


JUILLIARD OPERA PRESENTS

GIACOMO PUCCINI'S SUOR AND GIANNI ANGELICA SCHICCHI

With the Juilliard Orchestra

Juilliard



A scene from
February's Juilliard
Opera production
of Missy Mazzoli
and Royce Vavrek's
Proving Up

A Message From Brian Zeger

Choosing operas to perform at Juilliard is always a balancing act. We look for works that both flatter and challenge young voices at the beginning of their lives as opera singers. We also look for works that stimulate the students in the orchestra with first-rate scores and world-class conductors.

Choosing an opera still seems to lurk in the shadows created by the COVID shutdown. The loss of community and the impossibility of ensemble singing cost our students and the entire school. So choosing pieces that emphasize the ensemble and portray vital, interconnected societies continues to be important to our mission in Vocal Arts. These one-act operas each portray a community under stress. In *Suor Angelica*, the stresses are internal, encompassing a spectrum from deep religious belief to brave individuality and defiance. This tight-knit community can feel like a cult, a prison, or an oasis of faith. On a more personal level, the confrontation between Angelica and her stern aunt sets two notions of family duty in firm opposition. Puccini's genius for vocal characterization gleams in every line; even the nuns with few notes to sing are vivid personalities in their vocal writing and harmonic subtleties.

In *Gianni Schicchi*, family life is again in the spotlight and the focus is not flattering. The greed of Buoso Donati's kin is all-pervasive and deadly serious—which, of course, makes for great comedy. Class snobbery escalates into class warfare when Schicchi turns the tables on the privileged Donati family. As in *Suor Angelica*, Puccini's gift for spot-on vocal characterization provides great moments for the entire cast.

We are fortunate to have a spectacular group of artists guiding this production, led by conductor Daniela Candillari and director John Giampietro. It's critical to have such ideal team players collaborating on a project where music and text are so tightly fused. Let me offer a big thanks to our whole Marcus Institute faculty for helping our students grow and to our generous donors for their help in making these performances possible.

Brian Zeger

Brian Zeger

Artistic Director of the Ellen and James S. Marcus Institute for Vocal Arts

The Juilliard School
presents

Suor Angelica and Gianni Schicchi

Music by Giacomo Puccini
Libretto by Giovacchino Forzano

Tuesday, April 18, and Thursday, April 20, 2023, 7:30pm
Saturday, April 22, 2023, 2pm
Peter Jay Sharp Theater

Daniela Candillari, Conductor
John Giampietro, Director

Juilliard Opera

Juilliard Orchestra

The Cast (*in order of vocal appearance*)

Suor Angelica

Suor Angelica	Deborah Love
La Suora Zelatrice	Sophia Baete
La Conversa I	Gemma Nha
La Conversa II	Sarah Samone
La Maestra Delle Novizie	Lucy Altus
Suor Osmina	Leonor Vasconcelos
Suor Genovieffa	Song Hee Lee
Suor Lucilla	Brooke Jones
Una Novizia	Kerrigan Bigelow
Suor Dolcina	Adriana Stepien
La Suora Infermiera	Jazmine Saunders
Prima Sorella Cercatrici	Erin O'Rourke
Seconda Sorella Cercatrici	Gimena Sánchez Rivera
La Badessa	Stephanie Bell
La Zia Principessa	Natalie Lewis

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.



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

Gianni Schicchi

Zita	Natalie Lewis
Simone	Younggwang Park
Rinuccio	César Andrés Parreño
La Ciesca	Georgiana Adams
Marco	Minki Hong
Nella	Erin O'Rourke
Gherardo	Colin Aikins
Betto di Signa	Shavon Lloyd
Gherardino	Stephanie Bell
Gianni Schicchi	Joseph Parrish
Lauretta	Sydney Dardis
Maestro Spinelloccio	Jason Hwang
Amantio Di Nicolao	Lewei Wang
Pinellino	Joe Gervase
Guccio	Nazrin Alymann

Scenic Designer: Alexis Distler

Costume Designer: Audrey Nauman

Lighting Designer: Kate Ashton

Chorus: Colin Aikins, Lucy Altus, Nazrin Alymann, Sophia Baete, Stephanie Bell, Kerrigan Bigelow, Sarah Samone, Joe Gervase, Brooke Jones, Song Hee Lee, Minki Hong, Jason Hwang, Shavon Lloyd, Gemma Nha, Erin O'Rourke, Younggwang Park, César Andrés Parreño, Gimena Sánchez, Jazmine Saunders, Adriana Stepien, Lewei Wang

Covers (*in alphabetical order*)

Georgiana Adams (Suor Angelica), Lucy Altus (La Zia Principessa, Zita), Abl Benzemroun (Suor Dolcina), Xi Chen (Amantio Di Nicolao), Sydney Dardis (Prima Sorella Cercatrici), Albertina Ferrucci (Una Novizia), Reed Gnepper (Gherardo), Trevor Haumschilt (Marco), Jack Hicks (Maestro Spinelloccio), Minki Hong (Gianni Schicchi), Brooke Jones (Suor Genovieffa), Donghoon Kang (Simone), Alison Kessler (La Conversa I), Gemma Nha (Lauretta), Sophia Pelekasis (La Badessa, La Suora Zelatrice), Pablo Rubin-Jurado (Pinellino), Jazmine Saunders (La Ciesca), Molly Snodgrass (La Suora Infermiera, Gherardino), Lauren Torey (La Maestra Delle Novizie, Seconda Sorella Cercatrici), Benjamin Truncale (Guccio), Andrew Turner (Rinuccio), Fangzhen Wang (La Conversa II), Jared Werlein (Betto di Signa)

