

JUILLIARD OPERA PRESENTS

Francis Poulenc's
**Dialogues des
Carmélites**



With the Juilliard Orchestra

Juilliard



A Message From Brian Zeger

Francis Poulenc's monumental last opera represents a challenge and an inspiration to an ensemble of young singers and orchestral musicians. The lengthy, meaty conversations between the characters (it is titled "Dialogues," after all) take a great deal of preparation and care from our largely non-Francophone cast. For the orchestra, the powerful but transparent textures of Poulenc's orchestral writing require careful listening and sensitivity to verbal rhythms. The range of ages represented—from young, ebullient Constance to aged, dying Madame de Croissy—demands an imaginative dramatic approach that focuses on the essentials of character rather than external appearance.

I've had the privilege of presenting this work twice before in my time as artistic director of Vocal Arts. Each time, I find that the deep rewards of the piece far outweigh its demands. All of the singers come away with a better understanding of how text and music are married by immersing themselves in Poulenc's remarkable vocal writing. The opera is full of potent dramatic oppositions: between Blanche de la Force and Constance; Blanche and her brother; and Madame Lidoine and Mere Marie, who struggle over what constitutes moral leadership in a hopeless time.

Most of all, this piece offers the large ensemble of women who play the Carmelite sisters an indelible experience in ensemble acting and music-making that is unique in my experience. Enacting this harrowing story of mass sacrifice is an emotional crucible for all of the sisters, not only the lead characters. The knotty questions of individual responsibility, religious doubt and cultural conflict enmesh the entire company.

We are blessed to have superb leadership for this production from conductor Matthew Aucoin and director Louisa Muller. Immense gratitude to them as well as to the superb team of coaches that have worked for months to prepare the cast for this show: Bénédicte Jourdois, Pierre Vallet, Karen Delavan, and John Arida.

Thank you for joining us.

Handwritten signature of Brian Zeger.

Brian Zeger

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

The Juilliard School
presents

Dialogues des Carmélites

Music and Libretto by Francis Poulenc

Wednesday, April 23, and Monday, April 28, 2025 at 7:30pm

Saturday, April 26, 2025 at 2pm

Peter Jay Sharp Theater

Matthew Aucoin, Conductor

Louisa Muller, Director

Juilliard Opera

Juilliard Orchestra

The Principals *(in order of vocal appearance)*

Chevalier de la Force	Michael John Butler
Marquis de la Force	Son Jin Kim
Blanche de la Force	Ruby Dibble
Thierry/Dr. Javelinot	Yihe Wang
Madame de Croissy	Lauren Randolph
Sister Constance of St. Denis	Moriah Berry
Mother Marie of the Incarnation	Anna Kelly
Madame Lidoine	Jasmin Ward
The Chaplain	Jin Yu
Sister Mathilde	Kate Morton
First Commissioner	Zhongjiancheng Deng
Second Commissioner/First Officer	Yoonsoo Jang
Mother Jeanne	Naomi Steele
The Jailer	Lin Fan
Two Soldiers	Nazrin Azlan Alymann, Jack Hicks

Carmelite Nuns

Mother Gerald	Sophia Baete
Sister Claire	Eloise Fox
Sister Antoine	Sophia Pelekasis
Sister Catherine	Gimena Sánchez Rivera
Sister Felicity	Alison Kessler
Sister Gertrude	Scarlett Jones
Sister Alice	Tivoli Treloar
Sister Valentine	Lauren Torey
Sister Anne of the Cross	Giuliana Leto
Sister Martha	Fiorela Miria
Sister St. Charles	Leonor Vasconcelos

Scenic Designer: Wilson Chin
Costume Designer: Kara Harmon
Lighting Designer: Yuki Nakase Link
Production Stage Manager: Dustin Z West

Revolutionary Chorus (*in alphabetical order*)

Nazrin Azlan Alymann, Felix Aurelius, Zhongjiancheng Deng, Albertina Ferrucci, Jack Hicks, Manuela Korossy, Dasol Lee, Dalila Lugo, Lucia Papikian, Benjamin Pedersen, Fangzhen Wang, Lewei Wang

Covers (*in alphabetical order*)

Nazrin Azlan Alymann (Thierry, Dr. Javelinot), Aba Benzemroun (Madame Lidoine), Zhongjiancheng Deng (First Commissioner), Fantine Douilly (Sister Constance of St. Denis), Theo Hayes (Madame De Croissy), Jack Hicks (Chevalier de la Force, The Chaplain), Minki Hong (Marquis de la Force), Scarlett Jones (Sister Mathilde), Dasol Lee (Second Commissioner, First Officer), Sophia Pelekasis (Mother Jeanne), Tivoli Treloar (Blanche de la Force), Lewei Wang (The Jailer)

Assistant Conductor: Benjamin Perry Wenzelberg
Music and Language Preparation: Bénédicte Jourdois, Pierre Vallet
Assistant Music Preparation: Karen Delavan
Chorus Master: John Arida

Assistant Director: Jen Pitt
Movement Consultant: Matthew Steffens

Rehearsal Pianists: Rhys Burgess, Matthieu Cognet, Artyom Pak

Assistant Scenic Designer: Lily Tomasic
Assistant Lighting Designer: Nicole E. Lang
Assistant Costume Designer: Izzy McClelland*
Assistant Stage Managers: Abril Valbuena*, Sienna Siciliano*, Kira Weaver*, Harrison Newton*

Titles Creators: Celeste Montemarano and Danielle Sinclair
Titles Operators: Lisa Jablow

**Member, Juilliard Professional Apprentice Program*

Performance time: approximately 2 hours and 50 minutes, including an 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.



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.

Juilliard's Creative Enterprise Program, including the Creative Associates program, is generously supported by Jody and John Arnhold and the Arnhold Foundation.

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In a world that often demands certainty, *Dialogues des Carmélites* invites us to sit with profound questions that have no easy answers: What makes a life worthy? How can we be truly prepared for our inevitable end? What does security mean when everything familiar is threatened? What sustains us when our institutions crumble?

