

JUILLIARD OPERA PRESENTS

# Wolfgang Amadeus Mozart's La clemenza di Tito



With The Juilliard Orchestra

Juilliard



A scene from  
November's Juilliard  
Opera production of  
John Musto and Mark  
Campbell's *Later the  
Same Evening*

## A Message From Brian Zeger

We return to Mozart most frequently among all the composers we program at Juilliard since young singers thrive in his rich, varied masterpieces. The musical mastery shared between stage and orchestra pit, the surety of vocal characterization, and the sheer range of dramatic expression challenge our singers and orchestra players in all the right ways. And audiences never tire of hearing these vibrant, eternally modern pieces.

So why has Juilliard not returned to Mozart's last opera, *La clemenza di Tito*, since 1971? I can't speak for the artistic leaders that chose repertoire before me but I can observe that Mozart's last opera seria brings with it the challenges of that demanding form. Most of the operas in regular rotation are comic operas—*Le nozze di Figaro*, *Così fan tutte*, and *Die Zauberflöte*—or at least partly comic, like *Don Giovanni*.

*La clemenza di Tito* is a serious work, telling a story of Roman noblemen and women caught in political and erotic crossfire. The sentiments are lofty and elegantly expressed. The elevated, formal rhythms of Roman aristocratic life are a long way from the familiar everyday appetites of rambunctious Papageno and earthy Figaro. The musical structures tend to also be spacious, graced by elegant proportions and transparent colors which, for me, shine with the luminosity of the Roman sun.

Happily, in the hands of conductor Nimrod David Pfeffer and director Stephen Wadsworth, the passions underlying the formal surfaces are audible and real. Stephen's deep immersion in 18th-century dramaturgy and rhetoric helps our cast to animate not only the arias and ensembles but the crucial recitatives that trace each step of the characters' paths. Nimrod's deep understanding of Mozart style, no different here than in the great mature symphonies and concertos, enlivens every bar of this miraculous score.

The tension between political justice and personal ambition, a theme that never ages, is illuminated by Mozart in every phrase. We are thrilled to present this piece to New York audiences. Let me close with warm thanks to our enthusiastic audiences and the generous donors who help keep opera at Juilliard alive.

Brian Zeger

Brian Zeger

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

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The Juilliard School  
presents

# La clemenza di Tito

Music by Wolfgang Amadeus Mozart  
Libretto by Caterino Mazzolà, after Pietro Metastasio

Wednesday, April 24, and Friday, April 26, 2024 at 7:30pm  
Sunday, April 28, 2024 at 2pm  
Peter Jay Sharp Theater

Nimrod David Pfeffer, Conductor  
Stephen Wadsworth, Director

Juilliard Opera

Juilliard Orchestra

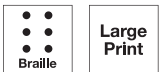
**The Cast** (*in order of vocal appearance*)

Vitellia	Evelyn Saavedra
Sesto	Ruby Dibble
Annio	Lucy Joy Altus
Tito	Andrew Turner
Servilia	Shelén Hughes
Publio	Shavon Lloyd

Continuo Harpsichord: Artyom Pak  
Continuo Cello: Noah Chen

Scenic Designer: Charlie Corcoran  
Costume Designer: Sara Jean Tosetti  
Lighting Designer: Kate Ashton  
Wig and Makeup Designer: Tom Watson

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.

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## Primary Chorus

Colin Aikins, Nazrin Azlan Alymann, Sophia Baete, Stephanie Bell, Juliette Di Bello, Natasha Gesto, Joe Gervase, Sophia Pelekasis, Dongwei Shen, Naomi Steele, Kayla Stein, Benjamin Truncale, Lewei Wang, Jasmin Ward, Jin Yu, Chen Xi

## Finale Chorus

Saniyyah Bamberg, Abba Benzemroun, Zhongjiancheng Deng, Trevor Haumschilt-Rocha, Jack Hicks, Minki Hong, Kate Morton, Pablo Rubin-Jurado, Adriana Stepien, Lauren Torey, Fangzhen Wang, Jared Werlein

## Covers

Moriah Berry (Servilia), Theo Hayes (Annio), Younggwang Park (Publio), César Andrés Parreño (Tito), Jazmine Saunders (Vitellia), Tivoli Treloar (Sesto)

Assistant Conductor: Micah Gleason

Music Preparation: Diane Richardson

Assistant Music Preparation: Adam Nielsen

Assistant Coach and Chorus Master: John Arida

Language Preparation: Stefano Baldasseroni

Continuo Preparation: Kari Jane Docter

Assistant Director: Jen Pitt

Fight Director: Mark Olsen

Intimacy Director: Katherine Carter

Rehearsal Pianists: Liza Armistead, Artyom Pak, and Michał Skowronek

Production Stage Manager: Laurel M. McIntyre

Assistant Costume Designer: Olivia Rivera\*

Second Assistant Costume Designer: Meredith Prouty-Due

Assistant Lighting Designer: Isaac Castillo

Assistant Wig Designer: Will Vicari

Assistant Stage Managers: Valos Lowe\*, Itzel Martinez\*, TaTyana Smith\*, and Paige Willis\*

Titles Creator: Cori Ellison

Titles administrated by Celeste Montemarano

Titles Operator: Lisa Jablow

*\*Member, Professional Apprentice Program*

*Performance time: approximately 2 hours and 45 minutes, including an intermission*

Score edited for the New Mozart Edition by Franz Giegling

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## Director's Note By Stephen Wadsworth

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*La clemenza di Tito* was written in the context of a changing, ever less certain Europe—the French Revolution was in full swing, and neighboring monarchies watched carefully, nervously aware that developments in France could forever alter their own social and political systems. It was written also in the context of Mozart's last months, at the end of a life increasingly scarred by financial woes, ill health, and the crushing, bewildering disappointment of his once-brilliant career prospects. The crisis of faith suffered by confused, questioning Europeans of all classes, as the Age of Enlightenment was closed down by an increasingly violent revolution, and the crisis of faith suffered by Mozart as his life grew soberingly limited, are merged in *Tito*. Here are political unrest, personal betrayal, and a web of relationships traced with an acuity and naturalness possible only in a post-Mozart/Da Ponte world. No other *opera seria* is so compact or so urgent in its movement (hats off to Caterino Mazzolà, the librettist who worked with Mozart on stripping down Pietro Metastasio's original). The form was already outdated, but Mozart refreshes it and speaks to the Zeitgeist with slicing, heartrending honesty.

The opera ends in a blaze of C Major and provides a democratic ruler who offers real, humane leadership to his people, but for all its Enlightenment-inspired aspirations, *Tito* seems to me grave and unresolved—mandating moral responsibility regardless of the cost, in the tradition of French playwright Jean Racine (1639-99); his admirer, Italian librettist Pietro Metastasio (1698-1782); and French painter Jacques-Louis David (1748-1825), for a time the official painter of the revolution in France. *Tito* looks as closely at the emotional and political circumstances of the central betrayal, and at its cost, as it does at the ultimate clemency of *Tito*. In a modern, post-*opera seria* 1791, the characters in the end must reckon with the personal consequences of betrayal, at the very moment the body politic rejoices in the triumph of deep, nation-defining justice.

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The old-school monarchs for whose coronation *Tito* was written may have approved of a hero who bonded immediately with his people and forgave a revolution. It was strongly in their interests to appear tolerant, unlike their unfortunate French peers. But the personal ambiguities of *Tito*, and its anxious, restless portrayal of political change, must have challenged and provoked their highnesses, if they had any vision at all. When a country is profoundly divided, it is critical to have leaders who can think, weigh, and consider; who can care more about what's right than their own comfort and glory; who have a conscience and respect for their people. It was the challenge of 1791 Europe. It is the challenge of 2024 America.

