figaro* in Berlin. In addition to opera, Valdman sings a variety of repertoire in different genres in more than 10 languages and has a CD of her original music out on iTunes.

### About Juilliard415

Celebrating its 10th anniversary season, 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 now 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), and on a 10-concert tour of New Zealand, where it returns for a second tour in spring 2020.

With its frequent musical collaborator, the Yale Institute of Sacred Music, the ensemble has played throughout Scandinavia, Italy, Japan, Southeast Asia, the U.K., and India. Juilliard415 made its South American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State. 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 Philharmonia Baroque in San Francisco, as well as concerts directed by such eminent musicians as Ton Koopman, Robert Mealy, 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. A frequent collaborator with Juilliard's Dance division, Juilliard415 premiered new choreography by Juilliard dancers last season in an all-Rameau program led by Robert Mealy and teams up again with Juilliard Dance this season for a new work choreographed by Andrea Miller. Juilliard415 has had the distinction of premiering new works for period instruments, most recently for *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. This season's highlights include performances with William Christie and Les Arts Florissants at the Philharmonie de Paris; Handel's *Rinaldo* conducted by Nicholas McGegan in New York and at the Göttingen Handel Festival in Germany; a program of music inspired by Shakespeare led by Rachel Podger; the Juilliard415 debut of Pablo Heras-Casado in a program of music from the Spanish Baroque; and another side-by-side collaboration with Philharmonia Baroque in San Francisco.

## Juilliard415

### Violin 1

Chloe Kim  
Majka Demcak  
Manami Mizumoto  
Rebecca Nelson  
Rachel Prendergast

### Violin 2

Shelby Yamin  
Kako Miura  
Natalie Rose Kress  
Aniela Eddy

### Viola

Edward Li  
Chiara Fasani Stauffer

### Cello

Sydney ZumMallen  
Jin Nakamura  
Angela Lobato

### Bass

John Stajduhar

### Recorder

Kelsey Burnham

### Oboe/Recorder

Matthew Hudgens  
Emily Ostrom

### Bassoon

Georgianne Banker  
Catalina Guevara Viquez

### Trumpet

Clinton McLendon  
Michael Chen  
Robert Garrison  
John Thiessen

### Timpani

Stella Perlic

### Harpsichord

Jacob Dassa

### Theorbo

Joshua Stauffer

## Juilliard Historical Performance

Juilliard's full-scholarship Historical Performance program 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. 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 the Portland 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.

## Historical Performance Administration

**Robert Mealy**, *Director*

**Benjamin D. Sosland**, *Administrative Director*

**Rosemary Metcalf**, *Assistant Administrative Director*

**Annelise Wiering**, *Coordinator for Scheduling and Educational Support*

**Masayuki Maki**, *Chief Tuner and Coordinator for Historical Keyboard Collection*



## Historical Performance Faculty

### **Violin**

Elizabeth Blumenstock  
Robert Mealy  
Cynthia Roberts

### **Cello**

Phoebe Carrai

### **Viola da Gamba**

Sarah Cunningham

### **Bass**

Douglas Balliett

### **Flute**

Sandra Miller

### **Oboe**

Gonzalo X. Ruiz

### **Baritone**

Dominic Teresi

### **Plucked Instruments**

Daniel Swenberg  
Charles Weaver

### **Harpsichord**

Richard Egarr  
Béatrice Martin  
Peter Sykes

### **Continuo Skills**

Avi Stein

### **Core Studies**

Thomas Forrest Kelly  
Robert Mealy  
Peter Sykes

### **Historical Theory/ Improvisation**

Peter Sykes  
Charles Weaver

### **Secondary Lessons**

Nina Stern (recorder)  
John Thiessen (trumpet)  
Todd Williams (horn)

### **Artists in Residence**

William Christie  
Richard Egarr  
Rachel Podger

## Ellen and James S. Marcus Institute for Vocal Arts

One of America's most prestigious programs for educating singers, The Juilliard School's Ellen and James S. Marcus Institute for Vocal Arts offers young artists programs tailored to their talents and needs. From bachelor and master of music degrees to an advanced Artist Diploma in Opera Studies, Juilliard provides frequent performance opportunities featuring singers in its own recital halls, on Lincoln Center's stages, and around New York

City. Juilliard Opera has presented numerous premieres of new operas as well as works from the standard repertoire.

Juilliard graduates may be heard in opera houses and concert halls throughout the world; diverse alumni artists include well-known performers such as Leontyne Price, Renée Fleming, Risë Stevens, Tatiana Troyanos, Simon Estes, and Shirley Verrett. Recent alumni include Isabel Leonard, Susanna Phillips, Paul Appleby, Erin Morley, Sasha Cooke, and Julia Bullock.

## Ellen and James S. Marcus Institute for Vocal Arts

**Brian Zeger**, *Artistic Director*

**Kirstin Ek**, *Director, Curriculum and Schedules*

**Emily Wells**, *Associate Director*

**Andrew Gaines**, *Production Administrator*

**Davis Dykes**, *Projects Administrator, Performance Activities*

**Po Chan**, *Projects Administrator, Curriculum*

**Kiara Walker**, *Schedule and Program Coordinator*

**Alexandra Cohen**, *Vocal Arts Administrative Apprentice*

**Voice Faculty**

Edith Wiens, *Chair*  
Darrell Babidge  
Elizabeth Bishop  
William Burden  
Amy Burton  
Cynthia Hoffmann  
Marlena K. Malas  
Robert C. White Jr.

**Ellen and James S. Marcus  
Institute for Vocal Arts Faculty**

Stefano Baldasseroni  
Marianne Barrett  
Edward Berkeley  
Mary Birnbaum, *Associate  
Director of Artist Diploma in  
Opera Studies*  
Steven Blier  
Corradina Caporello  
Robert Cowart

Alexandra Day  
Karen Delavan, *Music Advisor for  
Master of Music and Graduate  
Diploma*  
Cori Ellison  
John Giampietro  
Bénédicte Jourdois  
Natalia Katyukova  
Kathryn LaBouff  
Gina Levinson  
Kenneth Merrill  
David Moody, *Chorus Master*  
Glenn Morton  
Nils Neubert  
Adam Nielsen, *Music Advisor for  
Master of Music and Graduate  
Diploma*  
Donald Palumbo  
David Paul, *Dramatic Advisor for  
Master of Music and Graduate  
Diploma*

J.J. Penna  
Diane Richardson, *Principal  
Coach and Music Advisor for  
Artist Diploma in Opera Studies*  
Lauren Schiff  
Eve Shapiro, *Dramatic Advisor  
for Artist Diploma in Opera  
Studies*  
Jeanne Slater  
Avi Stein  
Cameron Stowe  
Stephen Wadsworth, *James S.  
Marcus Faculty Fellow, Direc-  
tor of Artist Diploma in Opera  
Studies*  
Howard Watkins  
Gary Thor Wedow  
Robert White  
Reed Woodhouse  
Brian Zeger, *Artistic Director*

**2019-2020 Ellen and James S. Marcus Institute for Vocal Arts Fellows**

Jeremy Chan, *piano*  
Lisenka Heijboer, *opera directing*  
Nathaniel LaNasa, *piano*