

HENRY PURCELL

DIDO AND AENEAS



Juilliard



Photo by Claudio Papierno

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The Juilliard School
presents

Dido and Aeneas

Music by Henry Purcell
Libretto by Nahum Tate

Wednesday, February 20 and Friday, February 22, 2019, 7:30pm
Sunday, February 24, 2019, 2pm
Rosemary and Meredith Willson Theater

Avi Stein, Conductor
Mary Birnbaum, Director
Claudia Schreier, Choreographer

Juilliard415

The Cast (*in order of vocal appearance*)

Dido	Shakèd Bar
Belinda	Mer Wohlgemuth
Anna	Kady Evanyshyn
Aeneas	Dominik Belavy
First Witch	Shereen Pimentel
First Sailor	Chance Jonas-O'Toole
Sorceress	Myka Murphy
Second Witch	Olivia Cosio
Spirit (in form of Mercury)	Britt Hewitt

Additional selections by Henry Purcell:

"If love's a sweet passion" from *The Fairy Queen*

"How happy the lover" from *King Arthur*

"Urge me no more," Z.426

"See, even Night herself is here" from *The Fairy Queen*

Scenic Designer: Grace Laubacher
Costume Designer: Oana Botez
Lighting Designer: Anshuman Bhatia

Performance time: approximately 65 minutes, with no intermission

Juilliard's Ellen and James S. Marcus Institute for Vocal Arts was established in 2010 by the generous support of Ellen and James S. Marcus.



**Large
Print**

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and use of recording equipment are not permitted in the auditorium.

Ensemble

Olivia Cosio, Kady Evanyshyn, Britt Hewitt, Joan Hofmeyr, Chance Jonas-O'Toole, Shereen Pimentel, Richard Pittsinger, Santiago Pizarro, Carlyle Quinn, William Socolof, Luke Sutliff, Maggie René Valdman

Covers

Olivia Cosio (Spirit), Kady Evanyshyn (First Witch), Britt Hewitt (Second Witch), Joan Hofmeyr (Belinda), Shereen Pimentel (Anna), Santiago Pizarro (First Sailor), Carlyle Quinn (Dido), Luke Sutliff (Aeneas), Maggie René Valdman (Sorceress)

Music Preparation: Kenneth Merrill

Language Preparation: Kathryn LaBouff

Associate Coach and Chorus Master: David Moody

Production Stage Manager: Nicole Marconi

Assistant Director: Ella Marchment

Assistant Costume Designer: Phoebe Miller*

Assistant Stage Managers: Sydney Gustafson*, Cat Hickerson*

Supertitles Creator: Celeste Montemarano

Supertitles Operator: Lisa Jablow

**Member, Professional Apprentice Program*

Score edited for this production by Robert Mealy

This performance is part of Juilliard Opera, a program dedicated to the education and training of future generations of singers at Juilliard. Juilliard Opera is supported by the vision and generous lead funding of the International Foundation for Arts and Culture and its Chairman, Dr. Haruhisa Handa.

Juilliard's full-scholarship Historical Performance program was established and endowed in 2009 by the generous support of Bruce and Suzie Kovner.

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

About This Production

This production takes its cue from the discovery that “real life” Dido committed suicide as an act of political protest. After Dido founded Carthage (located in modern day Tunisia) to escape from her brother Pygmalion, nearby King Iarbas wanted her to marry him; in order to avoid that fate, she self-immolated. Dido is a perfect example of the contemporary “Sad Girl Theory” by Audrey Wollen, which considers internal sadness to be an active form of resistance against a patriarchal society. However, historical fiction has not been as kind to Dido: in Virgil, she is reduced to a needy girlfriend; in Dante, she remains in the second circle of hell for her unquenchable lust.

Grounding *Dido and Aeneas* means considering it not as a story of star-crossed lovers but as a story of a queen whose private feelings for a political ally endanger her power over herself and her state. Even though her Empire is growing, sabotage awaits Dido at every turn. She’s in a double-bind when the Sorceress dangles the carrot of heroic destiny in front of Aeneas, he bites and leaves jilted Dido in front of her whole court. The upsettingly relevant question is: once a female+ leader experiences shame in front of the state, can she ever re-attain power?

