

The Juilliard School
and
New York Festival of Song
present

Rodgers, Rodgers, and Guettel

Saturday, April 30, 2022, 7:30pm
Sunday, May 1, 2022, 3pm
Ellen and James S. Marcus Vocal Arts Studio

Lydia Grace Graham and **Meredith Wohlgemuth**, Sopranos
Alma Neuhaus, Mezzo-Soprano
Reed Gnepper, Tenor
Dominik Belavy, Baritone
Joseph Parrish, Bass-Baritone
Steven Blier, Pianist, Arranger, and Artistic Director of NYFOS
Rebecca Jo Loeb, Stage Director
Francesco Barfoed, Assistant Pianist

RODGERS AND HAMMERSTEIN (AND SONDHEIM)

Come Home (from *Allegro*)
Joseph Parrish
Bargaining Song (from *Do I Hear a Waltz?* lyrics by Stephen Sondheim)
Reed Gnepper
Out of My Dreams (from *Oklahoma!*)
Meredith Wohlgemuth
The Gentleman Is a Dope (from *Allegro*)
Lydia Graham

MARY RODGERS

Happily Ever After (from *Once Upon a Mattress*, lyrics by Marshall Barer)
Lydia Grace Graham, Reed Gnepper, Dominik Belavy
Something Known (from *The Member of the Wedding*, lyrics by Marshall Barer)
Meredith Wohlgemuth
The Boy From... (from *The Mad Show*, lyrics by Stephen Sondheim)
Alma Neuhaus
Am I? (from *The Griffin and the Minor Canon*, lyrics by Ellen Fitzhugh)
Reed Gnepper

ADAM GUETTEL

Saint Who (from *Millions*)
Joseph Parrish and the Ensemble
There Go I (from *Days of Wine and Roses*)
Dominik Belavy

The Beauty Is (from *The Light in the Piazza*)

Alma Neuhaus

Migratory V (from *Myths and Hymns*)

The Ensemble

Performance time: approximately 1 hour and 30 minutes, without 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.

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

Juilliard is committed to the diversity of our community and to fostering an environment that is inclusive, supportive, and welcoming to all. For information on our equity, diversity, inclusion, and belonging efforts, and to see Juilliard's land acknowledgment statement, please visit our website at juilliard.edu.

About the Program by Steven Blier

There are two histories of the Rodgers family that run parallel to each other. The first celebrates the dazzling musical gifts that propelled three generations of artists, giving birth to a century of groundbreaking musicals and hundreds of indispensable songs. The second is the shadow history of three composers triumphing over tremendous adversities, some from without, many from within. Tonight we celebrate that triumph with a selection of their songs, a few chestnuts, and a cache of rarities.

Richard Rodgers began his dazzling Broadway career with lyricist Lorenz Hart. Their first song, "Any Old Place with You," found its way into the 1919 show *A Lonely Romeo*. Rodgers was 16 and still a journeyman. But his path was set, and his collaborations with Lorenz Hart went on to ornament Broadway for two decades, with hits like the dapper *A Connecticut Yankee*, the brilliant *The Boys from Syracuse*, and the gritty *Pal Joey*. Rodgers' second musical marriage, to Oscar Hammerstein II, gave us the now-classic shows that define "Broadway musical" for most of us: *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*. Rodgers' career spanned 60 years, ending with the 1979 adaptation of *I Remember Mama*.

Richard's daughter Mary carried the Rodgers tradition forward, bursting onto the scene in a blaze of success with her first musical, *Once Upon a Mattress*. Its off-Broadway run in 1959 was so popular that the producers transferred the show to the Great White Way, where it lasted for 244 performances. This hardy musical made it to London's West End, and received no fewer than three productions on television before its last Broadway revival 20 years ago. It was a brilliant start for Mary Rodgers, who naturally had access to the cream of lyricists: her childhood friend Stephen Sondheim, the gifted if unruly Marshall Barer, and Broadway masters such as Sheldon Harnick and Martin Charnin. Each of them inspired her to write first-class songs.