I dedicate my work on *Tito* to my late father, John S. Zinsser Jr., who taught me, through the way he listened to this opera, its power to reveal and to heal a broken heart.

# The Opera in Context

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There had been since 1789 so much instability, so many contradictions between grand principles and the practice of governments, so much persistent uncertainty on the outcome of the war and unity of the nation, that the field lay open for a strong man who, on condition of preserving the essential conquests of the Revolution, would do something new in the matter of government and refuse to be embarrassed by scruples.

—From *France Under Napoleon* (1981), by Louis Bergeron

Rome in the middle of the 18th century must have been the most beautiful place in the world—and the most paradoxical. First there were the vast buildings of papal Rome arising out of traffic-free streets, surrounded by smaller versions of themselves in the same style. Although the great epoch of building was over, a succession of popes and cardinals had given the feeling that this colossal stability would go on forever. The Roman palaces were the weightiest monuments of self-confidence ever erected. Next to those came certain buildings that had survived from antiquity and were still used for human habitation. In these conversations, the level of prosperity has gone down—broken pediments, crumbling walls. There is an uncomfortable feeling of devouring time. Then came those ruins of antiquity which, from their situation or their instability, had been allowed to decay, magnificent complex structures, that no reasonable architect would have dared to restore. And, finally, there were those great projects of antiquity that had been reduced to little more than gigantic molehills or uncovered rabbit warrens. So antiquity, “that boundless charmer,” becomes the subject of dread and melancholy, of emotions at the opposite extreme to the pure, limpid water the Winckelmann, at the same epoch, was proposing as the proper analogy of her art.

—From *The Romantic Rebellion* (1973), by Kenneth Clark



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[The impresario] Guardasoni arrives in Vienna on or about July 14, 1791. On July 15 or 16, he meets the poet Mazzolà and they agree on *La clemenza di Tito* as the subject. Mazzolà decided to revise, but mainly to shorten, the libretto. Guardasoni makes a last-minute attempt to engage Antonio Salieri, but after a fifth refusal ... hastens to Mozart with the same offer. Mozart accepts and Guardasoni continues his trip to Bologna and back. Meanwhile Mozart begins his collaboration with Mazzolà. How much Mozart influenced Mazzolà, given the pressing schedule under which both were obliged to work, is an open question. But, as we shall see, Mozart described Mazzolà's efforts as having turned *La clemenza di Tito* "into a real opera."

Mozart had found yet another way to make this whole rather hair-raising operation possible: to give his pupil Süßmayr the task of composing all the secco recitatives (those accompanied only by harpsichord with a cello and double bass). Süßmayr accompanied Mozart and his wife on the journey to Prague, and, although it is always said that the pupil composed these recitatives, we have no actual proof.

It is extraordinary that Constanze managed to come, too. She had given birth to their sixth child, Franz Xaver Wolfgang, on July 26 ... and was prepared a month later to farm out the infant ... and embark on what would have been potentially a dangerous voyage for a woman in her condition. Wolfgang must have been particularly anxious to have her accompany him and she in turn may have started to worry about his health. Certainly, Mozart was now dangerously overworked.

The last stagecoach ride to the city that had always particularly loved his music and encouraged him took place during the final week in August, when the Austrian countryside always looks its most beautiful. The mail-coach with four horses left Vienna at eight o'clock in the morning and took three days, with 21 post stations, to arrive at Prague in the morning. The Mozarts would have reached Prague by the New Gate (Neuthor) on the fourth morning, 21 post stations and 150 miles from Vienna.

In Nissen's biography we read the following description of the trip: "Work on this opera (*Tito*) began in his travelling coach en route from Vienna to Prague, and he finished it in 18 days in Prague ... " Even allowing for Mozart's exceptional genius, this statement has generally been regarded as rather reckless poetic license. But if we reckon 18 days backwards from the day of the first performance of the opera in Prague on September 6, we arrive at August 19 or 20, 1791. We have seen above that Guardasoni must have arrived in Vienna from Italy with details of the cast about the middle of August; but perhaps he only arrived on the 18th, and Mozart did not hear all of the details he required to know until the afternoon of the 19th. Hence this figure of the 18 days would seem to suggest that, apart from the small amount of music written before that date ... the bulk of *Tito* was composed ... in those 18 days.

—From *1791: Mozart's Last Year* (1988), by H.C. Robbins Landon

# Synopsis

By Stephen Wadsworth

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The characters include Tito, newly instated emperor of Rome, and Sesto, his best friend. Sesto is in love with Vitellia who, as daughter of a previous emperor, wants to reclaim the throne. Publio is an advisor to Tito, as is Annio. Annio loves Servilia, who is Sesto's sister.

## Act 1

Tito has sent away the woman he loves because she is not a Roman, and a Roman must share his throne. He chooses to wed Servilia, who tells him she will marry him if he insists but can love only Annio. Tito, moved by Servilia's candor, then chooses Vitellia as empress, but by this time Vitellia has set in motion a plot against Tito, enraged that he passed her over before and determined to reclaim the throne taken from her family. Vitellia's principal agent in this plot is Sesto, whose friendship with and admiration for Tito are as deep as his passion for Vitellia. Sesto suffers terribly conflicted; his choice: losing his best friend for the woman he loves. He proceeds nevertheless to form a conspiracy, set fire to the Capitol, and personally assassinate Tito.

Just after the plot is at last set in motion, word comes that Tito has chosen Vitellia as empress, and Vitellia begins to come to terms with the enormity of what she has done. Ultimately all but Tito gather in the light of the burning Capitol: Annio finds Sesto in a daze, Servilia brings news that the fire was started deliberately, and Publio confirms a conspiracy against Tito. Sesto, who has killed Tito, nearly confesses, but Vitellia stops him. Tito is mourned. Anguish and uncertainty reign.

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## Act 2

Tito is alive. Annio brings the news to Sesto, who confesses his guilt to his friend. Annio urges Sesto to open his heart to Tito, whose forgiving nature and love for Sesto will surely prevail. Publio arrests Sesto—the man whom Sesto struck down was a co-conspirator who lives and has revealed the plot. As Sesto is led away, Vitellia feels dire regret and fear but is still powerless to act.

When Tito hears of Sesto's betrayal, he is shocked, angered, hurt, yet disinclined to believe that a friend so dear could so simply betray him. Publio cautions Tito that by believing in people he leaves himself open to betrayal. Annio, pleading for Sesto, urges Tito to search his soul before condemning their mutual friend. Tito, deeply uncertain, agonizes over whether to sign the Senate's warrant for Sesto's death, while the others await word. When he calls Sesto to account, Sesto confesses but gives no motive, holding back to protect Vitellia. His unwillingness to speak hurts Tito as much as did Sesto's initial betrayal, and Sesto, understanding this, tells his friend that the pain of having forsaken him would be worse than the pain of death. Again, Tito considers the warrant, then at length signs it but finally rips it up. His heart counsels forgiveness, and he will not repay weakness with cruelty.

Meanwhile, Servilia cautions Vitellia to intercede for Sesto. Finally, with the conspiracy collapsed and Sesto facing death on her account (having yet kept her secret), Vitellia must acknowledge and accept the full measure of her wrongs. She goes before Tito, and the people, and confesses. Tito forgives and releases all conspirators and is praised. The issues of Tito's choice of empress and of the relationship between Sesto and Vitellia as well as that between Tito and Sesto are not resolved. The people pray for the future.