The musical additions to the opera refract the themes detailed above. “If Love’s a Sweet Passion” awards primacy to Dido as a subject; “How Happy the Lover,” a passacaglia from *King Arthur*, extends Dido and Aeneas’ relationship by some precious minutes; “Urge Me No More” airs political grievances and “See, Even Night Herself is Here” ushers in the unconscious.

—Mary Birnbaum

Synopsis

Dido, Queen of Carthage, awaits the arrival of her beloved Aeneas, Trojan hero and the half-mortal son of Venus and Anchises. When Dido expresses her concern that she might love Aeneas too much, Dido's court, led by ladies-in-waiting Belinda and Anna, insists that Aeneas reciprocates her feelings and that their union will be beneficial to the state.

Aeneas arrives and swears his fidelity to Dido. All celebrate with a decision to go hunting. Night falls and the Sorceress appears, announcing her plan to sabotage Dido. Her cronies applaud her creativity. Dido and Aeneas wake up and go on the hunt, which commences with a prayer led by Belinda. Anna pulls Aeneas aside and tells him that the grove they are in was the place of Diana's revenge upon Acteon, who she turned into a stag after he betrayed her by watching her bathe. Aeneas responds by hunting a 'beast' and presents it to his beloved.

Just then, a storm breaks out and all haste back to town. However, Aeneas is approached by one of the Sorceress' lackeys, disguised as Mercury, who tells him that he is meant to found Rome, and should hie back to Italy. Aeneas, struck by heroic destiny, dreads telling Dido. A sailor sings a shanty as he prepares the boats for departure. Dido fears abandonment and her fear is founded by Aeneas' good-bye. They tussle, and she tells him to leave and embraces death, the only recourse left her. The court commemorates their great queen, summoning cupids to guard her tomb.

—*Mary Birnbaum*

About the Opera by Thomas May

"Even this little boarding-school opera is full of [Purcell's] spirit, his freshness, his dramatic expression, and his unapproached art of setting English speech to music." This was the verdict that Cornetto di Basso (aka George Bernard Shaw, using his pen name as a music critic) reached when covering an otherwise less-than-thrilling performance of *Dido and Aeneas* in 1889. Though two centuries old by then, the score had only first been published in 1841; the opera would not be performed outside England until 1895, when the bicentennial of Henry Purcell's death stimulated curiosity about his work.

Shaw perceptively singled out particular features that have since been widely accepted as essential components of Purcell's achievement. They are among the reasons why *Dido and Aeneas* has proved so enduringly resonant after a long phase of mummification. They also help account for the composer's exalted position in music history, despite early death at the pinnacle of his career (roughly around the same age as Mozart). Grove Music declares right off the bat that Purcell is "generally acknowledged as the greatest English opera composer."

In fact, Shaw's own assertion that Purcell was "a very great composer indeed" had not yet become a consensus when he penned his review. But it evinces "the growth of an increased public appreciation of Purcell's music at the end of the 19th century, at least partially as a result of the 'English Musical Renaissance,'" according to Ellen T. Harris, an expert on Baroque opera who has written extensively on Purcell and has taught at Juilliard.

Dido and Aeneas in particular not only has become the linchpin of this reputation but is regarded as a landmark of the repertoire and a significant turning point in the development of opera itself. That's a tall order for a compact musical drama involving a handful of characters and (if we count only the extant musical material) lasting under an hour. Shaw further minimized it with his condescending (or ironic?) "little boarding-school opera." What's more, *Dido and Aeneas* is not the obvious culmination of a trajectory of previous efforts but exists, simply put, as an outlier within both Purcell's career and English music of the 17th century.

Remarkable for his mastery across a wide spectrum of genres, both instrumental and vocal, secular and sacred, Purcell held a job as an organist at Westminster Abbey and the Chapel Royal and also made his name as a theater composer, contributing music to more than 40 plays.