My approach, alongside my team, has been to create a contemplative space where these existential questions can breathe and resonate. Rather than imposing answers, the opera creates room for reflection on how faith manifests not as abstract doctrine, but as lived experience under extraordinary pressure.

The martyrdom of the Carmelites of Compiègne remains one of the most moving episodes of the French Revolution's reign of terror. These women lived a cloistered contemplative life devoted to prayer and simplicity before being arrested in 1794. Despite opportunities to save themselves, they unanimously refused to abandon their religious vows. At the heart of the opera is the fictional Blanche de la Force, whose paralyzing fear leads her to join the Carmelite order and later flee it, but eventually gives way to transcendent resolve. What strikes me most powerfully is how her individual journey unfolds within the intimate community of the Carmelite convent. We've worked meticulously to honor both dimensions—the personal spiritual struggles of each character and the collective strength they find together.

In researching Carmelite life, I was fascinated to discover how each order has always maintained significant autonomy in their rituals and daily rhythms, all within a shared framework of spirituality. This historical reality has given us creative freedom to develop our own cloistered world onstage, particularly during Poulenc's evocative orchestral interludes, which serve as windows into the sisters' communal life.

Throughout this process, I've been profoundly moved by the opera's insistence that we remember these women not as an anonymous group but as distinct individuals, each with her own fears, doubts, and moments of transcendence. Their final procession carries such emotional weight precisely because we've come to know these women as fully human, not simply as symbols or martyrs.

The impact of this story continues to reverberate—the women who died were canonized just a few months ago. Perhaps what continues to haunt us is the questions their choices force us to confront. The opera presents us with the disquieting suggestion that sometimes we discover our deepest strength only when everything external has been stripped away. As Poulenc's final, devastating chords fade, we are left not with resolution but with resonance—and the lingering echo of 16 voices diminishing, one by one, into silence.

Part I

As the revolution gains momentum, the streets of Paris grow increasingly dangerous. Blanche de la Force, a young aristocrat, experiences an encounter with a mob that leaves her deeply shaken. Her brother expresses to their father his concern over her physical safety and mental well-being. Blanche informs her father of her decision to seek sanctuary in the Carmelite Order. Upon her arrival at the convent in Compiègne, Madame de Croissy, the aging Prioress, makes it clear that the convent exists for prayer, not as a refuge from the world. Blanche commits herself to confronting her fears, choosing Sister Blanche of the Agony of Christ as her Carmelite name.

Blanche and Sister Constance discuss the Prioress' deteriorating health and the subject of mortality. Constance suggests they might offer their own lives in exchange for the Prioress' and shares her belief that they are destined to die young, on the same day.

In the infirmary, Madame de Croissy's condition worsens. Before succumbing to her illness, she entrusts Blanche, the newest and most vulnerable member of the order, to Mother Marie's care. Despite the Prioress' lifetime devoted to faith and prayer, her final moments are marked by shocking fear and anguish, in the presence of a stunned Blanche.

Blanche and Constance maintain a nighttime vigil over the Prioress' body. Blanche momentarily gives in to her terror but is steadied by Mother Marie. Later, reflecting on Madame de Croissy's troubled passing, Constance offers a surprising interpretation: Perhaps the Prioress took on someone else's difficult death, meaning that another person might now experience unexpected peace in their final moments.

The sisters elect Madame Lidoine as the new Prioress. Gathering the sisters, she offers reassurance as revolutionary fervor intensifies throughout France. She emphasizes the need for patience and humility, cautioning against seeking martyrdom.

Part II

The Chevalier de la Force arrives at the convent, imploring his sister to flee Paris with him. Despite her ongoing struggle with fear, Blanche refuses to abandon her vows and her fellow sisters.

As the political situation deteriorates, the nuns' Chaplain informs the sisters that he has been stripped of his office by revolutionary authorities. The sisters discuss their uncertain fate, with Mother Marie wondering aloud if martyrdom awaits them. They are interrupted by the arrival of revolutionary officials who announce the dissolution of all religious houses. The nuns must soon vacate the convent and return to civilian life. During this confrontation, Blanche, startled by the shouting of a mob outside, accidentally drops and breaks a statue of the infant Christ.

In the ransacked chapel, during Madame Lidoine's absence, Mother Marie proposes that the sisters take a vow of martyrdom for France's salvation. After one false start, the vote for martyrdom becomes unanimous. Overwhelmed by the magnitude of this commitment, Blanche flees. Madame Lidoine returns to lead the sisters out of the convent. Now working as a servant in her family home, Blanche is discovered by Mother Marie, who urges her to rejoin the community, which has continued to meet in secret.

The Carmelites are arrested and imprisoned. Madame Lidoine takes on the vow of martyrdom. As they are led to the guillotine, they begin singing the "Salve Regina," their voices diminishing one by one with each fall of the blade, until only Sister Constance remains. She is astonished to see Blanche, who—having overcome her fear at last—walks calmly to join her sisters in martyrdom.

About the Opera

By Noémie Chemali

Francis Poulenc's *Dialogues des Carmélites* is a three-act opera that tells the harrowing true story of a group of 16 cloistered nuns facing martyrdom during the reign of terror of the French Revolution. The opera follows Blanche de la Force, a young noblewoman whose fear of the outside world leads her to seek refuge in a Carmelite convent—only to find herself confronting the very terror she tried to escape.