## About the Opera By Thomas May

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As tourists to Prague know, the Golden City is fond of boasting of its connections to Mozart. The composer felt a special connection with his Czech audience and, in January 1787, enjoyed possibly the greatest triumph of his career up to that point when he introduced *The Marriage of Figaro* at Prague's National Estates Theatre. The house's new impresario, the former tenor Domenico Guardasoni, soon commissioned *Don Giovanni*, leading to Mozart's second extended visit in the fall, when he presented his follow-up collaboration with librettist Lorenzo Da Ponte. The composer's Prague fans treated him like royalty.

It was the actual royalty in power who occasioned a final visit in summer 1791—just months before Mozart died, aged only 35. But success was not so instant this time. *La clemenza di Tito* originated as a commission to crown the coronation day of Leopold II as King of Bohemia. His wife, Empress Maria Luisa, noted in her diary: "The grand opera is not so grand, and the music very bad, so that almost all of us fell asleep. The coronation went splendidly." The oft-quoted remark attributed to her, to the effect that Mozart's new opera was nothing more than *una porcheria tedesca* ("a German mess"), is apocryphal at best. But *Tito* clearly failed to provide the royals with the straightforward, readily entertaining propaganda they had anticipated.

Following the death of his older, Enlightenment-influenced brother Joseph II in 1790, Leopold had taken on the reins as ruler of the Habsburg monarchy. Leopold's Bohemian coronation followed his accession ceremonies as King of Hungary and, of greatest significance, as Holy Roman Emperor. Mozart was not among those commissioned for the latter event, which occurred in Frankfurt in 1790, but decided, at his own expense, to attend so as to present a benefit concert featuring his music. But the celebrations that had been officially organized (part of imperial music director Antonio Salieri's responsibilities) unfortunately eclipsed Mozart's efforts; his goal of winning the favor of the new emperor failed.

Leopold II's Prague coronation entailed a dazzlingly expensive, monthlong series of festivities punctuated by banquets and balls and numerous other entertainments. But the stakes were particularly high for the opera expressly commissioned to be performed as the gala event following the crowning on September 6, 1791.

Mozart was actually not the first choice to be the composer of this new work. The commission came not from the Vienna court but from the Bohemians Estates, an assembly of Bohemian nobility, which stipulated that Guardasoni hire "an acclaimed composer." He initially extended the invitation to Salieri, the obviously safer pick in view of that composer's status in the imperial court. Salieri declined, however, pleading overwork.

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Mozart might have done the same: Along with an unwritten concerto promised for his clarinetist friend Anton Stadler, he was still completing *The Magic Flute* and had received a surprise commission to write a Requiem. Yet following his unsuccessful attempt to win imperial attention, Mozart was likely all the more predisposed to accept this new, unexpected opportunity (not to mention the unusually generous fee—considerably more than his norm).

Even in the context of his usually rapid productivity, the lead time from his start on the project (possibly in late July) to the premiere was remarkably short—if not quite as compressed as the “18 days” in which his first biographer Franz Xaver Niemetschek (a Czech, as it happened) claimed Mozart completed the score. In his collection of essays on the composer’s operas, David Cairns deduces that the creation of *Tito* began in mid-July and unfolded in various stages over “six or seven weeks” as Mozart learned who was being cast as the six principal singers; the opera was completed on September 5, the day before the coronation. By comparison, he had composed *Idomeneo* (1781), his previous work in the opera seria genre to which *Tito* belongs, “over a period of six months.” To help facilitate the process, Mozart’s confidant Franz Xaver Süssmayr (famous for supposedly completing the *Requiem*) is believed to have written the recitatives.

The selection of a pre-existing libretto was also a result of the time crunch and had already been made before Mozart received the commission. *La clemenza di Tito* ranks among the most successful and widely circulated librettos by the poet Pietro Metastasio (1698-1782), the Vienna-based dean of opera seria dramaturgy. The Habsburg court composer Antonio Caldara was the first to use Metastasio’s libretto, in 1734; his version was followed over the ensuing century by 40-something subsequent adaptations—including by Mozart’s admired Christoph Willibald Gluck (1752) and even a few composers whose settings postdated the opera for Prague.

Metastasio drew on the ancient Roman historian Suetonius to craft a moralizing allegory centering around the figure of the first-century emperor Titus Caesar Vespasianus. Following a reckless youth that contemporaries feared would lead in a Nero-ward direction, Emperor Titus became acclaimed for his generosity and good leadership once he assumed the imperial power. (Among the defining events of his reign was the catastrophic eruption of Vesuvius, which is referred to in the libretto.) Leopold II consciously availed himself of Titus’ legacy and had earned a reputation as “the German Titus” by abolishing torture and the death penalty in his earlier role as Grand Duke of Tuscany, so the choice of topic made eminent sense for the coronation event.

Moreover, by 1791, the French Revolution was already two years old and advancing rapidly toward regicide and the subsequent Terror. Cairns interprets the *Tito* story as an ideal option for a mutually beneficial propaganda tool for Leopold II and the Bohemian nobility: "In the context of [his predecessor] Joseph's attacks on aristocratic power, *Tito's* conciliating actions could be seen to carry a subtext reminding Leopold that he would be well advised (in Nicholas Till's words) to rule 'in association with the aristocracy if the new forces of social revolution that were sweeping Europe were to be kept at bay.'"

As the musicologist Daniel E. Freeman observes in his book *Mozart in Prague*, Leopold had already undone some of the reforms of his deceased brother Joseph II in order to appease the nobility and thus encourage a united front against challenges to the ancien régime—in particular, by agreeing to the Bohemian Estates' demand to force the recently emancipated Bohemian serfs back into servitude and rescinding the higher taxation of the aristocracy Joseph had sought to impose. "No composition of Mozart was ever more explicitly pressed into the service of a political agenda," Freeman argues, "than the opera he wrote for the Estates, *La clemenza di Tito*."

Mozart himself was well aware that artistic policy in Vienna was shifting under the new monarch. Joseph II had disliked *opera seria* because of its formality and expense—Mozart's attempts to revive *Idomeneo* in Vienna had gone nowhere—whereas Leopold II intended to import the opera seria he had admired in Italy to the Habsburg capital. Cairns speculates that even if *Tito* was intended as "a blatant piece of monarchist propaganda," what interested Mozart were the story's "ambiguities and, especially, the idea of forgiveness which, in his treatment of it, is at the heart of the work." Moreover, to finally score a success with Leopold might give the composer a shot at becoming an integral part of the cultural scene as it was being reshaped by the court in Vienna.

But Metastasio's libretto in its original form would not do: It had obviously been rendered too antiquated by opera's evolution over the course of more than half a century (including Mozart's own contributions). Thus the Dresden court poet Caterino Mazzolà (1745-1806) was enlisted to revamp the text. (Da Ponte was not an option, having been banished from Vienna after offending Leopold.) Undoubtedly in collaboration with the composer, Mazzolà condensed Metastasio's intricately plotted three-act drama into two swiftly moving acts, reducing hundreds of lines of recitative and reconfiguring the long chain of solo arias—a signature of the opera seria format, as seen in many of Handel's operas—into fewer arias and several ensembles.

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The result, according to Stephen Wadsworth, who is directing this production, is the “tightest, truest, shortest” of Mozart’s major operas. Metastasio’s work was steeped in the aesthetic of the great French neoclassical tragedian Jean Racine, Wadsworth explains, with its balance of “rigor of form and freedom of expression within that framework.” Mozart’s *Tito* further enriches this aesthetic and its “drama of inner action” conveyed by the characters’ various confessions of their internal worlds. “It’s almost as if Freud had happened between the original *Clemenza di Tito* and this opera, if you consider the heightened sense of sophisticated, complex relationships.”