Yet for all his versatility, *Dido and Aeneas* is Purcell's sole example of an "opera" in the Italian sense of a drama unfolded entirely through music. At the same time, it fuses aspects of French chamber opera with the native English masque tradition that Purcell drew on in his more elaborate semi-operas, such as *The Fairy Queen* (an adaptation of Shakespeare's *A Midsummer Night's Dream* combining spoken text and interpolated musical episodes).

The result—typically assumed to represent the “epitome” of English opera, at least before the 20th century—is in fact a one-off: an anomaly with little precedent as English opera (though, as Harris notes, the work is “deeply rooted in English 17th-century theatrical and musical traditions”), as well as a cul-de-sac that had to wait for reappraisal by later eras. England’s rich legacy of spoken theater (notwithstanding the Puritan Commonwealth that preceded Purcell’s boyhood in Restoration England) made it harder for the model of fully sung opera to catch on initially, while, soon after Purcell died, Handel’s importation of Italian opera to London inaugurated a very different era.

“*Dido and Aeneas* has a perfect compact structure,” observes Avi Stein, who conducts this production. “We’re so used to operas that are sprawling, but here Purcell gives us a complete package in this short time, with amazing changes of color and richness of emotional characterization in 15-bar scenes.”

To some extent, that richness and color are grounded in Purcell’s artful mingling of international styles. “The narrative parts for the soloists reflect the theatrical style of singing that comes from Italy, which he infuses with this spicy, jagged, beautiful harmony such that every word becomes expressive,” Stein explains. Overall, the famous arias, culminating in Dido’s immortal “When I am laid in earth,” reflect the aesthetic of Italian opera. (The prototype for that number, the lamento, had already become essentially cliché by Purcell’s time, but the composer infuses it with an unprecedented poignancy.) On the other hand, the extensive choral and dance-instrumental sections show the influence of French style. This production, with choreography by Claudia Schreier, underscores the part played by dance here as a narrative driver.

Stein points out that the prominent role of the chorus is an unusual feature of *Dido and Aeneas*. “In a sense, the chorus carries the show, giving it much of its impact. They can act in many different ways: setting the scene, or as a Greek chorus commenting on what has just happened.” In short, the chorus becomes “a multidimensional character throughout this opera.”

Purcell didn’t accomplish this remarkable feat single-handedly, as Harris notes. The text supplied by the Dublin-born writer Nahum Tate (1652-1715) “was beautifully suited to musical setting and enhancement.” For example, it stimulated the composer’s imagination with its savvy use of contrasts, between the high tragedy of the love story and the campy caricatures of witchcraft in the scenes with the Sorceress and her minions or the comic relief of the drunken, bawdy sailors.

Tate is also less fortunately known for his rewrite of *King Lear* (with a happy ending)—a product thoroughly in keeping with the era—and later became Poet Laureate of England. His libretto adapts the most-famous narrative

from Virgil's *Aeneid* (spread out across Books 1 through 4 of the epic): the story of the ill-fated love of Dido, Queen of Carthage, for war refugee Aeneas. After the destruction of his homeland and the fall of Troy, the hero has been further plagued by malicious divine intervention and thrown off course en route to a new home in Italy—thus landing at the thriving capital of Dido's glistening Empire. She welcomes the newcomers but, still grieving the death of her beloved husband, has pledged to remain faithful to his memory. But the gods, in their ongoing rivalry, hatch a plot to make Dido and Aeneas fall in love.

Tate not only skips over all this backstory (familiar to the opera's contemporaries in any case) but removes the layer of Olympian gods who have ulterior motives. In their place he interpolates a non-Virgilian cast of grotesque figures: the Sorceress and Witches, who scheme out of pure spite. The appearance of Mercury to Aeneas after the storm in the Grove is another curious change from the literary source. It's a fake Mercury—the Sorceress's "trusty Elf"—pretending to carry a message from Jove, whereas in Virgil the god actually intervenes to urge the hero on to Italy. Dido clearly commits suicide in the *Aeneid*, but at the end of the opera, her death is certain but its cause is vague—a kind of negative Liebestod in which the Queen is more sacrificial victim than agent of transfiguration.