Assistant Conductor: Robert Kahn
Music Preparation: Diane Richardson
Language Preparation: Stefano Baldasseroni
Chorus Master: John Arida
Associate Coaches: John Arida and Karen Delavan
Assistant Language Preparation: Corradina Caporello, Nicolò Sbuelz
Rehearsal Pianists: Liza Armistead, Francesco Barfoed, Taylor Burkhardt

Assistant Director: Jen Pitt
Production Stage Manager: Dustin Z West
Assistant Costume Designer: Michael Schaffner*
Assistant Lighting Designer: Seth Brown
Assistant Stage Managers: Alayna McCabe*, Abigail Murray-Stark*, Caleigh Potter*

Titles Creators: Celeste Montemaranano (*Gianni Schicchi*), Danielle Sinclair (*Suor Angelica*)
Titles Operator: Lisa Jablow

* *Member, Professional Apprentices Program*

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

Bloomberg Philanthropies Lead Digital Sponsor

Juilliard's livestream technology is made possible, in part, by a gift in honor of President Emeritus Joseph W. Polisi, building on his legacy of broadening Juilliard's global reach.

This production is partially sponsored by Sarah Billingham Solomon and Howard Solomon.

These performances are supported, in part, by the Muriel Gluck Production Fund.

Support for Juilliard's 2022-23 Professional Apprentices Program has been provided by Agnes Gund.

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.

Director's Note

By John Giampietro

In these two operas from Puccini's *Il trittico*, we set out to explore the destructive cycle of judgment and punishment. We also ask: Where does redemption come from, who grants it, and what forms can it take? These questions run through *Suor Angelica* and *Gianni Schicchi* despite their wildly different tones. Pursuing these questions through the lenses of tragedy and comedy allows us a wider perspective and many entry points on the path to discovery.

As a jumping-off point, we reimagined both operas to take place in a similar space. It is a recognizable but distant space suggesting confinement, coldness, and an ever-watching eye. The architecture is hard and unforgiving, consisting of stone, metal, brick, and wood. Yet there is divine mystery buried within (quite literally, as you will see). It is also a living vessel communicating with us. It contains potential for transformation and redemption.

The story of *Suor Angelica* takes place in a contemporary society adjacent to our own. A community of women, devoted to the Virgin Mary, are cloistered, many against their will. In our process, we found a language of repetitive gesture to reflect the inner life of the sisters. This is a unifying action that speaks to our participation in the cycles of life and contribution to the great chain of being.

Meanwhile, the cycle of judgment is repeated endlessly in *Gianni Schicchi*. He is forever trapped in 1299, doomed by Dante to relive his tale of cunning and deceit. What will end this punishment? Is it a final plea to the audience, acknowledging our own participation in this cycle of judgment?

Ultimately, what we discovered and hope to communicate in these works is that redemption can come from the presence of a moral beauty within us, translated into loving action in the world.

Suor Angelica

Location: a society adjacent to ours

Angelica has been banished to a community of holy women after giving birth to an illegitimate child seven years earlier. This society of women who share common stories is devoted to the Virgin Mary and its members participate in rituals that bind them together. A visitor arrives. It is the aunt of Angelica. She demands that Angelica sign her share of the family inheritance over to her. Angelica asks about her child. The aunt tells her that he died two years earlier after a brief illness. Broken, Angelica signs the document, and the aunt leaves. Angelica begins her grieving and realizes that she is able to join her son. She mixes a lethal poison and drinks it. She suddenly realizes that she will be damned forever for taking her own life. She prays for a miracle and a glorious moment of transformation occurs: Angelica herself is the miracle.

Gianni Schicchi

Location: A particular circle in Dante's *Inferno* and Florence, Italy

It is September 2, 1299—every day is September 1, 1299. Gianni Schicchi has been doomed by the “gran padre” Dante Alighieri to replay the story of falsification that got him banished to hell for all eternity. The Donati family has just discovered that the recently departed Buoso has left his fortune to a monastery of friars. The young Rinuccio suggests that Gianni Schicchi, part of a new wave of Florentine citizens, can devise a scheme to help them. Schicchi and his daughter Lauretta, betrothed to Rinuccio, appear. Schicchi is appalled by the family's behavior and refuses to assist. Lauretta begs her father to reconsider. Schicchi relents and concocts a plan. Since only the family knows that Buoso is dead, Schicchi himself will impersonate Buoso and rewrite the will. The notary arrives and Schicchi dictates the terms of the will. The coveted property will be left to ... Gianni Schicchi. The family is outraged and, in a fury, ransacks the house. Rinuccio and Lauretta are left alone to affirm their future together. To break the cycle of repetition, Schicchi turns to the audience, asking us not to judge harshly when the outcome is love.

About the Opera

By Noémie Chemali

Suor Angelica and *Gianni Schicchi* are two of the one-act operas in *Il Trittico* (The Triptych) by Giacomo Puccini (1858–1924). (The first opera of the trilogy, *Il Tabarro* (The Cloak), is omitted in this performance.) A project that took Puccini more than 18 years to complete finally came to fruition at the Metropolitan Opera in December 1918, although the composer was unable to attend due to transatlantic travel following World War I still being deemed too dangerous. Puccini did, however, attend the European premiere, which was in Rome the following month.