The entire opera centers around the triangular relationship between *Tito*, his close friend Sesto, and Vitellia, whose combined ambition and resentment of *Tito* together fuel her fatefully contradictory behavior as she spurs Sesto on to carry out the conspiracy against *Tito*. Wadsworth is convinced that *Tito* is “focused on love relationships in a way that it never could have before the Mozart/Da Ponte operas—all of which are about relationships, and in a much more frank, revealing, intimate way than almost anything written before them. The characters in *Tito* are dealing with huge inner shifts of perspective. I think the great composers all approach intimacy in relationships in a focused way.”

Mozart himself noted in his catalogue of works that *Tito* was an opera seria “made into a real opera by Signore Mazzola.” The librettist’s construction paved the way for some of the high points of Mozart’s inspiration in *Tito*: the extraordinary ensemble finale to Act 1, with its startling background choral interjections, which so brilliantly dramatizes the interplay of public and private spheres, of action and aftermath; the economical array of arias and short numbers that give enough space, without surfeit, for Mozart to three-dimensionalize each character while portraying the main trio of *Tito*, Sesto, and Vitellia with the greatest complexity; the nuanced instrumental coloring, most famously represented by the obbligato accompaniment from basset clarinet (Sesto’s Hamlet-like “Parto, parto” in Act 1) and basset horn (Vitellia’s tormented “Non più di fiori” in Act 2)—parts Mozart specifically wrote for his friend Anton Stadler; the glorious ensemble finale to the opera, echoing the sunlit affirmation that ends *The Magic Flute* (which Mozart would complete in the same month) but at the same time resounding with a markedly different impact.

“I’m in complete awe of the miracle Mozart was able to create in this opera,” says Nimrod David Pfeffer, who is conducting this production. “Every phrase responds in tremendous detail to the subtleties of the dramatic development of the characters and the plot. A single phrase often transforms within itself into unexpectedly contrasting emotions and color, while maintaining a divine balance and perfect unity of structure. A miracle indeed.”

Although *La clemenza di Tito* actually became successful for some time after Mozart's death, the chilly royal reception of the premiere foreshadowed much of its subsequent reception. Pfeffer suggests that its Enlightenment context made it feel alien to audiences under the sway of Romanticism. (By contrast, *The Magic Flute's* Enlightenment aspects came coated with a veneer of populist entertainment.) Skepticism toward *Tito* has continued, abetted by the hastiness of the opera's creation, misapprehensions of its genre and Mozart's attitudes toward opera seria, and critiques of the composer's motivation in taking on the commission.

Indeed, Mozart's own position regarding social and political developments during this volatile period remains passionately contested. But those who become immersed in the world of *La clemenza di Tito* discover something much deeper than "music for a dirty deal," as Freeman titles his chapter on the opera (referring to Leopold's compromise with the Bohemian Estates). Already in the Overture, Mozart signals that straight-ahead, vapid propaganda is not the order of the day. He inscribes a sense of anxiety and conflict within its august C-major sound world: repeated, grinding dissonances that come to the fore in an extended development section.

"The better one comes to know the score and the more one experiences it in performance," Cairns observes, "the less limited [*La clemenza di Tito*] seems, the more one recognizes that it has a quality, a tone, a beauty of its own that is the result of the way Mozart consciously and deliberately conceived it—of what he put into it, not what he left out."

*Thomas May is the English-language editor for the Lucerne Festival and writes about the arts for a wide variety of publications. His books include Decoding Wagner and The John Adams Reader.*



# About the Artists

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## Nimrod David Pfeffer (Conductor)

Praised for his insightful interpretations of classical as well as contemporary music, Nimrod David Pfeffer (MM '16, orchestra conducting) returns to Juilliard after leading *Così fan tutte* in 2019. He recently performed with orchestras including the San Francisco Symphony, Mariinsky Theatre Orchestra, Jerusalem Symphony, Hungarian National Orchestra, Stuttgart Philharmonic, and Nuremberg Symphony, and he has led opera productions at the Metropolitan Opera, Komische Oper Berlin, Palau des Arts Reina Sofia in Valencia, Polish National Opera, and Israeli Opera. In 2022, Pfeffer made his Met Opera debut with *Le nozze di Figaro* and he is set to return for *The Magic Flute* next season. In 2016, he became the music director of the Lyric Opera Company of Guatemala. Pfeffer was a student of Alan Gilbert at Juilliard.



## Stephen Wadsworth (Director)

Stephen Wadsworth (faculty 2008-present) has directed opera for 40 years—at La Scala, Vienna State Opera, Covent Garden, LA Opera, San Francisco Opera, and the Metropolitan Opera, among many other companies here and abroad—notably including Seattle Opera, his home theater throughout the Speight Jenkins years, where Wadsworth created his famous production of Wagner’s *Ring* cycle. He has directed plays on and off Broadway and in regional theaters across the country, including a string of indelible productions of classic plays by Aeschylus, Shakespeare, Molière, Marivaux, Goldoni, Shaw, Wilde, and Coward. His groundbreaking translations of French plays are published by Smith and Kraus as *Marivaux: Three Plays* and *Molière: Don Juan*, and he is also the author of several operas, including *A Quiet Place*, which he wrote with Leonard Bernstein. He is the James S. Marcus Faculty Fellow at Juilliard, where he runs the Vocal Arts Artist Diploma program and has directed *Hippolyte et Aricie*, *Kat’á Kabanová*, Mozart’s three Da Ponte operas, Handel’s *Ariodante* and *Teseo*, *Falstaff*, and *The Bartered Bride*. He has directed *La clemenza di Tito* in Houston, Toronto, Glasgow, New York, and at the Edinburgh Festival. He was made a Chevalier de l’Ordre des Arts et des Lettres for services to French literature.





### Lucy Joy Altus (Annio)

Mezzo-soprano Lucy Joy Altus is a native New Yorker who is pursuing her master's at Juilliard, studying under Elizabeth Bishop. Her past roles include Sesto in Sartorio's *Giulio Cesare*, Ramiro in *La finta giardiniera*, Un pâtre, La Chatte, and L'écureuil in *L'enfant et les sortilèges*, La Maestra delle Novizie in *Suor Angelica*, and Estelle in John Musto's *Later the Same Evening*. In 2022, Altus was a district winner and a regional encouragement award winner at the Metropolitan Opera Eric and Dominique Laffont Competition. Last year, she was an encouragement award winner in the New York District. Most recently, she won second place in Opera Mississippi's John Alexander National Vocal Competition and was a semifinalist in Houston Grand Opera's 35th annual concert of arias. Last summer, Altus was a young artist at the Merola Opera Program, where she will return this summer.

- Lorna Dee Doan Scholarship
- Lilli Jank Memorial Scholarship in Drama and Vocal Arts



### Ruby Dibble (Sesto)

Mezzo-soprano Ruby Dibble, a native of Kansas City, is a first-year Artist Diploma candidate at Juilliard, where she studies with Darrell Babidge. She holds a master's from the Curtis Institute of Music, where she performed roles including Dorabella (*Così fan tutte*) and Elle (*La Voix Humaine*). While at Curtis, Dibble sang at Philadelphia's Kimmel Center for the Arts under the baton of Yannick Nézet-Séguin. Dibble was the second place winner in the 2023 Cooper-Bing Competition, a semifinalist in the 2022 and 2023 Lotte Lenya Competition, and the Kansas City district winner in the 2023 Laffont Competition. Dibble spent last summer at the Aspen Music Festival as a Renée Fleming Fellow singing the role of Carmen in Jimmy López's *Bel Canto*.