Mary Birnbaum, director of this production, observes that Mark Morris' celebrated choreographic interpretation of the supernatural characters as a manifestation of a part of Dido herself has found widespread resonance among today's audiences. Yet in her evaluation of the opera's power structures, the director believes it is important to consider whether the Sorceress "has grounds for wanting Dido unthroned." Birnbaum thus stages the Sorceress and her companions as the servant class in Carthage, so that "female power is not dismissed as 'magic or sorcery' but is validated."

The uniqueness of *Dido and Aeneas* is further reinforced by the uncertainties surrounding its context and purpose. We cannot even be sure about what Purcell envisioned as the complete work, since no original manuscript has survived: music is missing for parts of the opera (above all, the Prologue), for which the only clue is the printed libretto. Counterintuitively, as scholarship has advanced, the unknowns have actually multiplied, derailing what were once assumed to be solid basic facts about the opera. We lack information, writes Harris, about "the very things that normally provide the foundation for our understanding of a piece of music"—a most unusual situation for a work of such formidable stature.

The earliest evidence for *Dido and Aeneas* comes not from any score but from a copy of the libretto printed for a performance at a London (Chelsea) boarding school "for Young Gentlewomen." This was long taken to be the context for which Purcell composed *Dido and Aeneas*, as a "simple entertainment," but evidence surfacing in recent years has made that

scenario as well as its putative timing (1689) at best questionable. The oldest musical manuscript dates from much later—close to a century after Purcell wrote it (according to Harris’s research, no earlier than 1777). This, in turn, diverges at several points from the 17th-century libretto.

As a result of these uncertainties, multiple theories are posited that *Dido and Aeneas* originated earlier in the 1680s as a private court entertainment, in parallel to *Venus and Adonis* by John Blow, a mentor to Purcell. Believed to date from 1683 for the court of King Charles II, *Venus and Adonis* also clearly served as a structural precedent for *Dido and Aeneas*. If Purcell’s opera was likewise written for royalty, the eventful decade of the 1680s—from the death of Charles II through James II’s deposition in the Glorious Revolution in 1688 to the accession of William and Mary—entails several alternative scenarios.

For example, if the opera actually wasn’t created until 1689, it could plausibly be read as an allegorical “cautionary tale depicting the sad outcome if the foreign-born William (who was Dutch) was not true to his English queen and people,” Harris explains. While most scholars now believe *Dido and Aeneas* is of earlier vintage (perhaps for Charles II but then never performed at court owing to his sudden demise), it might have been retrofitted for the boarding-school performance to reflect the new era of the Glorious Revolution.

The bulk of the missing music is for the Prologue (for which only Tate’s libretto exists). Likely this would have been about as long as one of the opera’s three acts, preceded by an overture, the Prologue then followed by a second overture—the one preserved as the beginning of the extant score. A formal ending to the second act also appears to be missing, while the score itself does not specify instrumentation.

For this production, Stein and Birnbaum decided to flesh out the surviving score with other music, all by Purcell, from a variety of sources: “If love’s a sweet passion” from *The Fairy Queen* to extend the characterization of Dido at the start; the later semi-opera *King Arthur* (the bittersweet passacaglia “How happy the lover”) for the otherwise all-too-brief stage time between Dido and Aeneas; the eloquent song “Urge me no more”; and, also from *The Fairy Queen*, “See, even Night herself is here,” which in this context, says Stein, serves as “a beautiful sleep scene that shuts the lights off before the nightmare of the sorcery begins.”

Dido and Aeneas is an exceptionally malleable opera. These uncertainties of origins, purpose, and even content open the door for creative interpretive choices with regard to almost every parameter: not only decisions about vocal casting, instrumentation, chorus size, articulation, and similar matters, but satisfying ways to fill the missing gaps with complementary material. The story’s mythic basis makes it similarly amenable to reinterpretations in

the light of contemporary concerns, much as allegorical glazes may have served to tailor the work for royal audiences. As Harris writes, “the history of *Dido and Aeneas* has only grown richer as we have discovered how little we actually know.”