Puccini began writing *Il Trittico* after the success of Pietro Mascagni's one-act *Cavalleria Rusticana*. Mascagni, known as the father of the verismo operatic tradition, depicted the uncompromising realism of the common people, a throughline that extended to Puccini's earlier works. *Suor Angelica* and *Gianni Schicchi*, Puccini's last completed works before his death, represent a stark departure from the verismo tradition in terms of subject and musical style. In lieu of depicting present-day common people, Puccini summoned the Florentine playwright Giovacchino Forzano to write a libretto that would capture tragedy and comedy in vastly different eras, with *Suor Angelica* unfolding in a 17th-century convent near the composer's native Lucca, and *Gianni Schicchi* takes place in a 13th-century aristocrat's home in Florence. For this production, *Suor Angelica* is set in "a society adjacent to ours."

Suor Angelica, scored for a cast of all-female voices, was considered by Puccini to be his finest work, perhaps due to the familial connection. His sister, Iginia, was Mother Superior in the convent of Vicopelago, which he visited frequently while working on the score. Forzano's original story recounts the experience of a young noblewoman who bears a child out of wedlock following a scandalous love affair with a nobleman. She is punished and, as penance, sent to the convent, a setting that symbolizes her physical and emotional imprisonment. Despite the affection she holds for the other sisters at the convent, Angelica is tormented by her past and is overwhelmed by immeasurable guilt and grief spawned by the loss of her infant son, who was taken from her soon after his birth. The opera unfolds over the course of a single day, following Angelica's life at the convent, her reunion with her aunt, and her redemption through an encounter with her deceased son.

The opera begins with a chorus of nuns chanting "Ave Maria." The lush and pastoral harmonies act as a foil to Sister Angelica's inner turmoil. As the action begins, Angelica and the other nuns sing "Sorelle in umiltà" (Sisters in Humility). The music portrays the somber atmosphere of the convent, where the sisters each discuss their desires, but Angelica claims to have none. Gossiping, the other sisters know that Angelica's only true desire is to hear from her family, with whom she has had no contact for seven years. At that moment, bells toll and the Abbess announces the arrival of a visitor, who is Sister Angelica's aunt, the princess.

As the princess enters the convent, the orchestral music takes a darker turn, playing a more ominous theme. The aunt rejects Angelica's warm affections and demands that Angelica sign a document renouncing the family's inheritance, leaving all possessions to her younger sister. The dissonant harmonies and erratic rhythms reach a climactic high point when the princess also admits to Angelica that her son has died. Resigned, she signs the papers and collapses to the floor in woe. Angelica sings "Senza Mamma" (Without Mama) expressing the longing for her child, a powerful aria expressing the opera's themes of maternal love, sacrifice, and tragedy.

She decides to take her own life by drinking poison she has concocted with flowers from the garden. The music is powerfully emotive at that moment, with soaring strings and harp coloring a very lush sonic palette. The music takes a very dramatic turn when Angelica realizes what she has done, committing what Catholics consider an egregious sin. Offstage choruses sing celestial music as Angelica loses consciousness, bringing the opera to a bittersweet close.

Just as the triptych in visual art is made of three different panels depicting a narrative arc, so too did Puccini wish to create a tripartite narrative modeled after Dante's *Divine Comedy*—Hell, Purgatory, and Paradise. In the end, he based only *Gianni Schicchi* on Dante's *Inferno*. The premise of the libretto, written by Forzano, is modelled after a scene in Canto XXX of Dante's epic poem, in which Gianni Schicchi, a 13th-century Florentine knight, is condemned to the eighth circle of hell for impersonating Buoso Donati, a deceased Florentine aristocrat, to swindle the man's possessions.

The opera begins with Buoso lying lifeless on his deathbed while his relatives, Zita, Simone, Rinuccio, Marco, La Ciesca, Gherardo, Nella, Gherardino, and Betto are gathered around, trying to outperform one another in professing their grief. The music, rather than dark and somber, is jaunty and lighthearted, suggesting the irony of the situation—the relatives slowly unveil that they are, in reality, vying for Buoso's possessions. When Betto reveals a rumor that Buoso had left all his possessions to the monks, the relatives frenetically search the room for his will.

Rinuccio finds the will and bargains with his relatives to marry Lauretta, the daughter of Gianni Schicchi. His aunt Zita replies that he may marry whomever he would like, even the daughter of the unprincipled Schicchi, as long as the relatives are well taken care of in Buoso's will. Suspenseful tremolos in the orchestral strings highlight the anxiety in the room as the relatives finally open and read the will. To their dismay, their worst fear is confirmed; the aristocrat's possessions are slated to be given away to the monks.

Rinuccio enlists the help of Schicchi to change Buoso's will, despite both Zita and Simone's reluctance to engage the conniving upstart. Rinuccio

About the Opera (Continued)

delivers a convincing appeal in his aria, “Firenze è come un albero fiorito” (Florence Is Like a Blossoming Tree)—a plea for open-mindedness from his family to support both his love and accept outcasts like Schicchi as part of the city’s blossoming cultural scene. Schicchi enters, presenting his condolences to the family, accompanied by the jaunty opening theme, suggesting his duplicitous intentions.