Francis Poulenc (1899–1963) was a man of striking contrasts—both devout and irreverent, deeply spiritual yet immersed in the Parisian avant-garde. Raised in a Catholic household, he drifted from religion in his youth and early adulthood but experienced a profound reawakening following a series of personal tragedies. In 1949, Poulenc was devastated by the sudden death of composer Pierre-Octave Ferroud, a close friend who was decapitated in a car accident. Overcome with grief, Poulenc wrote to his colleague in Les Six (a group of a half-dozen French and Swiss composers), Georges Auric, “Ferroud’s death has greatly distressed me—from every point of view. Think of the vacuum of such a body of work once the author has disappeared ... The atrocious decapitation of this musician of such strength struck me with stupor. Thinking of the small weight of our human envelope, spiritual life attracted me anew. Rocamadour [the pilgrimage site of the Black Madonna where Poulenc went on a spiritual retreat] brought me back to the faith of my childhood.”

Poulenc’s spirituality was deeply personal—less rigidly dogmatic than introspective and searching, an outlook shaped in part by his identity as an openly gay man who came of age in the *Anées folles* (the French term for the Roaring Twenties). This inner struggle for meaning in the face of death is woven throughout the opera, which explores fear, doubt, and the possibility of spiritual transcendence.

The opera is based on a play by Georges Bernanos, which was itself inspired by Gertrud von Le Fort’s novella *Die Letzte am Schafott* (*The Last on the Scaffold*). By preserving about two-thirds of the original text, the libretto’s integrity to Bernanos’s words maintains the play’s deeply personal and dramatic elements. Poulenc faced a complex legal battle over the rights to the text, as the Bernanos estate initially resisted granting him permission. This struggle took a severe toll on him during the composition process, which led him to wonder if the completed work would ever see the light of day.

During the composition of *Dialogues des Carmélites*, Poulenc suffered another personal loss—his lover, Lucien Roubert, whom he had accompanied through his illness, died of cancer, the same day he finished writing the first draft. This grief deeply affected him, adding another layer of sorrow to the opera’s themes of mortality and faith and leading to several nervous breakdowns before the completion of the work. Despite these challenges, Poulenc completed the final score in 1956, three years after he first set out to write it.

Dialogues des Carmélites premiered at La Scala on January 26, 1957, in an Italian translation, with its French-language premiere at the Paris Opéra later that year. Over the decades, the opera has become a staple of the operatic repertoire, admired for its historical themes, religious allegories, and philosophical depth.

Poulenc was adamant that the text should drive the music. To test his compositional approach, he first set the intense confrontation between Madame de Croissy and Blanche, refining his method to ensure that the vocal lines carried the dramatic weight. This emphasis on the text's clarity and emotion makes *Dialogues des Carmélites* one of the most colloquial yet lyrical operas in the repertoire.

From Monteverdi to Debussy, Poulenc insisted that *Dialogues des Carmélites* carry the traditions of those who came before him. From Monteverdi, he embraced the emphasis on word-painting and stark emotional contrasts. Verdi, he insisted, influenced his approach to dramatic pacing and the use of recurring motifs to heighten tension. Rimsky-Korsakov, the master orchestrator, guided Poulenc's approach to timbre to invoke fear, mystery, and spirituality. And from Debussy's *Pelléas et Mélisande*, he drew inspiration from the conversational, fluid vocal lines, creating a veritable assemblage of disparate styles, which work in unison in service to the text.

If Poulenc's earlier works were known for their wit and neoclassical style, *Dialogues des Carmélites* marked a dramatic shift. While he had written small-scale religious works, he had never tackled an opera of this scale and gravity. In contrast to his earlier works, which often had an air of playfulness, *Dialogues des Carmélites* is stark and intensely focused. The orchestration is restrained yet powerful, supporting the voices without overwhelming them. The harmonic language, though rooted in Poulenc's signature tonal/modal blend, leans into dissonance to heighten the opera's psychological tension.

Dialogues des Carmélites is an anomaly in 20th-century opera—neither fully avant-garde nor traditionally Romantic. It achieves its dramatic power through understatement rather than excess. The final scene, where the nuns' voices gradually disappear beneath the sound of the guillotine, is one of the most chilling moments in all of opera. This sequence encapsulates Poulenc's genius: He lets silence and simplicity speak louder than any grand orchestral climax, bringing the work to a haunting close.

Violist Noémie Chemali, who earned her master's from Juilliard in 2022, leads a freelance career in New York City as a performer, teacher, music journalist, grant writer, and arts administrator.

About the Artists



Louisa Muller (Director)

This year, Louisa Muller revives her acclaimed productions of *La traviata* in her debut with Dallas Opera and *The Turn of the Screw* for her return to Santa Fe Opera. She also directs the National Opera Studio residency at Opera North. Future seasons include new productions of *Der kleine Prinz* for the MusikTheater an der Wien and at the Metropolitan Opera, Opera North, and Garsington Opera as well as revivals of her productions in a debut with Canadian Opera Company and in a return to the Lyric Opera of Chicago. Last season, she returned to Garsington Opera to direct *Platée* and made debuts with Santa Fe Opera with *La traviata* for the company's opening night and Pinchgut Opera with *Rinaldo*, all new productions. Muller's production of *The Turn of the Screw* for Garsington Opera received the Royal Philharmonic Society Award and was named by *The Guardian* as one of the top 10 classical music performances of the year. She brought a new production of *The Wreckers* to Houston Grand Opera in a widely heralded debut. Her staging of *Das Rheingold* for the New York Philharmonic was named by the *New York Times* as one of the best classical music performances of the year. She created new productions of *The Rake's Progress* for Juilliard and *Amadigi di Gaula* for Boston Baroque, reviving the latter for Philharmonia Baroque. She also directed concert stagings of *Ariadne auf Naxos* at the Edinburgh International Festival and *Don Giovanni* at the Royal Conservatory Antwerp. She was also a recent finalist in the director and newcomer categories of the International Opera Awards. She has been a frequent presence at Wolf Trap Opera, where she has directed new productions of *The Ghosts of Versailles*, *The Rape of Lucretia*, *Tosca*, and *Roméo et Juliette*. Muller has led performances of *Tannhäuser* and *Don Carlo* (Los Angeles Opera); *Ernani*, *Madama Butterfly*, *La bohème*, and *Tosca* (Lyric Opera of Chicago); *Madama Butterfly* (Opera Queensland, Grand Théâtre de Genève, Houston Grand Opera); and *La traviata* (Minnesota Opera). At the Met, she helmed revivals of *Don Giovanni* as well as *Cavalleria Rusticana/Pagliacci* and *L'elisir d'amore*. Holding degrees from Lawrence University and the University of North Carolina at Greensboro, Muller is a citizen of the U.S. and Germany and makes her home in London.