- Miriam Malach Scholarship in Vocal Arts



### Shelén Hughes (Servilia)

Bolivian soprano Shelén Hughes has a passion for social service and music in life. Her credits include the title role in *Atalanta*, Inez in Mercadante's *Il Due Figaro*, Snegurochka in Rimsky-Korsakov's *Snegurochka*, Micaëla in *Carmen*, Magda in *La Rondine*, her Carnegie Hall debut in 2019, and her NYFOS debut in 2022. Hughes was a young artist at the 2019 Gstaad Menuhin Festival and a 2022 Gerdine Young Artist at the Opera Theatre of St. Louis, where she performed the roles of Frasquita in *Carmen* and Kohl in the premiere of Tobias Picker's *Awakenings*. The founder of Voices for Bolivia, a growing international nonprofit organization for those in need in Bolivia that is fully funded by classical music, Hughes is a second-year Artist Diploma student at Juilliard studying with Darrell Babidge.

- S. Jay Hazan Scholarship in Vocal Arts
- Janet Traeger Salz Charitable Trust

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## Shavon Lloyd (Publio)

While maintaining an active career as a baritone, music educator, conductor, and award-winning composer, Shavon Lloyd is pursuing his master's at Juilliard, studying with bass-baritone Kevin Short. Lloyd has performed in multiple productions including Händel's *Atalanta* (Nicandro cover), Purcell's *King Arthur* (Grimbald/Cold Genius), and Puccini's *Gianni Schicchi* (Betto). In 2023, Lloyd was selected to be a Gerdine Young Artist for the Opera Theatre of Saint Louis, where he performed in *Tosca* (Sacristan cover) and made his professional debut as Simon in an all-black production of Joplin's *Treemonisha*, which included, including the world premiere of composer Damien Sneed and librettist Karen Chilton's prologue and epilogue detailing moments in Joplin's life.



- *Rondi Charleston Scholarship in Memory of Ben Holt*

## Evelyn Saavedra (Vitellia)

Cuban-born soprano Evelyn Saavedra, hailing from Miami, is an Artist Diploma candidate at Juilliard, where she studies with Amy Burton. This season, she makes her Madison Symphony Orchestra concert debut, returns to Nashville Opera to reprise the role of Rosalba in *Florenzia en el Amazonas*, and returns to Vero Beach Opera for her role debut of Zerlina in *Don Giovanni*. Highlights of the 2022-23 season include being a prizewinner at the Gerda Lissner International Competition/Zarzuela and Operetta Division and making her Alice Tully Hall debut singing George Crumb's *Ancient Voices of Children* with AXIOM. Saavedra's recent operatic credits include Mabel in *The Pirates of Penzance* with Nashville Opera and Musetta in *La bohème* with Vero Beach Opera.



- *Dr. Lee MacCormick Edwards Scholarship*
- *Loretta Lewis Award in Voice*

## Andrew Turner (Tito)

A native of Tacoma, Washington, tenor Andrew Turner holds a bachelor's in vocal performance from Washington State University and a master's from the University of Illinois at Urbana-Champaign. He is finishing his studies as an Artist Diploma candidate at Juilliard under the tutelage of Darrell Babidge. In the 2022-23 season, Turner played the role of Miles Zegner in Missy Mazzoli's *Proving Up* and covered the role of Rinuccio in Puccini's *Gianni Schicchi*. Turner workshopped the role of Eli in Gregory Spears' new opera *The Righteous*, which will make its premiere this summer at Santa Fe Opera. This season, Turner's engagements include the tenor soloist in Handel's *Messiah* with the Naples Philharmonic and debuting the role of Tybalt in Gounod's *Roméo et Juliette* at the Dallas Opera.



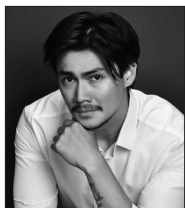
- *Barbara Rogers Agosin Scholarship*
- *Helen and Sam Wilborn Scholarship in Voice*



- Toulmin Scholarship

### Colin Aikins (Primary Chorus)

Tenor Colin Aikins is pursuing his master's at Juilliard under the tutelage of William Burden. Aikins received his bachelor's at the Curtis Institute of Music. He recently made his role debut as Alfredo in *La Traviata* with City Lyric Opera and Gherardo in *Gianni Schicchi* with Juilliard Opera. Aikins played roles in numerous productions at the Curtis Opera Theatre, including the Beadle in *Sweeney Todd*, Mr. Upfold in *Albert Herring*, Chavalier de Danceny in *Dangerous Liaisons*, Nate in *Highway 1 USA*, and the Trio in *Trouble in Tahiti*.



### Nazrin Azlan Alymann (Primary Chorus)

Nazrin Azlan Alymann is a bass-baritone from Malaysia pursuing his bachelor's at Juilliard, where he studies under the tutelage of Kevin Short. Alymann has performed in various locations including Dewan Filharmonik Petronas (Malaysia); Elgar Room and Royal Albert Hall (London); Wiener Saal and Mozarteum (Austria); and Suntory Hall (Japan). Alymann recently attended the Young Artist Programme at the Musik Theatre Bavaria, where he explored the roles of Osmin in Mozart's *Die Entführung aus dem serail* and Dr. Mirakel in Offenbach's *Hoffmans Erzählungen*. At Juilliard, Alymann has performed in Nicolai's *Die lustigen Weiber von Windsor*, Menotti's *Amelia al Ballo*, Mazzoli's *Proving Up*, and the Puccini double bill, *Suor Angelica* and *Gianni Schicchi*.



- Jerome L. Greene Fellowship

### Sophia Baete (Primary Chorus)

Mezzo-soprano Sophia Baete, from Louisville, Kentucky, is a fourth-year undergraduate at Juilliard, where she studies under Darrell Babidge. Baete has attended intensive programs including Houston Grand Opera's YAVA Program, the Chautauqua Institution, and Boston University Tanglewood Institute. She won first place at the Schmidt Undergraduate Vocal Competition, both lower and upper divisions. For Juilliard Opera, she recently sang Signora Guidotti in *I due timidi* and La Suora Zelatrice in *Suor Angelica*, and she was a resident artist with New York Festival of Song. A member of the Denyce Graves Foundation Shared Voices Program, Baete is honored to have been selected as a 2024 Gerdine Young Artist at the Opera Theatre of Saint Louis.

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## Stephanie Bell (Primary Chorus)

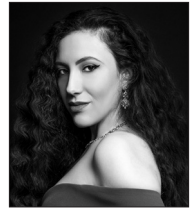
Canadian mezzo-soprano Stephanie Bell is a fourth-year undergraduate at Juilliard, studying under the tutelage of Amy Burton. During the 2022-23 season, Bell made her European debut and role debut as Cherubino in *Le nozze di Figaro* in Prague and performed in several Juilliard Opera productions including Menotti's *Amelia al Ballo* as L'Amica, Puccini's *Suor Angelica* and *Gianni Schicchi* as La Badessa and Gherardino, and, at Alice Tully Hall, Purcell's *King Arthur*. This season, she performed as Lisa in Nino Rota's *I due timidi* and appeared as a soloist at Alice Tully Hall in Juilliard's *Wednesday at One* concert series. This past February, she made her role debut as Erineo/Idraspe in Cavalli's *Erismena* with Juilliard Opera. Bell will also perform in the John Musto *Liederabend* this spring.



- Gail Chamock  
Scholarship

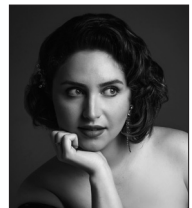
## Juliette Di Bello (Primary Chorus)

Australian soprano Juliette Di Bello is a fourth-year undergraduate at Juilliard, where she studies under Kevin Short. Di Bello holds a Licentiate Diploma (LMusA) in classical voice and was awarded second prize in the Sydney Eisteddfod Opera Scholarship, where she was the youngest finalist in the competition's history. For Juilliard Opera, Di Bello has covered the roles of Aristeo in Luigi Rossi's *L'Orfeo* and Nella in Puccini's *Gianni Schicchi*. She sang Adina in *L'elisir d'amore* for Juilliard's scenes program and she sang Lily in Chautauqua Opera Conservatory's production of *The Secret Garden*. Last fall at Juilliard, Di Bello sang Madame Herz in Mozart's *Der Schauspieldirektor* and Lucia in Nino Rota's *I due timidi*.