Zita now outwardly condemns the union between Rinuccio and Lauretta on the basis that the girl would not have what it takes to pay her dowry to the groom’s family. Schicchi concurs, and a complicated imbroglio ensues. Pleading for her father’s blessing, Lauretta sings “O mio babbino caro” (O, My Dear Papa) threatening to throw herself into the Arno River if she cannot be with Rinuccio. This aria, the opera’s emotional climax, is one of the best-loved in the operatic repertoire. Its purpose is to humanize Schicchi, the crook, who genuinely concedes to his daughter’s wishes out of love for her, which in turn builds rapport between him and the Donatis. Schicchi offers to impersonate Buoso and change his will, as long as no one knows of Buoso’s death. His doctor knocks at the door, and panicking, Schicchi impersonates Buoso, claiming to have risen from the dead, which satisfactorily flatters the doctor’s ego and prompts him to leave.

Schicchi cooks up another scheme: He will act as the dying Buoso and the family will summon the notary to rewrite a new will, this time dividing up the properties equally among the family members. However, this leaves out the mule, the house, and the mills, Buoso’s most prized possessions. The music intensifies as the family members jostle for custody of these assets and, finally, Simone proposes that Schicchi divide the three outstanding items any way he sees fit. Schicchi warns the relatives of a law in Florence that decrees that anyone who forges a will have a hand cut off.

The notary enters and Schicchi upholds his promise to distribute the cash, farms, and lands. However, “Buoso” allocates the mule, house, and mills to his good friend Gianni Schicchi. Outraged but afraid of losing their hands, the relatives hide their dismay until the notary leaves. In a fit of rage, they loot Buoso’s house, but Schicchi manages to chase them away and recover some of the stolen items. Rinuccio and Lauretta enter the room, reminiscing upon their first kiss. Schicchi facetiously turns to the audience and says, “Tell me, ladies and gentlemen, if Donati’s money could end up better than this? For this bit of fun, they stuck me in hell ... and so be it. But with the permission of the great father Dante, if this evening you’ve been amused, grant me extenuating circumstances.” The opera ends with a jocular fanfare. *Violist Noémie Chemali earned her Master of Music from Juilliard in May 2022.*

About the Artists

Daniela Candillari (Conductor)

Conductor Daniela Candillari enters her second season as both principal conductor at Opera Theatre of Saint Louis (OTSL) and principal opera conductor at Music Academy. This season, she conducts the New York Philharmonic and Yo-Yo Ma, American Composers Orchestra and the Choir of Trinity Wall Street at Carnegie Hall, Orchestre Métropolitain Montreal, Symphonic Orchestra of Slovenian National Theater in Maribor, Toledo Symphony, world premiere of Peter Knell and Stephanie Fleischmann's *Arkhipov* at the Kirk Douglas Theatre, Deutsche Oper Berlin's concert version of *Lakmé*, New Orleans Opera's *Hansel and Gretel*, OTSL's *Tosca*, and Music Academy's *La bohème*. Last season, she made her Metropolitan Opera debut conducting Matthew Aucoin's *Eurydice* and led Jeanine Tesori's *Blue* with Detroit Opera; Terence Blanchard's *Fire Shut Up in My Bones* at Lyric Opera of Chicago; OTSL's *Carmen*; the North American premiere of Caroline Shaw, Andrew Yee, and Asma Maroof's *Moby Dick; or The Whale* at the Shed with members of the NY Phil; Music Academy's *Eugene Onegin*; the 2021 made-for-film world premiere of Clint Borzoni's *The Copper Queen* with Arizona Opera; and the 2022 film of Ana Sokolović's *Svadba* with Boston Lyric Opera. As a composer, Candillari has been commissioned by the NY Phil as well as the Met and New York City Ballet orchestras. Candillari, who grew up in Serbia and Slovenia, holds a doctorate from the Universität für Musik in Vienna; a master's from the Indiana University Jacobs School of Music; and master's and bachelor's degrees from the Universität für Musik in Graz.



John Giampietro (Director)

John Giampietro is a Brooklyn-based stage director of opera and theater and a Juilliard vocal arts faculty member who teaches Acting 1 and Acting 3. He is the associate director of the Chautauqua Opera Conservatory, where he has directed more than 20 operas including *The Cunning Little Vixen*, *Hänsel und Gretel*, *Le nozze di Figaro*, *Der Rosenkavalier*, and *A Midsummer Night's Dream*. On the faculty at the Curtis Institute of Music, he teaches in vocal arts and opera theater. Last fall featured a collaboration with Yannick Nézet-Séguin in French opera scenes. At Juilliard, Giampietro has directed *The Turn of the Screw*, *Il Turco in Italia*, *L'elisir d'Amore*, *Curlew River*, *Le nozze di Figaro*, and the devised opera *There's Blood Between Us*. He directs with Youngblood, Ensemble Studio Theater's (EST) Obie-winning young writers group. At EST, he directed *Year of the Rooster* by Olivia Dufault. He has directed at Actors Theatre of Louisville, the Flea Theatre, Lark Theater, Page 73, Urban Stages, Vermont Shakespeare Festival, Curtis Institute of Music, Shenandoah Conservatory, NYU Tisch, and Bard College. His writing includes new English dialogue versions of Nicolai and Mozart operas. Giampietro has written the plays *The Immolation of Kathy Changle*; *M. of Versailles*; and *Strength of God and other grotesques*, based on Sherwood Anderson's novel, *Winesburg, Ohio*.