Matthew Aucoin (Conductor)

Matthew Aucoin (Graduate Diploma '14, composition; Arnhold Creative Associate) is an American composer, conductor, writer, and a 2018 MacArthur Fellow. He is a co-founder of the pathbreaking American Modern Opera Company (AMOC*) and was the Los Angeles Opera's artist in residence from 2016 to 2020. As a composer, Aucoin is committed to expanding the possibilities of opera as a genre. His own operas, which include *Eurydice* and *Crossing*, have been produced at the Metropolitan Opera, Los Angeles Opera, Brooklyn Academy of Music, Boston Lyric Opera, Lyric Opera of Chicago, and Canadian Opera Company, among others. The Met Opera's recording of *Eurydice* was nominated for a Grammy in 2023. Aucoin's most recent work of music-theater, *Music for New Bodies*, is a collaboration with director Peter Sellars, based on the poetry of Jorie Graham. It has been performed in Houston (co-presented by DACAMERA and Rice University's Shepherd School of Music) and at the Aspen Music Festival, and it will travel to New York and Los Angeles in future seasons. Aucoin's orchestral and chamber music has been performed, commissioned, and recorded by leading artists and ensembles including Yo-Yo Ma, the Philadelphia Orchestra, Zurich's Tonhalle Orchestra, BBC Scottish Symphony, Los Angeles Chamber Orchestra, pianists Conor Hanick and Kirill Gerstein, Brentano Quartet, and singers Anthony Roth Costanzo, Julia Bullock, Erin Morley, Davóne Tines, Danielle de Niese, Paul Appleby, and many others. In 2023, the Met Orchestra, conducted by Yannick Nézet-Séguin, featured Aucoin's orchestral work *Heath* on its first European tour in several decades. Aucoin has also received commissions from Carnegie Hall, the Ojai Music Festival, Aspen Music Festival, La Jolla Chamber Music Society, Chicago's Symphony Center, Gilmore Keyboard Festival, and other leading musical organizations. His recent conducting engagements include appearances with the LA Opera, Chicago Symphony, Santa Fe Opera, Houston Grand Opera, Boston Lyric Opera, San Diego Symphony, Salzburg's Mozarteum Orchestra, Philharmonia Baroque Orchestra, and Rome Opera Orchestra, among other ensembles. Aucoin's book about opera, *The Impossible Art: Adventures in Opera*, was published in 2021 by Farrar, Straus and Giroux. He has taught at Harvard University and is a regular contributor to publications including the *New York Review of Books* and the *Atlantic*.



About the Artists (Continued)



- Jerome L. Greene Fellowship

Sophia Baete (Mother Gerald)

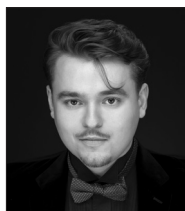
Mezzo-soprano Sophia Baete (BM '24, voice), originally from Louisville, is a master's student at Juilliard, where she has studied under Darrell Babidge. A New York District Winner of the Metropolitan Opera Laffont Competition, Baete is returning to Opera Theatre of St. Louis to serve as a Gerdine Young Artist for a second consecutive year. In January, she was a young artist in Carnegie Hall's SongStudio. Last spring, Baete made her debut on both Lincoln Center and Caramoor stages as a 2024 Schwab Vocal Rising Star, performed excerpts from *Carmen* with the Washington Chamber Orchestra, and frequently performed with New York Festival of Song.



- Toulmin Scholar

Moriah Berry (Sister Constance of St. Denis)

Soprano Moriah Berry, hailing from Atlanta, is a Graduate Diploma candidate at Juilliard studying with Darrell Babidge. Berry recently performed the role of Zerlina in *Don Giovanni* during the 2024 Merola Opera Program in San Francisco. She performed as Belinda in *Dido and Aeneas*, Zerlina in *Don Giovanni*, and Eurydice in *Orpheus in the Underworld* at the University of Nevada Las Vegas, where she earned her master's. She was a winner in the Houston District of the 2020 Metropolitan Opera Laffont Competition and won first place in several NATS district and regional competitions. A 2023 participant in the Institute for Young Dramatic Voices program, where she studied with Dolora Zajick, Berry earned her bachelor's in vocal performance and pedagogy from Oakwood University in Huntsville, Alabama.



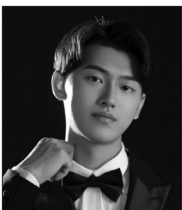
- S. Jay Hazan Scholarship in Vocal Arts

Michael John Butler (Chevalier de la Force)

Tenor Michael John Butler, hailing from Bowie, Maryland, is a second-year Artist Diploma candidate at Juilliard, where he studies with Kevin Short. This past season, Butler debuted in Italy, singing the role of Martin in *The Tender Land* with Teatro Regio di Torino. He also originated the role of Mission Coordinator in Jeanine Tesori's *Grounded* with Washington National Opera, singing the same role in a Metropolitan Opera workshop. His other recent credits include the title role of Gounod's *Faust* with Opera Baltimore and in concert with the Washington Opera Society; Don Ottavio in *Don Giovanni* with Merola Opera; and Ferrando in *Così fan tutte* with Juilliard. This year, Butler was a winner of the Concurs Tenor Viñas in Barcelona; and, in 2024, he was a national semifinalist at the Metropolitan Opera Laffont Competition, a first-prize winner (Giordani Prize) at the Premiere Opera Foundation and Mario Lanza Foundation competitions, and a second-prize winner at the Marcella Sembrich International and Gerda Lissner International Song/Lieder competitions.