Mary's son Adam Guettel launched his career more slowly than either his mother or his grandfather. In the roaring '20s, his grandfather's era, it was easier to place a song in a loosely structured, vaudeville-style show that might include music by many writers. The theater was vibrant and affordable. In 1919, the year of *A Lonely Romeo*, some 152 plays and musicals opened on Broadway, from *Twelfth Night* and *Hamlet* to *La-La*, *Lucille!* and something called *The Very Naked Boy*. But Adam Guettel was born in the 1960s, the auteur era of single-composer, high-concept musicals, a tradition his grandfather helped to establish. And Adam has always been a slow, careful writer, taking years to craft his stage works. His musical voice is one-of-a-kind, an American original. But Adam is also firmly grounded in the great traditions, drawing on Broadway, rhythm and blues, and classical composers from Ravel to Stravinsky. His first two major shows, *Floyd Collins* and *Myths and Hymns* (also titled *Saturn Returns*), played only in limited runs. But their recordings quickly turned Guettel from a cult figure into a star. The albums are in every music-theater lover's collection, and his music is treasured by actors, jazzers, and classical singers. When his 2005 musical *The Light in the Piazza* finally reached Broadway after a six-year gestation period, Guettel finally enjoyed the kind of sustained exposure that had eluded him for many years. The show won six Tony Awards, including one for best original score.

But three generations of hit shows, with their ubiquitous original cast albums and vocal anthologies, came at a personal cost. Each of these prodigiously talented musicians struggled with demons, and in our tell-all age their dark side has been under the microscope, the subject of books and magazine articles. Sometimes, alas, the backstory has threatened to get more attention than the art.

Richard Rodgers maintained a pristine public image during his career: devoted family man, gifted businessman, infinitely patient caretaker of his gay, alcoholic lyricist Lorenz Hart. He was known as a curmudgeonly but beloved taskmaster to willful singers seeking to embellish his music with rhythmic or melodic alterations. It was a false front. A 2001 biography by Meryle Secrest, *Somewhere for Me*, revealed Rodgers as a serious alcoholic, an exploitative womanizer, solitary and uncommunicative. He fought with depression for much of his life. It is a shocking exposé, and one of the saddest books I have ever read. After Oscar Hammerstein's death, Rodgers' increasing intractability made him a very difficult collaborator for everyone else who followed. No wonder his last four shows were failures.

It was not easy to be Richard Rodgers' daughter. Mary Rodgers forged a strong, sometimes formidable personality. She was capable of great warmth, but her sunshiny generosity could cloud over if something displeased her. One was in her good graces—until one wasn't. She was a fighter, and she had to be. She valiantly bucked the condescension and outright discrimination that a female composer faced in the boys' club of musical theater.

Ultimately Mary endured a series of terrible disappointments, and she gave up her career as a composer. After *Mattress*, she had a disastrous flop, *Hot Spot*. The show had received a great deal of publicity, leading to enviable pre-sales. It finally opened after two months of previews, several changes of director, and emergency last-minute contributions by her pal Sondheim. After so much anticipation, *Hot Spot's* Hindenburg-esque failure received even more press, this time damaging. Actress Judy Holliday made her final stage appearances in the show, saying "You can only live through one or two *Hot Spots* in your life."

Mary Rodgers recovered to enjoy one more musical success, *The Mad Show* in 1966. This Off-Broadway musical revue ran for 871 performances and starred Linda Lavin and Jo Anne Worley. Then came the deal-breaker.

Mary's agent at the time, Robert Lantz, got her involved with a musical based on Carson McCullers' novel *The Member of the Wedding*. She and her lyricist, Marshall Barer, visited McCullers, played some of the songs, and received the author's blessing. There followed a tangle of manipulations and skulduggery, some of them instigated by Lantz, some of them quirks of bad timing. Eventually, after McCullers' death, the author's sister rescinded the rights to the novel in favor of a different version of the musical, this one to be directed by Ted Mann of Circle in the Square. It was a spectacularly bad decision. The resulting musical, *F. Jasmine Addams*, with a score by a composer who went by the name "G. Wood," was widely panned and lasted for six performances. It made *Hot Spot's* brief run look like *My Fair Lady* by comparison.

This was the last straw for Mary Rodgers. She left music. Her stated reason was that she estimated her talent as good-but-not-great. She felt that her father, and then her son, were touched with a kind of genius that she lacked. But another reason was that she knew she had other artistic talents to explore. She turned her hand to writing children's books and became a very successful author. One of her books, *Freaky Friday*, has attained the status of a classic.