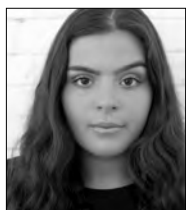
About the Artists (Continued)



Deborah Love (Suor Angelica)

Hailing from Harlem, American soprano Deborah Love (Graduate Diploma '21, voice) is in the Artist Diploma in Opera Studies program at Juilliard studying with Kevin Short. She holds a master's from the Aaron Copland School of Music. Performance highlights at Juilliard include the role of Constance Fletcher in *The Mother of Us All* with the New York Philharmonic at the Metropolitan Museum of Art, and Vecchia/Venere in Rossi's *L'Orfeo*. Other recent engagements include Love's international debut as First Lady in *Die Zauberflöte* under Olaf Storbeck at the Staatskapelle Weimar, Mozart's *Requiem* and Nathaniel Dett's *The Ordering of Moses* with Queens College Choral Society, and La Contessa in *Le nozze di Figaro* and Pamina in *Die Zauberflöte* with the Aaron Copland School of Music.

- Barbara Rogers Agosin Scholarship
- New York Community Trust Schoen-Rene Scholarship



Sophia Baete (La Suora Zelatrice)

Mezzo-soprano Sophia Baete, from Louisville, Kentucky, is a third-year undergraduate student at Juilliard, where she studies under Darrell Babidge. Baete has attended several intensive programs including the Chautauqua Institution, Boston University Tanglewood Institute, Curtis Summerfest, and Schmidt Vocal Institute. She has won first place at the Schmidt Undergraduate Vocal Competition, National Association of Teachers of Singing Vocal Competition (regional and state chapters), and the University of Kentucky Opera Theatre Vocal Competition. Her recent roles have included Hippolyta in Juilliard Opera's *A Midsummer Night's Dream* and the Dewman in the Chautauqua Vocal Institute's *Hänsel und Gretel*. Baete is also delighted to have been invited to join the Denyce Graves Foundation for the inaugural year of its Shared Voices Program.

- Jerome L. Greene Fellowship



Gemma Nha (La Conversa)

Soprano Gemma Nha, from Sydney, Australia, is a master's student at Juilliard, studying with Darrell Babidge. Most recently, Nha performed the role of Barbarina in *Le nozze di Figaro* at the Volksoper in Vienna and made her professional debut covering Tupti in *The King and I* at the Seefestspiele Mörbisch. Other credits include Gretel in *Hänsel und Gretel* (Plus Opera); Zerlina in *Don Giovanni* (Schlosstheater Schönbrunn); soprano soloist in Handel's *Dixit Dominus* (Sydney Conservatorium of Music) and *Messiah* (Fiori Musicali Chamber Choir); and Meg in the new Australian musical *7 Little Australians* (Opera Carnivale). Nha was a finalist in the 2020 Lotte Lenya Competition. She earned her bachelor's at the University of Music and Performing Arts in Vienna in 2022 under the tutelage of Peter Edelmann.

- Toulmin Scholar

Sarah Samone (La Conversa II)

Soprano Sarah Samone, an opera singer from Hinckley, Minnesota, began her studies at Converse University, where she was awarded a full scholarship. She has performed for audiences throughout America and has won second place in both the CS Vocal Competition (high school division) in Chicago and the Minnesota Schmidt Vocal Competition in 2019. Samone participated in the Young Artist finalist week in Miami, where she received an award. She is in the bachelor's program at Juilliard, where she studies with Elizabeth Bishop.



Lucy Altus (La Maestra Delle Novizie)

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



- Lorna "Dee" Doan Scholarship
- Helen and Sam Wilborn Scholarship in Voice

Leonor Vasconcelos (Suor Osmina)

Soprano Leonor Vasconcelos, who's from Lisbon, is a second-year undergraduate student at Juilliard, where she studies with Elizabeth Bishop. In 2014, Vasconcelos performed the role of Anita in *Brundibár* (Lisbon's São Carlos National Theater) and has participated in several projects at Lisbon's D. Maria II National Theater. She debuted several works by Eurico Carrapatoso (including *Fala Bicho* and *Ó meu menino*) and was solo soprano in Vivaldi's *Gloria* with the National Conservatory Choir. In 2021, Vasconcelos was invited by conductor João Paulo Santos to perform in the fifth recital of the cycle *Um Cancioneiro Português*, also at the São Carlos National Theater.



Song Hee Lee (Suor Genovieffa)

Born and raised in Seoul, soprano Song Hee Lee (BM '22, voice) is a first-year master's student at Juilliard, studying with Darrell Babidge. 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.



About the Artists (Continued)



- Jay Hazan Scholarship in Vocal Arts

Kerrigan Bigelow (Una Novizia)

Soprano Kerrigan Bigelow, from North Andover, Massachusetts, is a third-year undergraduate student at Juilliard, where she studies with Elizabeth Bishop and has presented many recitals. In 2021, she covered the roles of Sospetto and Grace 2 in Juilliard Opera's production of Rossi's *L'Orfeo*. Bigelow recently placed first and won an award for best performance of a Grieg song at the Edvard Grieg Society Vocal Competition. Last summer, she performed the role of Zerlina in *Don Giovanni* and Kohout in *The Cunning Little Vixen* at the Chautauqua Conservatory. This year, she will present two concerts with her collaborative partner, Emma Luyendijk.



Adriana Stepien (Suor Dolcina)

Adriana Stepien, a soprano from Philadelphia, is in the undergraduate vocal program at Juilliard, where she studies with Amy Burton. Stepien performed at Carnegie Hall in a winner's recital for the Crescendo International Competition, in which she won first prize. She has performed in Juilliard Opera's productions of *Die lustigen Weiber von Windsor* and *Amelia al ballo* and was a finalist in the Undergraduate Schmidt Vocal Competition.