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.
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About the Artists



Avi Stein (Conductor)

Avi Stein is a faculty member of Juilliard's Historical Performance and Vocal Arts departments, teaching continuo, Baroque vocal repertoire, and chamber music. He is artistic director of the Helicon Foundation and associate organist-chorus master at Trinity Church Wall Street. He has directed the young artists' program at the Carmel Bach Festival and conducted a variety of ensembles including the Opera Français de New York, OperaOmnia, Amherst Festival Opera, and the critically-acclaimed annual 4x4 Festival. This summer he will direct the International Baroque Academy at Musiktheater Bavaria. He studied at Indiana University, Eastman School of Music, and the University of Southern California, and he was a Fulbright scholar in Toulouse, France.



Mary Birnbaum (Director)

Mary Birnbaum has staged operas in New York, across the U.S. and abroad from Latin America to Taiwan. She is a past nominee for Best Newcomer at the International Opera Awards. New York credits include *Die Zauberflöte*, *The Rape of Lucretia*, *Eugene Onegin* (Juilliard), *The Classical Style* (Carnegie Hall, World Premiere), and concerts with NYFOS. Recent work includes *Hatuey* (Montclair Peak Performances, World Premiere), *Kept* (VA Arts Festival, World Premiere), *Halka* (Bard Music Festival), *Giulio Cesare* (Boston Baroque), collaborations with New World Symphony, and the Ojai Festival. International work includes *Otello* in Taipei and *Elisir* in Costa Rica. Ms. Birnbaum co-curates a collaborative arts accelerator at the Orchard Project called The Greenhouse. Upcoming: new production of *La Bohème* (Santa Fe Opera, 2019) and Rene Orth and Mark Campbell's *Empty the House* (Curtis/Opera Philadelphia).



Claudia Schreier (Choreographer)

Claudia Schreier has been commissioned by Vail Dance Festival, ABT Studio Company, Joffrey Winning Works, New York Choreographic Institute, and Dance Theatre of Harlem. Claudia Schreier & Company made its Joyce Theater debut in 2017 and is the subject of the documentary *Sixth Position*. She has served as artistic associate to Juilliard President Damian Woetzel on projects at the White House, Jazz at Lincoln Center, New York City Center, Aspen Institute, and the Kennedy Center, including the 2017 Kennedy Center Honors. She is a recipient of the Princess Grace Award, Toulmin Fellowship at the Center for Ballet and the Arts at NYU, NEFA National Dance Project Award, Lotos Prize, and Suzanne Farrell Dance Prize, and she presented a TEDx talk at Columbia University in 2018. She received her BA from Harvard in 2008.

Shakèd Bar (Dido)

Jerusalem-born mezzo-soprano Shakèd Bar is a Master of Music student at Juilliard, where she studies with Edith Bers. Among the roles she has performed are Fiordiligi in Festival della Valle d'Itria's *Così fan tutte* with Fabio Luisi, Poppea and Nerone in Monteverdi's *L'incoronazione di Poppea*, Dido in Purcell's *Dido and Aeneas*, Zerlina in Mozart's *Don Giovanni*, and La Grande Prêtresse and Une Chasserresse in Rameau's *Hippolyte et Aricie*. This season, she sings Fillide in Handel's *Aminta e Fillide* with William Christie and Juilliard415, the soprano soloist in Handel's *Messiah* at Carnegie Hall with the Cecilia Chorus of New York, and a program of Israeli music at Alice Tully Hall. She earned her bachelor's degree from the Jerusalem Academy of Music and Dance.



- Alice Tully Scholarship
- Paola Novikova Memorial Scholarship in Voice
- Dr. and Mrs. Gottfried Karl Duschak Scholarship

Dominik Belavy (Aeneas)

Baritone Dominik Belavy is a Master of Music student at Juilliard, where he studied with Sanford Sylvan. At Juilliard, he has been in productions of Ravel's *L'enfant et les sortilèges* and Haydn's *La fedeltà premiata* and covered roles in *Katya Kabanova*, *Les mamelles de Tirésias*, and *La finta giardiniera*. With Juilliard415, he has sung Bach's B Minor Mass under the baton of Ton Koopman. He recently made his professional debut as Jim Larkens in Michigan Opera Theatre's production of *La fanciulla del West* under the baton of Stephen Lord. As a fellow at the Tanglewood Music Center, he has sung Ravel's *Chansons madécasses*, Schoenberg's arrangement of Mahler's *Lieder eines fahrenden Gesellen*, and Junior in Bernstein's *A Quiet Place*, and premiered works by Alan Smith and Nathan Davis.