Mary wasn't quite done with music, however. She made occasional forays into composing, including a song or two for the 1978 musical *Working* and the score for a musical based on *Freaky Friday*. As late as 1988, she attempted one more musical, an adaptation of Frank Stockton's short story *The Griffin and the Minor Canon*. It was an unhappy experience, including an uncongenial lyricist and the kind of working conditions she noted "you can deal with when you're in your 20s but not when you're in your 50s." Her unhappiness re-confirmed her earlier vow to abandon composing. After Mary's final retreat from music, she turned her attention to writing, philanthropy, and important board duties at Juilliard and the Rodgers and Hammerstein Organization.

Mary Rodgers reacted to the legacy of her father's dark secrecy by being almost aggressively open about the family's painful past. Writer Jesse Green described it as "a personal style you might call knee-jerk transparency, except that you do not need even a tiny rubber mallet to get the goods from her." Adam has followed in his mother's footsteps—and, alas, his grandfather's. He has been open about his long, dramatic struggle with drugs and alcohol. Even his own mother had salty

words about Adam's sexual appetites when he was a younger man. And unlike his grandfather, he writes slowly and painstakingly, with periods of writer's block. In different ways, Richard's daughter and grandson inherited both the Midas touch and the Midas curse: the Rodgers genius for songwriting, along with the crippling weight of Rodgers legacy. And both had their fair share of the Rodgers pain. It was therefore a pleasure to see Adam in the year 2016: happily married, a hale, healthy, still-handsome 50-year old keeping his demons at bay, hard at work on new theater pieces. I remember him from his troubled years as a haunted man, short-circuited by the world's expectations of him and by his own compulsions. The warm, generous Adam I encountered in 2016 seems an altogether different being. I pray that this new Zen-Adam enjoys a long, healthy life.

The enigma of Richard Rodgers is poignant and shocking for those of us who were weaned on his musicals with Hammerstein, so imbued with optimism—"But I'm stuck like a dope/With a thing called hope/And I can't get it out of my heart!/Not this heart." Ultimately, according to Mary, "I don't think anyone knew who he really was, with the possible exception of one of the five psychiatrists he went to. And I'm sure they didn't know either. I don't think he knew. He was just all locked up in there, grinding out gorgeous stuff."

The "gorgeous stuff" he ground out has taken on the oracular quality of folk music. One of the secrets of Richard Rodgers' long career was his ability to roll with the times, capturing the Zeitgeist of four decades. It is fascinating to hear his earliest songs, written with Lorenz Hart just after World War I, dancing to the chunky rhythms of vaudeville and ragtime. Just a few years later, he found a way to swing into the jazz age—perhaps never with the pelvic abandon of George Gershwin, but with the coltish energy of a flapper. His music in the '30s has a bit more texture, longer lines, a kind of moodiness suitable to the era. In the '40s, now in partnership with Oscar Hammerstein II, he discovered a new depth, which spoke not just to sophisticated New Yorkers but gave the entire nation something pure and hopeful to sustain them through the rough times of war. In the '50s, he wrote for the squarer tastes of Eisenhower's America, faltering a bit with *Pipe Dream* and *Me and Juliet*, but hitting his biggest pay dirt with *The King and I* and *The Sound of Music*.

Like so many of Broadway's classic composers, Rodgers had trouble adapting to the social and theatrical upheavals of the '60s and '70s. The colorful, idiosyncratic scores of *Fiddler on the Roof*, *Cabaret*, *Man of La Mancha*, and *Hair* were not in Rodgers' arsenal. Music theater was moving on, leaving the masters of the 32-bar song behind: Cole Porter, Irving Berlin, Noël Coward, Rodgers, and even Bernstein.

But recent revivals of *Carousel*, *South Pacific*, and *The King and I* (with judiciously trimmed scripts and spruced-up staging) have served to remind modern audiences of his theatrical power. And of course his songs have never been out of the spotlight. Rodgers' melodic gift was indefatigable, and his tunes melded themselves to Hart's and Hammerstein's words with an uncanny eloquence. This was due to his gift for musical timing and spacing: Rodgers knew exactly how to leave room for their lyrics to resonate in the listener's mind and soul—this is the true reason why his songs have become indispensable. Modern theater songs often have lengthy, chattering lyrics, while modern popular songs tend to pound away on a single hook, bludgeoning the listener into an instant feeling of familiarity. Rodgers and Hammerstein used musical hooks too—ear-catching phrases like "Across a crowded room" or "When the dog bites"—but they did so in a more insinuating way, sneaking them into our imagination where they seem to nest forever.