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

Jazmine Saunders (La Suora Infermiera)

Soprano Jazmine Saunders, from Rochester, New York, is studying for her master's with Elizabeth Bishop at Juilliard, where she recently sang in *King Arthur* with Juilliard415. This summer, she will cover Donna Anna in *Don Giovanni* as a studio artist with Wolf Trap Opera. 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*. She performed as Adele in *Die Fledermaus* with Rochester Summer Opera and participated in Houston Grand Opera's Young Artists' Vocal Academy. At Seagle Festival, she sang Miss Lightfoot in *Fellow Travelers* and Suor Osmina in *Suor Angelica*. Saunders was a winner of the inaugural Duncan Williams Voice Competition.

Erin O'Rourke (Prima Sorella Cercatrici, Nella)

Soprano Erin O'Rourke, from Bronxville, New York, is a second-year master's student at Juilliard, studying under Amy Burton. O'Rourke recently placed second in the eastern regionals of the Laffont Metropolitan Opera Competition. This season, she performed with Juilliard 415 in Purcell's *King Arthur* under Lionel Meunier and sang Berg's *Seven Early Songs* with the Juilliard Lab Orchestra. This summer, O'Rourke is covering the title role in *Susannah* with Opera Theatre of St. Louis, then travels to Switzerland to join the Atelier Lyrique at the Verbier Festival. Her past credits include as Nannetta in Verdi's *Falstaff* for Raylynmor Opera and covering the lead role of Anna in Boieldieu's *La dame blanche* and the title role of Monteverdi's *L'incoronazione di Poppea* for Amsterdam Opera.



- Toulmin Scholar

Gimena Sánchez Rivera (Seconda Sorella Cercatrici)

Soprano Gimena Sánchez Rivera, from San José, Costa Rica, is a second-year undergraduate student at Juilliard, where she studies with Cynthia Hoffmann. Sánchez Rivera performed in several recitals as an honors pre-college student at the University of Costa Rica and was a member of the National Lyric Company Choir. She was invited to be Costa Rica's representative to the Central American Cultural Gala in Nicaragua's national theater. Sánchez Rivera has participated in Francisco Araiza's Master Class series at the European Music Institute; Classic Lyric Arts Italy; Boston University's Young Artist Vocal Program; and the Eastman School's Summer Classical Studies. She won first place at the 2020 *Classical Singer* magazine fall competition.



- Helen and Sam Wilborn Scholarship in Voice

Stephanie Bell (La Badessa, Gherardino)

Canadian mezzo-soprano Stephanie Bell is in the third year of her bachelor's program at Juilliard, studying under the tutelage of Elizabeth Bishop. Prior to Juilliard, Bell was introduced to opera at age 10 when she performed the principal role of Aninku in the Manitoba Chamber Orchestra's production of Hans Krása's *Brundibar*. Last summer, Bell made her European and role debuts as Cherubino in *Le nozze di Figaro* at the Estates Theatre in Prague. This season at Juilliard, Bell performed as L'amica in Menotti's *Amelia al ballo* and sang in Purcell's *King Arthur* at Alice Tully Hall.



- Gail Chamock Scholarship

About the Artists (Continued)



• Kovner Fellow

Natalie Lewis (La Zia Principessa, Zita)

Hailing from the DMV, mezzo-soprano Natalie Lewis has portrayed the Third Lady in *Die Zauberflöte* and Marcellina in *Le nozze di Figaro* as well as Mistress Quickly in *Falstaff*, singing alongside Bryn Terfel in the title role. Lewis has participated in programs such as HGO's Young Artist Vocal Academy and she spent last summer at the Aspen Music Festival where, as a Fleming artist, she worked closely with Renée Fleming and Patrick Summers. Lewis is in the second year of her master's program at Juilliard, studying with Kevin Short.



Brooke Jones (Suor Lucilla)

Chesapeake, Virginia, native Brooke Jones is a fourth-year undergraduate soprano at Juilliard, studying with Amy Burton. Jones has performed the roles of Cobweb in *A Midsummer Night's Dream* and Jennie Hildebrand in *Street Scene* with Virginia Opera. With Juilliard Opera, she has sung as chorus soprano in *L'elisir d'amore* and *Die lustigen Weiber von Windsor*. She has sung Gretel (cover) in *Hansel and Gretel* and Susanna in *Le nozze di Figaro*. Jones has also been a soloist in Handel's *Messiah* and Orff's *Carmina Burana* and has sung in the women's chorus with the New York Philharmonic in Debussy's *Nocturnes*.



Younggwang Park (Simone)

From Seoul, bass Younggwang Park earned his bachelor's in classical voice from Seoul National University in 2022. He also studied in Parma, Italy, with Raffaele Cortesi. Park was a finalist in the Franco Federici International Competition. This season, he won the Metropolitan Opera's Laffont Competition in the Georgia district and placed third in the Southeast region. This summer, he will perform at the Santa Fe Opera. He is pursuing his master's at Juilliard, studying with Elizabeth Bishop.



• Kovner Fellow

César Andrés Parreño (Rinuccio)

Tenor César Andrés Parreño is a native of Manabí, Ecuador. At Juilliard, he was a soloist in Stravinsky's *Pulcinella* with Barbara Hannigan conducting the Juilliard Orchestra and he performed the role of Tom Rakewell in *The Rake's Progress*. Last summer, Parreño made his Opera Theatre of Saint Louis debut as Le Remendado in *Carmen*, and sang in five performances of the world premiere of Steward Wallace's *Harvey Milk* in the co-lead role of Dan White. He also made his Aspen Music Festival debut in Verdi's *Falstaff* as Dr. Caius alongside Bryn Terfel in the title role. This year, Parreño became an inaugural winner of the Duncan Williams Voice Competition. He studies in Darrell Babidge's studio as the first Ecuadorian to attend Juilliard.