## Natasha Gesto (Primary Chorus)

Uruguayan-Australian soprano Natasha Gesto is a first-year master's student at Juilliard, studying under Darrell Babidge. She received her bachelor's and graduate diploma in opera performance at the Sydney Conservatorium, where she performed the roles of Pamina in *Die Zauberflöte* and Dame Nellie Melba in John Matthews and Margery Smith's *Percy—The Opera* as well as solo appearances in Poulenc's *Gloria* and Mozart's *Requiem*. Gesto's professional performances include Nedda in *I Pagliacci* with the Cooperative in Sydney, La Contessa in *Le nozze di Figaro* with the Prague Summer Nights Festival, soloist in Brahms' *Requiem* with the Manly-Warringah Choir, and Haydn's *Nelson Mass* with the Eastern Sydney Chamber Orchestra. Gesto was selected as a Young Star of Australian Opera in 2022.

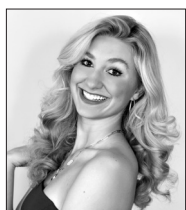


- Kovner Fellowship



### Joe Gervase (Primary Chorus)

Joe Gervase, a baritone from Brooklyn who has been singing for many years, is a third-year undergraduate at Juilliard studying with William Burden. Gervase grew up in an Italian household listening to Frank Sinatra and other oldies and wanted to be like them. He used to get in trouble in school for singing during class. He started singing professionally in a children's choir in his local church at age 7 and has never stopped singing. When he got to high school, he starred in many of the musicals including *South Pacific* as Emile DeBeque and *My Fair Lady* as Henry Higgins. After that, Gervase got into opera and has been doing it ever since. Now he does it for a living.



### Sophia Pelekasis (Primary Chorus)

Greek-American mezzo-soprano Sophia Pelekasis, who hails from Washington D.C., is a third-year undergraduate at Juilliard, where she studies with Darrell Babidge. Pelekasis recently had the honor of singing the national anthem for the Philadelphia Phillies' Hellenic night at the invitation of the American Hellenic Institute. She recently covered for the roles La Suora Zelatrice and La Badessa in Juilliard's *Suor Angelica* and has performed roles including Prince Orlofsky in *Die Fledermaus* and Ma Moss in *The Tender Land* at the Catholic University of America. Her upcoming performances include singing with Greek soprano Katia Paschou in Greece and her junior recital at Juilliard. Pelekasis thanks her family, Juilliard teachers and faculty, Hellenic community, and mentors for their support and guidance.



### Dongwei Shen (Primary Chorus)

Chinese baritone Dongwei Shen is pursuing an Artist Diploma at Juilliard studying with Elizabeth Bishop. This season, Shen performs as Escamillo in Stephen Wadsworth's *Carmen* project and Argippo in Cavalli's *Erismena* at Juilliard and joined Juilliard415 at the Joye in Aiken Festival in South Carolina. His notable past roles include the Kaiser in *Der Kaiser von Atlantis* and Belcore in *L'elisir d'amore* at the University of Texas and Guglielmo in *Così fan tutte* and Dandini in *La Cenerentola* at the Manhattan School of Music. He has participated in the Aspen Opera Theater and VocalARTS program. This year, at the Music Academy of the West, Shen will sing the role of Moralès in *Carmen*. He earned his bachelor's from the Shanghai Conservatory of Music.

- *Arnheim-Rehns Scholarship*

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## Naomi Steele (Primary Chorus)

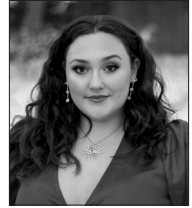
Mezzo-soprano Naomi Steele, a native of the Bronx, is pursuing her master's at Juilliard, where she studies with Kevin Short. Her recent operatic performances include Isabella in *L'italiana in Algeri* with La Musica Lirica in Novafeltria, Italy; Madame Flora in Menotti's *The Medium*; Anaide in Leoncavallo's *Zazà*; and the Sorceress in Purcell's *Dido and Aeneas* at SUNY Potsdam's Crane School of Music, where she earned her bachelor's. She has also covered the roles of Marcellina in *Le nozze di Figaro* and Dido in *Dido and Aeneas*. Last year, Steele sang in a world premiere workshop performance of William Grant Still's opera *Mota* and made her professional debut on tour with the Portland Opera, premiering Dave Ragland's opera *Beatrice*.



- Scovell Gordon Memorial Fund

## Kayla Stein (Primary Chorus)

Soprano Kayla Stein from Chicago is pursuing her master's at Juilliard under the tutelage of Darrell Babidge. In the fall, she performed Knussen's *Requiem: Songs for Sue* with AXIOM at Alice Tully Hall. Stein received her bachelor's from the Eastman School of Music, where she sang the title role of Anthony Davis' *Leah on the 2nd Floor*, competed as a finalist in the Friends of Eastman Opera competition, participated in a master class with Melissa Wegner of the Metropolitan Opera, and performed scenes from *La bohème* as Mimì and *L'amico Fritz* as Suzel. Stein's other recent opera credits include Marcellina and Countess (cover) in *Le nozze di Figaro* and the title role in select scenes from *Rusalka* with Prague Summer Nights.



- Mildred H. Kellogg Scholarship

## Benjamin Truncale (Primary Chorus)

Tenor Benjamin Truncale, from Malverne, New York, is a fourth-year undergraduate at Juilliard, where he studies with Elizabeth Bishop and sang the role of Il Dottore Sinisgalli in Nino Rota's *I due timidi* last fall. Truncale spent last July working with tenor Francisco Araiza in Vienna as part of a master course at the European Music Institute, which concluded with a recital held at the historic Schloss Laudon. In 2022, Truncale sang the role of Ferrando in *Così fan tutte* at the Queens Summer Vocal Institute. In 2021 with Juilliard Opera, his credits were Momo (cover) in Luigi Rossi's *L'Orfeo* and featured chorus tenor in *L'elisir d'amore*. Truncale also sang the role of Nemorino in two scenes from *L'elisir d'amore* in a 2022 Juilliard scenes program.



- NY Community Trust Schoen-Rene Scholarship



- *Burford Scholarship*

### Lewei Wang (Primary Chorus)

Baritone Lewei Wang, who was born in Beijing, is a third-year undergraduate at Juilliard, where he studies with Cynthia Hoffmann. Wang has performed as the Notary and the Chief of Police, respectively, in Juilliard Opera's *Gianni Schicchi* and *Amelia al Ballo*. He has performed as a soloist with iSING and the Philadelphia Orchestra. Earlier this season, he performed as the Narrator and Buff in Juilliard Opera's double bill, *I due timidi* and *Der Schauspieldirektor*. Wang will perform at Carnegie Hall as a soloist for the Chinese Young Artists Showcase Concert.



- *Allen R. and Judy Brick Freedman Scholarship*

### Jasmin Ward (Primary Chorus)

Jasmin Ward, a soprano from Richmond, Virginia, is a first-year master's student at Juilliard, where she studies with Kevin Short. Her operatic credits include *Così fan tutte* (Fiordiligi), *Le nozze di Figaro* (Bridesmaid), *The Pirates of Penzance* (Ruth), and *Peter Grimes* (Ellen) at Virginia Commonwealth University, where she earned her bachelor's. Ward has performed as a soloist for the Richmond Ballet's production of Vivaldi's *Gloria* and for Wintergreen Music Festival's performance of Brahms' *Liebeslieder* and *Neue Liebeslieder*. She has extensive choral experience and has sung on the stages of the Carpenter Theater in Richmond and Carnegie Hall.