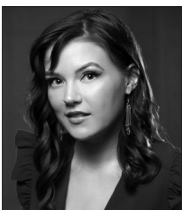
Zhongjiancheng Deng (First Commissioner)

Tenor Zhongjiancheng Deng, from Sichuan, China, is a bachelor's candidate at Juilliard studying with Amy Burton. In 2021, Deng won a bronze medal in the China Vocal Peacock Cup, was a finalist in the Sichuan Golden Hibiscus National Vocal Competition, and was a national student representative of the sixth National College Students Art Exhibition in China. In 2023, Deng participated in Classic Lyric Arts in Novafeltria, Italy. Last year, he starred in Huang Ruo's opera *Angel Island*, co-produced by BAM and the Prototype Festival. Last summer, Deng joined the Chautauqua Opera Conservatory and played Raimondo in *I Due Timidi* at the Chautauqua Amphitheater.



Ruby Dibble (Blanche de la Force)

Full lyric mezzo-soprano Ruby Dibble, who hails from Kansas City, Missouri, holds a bachelor's from Oberlin Conservatory and a master's from the Curtis Institute of Music. She was a 2024 Laffont Competition national finalist, the grand prize winner of the 2024 Annapolis Opera Competition, and the second-place winner of the 2023 Cooper-Bing competition. Her previous roles include Sesto (*La clemenza di Tito*) at Juilliard, Carmen (*Bel Canto*) at the Aspen Music Festival, Flora (*La traviata*) at Wolf Trap Opera, Berta (*Il barbiere di Siviglia*) at the Lyric Opera of Kansas City, Dorabella (*Così fan tutte*) and Elle (*La Voix Humaine*) at the Curtis Institute of Music, and Le Prince Charmant (*Cendrillon*) at Oberlin Conservatory. Dibble's professional covers include Cherubino (*Le nozze di Figaro*) at Santa Fe Opera and the title role of *Elizabeth Cree* with the Glimmerglass Festival. She studies at Juilliard with Darrell Babidge.



- Miriam Malach
Scholarship in
Vocal Arts

Lin Fan (The Jailer)

Bass-baritone Lin Fan, hailing from Chengdu, China, is studying for his master's at Juilliard with William Burden. In 2023, Fan performed the role of Prudenziio in a tour of *Il viaggio a Reims* with the Sichuan Philharmonic Orchestra and participated in the 2023 Mt. Fuji Opera International Competition in Hamamatsu, Japan. Fan has performed the roles of Don Alfonso in *Così fan tutte* with the Chengdu Concert City Hall and Colline and Schaunard in *La bohème* with Suzhou Culture and Art Center. Fan earned his bachelor's from the Sichuan Conservatory of Music, where he performed solo recitals of Schubert's *Winterreise*.



- John S. Aler
Scholarship



Eloise Fox (Sister Claire)

Soprano Eloise Fox (Pre-College '22, voice) is studying for her bachelor's at Juilliard in Elizabeth Bishop's studio. At Pre-College, Fox studied in Lorraine Nubar's studio. Fox received a scholarship to attend the Daniel Ferro Vocal Program in Greve, Italy, in 2023 and continues to perform with the program as an invited vocalist in New York City. In previous summers, she attended the Schmidt Vocal Institute in Oxford, Ohio, and the Académie Internationale d'été de Nice at the Conservatoire de Nice in France. Fox has received recognition in competitions from YoungArts, Hal Leonard, the American Prize, Schmidt Vocal Arts, and National Association of Teachers of Singing.

- Mel Silverman
Opera Scholarship



Yoonsoo Jang (Second Commissioner/First Officer)

Baritone Yoonsoo Jang, from Seoul, is a master's candidate at Juilliard, where he studies with Elizabeth Bishop. Jang performed the title role in *Le nozze di Figaro* and Schaunard in *La bohème* at Yonsei University, and he performed a solo recital program of Schumann's *Dichterliebe* in Seoul. Jang earned his bachelor's from Yonsei University.

- Dr. Lee MacCormick
Edwards Scholarship
in Voice



Scarlett Jones (Sister Gertrude)

Welsh soprano Scarlett Jones is studying for her master's at Juilliard with Elizabeth Bishop. Jones earned her bachelor's from Trinity Laban Conservatoire of Music and Dance in London under the tutelage of Eamonn Mulhall and Robert Bottriell, and studied at Chetham's School of Music in Manchester with Diana Palmerston. While at Trinity Laban, Jones performed the titular role in Errollyn Wallen's *Dido's Ghost*, Waltraute in *Die Walküre* and Wellgunde in *Götterdämmerung* with the school's Postgraduate Opera Scenes, and La Contessa in an abridged version of *Le nozze di Figaro* that she also produced and directed.

- Kovner Fellow

Anna Kelly (Mother Marie of the Incarnation)

Atlanta native Anna Kelly is a mezzo-soprano in the Artist Diploma program at Juilliard, where she studies with Kevin Short. Recent performances include Dorabella in Opera Saratoga’s *Così fan tutte* and Federica in *Luisa Miller* at Sarasota Opera, where she also covered the title role in *Carmen*. Last year, Kelly was a semifinalist in the Houston Grand Opera McCollum and Loren L. Zachary competitions as well as a winner of the National Opera Association Argento competition. In 2023, she was a winner of the Gerda Lissner Foundation’s Lieder Competition and a semifinalist in the Giulio Gari Foundation Competition; she was also a semifinalist in the 2022 Metropolitan Opera Laffont Competition. A Yale School of Music graduate, Kelly has trained with the Wolf Trap Opera Studio Artist program and Houston Grand Opera’s Young Artists’ Vocal Academy.