Georgiana Adams (La Ciesca)

American soprano Georgiana Adams, who made her debut last summer as Donna Anna in *Don Giovanni* with the Chautauqua Opera Conservatory, is in the second year of her master's studies at Juilliard under the tutelage of Amy Burton. This season, Adams made her Alice Tully Hall debut performing in the Juilliard concert series and made role debuts including Littler Sister in *Proving Up*. This summer, she covers Female Chorus in the Merola Opera Program's production of *The Rape of Lucretia*. In the fall, Adams was a New York district winner in the Metropolitan Opera's Laffont Competition.



- Allen R. and Judy Brick Freedman Scholarship

Minki Hong (Marco)

South Korean-born baritone Minki Hong is master's candidate at Juilliard, where he studies with Kevin Short. Last fall, he was awarded 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, 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

Colin Aikins (Gherardo)

Pittsburgh native Colin Aikins is a tenor pursuing his master's at Juilliard, studying under the tutelage of William Burden. Aikins 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* (Trio), *Sweeney Todd* (the Beadle), *Highway 1, USA* (Nate), *Albert Herring* (Mr. Upfold), and *Dangerous Liaisons* (Chavelier de Danceny) for the Curtis Opera Theater.



- Toulmin Scholar

Shavon Lloyd (Betto di Signa)

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



- Rondi Charleston Scholarship in Memory of Ben Holt

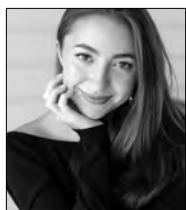
About the Artists (Continued)



Joseph Parrish (Gianni Schicchi)

Baltimore native Joseph Parrish (MM '22, voice) has appeared as a soloist with the Kennedy Center Opera House Orchestra, American Classical Orchestra, and Bach Vespers at Holy Trinity Lutheran Church. An Artist Diploma candidate in Opera Studies at Juilliard studying with Darrell Babidge, he is also a Music Advancement Program teaching fellow and a member of the inaugural cohort of Shared Voices with the Denyce Graves Foundation. Recent credits include winning first prize in the Gerda Lissner Art Song Vocal and Young Concert Artists International competitions, an encouragement award from the Duncan Williams Voice Competition, and a 2023 Schwab Vocal Rising Star at Caramoor residency. At Juilliard, he recently performed the role of the Sodbuster in *Proving Up*.

- *R. Maurice Boyd Scholarship for Vocal Studies*
- *Helen and Sam Wilborn Scholarship in Voice*
- *Daniel Ferro Scholarship*



Sydney Dardis (Lauretta)

Soprano Sydney Dardis (BM '21, voice), a native of Laguna Niguel, California, is pursuing her master's at Juilliard, studying with Darrell Babidge. She has sung such roles as Flora in *The Turn of the Screw* and Giannetta in *L'elisir d'amore* as well as Tytania in *A Midsummer Night's Dream* at both the Chautauqua Institution and Juilliard. Dardis was a participant in the 2021 Houston Grand Opera Young Artists' Vocal Academy. Last summer, she was selected as a Gerdine Young Artist at Opera Theatre of Saint Louis and was named a New Horizons Fellow at Aspen Music Festival and School.

- *Helen Marshall Woodward Scholarship in Voice*



Jason Hwang (Maestro Spinellocchio)

From Seoul, Jason Hwang is a fourth-year undergraduate baritone studying with William Burden at Juilliard. His opera appearances include *A Midsummer Night's Dream* as Nick Bottom and *Hansel and Gretel* as Peter. This fall, he made his role debut in *Amelia al ballo* as Il Marito. Hwang placed second in the Korea-China International Voice Competition and third in the New Jersey Sinfonietta Voice Competition. He has attended the Aspen Music Festival as well as the Chautauqua Conservatory.



Lewei Wang (Amantio Di Nicolao)

Baritone Lewei Wang, who was born into a musical family in Beijing, is a second-year undergraduate student at Juilliard, where he studies with Cynthia Hoffmann. His recent performances at Juilliard include the chorus in Nicolai's *Die lustigen Weiber von Windsor*, a shared Vocal Arts recital, and the Chief of Police in last fall's undergraduate opera *Amelia al ballo*.

- *Helen and Sam Wilborn Scholarship in Voice*

Joe Gervase (Pinellino)

A baritone from Brooklyn, Joe Gervase is in his second undergraduate year at Juilliard studying with William Burden. Gervase grew up in an Italian household listening to Frank Sinatra and all the oldies singers and wanted to be like them. He got in trouble in school for singing during class. Once he started singing professionally at age 7, in a children's choir in his local church, he never stopped. In high school, he starred in musicals including *South Pacific* as Emile DeBeque and *My Fair Lady* as Henry Higgins. Gervase then got into opera and has been doing it ever since—now for a living.



Nazrin Alymann (Guccio)

Originally from Malaysia, bass-baritone Nazrin Alymann is a bachelor's student at Juilliard under Kevin Short. Alymann has performed in international locales including Dewan Filharmonik Petronas, Malaysia; Elgar Room, Royal Albert Hall, London; Wiener Saal, Mozarteum, Austria; and Suntory Hall, Japan. He sang the title role in *The Mikado* and was in the Juilliard production of *Die lustigen Weiber von Windsor* as a chorus member.