Richard Rodgers' music is not especially adventurous harmonically, and he had an odd penchant for making melodies out of repeated quarter notes on a single pitch—think of "Where or When," "The Surrey With the Fringe on Top," "The Gentleman Is a Dope," or "It Never Entered My Mind." (They say Hart wrote the lyrics to "Johnny One-Note" as a way of poking gentle fun at his partner.) Rodgers' music tends to be square and orderly, though his waltzes sometimes attain a sweet, anti-gravitational lightness. No, Rodgers' music isn't hip. But it is perfectly crafted, immaculately tailored for the voice, beautiful on first hearing and still heart-stopping on the thousandth. No wonder that he became jazz musicians' favorite songwriter. Rodgers' plain-spoken tunes are often the basis for their wildest improvisations.

Mary Rodgers may have lacked her father's eloquence. But the longer I work on her songs, the more I see how daring her music is. "Happily Ever After," for example, may seem like a genre song in a standard blues pattern, a joke-joke-topper number like "One Hundred Easy Ways to Lose a Man" from Bernstein's *Wonderful Town*. But "Happily" has a devilishly deceptive harmonic pattern, and the listener is never sure exactly what key the song is in. (Nor are the performers: All of us are working hard to get this complicated piece right.)

When composing *Once Upon a Mattress*, Mary Rodgers summoned up the courage to show her father the song “Normandy.” After a breezy fox-trot-style main tune, the bridge takes off in an unpredictable direction, with modal harmonies and a faux-Renaissance feel. Richard Rodgers raised an eyebrow. “I wouldn’t have done that,” he said disapprovingly. This was, of course, exactly the response Mary secretly craved: to be different, to be original. When the inevitable rumors sprung up that her songs were ghost-written by her father, she exclaimed, “Write them? He doesn’t even like them!”

Mary Rodgers always felt abashed that she had not finished the music program in which she was enrolled at Wellesley College. She never felt confident she could notate what she heard in her head. The unusual chord patterns in her songs were like a musical crossword puzzle—to see if she could arrive at the right chord after taking challenging harmonic detours. Her father’s music feels inevitable. Mary’s is quirkiest and more unpredictable.

She expressed few regrets about abandoning her career in music. Mary was having tremendous success as a writer. She was also a mother of five and the daughter of two troubled parents. She wanted to be the parent she never had and that meant making her family, not her career, the top priority.

Still, I can’t help being sad that she gave up songwriting. She was reaching new heights when she stopped composing. *The Member of the Wedding* contains many fine numbers, including the one I prize above all her others: “Something Known,” a ballad worthy of her illustrious father, poised somewhere between Broadway monologue and operatic aria. There is also great beauty in *The Griffin*: “Am I?” is my runner-up for Best Mary Song, a ravishing, complex piece of music that whirls through tonalities with a delicacy only hinted at in her previous work.

If “Something Known” sounds like Mary’s tribute to her father, “Am I” looks to the future: It sounds like the music of her son Adam. Mary educated herself by working with Leonard Bernstein on his Young People’s Concerts, and by collaborating with her lifelong friend Stephen Sondheim, who was a student of Milton Babbitt. Adam took it all a step further, with influences ranging through four centuries of music. And like all contemporary theater composers, he has absorbed the restless, rapid-fire style of Sondheim, so different from the leisurely, almost courtly way his grandfather addressed audiences.

In fact, Adam Guettel has accomplished the impossible, bridging the gap between Richard Rodgers and Stephen Sondheim. In life, Rodgers and Sondheim were adversaries, and their one collaboration, *Do I Hear a Waltz?* left each of them hostile and embittered. When I saw its recent revival at the Encores! series, I described it as the marriage of a butter knife (Rodgers) with a steak knife (Sondheim)—fascinating for the viewer, but unpleasant for the knives. Rodgers later described Sondheim as “a cold man with a deep sense of cynicism,” while Sondheim publicly pronounced Rodgers “a man of infinite talent and limited soul.” But Adam finally brought the two men together through his music, marrying Sondheim’s dazzling facility with Rodgers’ supernal lyricism to create something all his own.