- *Toulmin Scholarship*

### Jin Yu (Primary Chorus)

Chinese tenor Jin Yu is a first-year Graduate Diploma student at Juilliard studying under William Burden. Yu 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. Yu has also had great success in the competition circuit, having won first prizes in the Korea Chunchuan International Vocal Competition, Wei Nian International Vocal Music Competition, Singapore Fresh Culture and Arts Festival, and Xi'an Conservatory of Music Chinese Works Competition.



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## Chen Xi (Primary Chorus)

Tenor Chen Xi, a native of Xiamen, China, is a fourth-year undergraduate at Juilliard studying with William Burden. Chen has participated in the Curtis Institute of Music's Summer Festival as a voice program student in 2018 and 2019, and participated in Dolora Zajick's Institute for Young Dramatic Voices last summer. Chen also was awarded a full scholarship in summer 2022 to travel to Italy to participate in the Classic Lyric Arts program and participate in the one-week vocal training program of Donata D'annunzio Lombardi and Giuseppe Sabatini.



- *Helen and Sam Wilborn Scholarship in Voice*
- *Mel Silverman Opera Scholarship*

## Saniyyah Bamberg (Finale Chorus)

Soprano Saniyyah Bamberg, from Portsmouth, Virginia, is a third-year undergraduate at Juilliard, studying with Amy Burton. Through her studies in classical and jazz, Bamberg has developed a passion for both of these worlds of music. She has recently debuted her original music and performed many covers of some of her biggest influences' songs during her artist debut concert at Juilliard. Bamberg's goal is to connect people from all walks of life through her artistry.



## Abla Benzemroun (Finale Chorus)

Hailing from Rabat, Morocco, soprano Abla Benzemroun is a third-year undergraduate at Juilliard, where she studies with Darrell Babidge. At the École Normale de Musique de Paris, Benzemroun has performed as Micaela in *Carmen* and Violetta Valery in *La Traviata*. In 2021, she performed in the Spazio Musica Festival's production of *Cavalleria Rusticana*. This season, she performs the title role in *Suor Angelica* with the Saluzzo Opera Academy in Italy and role studies Contessa Almaviva in *Le nozze di Figaro*.





### Zhongjiancheng Deng (Finale Chorus)

Tenor Zhongjiancheng Deng, from Sichuan, China, is a second-year undergraduate at Juilliard, where he studies with Amy Burton. In 2021, Deng won the bronze award 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. Last summer, Deng participated in Glenn Morton's Classic Lyric Arts program in Novafeltria, Italy.



- Toulmin Scholarship

### Trevor Haumschilt-Rocha (Finale Chorus)

Mexican-American baritone Trevor Haumschilt-Rocha, from San Diego, is a second-year master's student at Juilliard under the tutelage of Kevin Short. This season at Juilliard Opera, Haumschilt-Rocha performed the roles of Joe Harland in John Musto's *Later the Same Evening* and Alcesta in Cavalli's *Erismena*. Previously at Juilliard, he performed the role of Johannes Zegner in *Proving Up* by Missy Mazzoli. Haumschilt-Rocha made his professional debut with Opera Saratoga in 2023, singing Dottore Malatesta in *Don Pasquale*, and will join the Aspen Music Festival this summer as a Renée Fleming Fellow and making his role debuts as Count Almaviva in *Le nozze di Figaro* and Peter in Humperdinck's *Hänsel und Gretel*. Haumschilt-Rocha received an emerging artist award in the Opera Index Vocal Competition and an encouragement award in the Gerda Lissner Art Song and Lied Competition in 2023.



- NY Community Trust Schoen-Rene Scholarship

### Jack Hicks (Finale Chorus)

Tenor Jack Hicks (Pre-College '21, voice), a third-year undergraduate from Bernardsville, New Jersey, studies with William Burden at Juilliard, where he serves as an Ear Training Teaching Fellow. Hicks' Juilliard appearances this season include NYFOS@Juilliard, Vocal Arts Cabaret, and Sheldon (Cover) in John Musto's *Later the Same Evening*. Hicks, who studied with Lorraine Nubar at Juilliard Pre-College, also studied piano with Alice Firgau and conducting with Oliver Hagen. Hicks won the Schmidt Undergraduate Competition and Schmidt Vocal (California) and received the Shirley Rabb Winston and George London scholarships.

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## Minki Hong (Finale Chorus)

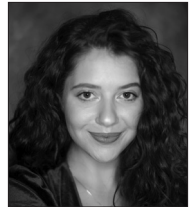
South Korea-born baritone Minki Hong is a master's student at Juilliard, where he studies with Kevin Short. In 2023, Hong was awarded the encouragement award at the Gerda Lissner Competition and was a finalist in the Opera Index Competition. This year, he won the Metropolitan Opera Laffont Competition/Florida District and was awarded third prize in the Southeast Region. In 2023 with Juilliard Opera, Hong made his debut as Marco and covered the title role in *Gianni Schicchi* along with singing the role of Ronaldo Cabral in John Musto's *Later the Same Evening*. Hong looks forward to playing Ford in *Falstaff* at the Verbier Festival.



- *Robert A. Morgan Scholarship*
- *Helen and Sam Wilborn Scholarship in Voice*
- *Raymond Brick Memorial Scholarship*

## Kate Morton (Finale Chorus)

Mezzo-soprano Kate Morton is a Cherokee Nation citizen from Tahlequah, Oklahoma, and a master's student at Juilliard under the tutelage of Kevin Short. This year, Morton performs as Loksi' in Jerod Tate's *Shell Shaker: A Chickasaw Opera*. She has performed with Intermountain Opera Bozeman in Montana for its *Wheels of Harmony* tour and *Circle of Resilience* concerts. Morton has been a guest artist with the Seagle and Castleton festivals as well as Alexandria Summer Nights, and she was a soloist with the Oklahoma City Philharmonic. Her other credits include Stéphano in *Roméo et Juliette*, Cherubino in *Le nozze di Figaro*, and Sor Andrea in *With Blood With Ink*. Morton, who received the Timothy Long Award and Cherokee Nation Trail of Tears Award for Excellence, earned her bachelor's from Oklahoma City University.





- *Burford Scholarship*

### Pablo Rubin-Jurado (Finale Chorus)

Tenor Pablo Rubin-Jurado (Pre-College '20, composition/piano), from Honolulu, is a third-year undergraduate student at Juilliard, studying with William Burden. In 2020, as a winner in the National YoungArts competition, Rubin-Jurado performed at the New World Center in Miami. Previously, he sang the role of Nencio in Juilliard's production of Haydn's *L'infedeltà Delusa*. As a boy soprano, he covered Real Jake in the Metropolitan Opera's production of Nico Muhly's *Two boys*. He also played the title role in Menotti's *Amahl and the Night Visitors* and Miles in Britten's *The Turn of the Screw* at the Hawaii Performing Arts Festival. In 2021, Rubin-Jurado was one of the winners of the Schmidt Undergraduate Competition.



- *Raymond-Cryder Scholarship*

### Adriana Stepien (Finale Chorus)

Adriana Stepien, a soprano from Philadelphia, is a fourth-year undergraduate at Juilliard, where she studies with Amy Burton. Stepien performed at Carnegie Hall in a winner's recital for the Crescendo International Competition, where she won first place. She was a third-place winner of the Opera Grand Rapids Vanderlaan Prize and semifinalist of the James Toland Competition. Stepien has performed in Juilliard's productions of *Suor Angelica* (Suor Dolcina) and *Der Schauspieldirektor* (Mademoiselle Silberklang) and she will sing Morgana in the Chautauqua Institution's production of *Alcina* this summer.