• Barbara Rogers
Agosin Scholarship

Alison Kessler (Sister Felicity)

Soprano Alison Kessler (Pre-College ‘21, voice), from New Rochelle, New York, is a bachelor’s candidate studying with William Burden at Juilliard, where she performed La Contessa in *Le nozze di Figaro* and covered the Governess in *The Turn of the Screw*. Kessler studied in France with Classical Lyric Arts and L’Académie Internationale d’été de Nice. She attended Chautauqua Opera Conservatory and performed La Novizia in *Suor Angelica* and Le Feu in *L’enfant et les sortilèges*. Kessler performed recitals curated by Pierre Vallet and Ben Moore as well as cabarets directed by Jeanne Slater and John Arida. Kessler, a Connecticut District winner of the Laffont Competition, is a teaching assistant at Juilliard Pre-College.



• New York
Community Trust
Schoen-Rene
Scholarship

Son Jin Kim (Marquis de la Force)

Son Jin Kim, a bass hailing from Pusan, South Korea, is studying for his master’s at Juilliard with Darrell Babidge. Kim earned his bachelor’s in vocal performance at Seoul National University and a performance diploma at the Jacobs School of Music at Indiana University. His performance highlights include Il Commendatore in *Don Giovanni* at the Seoul Arts Center and bass soloist in Beethoven’s Ninth Symphony with the Louisville Orchestra. While at Indiana University, Kim performed the title role in *Le nozze di Figaro*, Dr. Grenvil in *La Traviata*, and Titürel in *Parsifal*.

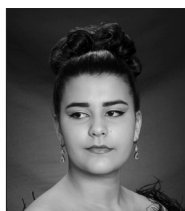


• Kovner Fellow



Giuliana Leto (Sister Anne of the Cross)

Mezzo-Soprano Giuliana Leto, a New York city native, is a bachelor's candidate studying with Kevin Short at Juilliard, where she performed in *Le nozze di Figaro* in the fall. She sang the title role in *Giulio Cesare* at the Fondazione Scuola di Alto Perfezionamento Musicale in Saluzzo, Italy; Bard 2 in *The Odyssey: A Youth Opera* at the Avon Performance Pavilion in Colorado, and the Cat in the children's opera *Brundibar*. Leto also appeared as the Major General in *The Pirates of Penzance* at LaGuardia High School of Music & Art and Performing Arts, where she graduated. She also sang in Juilliard's vocal arts cabaret. Leto has performed with the National Children's Chorus in the scholars' division and soloed at Lincoln Center, Carnegie Hall, Wiener Musikverein in Vienna, and the Berlin Wall and Garden of Reconciliation in Germany.



- New York Community Trust Schoen-Rene Scholarship

Fiorela Miria (Sister Martha)

Soprano Fiorela Miria, from the Bronx, is a bachelor's candidate at Juilliard studying with Elizabeth Bishop. Her recent operatic roles include Giuseppina in *La traviata* with New York City Opera, Sonia Glawari in *The Merry Widow* with LaGuardia High School, and Adele in New Rochelle Opera's *Die Fledermaus* as well as part of the chorus in a production of *La bohème* at Music Academy of the West, where she was a Lehrer Vocal Institute studio artist. Last summer, Miria spent two weeks in Greve in Chianti, Italy, with the Daniel Ferro Vocal Program, where she participated in two concerts, including an outdoor performance in Piazza Santa Croce. Miria has won scholarship prizes from the George London Foundation; New York Young Virtuoso Competition and Schmidt Vocal Competition in Massachusetts (first place), and YoungArts (2023 Gold Prize winner in classical voice).



Kate Morton (Sister Mathilde)

Mezzo-soprano Kate Morton, a Cherokee Nation citizen from Tahlequah, Oklahoma, is studying for her master's at Juilliard with Kevin Short. Morton has performed with Opera Saratoga, Opera Montana, National Sawdust, and the Oklahoma City Philharmonic, where this season she premieres the role of Loksi' in Jerod Tate's *Loksi' Shaali'*. Morton has been a guest artist with the Seagle Festival, Alexandria Summer Nights, and the Castleton Festival. Her other credits include Clerio in *Erismena*, Stéphanie in *Roméo et Juliette*, Cherubino in *Le nozze di Figaro*, and Sor Andrea in *With Blood With Ink*. Morton is a proud recipient of the Timothy Long Award and the Cherokee Nation Trail of Tears Award.

Sophia Pelekasis (Sister Antoine)

Greek-American mezzo-soprano Sophia Pelekasis, who's from Washington D.C., is a bachelor's candidate at Juilliard under the tutelage of Darrell Babidge. She has performed at the Kennedy Center's Millennium Stage, U.S. Capitol, National Institute of Peace, and Greek Embassy in Washington, D.C.; Merkin Hall and the Harvard Club in New York; Citizens Bank Park in Philadelphia; and the U.S. Embassy and Theocharakis Foundation in Athens. At Juilliard, Pelekasis performed in the primary chorus of *La clemenza di Tito* and covered La Suora Zelatrice and La Baddessa in *Suor Angelica*. At the Catholic University of America, she performed as Prince Orlofsky in *Die Fledermaus* and Ma Moss in *The Tender Land*. Pelekasis is thankful for her family, her vocal instructor, the Juilliard faculty, the Hellenic community, and her numerous mentors.



Lauren Randolph (Madame de Croissy)

Lauren Randolph, a mezzo-soprano from Chicago, debuted last season with the Chicago Civic Orchestra and Chicago Symphony Chorus as the alto soloist in the Bach cantatas *Unser Mund sei voll Lachens* and *Darzu ist erschienen*. Her other notable concert performances last season include Rachmaninoff's *All-Night Vigil* and Mahler's *Urlicht* from Symphony No. 2 with the Rockefeller Memorial Chapel of the University of Chicago. An avid interpreter of Baroque opera, Randolph has appeared in *Giulio Cesare* (Cornelia) as a guest with Ball State Opera, *Serse* (Amastre) with Chicago Summer Opera, and *Il Trionfo del Tempo e del Disinganno* (Disinganno) and the North American premiere of *Polifemo* (Calypso) with Opera NEO. She studies at Juilliard with Elizabeth Bishop.