- Toulmin Foundation Scholarship

Olivia Cosio (Second Witch)

Mezzo-soprano Olivia Cosio, originally from San Francisco, is a Master of Music student at Juilliard, where she studied with Sanford Sylvan. She was a fellow at the Tanglewood Music Center, where she performed Susie in Bernstein's *A Quiet Place* and sang in the world premiere of Michael Gandolfi's *In America*. The previous season, she performed the American premiere of Michael Gordon's *No Anthem* at the Bang on a Can 30th anniversary concert at the Brooklyn Museum. She received her Bachelor of Music degree from Oberlin Conservatory, where she portrayed Cherubino in Mozart's *Le nozze di Figaro* and Bradamante in Handel's *Alcina*, toured with the Oberlin Sinfonietta, and sang in master classes by artists such as Marilyn Horne.



- Ben Holt Memorial Scholarship in Voice
- Philo Higley Scholarship
- Constance Goulandris Scholarship



Kady Evanyshyn (Anna)

This season, Canadian mezzo-soprano Kady Evanyshyn (BM, '17, voice) performs as Anna/Second Woman (*Dido and Aeneas*) and covers Mrs. Grose (*The Turn of the Screw*) with Juilliard Opera, plays Claire (*Cold Mountain*) with Music Academy of the West, and premieres Stephano Gervasoni's *Drei Grabschriften* at Juilliard's Focus Festival. Recent engagements include Frau Reich (*Die lustigen Weiber von Windsor*) with Juilliard Opera, La Tasse Chinoise (*L'enfant et les sortilèges*) with Juilliard Orchestra, Annio (*La clemenza di Tito*) with Aspen Opera Center, and Berio's *Folk Songs* with Jeffrey Milarsky and AXIOM in Alice Tully Hall. She is in the second year of her master's studies with Edith Wiens. She was granted the John Erskine prize at Juilliard, and she is supported by the Manitoba Arts Council.

- Lili Jank Memorial Scholarship
- Constance Goulandris Scholarship
- Alice Tully Scholarship



Britt Hewitt (Spirit)

Britt Hewitt is a soprano and singer/songwriter from Jacksonville, Fla. In 2016, she graduated from Dallas' Booker T. Washington High School for the Performing and Visual Arts, where she performed works of opera, musical theatre, jazz, and pop. She has interned at the Dallas Symphony Orchestra and attended the Recording Academy's Grammy Camp Nashville. She is in her third year at Juilliard, where she studied with Sanford Sylvan. At Juilliard, Hewitt has portrayed Mistress Quickly in *Die lustigen Weiber von Windsor* and Miles in *The Turn of the Screw*, and she is the Student Council vice president. She is also a member of the New York Songwriters Circle and a finalist of the 2018 MyNYCSong Teen Songwriting Contest.

- Madeline Elsemiller Scholarship
- Henrietta Quade Scholarship



Chance Jonas-O'Toole (First Sailor)

Tenor Chance Jonas-O'Toole is a first-year master's student at Juilliard, where he studied with Sanford Sylvan. Originally from Dallas, he has lived in New York the past four years while completing his bachelor's degree at Juilliard. Last season, he performed multiple roles at Juilliard, including Nebuchadnezzar in Britten's *The Burning Fiery Furnace* conducted by Mark Shapiro and Mercure in Rameau's *Hippolyte et Aricie* conducted by Stephen Stubbs. He has completed two consecutive fellowships at the Tanglewood Music Center.