- S. Jay Hazan
Scholarship in
Vocal Arts

Alexis Distler (Scenic Designer)

Alexis Distler's credits include, on Broadway, *Harry Connick Jr.—A Celebration of Cole Porter* (co-design); for Red Bull Theater, *The Alchemist* and *The Government Inspector*; for Juilliard Opera, *The Turn of the Screw*, *Il Turco in Italia*, *Le nozze di Figaro*, and *Curlew River*; for the Public Theater, *Toast*; for Hartford Stage, *The Piano Lesson* and *Having Our Say*; for McCarter Theatre, *Intimate Apparel*; for George Street Playhouse, *Nureyev's Eyes* and *Daddy Long Legs*; and for Playmakers Repertory Company, *The Christians*, *Tartuffe*, *The Three Sisters* and *Trouble in Mind*. Distler won the Barrymore Award for *In the Next Room* or *The Vibrator Play* (Wilma Theater). She earned an MFA from NYU.



Audrey Nauman (Costume Designer)

Audrey Nauman's costume designs for Juilliard include *The Turn of the Screw*, *Die lustigen Weiber von Windsor*, and Senior Dance Production. Her additional design credits include Opera Theater Rutgers, Ensemble Studio Theatre, 59E59 Theaters, Wellfleet Harbor Actors Theater, and the Berkshire Theatre Festival. Her associate/assistant costume design credits include *Rags* (Goodspeed Musicals), *Big Top Tours* (Circus Smirkus), *Groundhog Day* (Broadway), *Ghost—the Musical* (Broadway), and *In the Heights* (second national tour). Nauman, the design coordinator of Juilliard's costume shop, is a native Floridian and an alumna of Florida State University.



About the Artists (Continued)



Kate Ashton (Lighting Designer)

Kate Ashton's Juilliard design credits include *A Midsummer Night's Dream* (2009 and 2020), *The Turn of the Screw*, *The Burning Fiery Furnace*, *Atalanta*, *Amelia al ballo*, *The Children's Hour*, *Anatomy of Sound*, *Armide*, *L'incoronazione di Poppea*, and the Juilliard gala performance of *A Midsummer Night's Dream*. Other work includes *A Thousand Acres* (world premiere), *Wozzeck* (Des Moines Metro Opera), *Hometown to the World* (world premiere, Santa Fe Opera), *The Magic Flute* (Opera Maine), *Aida and Les contes d'Hoffmann* (Aspen Music Festival), *Tango Song and Dance* (Kennedy Center), *Romeo and Juliet* (Baltimore Symphony Orchestra), *Josephine and I* (Public Theater), and *Death of a Salesman* (BAM). Ashton is lighting director for New York City Center's Fall for Dance. Upcoming design credits are *Bluebeard's Castle* and *Carmen* (Des Moines Metro Opera). Ashton earned her BA at William and Mary and her MFA at New York University. She is a member of United Scenic Artists.



Dustin Z West (Production Stage Manager)

Dustin Z West is a New York-based producer and freelance stage manager whose recent credits include *West Side Story* (Teatro Lirico, Cagliari), *Elektra* (Washington National Opera), *Considering Matthew Shepard* (Trinity Wall Street), *The Passion of Mary Cardwell Dawson*, *The Jungle Book*, and *The Sound of Music* (Glimmerglass Festival), *Fidelio* (Heartbeat Opera), *Portrait and a Dream* (Contemporaneous), *ONCE Nighttime Spectacular* (Vinwonders), *REV. 23* (Prototype), *The Ghosts of Versailles* (Opéra Royal, Versailles), and JoAnne Akalaitis' *Bad News* (Skirball, NYU). West is production stage manager for the Glimmerglass Festival and he works with a variety of American opera and dance companies. He was a member of Juilliard's Professional Intern Program and is also a proud member of AEA and AGMA.

Ellen and James S. Marcus Institute for Vocal Arts

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 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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2022–23 Ellen and James S. Marcus Institute for Vocal Arts Fellows

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About the Juilliard Orchestra

Juilliard's largest and most visible student performing ensemble, the Juilliard Orchestra is known for delivering polished and passionate performances of works spanning the repertoire. Comprising more than 375 students in the bachelor's and master's degree programs, the orchestra appears throughout the season in concerts on the stages of Juilliard's Peter Jay Sharp Theater, Alice Tully Hall, and Carnegie Hall. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera, dance, and drama productions as well as presenting an annual concert of world premieres by Juilliard student composers. This season, an impressive roster of world-renowned conductors leads the Juilliard Orchestra, including Giancarlo Guerrero, Manfred Honeck, Speranza Scappucci, Bertrand de Billy, Roderick Cox, Carlos Miguel Prieto, and Simone Young as well as faculty conductors David Robertson, director of conducting studies and distinguished visiting faculty, and Jeffrey Milarsky. Among the virtual projects students from the orchestra participated in during the 2020 lockdown was *Bolero Juilliard*, which became a viral sensation. The Juilliard Orchestra has toured across the U.S. and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble allowed to visit and perform following the opening of the People's Republic of China in 1987, returning two decades later, in 2008. In summer 2019, the orchestra traveled to London, performing alongside the Royal Academy of Music in Royal Albert Hall at the BBC Proms. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, Wind Orchestra, Lab Orchestra, and contemporary music group AXIOM.

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