- Kovner Fellow

Gimena Sánchez Rivera (Sister Catherine)

Soprano Gimena Sánchez Rivera, from San José, Costa Rica, is an undergraduate at Juilliard, where she studies with Cynthia Hoffmann, sang Susanna in *Le nozze di Figaro*, performed in Donna Gill's *Liederabend*, and covered Miles in *The Turn of the Screw*. Sánchez Rivera also sang in Juilliard's production of *Suor Angelica*; Francisco Araiza's master class series at the European Music Institute in Vienna; Classic Lyric Arts Italy; Tanglewood Institute vocal program; and Eastman School's Summer Classical Studies. Sánchez Rivera was a pre college student at the University of Costa Rica and a member of the National Lyric Company Choir.





Naomi Steele (Mother Jeanne)

Mezzo-soprano Naomi Steele, a Bronx native, is pursuing her master's at Juilliard, where she studies with Kevin Short. Steele has sung many leading roles including Madame Flora in Menotti's *The Medium*, Isabella in *L'italiana in Algeri*, Anaide in Leoncavallo's *Zazá*, and the Sorceress in *Dido and Aeneas*. Steele has also covered Marcellina in *Le nozze di Figaro*, Dido in *Dido and Aeneas*, Idrapse in *Erismena* and Annina in *Der Rosenkavalier*. In 2024, she participated in the Santa Fe Opera Apprentice Program for Singers. Steele earned her bachelor's from the Crane School of Music.



Lauren Torey (Sister Valentine)

Mezzo-soprano Lauren Torey, from suburban Toronto, is continuing her bachelor's studies at Juilliard under the tutelage of Elizabeth Bishop. Some notable appearances include solo recitals, concerts, liederabends, master classes, and cabaret performances at Juilliard; choral performances with the Toronto Symphony Orchestra; and a solo Off-Broadway performance with the Beginnings Workshop. Her Juilliard opera credits include *La clemenza di Tito*, *Later the Same Evening*, *Die Lustigen Weiber von Windsor*, and *King Arthur*. Select theater credits include *Shrek the Musical* (Lower Ossington Theatre), *Legally Blonde* (Innovative Arts), and *Fame* (First Act Youth Company). Torey is incredibly grateful for all of the opportunities that she has had so far.



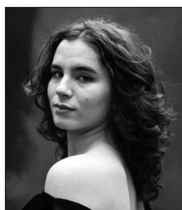
• Kovner Fellow

Tivoli Treloar (Sister Alice)

Mezzo-soprano Tivoli Treloar is pursuing her master's with Darrell Babidge at Juilliard, where earlier this season she sang Dorabella in *Così fan tutte*. Last season at Juilliard, Treloar sang the title role in *Erismena* and covered Sesto in *La clemenza di Tito*. With Wolf Trap Opera, Treloar covered Dorabella in *Così fan tutte* and sang Madeleine in *Silent Night*. In 2023, she debuted with Long Beach Opera singing The Lover in the premiere of Soper's *The Romance of the Rose*. Treloar is from Los Angeles, where she graduated summa cum laude with her bachelor's from UCLA.

Leonor Vasconcelos (Sister St. Charles)

Soprano Leonor Vasconcelos, from Lisbon, is an undergraduate at Juilliard, where she studies with Amy Burton. Vasconcelos performed the role of Anita in *Brundibár* (TNSC, São Carlos National Theater) and participated in several projects at D. Maria II National Theater. She debuted works by Eurico Carrapatoso (*Fala Bicho, Ó meu menino*) and was solo soprano in Vivaldi's *Gloria* with the National Conservatory Choir. Conductor João Paulo Santos invited Vasconcelos to perform in the fifth recital of the cycle *Um Cancioneiro Português* in 2021 at São Carlos National Theater. At Juilliard, she sang the role of Suor Osmina in *Suor Angelica*, made her debut as Susanna in *Le nozze di Figaro*, and performed in *Liederabend CCXIX: Dona Nobis Pacem*, curated and coached by Javier Arrebola.



Yihe Wang (Thierry/Dr. Javelinot)

Originally from Heilongjiang, China, baritone Yihe Wang is a Graduate Diploma candidate at Juilliard, where he studies with Darrell Babidge. Wang has performed the roles of Malatesta in *Don Pasquale* and Papageno in *Die Zauberflöte* with the New England Conservatory Opera and was a soloist in the *liederabend* song series at New England Conservatory as well as *Israel in Egypt* with Boston's Back Bay Chorale. Wang earned his master's and Graduate Diploma from the New England Conservatory and his bachelor's from the Xi'an Conservatory of Music.



- Marion and Robert Merrill Voice Scholarship Fund

Jasmin Ward (Madame Lidoine)

American soprano Jasmin Ward is pursuing her master's at Juilliard, where she studies under Kevin Short. At Juilliard, Ward has appeared as Rose Segal in John Musto's *Later the Same Evening* and makes her Alice Tully Hall debut performing selections from Strauss' Op. 27 lieder. Her other operatic credits include Miss Pinkerton in Menotti's *The Old Maid and the Thief* and Ruth in *The Pirates of Penzance*. She has also performed scenes from *Simon Boccanegra* as Amelia at Juilliard and from *Peter Grimes* as Ellen Orford at Virginia Commonwealth University.