- Mildred H. Kellogg Scholarship
- Arthur B. Barber Scholarship
- Anna Case Mackay Scholarship

Myka Murphy (Sorceress)

From Roswell, Ga., mezzo-soprano Myka Murphy studies with Cynthia Hoffmann while pursuing her Master of Music degree at Juilliard. She recently performed Zita in *Gianni Schicchi* and La Zia Principessa in *Suor Angelica* with Red River Lyric Opera. She made her Juilliard premiere as Maman in *L'enfant et les sortilèges*; she also performed in the NYFOS@Juilliard concert honoring John Corigliano and William Bolcom. This season she will be making her Jackson Symphony debut as the mezzo-soprano soloist for Beethoven's Ninth Symphony.



- Gail Chamock
Scholarship in Voice
- Alice Tully
Scholarship

Shereen Pimentel (First Witch)

Soprano Shereen Pimentel, Teaneck, N.J., is a third-year undergraduate at Juilliard, studying with Edith Wiens. She started performing professionally at age 9 when she debuted on Broadway as Young Nala in *The Lion King*. This season at Juilliard, she has performed in the undergraduate opera production of *Orpheus in the Underworld* and the Drama Division's production of *Into the Woods* directed by Sarna Lapine. Other school performances include *Die lustigen Weiber von Windsor*. Last summer she was a voice fellow at the Music Academy of the West in Santa Barbara, where she sang Barbarina in *Le nozze di Figaro* conducted by James Conlon. She won first prize in the 2018 New York Lyric Opera Competition.



- Kovner Fellowship

Mer Wohlgemuth (Belinda)

Soprano Mer Wohlgemuth, from Winter Haven, Fla., is pursuing her Master of Music at Juilliard studying with Marlana Malas. She recently sang Tirsi in Handel's *Clori, Tirsi e Fileno* in Alice Tully Hall. She has sung Nerone in the Harrower Summer Workshop Young Artist Program's *L'incoronazione di Poppea* and in two different productions of *Die Zauberflöte* with the Berlin Opera Academy and Southern Illinois Music Festival as the Zweiter Knaben. She won the Encouragement Award at the 2017 Metropolitan Opera National Council Auditions (Upper Midwest Region) and earned her bachelor's degree from Concordia University, NE in 2018.



- Philo Higley
Scholarship
- Leona Gordon
Lowin Scholarship
- Marion L. Dears
Scholarship



Grace Laubacher (Scenic Designer)

New York-based scenic designer Grace Laubacher is thrilled to return to Juilliard after designing *La finta giardiniera* in 2017 and *The Magic Flute* in 2016. Her upcoming and recent opera credits include *La Bohème* (Santa Fe Opera, 2019); *Empty the House/Riders to the Sea* (Curtis Institute, 2019); *Enemies, a Love Story* (Kentucky Opera); *Halka* (Bard Music Festival); and *Aida* (Pacific Symphony). She was a winner (along with Mary Birnbaum and Anshuman Bhatia) in the 2015 Opera America/Robert L.B. Tobin Director-Designer showcase, and was named a Young Designer to Watch by *Live Design* magazine. She holds an MA in performance design from Central Saint Martins in London and a BA in visual and environmental studies from Harvard.



Oana Botez (Costume Designer)

Oana Botez's New York credits include BAM Next Wave, Lincoln Center, PS122, Soho Rep, Joyce Theater, BRIC Arts Media, Classic Stage Company, Public Theater, and Bard SummerScape. Her regional credits are the Wilma Theater, Montclair Peak Performance, Jacob's Pillow Dance Festival, Hartford Stage Company, Shakespeare Theater (DC), Berkeley Rep, ArtsEmerson, Broad Stage, MCA Chicago, ODC (San Francisco), and the Walker Art Center. Her international credits include the Old Vic, Bucharest National Theater, Arad National Theater, Bulandra Theater, Théâtre National de Chaillot, Les Subsistances, Budapest National Theater, Cluj Hungarian National Theater, Bucharest Operetta Theater, International Festival of Contemporary Theater (Adana, Turkey), Le Quartz, La Filature (Mulhouse, France), and Exit Festival/Maison des Arts Creteil (Paris).