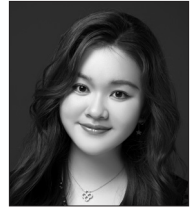
### Lauren Torey (Finale Chorus)

Mezzo-soprano Lauren Torey, who hails from just outside Toronto, is a third-year undergraduate at Juilliard studying with Elizabeth Bishop. Her credits include solo recitals at Juilliard, choral performances with the Toronto Symphony Orchestra, and an Off-Broadway solo performance with the Beginnings Workshop. Her select opera credits include *Die lustigen Weiber von Windsor* and *King Arthur*, both at Juilliard. Torey, who has also been part of many musical productions in and around the Toronto area, is incredibly grateful for all of the opportunities that she has had throughout the years.

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## Fangzhen Wang (Finale Chorus)

Mezzo-soprano Fangzhen Wang, from Guangdong, China, studies with Cynthia Hoffmann at Juilliard as a second-year undergraduate. Wang earned first place at the 2022 National Association of Teachers of Singing (NATS) and 2021 Classical Singer (CS Music) Fall Competition in the judges' and audience choice rounds. In 2022, she won first prize at the Golden Classical Music Awards International and American Protégé International Music Vocal competitions, and sang at both winners' concerts at Carnegie Hall that December. Wang has been singing on China Central Television since 2016. She attended the 2021 Washington National Opera Institute and graduated with highest honors from Walnut Hill School for the Arts. She sang in Juilliard Opera's *Suor Angelica* as well as Walnut Hill Opera's *Dido and Aeneas* and *The Little Prince*, which won second place in the 2021 National Opera Association Opera Production Competition.



- *Helen and Sam Wilborn Scholarship in Voice*

## Jared Werlein (Finale Chorus)

Bass-baritone Jared Werlein, from California's Bay Area, is pursuing his master's at Juilliard studying with Elizabeth Bishop. Last summer, Werlein attended the Music Academy of the West, where he performed the roles of Benoit and Alcindoro in a production of *La bohème*. He has also sung Leporello in *Don Giovanni*, Peter Quince in Britten's *A Midsummer Night's Dream* and Bellomy in Harvey Schmidt's *The Fantasticks* at the Chautauqua Opera Conservatory. At Juilliard, Werlein performed the role of Mercurio in Handel's *Atalanta* last season and Nanni in Haydn's *L'infedelta Delusa* in the 2021-22 season.





### Charlie Corcoran (Scenic Designer)

Scenic designer Charlie Corcoran's opera credits include *Katya Kabanova*, *Le nozze di Figaro*, *Don Giovanni*, *The Rake's Progress*, *Hippolyte et Aricie* (Juilliard), *Così fan tutte* (Metropolitan Opera/Juilliard co-production), *Fidelio* (Santa Fe Opera), *The Magic Flute*, *The Bartered Bride*, *La bohème* (Music Academy of the West), *The Turn of the Screw*, *The Flood* (Opera Columbus), and *L'Opera Seria* (Wolf Trap). Corcoran's New York theater credits include the O'Casey Trilogy (Henry Hewes Design Award, Lucille Lortel Award Nomination), *The Seafarer*, *The Emperor Jones*, *The Weir* (Irish Rep), and *Billy and Ray* (Vineyard Theatre). His regional theater credits include *A Comedy of Tenors* (Outer Critics Circle Award, Cleveland Playhouse), the Goodman Theatre, the Guthrie, the Old Globe, the McCarter Theatre, Two River Theatre, and Center Theatre Group. His television credits include *The Equalizer*, *Full Frontal With Samantha Bee*, *Mozart in the Jungle*, and *Madam Secretary*. Corcoran's upcoming work includes *La Calisto* (Glimmerglass Opera) and *Il Trovatore* (Houston Grand Opera).



### Sara Jean Tosetti (Costume Designer)

Costume designer Sara Jean Tosetti's opera credits include *Salomé* (LA Opera), *Xerxes* and *Cato in Utica* (Glimmerglass Festival), the world premiere of Laura Kaminsky's *As One* (Brooklyn Academy of Music), and *Orpheus in the Underworld* and *Cendrillon* (Central City Opera). Her Off-Broadway credits include *Manuscript*, *The Exonerated*, *The Maids*, and *'Tis a Pity She's a Whore*. Tosetti's regional credits include *A Flea in Her Ear* (Del Rep & Westport), *Company*, *West Side Story* and *Much Ado About Nothing* (Barrington Stage Company), and *The Heart of Robin Hood*, *Into the Woods* and *Richard III* (Hudson Valley Shakespeare Festival). Her associate credits include the Metropolitan Opera, Lyric Opera of Chicago, Opera Bastille, Caesar's Palace, multiple Broadway shows, and various films and TV shows. Tosetti, who has won both the Princess Grace Award and the Bel Geddes Design Enhancement Award, is a BSC associate artist. She earned her bachelor's and master's at NYU's Tisch School of the Arts, where she won outstanding achievement in design. Tosetti is a proud member of IATSE Local 829.

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## Tom Watson (Wig and Makeup Designer)

Tom Watson, who headed the wig and makeup department at the Metropolitan Opera for 17 years, has designed more than 100 Broadway productions, including *Wicked*, *Rock of Ages*, *The King and I*, *Fiddler on the Roof*, *Oslo*, *Falsettos*, *The Little Foxes*, *My Fair Lady*, *Plaza Suite*, *Parade*, *Harmony*, and *Spamalot*.



## Kate Ashton (Lighting Designer)

Kate Ashton's recent lighting design credits at Juilliard include *Der Schauspieldirektor* and *I due timidi*; *Suor Angelica* and *Gianni Schicchi*; *A Midsummer Night's Dream* (2009 and 2020); *The Turn of the Screw*; *The Burning Fiery Furnace*; *Amelia al ballo*; *L'incoronazione di Poppea*; and Juilliard Celebration. Her other work includes *The Sleeping Beauty* (Washington Ballet), *A Thousand Acres* (world premiere) and *Wozzeck* (both 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 the lighting director of Fall for Dance at New York City Center. Upcoming is *Swan Lake* (Ballet West). She earned her bachelor's at the College of William and Mary and her master's at New York University. Ashton is a member of United Scenic Artists.



## Laurel McIntyre (Production Stage Manager)

Laurel McIntyre (she/her) is pleased to bring her tiny red table and support of artists to this fabulous production. She travels regularly and enjoys working for a variety of companies across the country but especially enjoys new opera. Her other opera stage management credits include *Grounded*, *Die tote Stadt*, *The Shining*, *Glory Denied*, *Trade/Mary Motorhead*, *Hometown to the World*, *This Little Light of Mine*, *Sweet Potato Kicks the Sun*, and *Romeo et Juliette*. McIntyre resides in New York City with her husband and dog. She would like to thank her family for their ongoing support.



# Ellen and James S. Marcus Institute for Vocal Arts

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

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

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# Juilliard Orchestra

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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 lead the Juilliard Orchestra, including John Adams, Marin Alsop, Joseph Colaneri, JoAnn Falletta, Ken-David Masur, Tito Muñoz, Nimrod David Pfeffer, Donald Runnicles, Jörg Widmann, and Thomas Wilkins 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 *Bohemia*, 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 contemporary music group AXIOM.

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**Juilliard Orchestra****Nimrod David Pfeffer, *Conductor*****First Violin**Yanguang Bruce Zhang,  
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As of August 31, 2023

\* = Alumnus/Alumna  
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