- Rondi Charleston Scholarship in Memory of Ben Holt



• Toulmin Scholar

Jin Yu (The Chaplain)

Chinese tenor Jin Yu, a Graduate Diploma candidate at Juilliard studying under William Burden, earned his master's from the New England Conservatory of Music, where he performed the roles of Silvio in Soler's *L'arbore di Diana*, Belmonte in *Die Entführung aus dem Serail*, Tonio in *La fille du régiment*, Pong in *Turandot*, Basilio in *Le nozze di Figaro*, Lindoro in *L'italiana in Algeri*, and Tamino in *Die Zauberflöte*, which he also performed at the Xi'an Conservatory of Music. In 2024, Yu performed Schumann's *Dichterliebe* at Alice Tully Hall, made his Carnegie Hall debut, and participated in the George Solti Accademia as a Solti artist. Yu has had great success in the competition circuit, having won the Metropolitan Opera Boston District as well as first prize in the Korea Chunchuan International Vocal Competition, Wei Nian International Vocal Music Competition, and Singapore Fresh Culture and Arts Festival.



Wilson Chin (Scenic Designer)

Scenic designer Wilson Chin's Broadway credits include *Cost of Living* (Pulitzer Prize winner), *Pass Over* (Drama Desk, Lortel and Henry Hewes Award nominations), and *Next Fall*. Off Broadway, he's worked on *Jonah* (Roundabout Theatre Company), *All Nighter* (MCC), *Sumo* (Public Theater/Ma-Yi Theatre), *Nina* (TheatreLab), *A Bright New Boise* and *Sunset Baby* (Signature Theatre), *The Animal Kingdom* (Connelly Theatre), *The Thanksgiving Play* (Playwrights Horizons), and *Space Dogs* (MCC, Lortel Award nomination). Chin also designed the current international tour of *Annie*, which played at Madison Square Garden starring Whoopi Goldberg. His opera credits include *Turandot* (Washington National Opera), *Lucia di Lammermoor* (Lyric Opera of Chicago), and *Eine Florentinische Tragödie/Gianni Schicchi* (Canadian Opera, Dora Award winner). Chin is an Eastern Region Board member of Local USA 829.

Kara Harmon (Costume Designer)

Kara Harmon's Off-Broadway credits include *The Great Privation* (Soho Rep); *Watch Night* (Perelman PAC); *Cullud Wattah* (Public Theater); *Lockdown* (Rattlestick); *The Niceties* (Manhattan Theatre Club); and *Dot* (Vineyard Theatre). Her regional credits include *The Other Americans* and *Nina Simone: Four Women* (Arena Stage); *The Penelopiad* (Goodman Theater); *The Three Musketeers* (OSF); *42nd Street* (Goodspeed Musicals; Connecticut Critics Circle Award, outstanding costume design); *Choir Boy* (Steppenwolf); *Diary of a Wimpy Kid* (Children's Theatre Company); *Così fan tutte* (Arizona Opera); *Hometown to the World* (Santa Fe Opera); *Shutter Sisters* (Old Globe); *Darlin' Cory* (Alliance Theater); *Guys and Dolls* (Guthrie Theater); *Toni Stone* (Milwaukee Rep); *The Color Purple* (Portland Center Stage); *The Wiz* (Ford's Theatre; Helen Hayes Award); *The Purists* (Huntington Theatre); and *Barbecue* (Geffen Playhouse; NAACP Award).



Yuki Nakase Link (Lighting Designer)

At Juilliard, lighting designer Yuki Nakase Link worked on *The Turn of the Screw* and *Proving Up* (Vocal Arts) as well as *Stick Fly* (Drama Division). Her recent productions include *Parsifal* and *Orpheus and Eurydice* at San Francisco Opera; *Così fan tutte* and John Cage's *EUROPERAS: 3 & 4* at Detroit Opera; *Madame Butterfly* at Pittsburgh Opera and Utah Opera; Aaron Siegel and Mallory Catlett's *Rainbird* at Mabou Mines; Christopher Cerrone's and Stephanie Fleischmann's *In a Grove* at Pittsburgh Opera and LaMama/Prototype Festival; *Fidelio* at Canadian Opera Company and Lyric Opera of Chicago; Aaron Zigman, Mark Campbell, and Brock Wals' *Émigré* at New York Philharmonic; and Huang Ruo's *Angel Island* at BAM Harvey Theater/Prototype Festival.



Dustin Z West (Production Stage Manager)

A graduate of what is now Juilliard's Professional Apprentice Program, Dustin Z West is a New York-based producer and freelance stage manager whose credits include *The Turn of the Screw*, *Suor Angelica*, *Gianni Schicchi* (Juilliard), *Fidelio*, *Turandot*, *Grounded*, *Elektra* (WNO), *Elizabeth Cree*, *La bohème*, *The Passion of Mary Cardwell Dawson*, *The Sound of Music* (Glimmerglass), *West Side Story* (Teatro Lirico, Cagliari), *The Ghosts of Versailles* (Opéra Royal, Versailles), and JoAnne Akalaitis' *Bad News* (Skirball). West, who is production stage manager for the Glimmerglass Festival and works with many leading American opera and dance companies, is 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, and Sasha Cooke.

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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 nearly 400 students in the bachelor's and master's degree programs, the orchestra appears throughout the season in concerts on the stages of Juilliard's Peter Jay Sharp Theater, Alice Tully Hall, and Carnegie Hall. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera, dance, and drama productions as well as presenting an annual concert of world premieres by Juilliard student composers. This season, an impressive roster of world-renowned conductors lead the Juilliard Orchestra, including Matthew Aucoin, Daniela Candillari, Patrick Furrer, Giancarlo Guerrero, Ken Lam, Louis Langrée, Earl Lee, Gemma New, and Ruth Reinhardt, as well as faculty conductors David Robertson, the director of conducting studies and distinguished visiting faculty, and Jeffrey Milarsky. Among the virtual projects students from the orchestra participated in during the 2020 lockdown was *Bolero Juilliard*, which became a viral sensation. The Juilliard Orchestra has toured across the U.S. and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble allowed to visit and perform following the opening of the People's Republic of China in 1987, returning two decades later, in 2008. In summer 2019, the orchestra traveled to London, where they performed alongside the Royal Academy of Music in Royal Albert Hall at the BBC Proms. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, Wind Orchestra, Lab Orchestra, and the contemporary music group AXIOM.

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