Anshuman Bhatia (Lighting Designer)

Anshuman Bhatia's designs for theater, opera, and dance have been seen at Beijing's National Center for the Performing Arts, Dublin's Civic Theater, Soho Rep, Public Theater, Atlantic Theater Company, Arena Stage (Washington D.C.), Park Avenue Armory, Bard Music Festival, Juilliard, Madison Opera, Classic Stage Company, HERE Arts Center, LoftOpera, Ma-Yi Theater Company, Keen Company, Pacific Symphony, Puerto Rican Traveling Theater, Virginia Arts Festival, Rattlestick Theater, Sheen Center, and Troy's EMPAC. Upcoming credits include Santa Fe Opera, Opera Columbus, Wallis Annenberg, and the Seattle Rep. Bhatia earned his MFA at NYU.



Nicole Marconi (Production Stage Manager)

Nicole Marconi's selected credits include *99 Histories* and several other productions at the New School for Drama; *Suddenly Last Summer* and *Brainpeople*, *The Beauty of the Father*, *House of Blue Leaves* (NYU Tisch MFA Acting Program), *Teenage Dick* (Ma-Yi Theater Company and the Public Theater); *Wait, now...what?!* (Yale School of Drama); and *Seven Spots on the Sun* and *Orange Julius* (Rattlestick Theater). She also served as stage manager at Caramoor Center for Music and the Arts in the summers of 2016 and 2017. She earned her MFA from the Yale School of Drama and her BA from SUNY Purchase. She is a proud member of Actor's Equity.



Ellen and James S. Marcus Institute for Vocal Arts

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

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

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2018-2019 Ellen and James S. Marcus Institute for Vocal Arts Fellows

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Michal Biel, *Piano*

Jeffrey Lamont Page,
Opera Directing

About 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 of the 17th and 18th centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Ton Koopman, Nicholas McGegan, Rachel Podger, Jordi Savall, and Masaaki Suzuki. Juilliard415 tours extensively in the U.S. and abroad, having performed on five continents with notable appearances at the Boston Early Music Festival, Leipzig Bach fest, and Utrecht Early Music Festival (where Juilliard was the first-ever conservatory in residence), and on a 10-concert tour of New Zealand. With its frequent musical collaborator, the Yale Institute of Sacred Music, the ensemble has played throughout Italy, Japan, Southeast Asia, the U.K., and India. Juilliard415, which takes its name from the pitch commonly associated with the performance of Baroque music, A=415, has performed major oratorios and fully staged productions: Handel’s Agrippina and Radamisto; Bach’s Matthew and John Passions; Cavalli’s La Calisto; and performances in the U.S. and Holland of Bach’s Mass in B minor conducted by Ton Koopman. The ensemble’s most recent international appearances were in Bolivia, in a tour sponsored by the U.S. Department of State that marked the ensemble’s South America debut. The 2017–18 season was notable for the Juilliard debuts of the rising conductor Jonathan Cohen and the Belgian vocal ensemble Vox Luminis, a side-by-side collaboration with Philharmonia Baroque in San Francisco, as well as return visits by Rachel Podger, William Christie, an all-Bach concert with Maestro Suzuki, and the rare opportunity to see a fully staged production of Rameau’s Hippolyte et Aricie. This season’s international schedule includes performances in Canada, London, Versailles, and throughout Scandinavia. In New York, Juilliard415 welcomed Paul Agnew and Alfredo Bernardini for their Juilliard debuts.

Juilliard415

Avi Stein, Conductor

Violin 1

Chloe Kim
Shelby Yamin
Rebecca Nelson

Violin 2

Chiara Fasani Stauffer
Ruiqi Ren
Manami Mizumoto

Viola

Keats Dieffenbach

Cello

Morgan Little

Violone

J. Adam Young

Harpsichord

Avi Stein
David Belkovski

Theorbo/Guitar

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 2009 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, 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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Viola da Gamba Sarah Cunningham	Plucked Instruments Daniel Swenberg Charles Weaver	Secondary Lessons Nina Stern (recorder) John Thiessen (trumpet) Todd Williams (horn)
Bass Douglas Balliett	Harpichord Richard Egarr Beatrice Martin Peter Sykes	Artists in Residence William Christie Monica Huggett Rachel Podger Jordi Savall
Flute Sandra Miller	Continuo Skills Avi Stein	

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