Adam fascinates his listeners, drawing on many recognizable genres without being slavish to any of them. He has a way of cross-breeding styles within a single piece, so that Stevie Wonder mates with Ravel (“Hero and Leander”), Bob Dylan with Fauré (“How Glory Goes”), James Brown and Britten (“St. Who”). But when I sit down to play Adam’s music, I find a common thread lying right under my hands: an opulent harmonic palette used with classic precision. Bach would not have recognized Adam’s gorgeous Bill Evans-y chords, but he might have appreciated the perfect voice-leading and the logic of their quirky progressions. Unlike Richard Rodgers’ songs, which seem to re-harmonize themselves the minute I touch them, Adam’s music needs to be played as written. You can slightly amplify a gesture, perhaps, or double a bass line, but ultimately you must treat it as if it were art song.

There are two composers whose music seems like what I would write, had I that creative gift: Karol Szymanowski and Adam Guettel. And it is for the same reason: their exquisite chords, sexy clusters of notes that capture the kind of wordless longing and sensuality that only music can express. I am gratified to see that Adam has become an icon for the current generation, and I’m tickled to inform them that he had a very famous grandfather and also a talented mother. We will one day get to the point when Adam Guettel’s songs are the standard to which Mary and Richard Rodgers are compared, not vice-versa. Have no fear—they are up to such scrutiny. All three of them are unique and indispensable sources of eternal pleasure.

Many thanks to writer Jesse Green, who loaned me several of the rare, unpublished songs by Mary Guettel for tonight’s concert. He also offered me invaluable guidance as I prepared both the program and this essay. I am in his debt, and very grateful for his generosity.

About the Artists

Steven Blier

Steven Blier is the artistic director of the New York Festival of Song (NYFOS), which he cofounded in 1988 with Michael Barrett. Since the festival's inception, he has programmed, performed, translated, and annotated more than 150 vocal recitals with repertoire spanning five centuries of art song and popular song. NYFOS has made in-depth explorations of music from Spain, Latin America, Scandinavia, and Russia. Blier's career has included partnerships with Renée Fleming, Cecilia Bartoli, Samuel Ramey, Lorraine Hunt Lieberson, Susan Graham, Jessye Norman, and José van Dam, in venues ranging from Carnegie Hall to La Scala. He is also on the Juilliard faculty and has been active in encouraging young recitalists at summer programs, including the Wolf Trap Opera Company, Santa Fe Opera, Ravinia's Steans Music Institute, and the San Francisco Opera Center. His former students, including Stephanie Blythe, Julia Bullock, Sasha Cooke, Paul Appleby, Corinne Winters, and Kate Lindsey, have gone on to be valued recital colleagues and sought-after stars on the opera and concert stage. A champion of American art song, he has premiered works of John Corigliano, Paul Moravec, Ned Rorem, William Bolcom, Mark Adamo, John Musto, Adam Guettel, Richard Danielpour, Tobias Picker, Robert Beaser, Lowell Liebermann, Harold Meltzer, and Lee Hoiby, many of which were commissioned by NYFOS. Blier's extensive discography includes the premiere recording of Leonard Bernstein's *Arias and Barcarolles* (Koch International), which won a Grammy Award; *Spanish Love Songs* (Bridge Records) with Lorraine Hunt Lieberson, Joseph Kaiser, and Michael Barrett; *Quiet Please*, an album of jazz standards with vocalist Darius de Haas; and *Canción amorosa*, a CD of Spanish songs with soprano Corinne Winters on the GRP label. His latest releases are on NYFOS Records, which released its first single (an archival live performance with Lorraine Hunt Lieberson) in October, which was followed by its first album (*From Rags to Riches*, with Stephanie Blythe and William Burden) in January. A native New Yorker, he received a bachelor's degree with honors in English literature at Yale University, where he studied piano with Alexander Farkas. He completed his musical studies in New York with Martin Isepp and Paul Jacobs.

Rebecca Jo Loeb

Rebecca Jo Loeb (Graduate Diploma '09, voice) began her 2021 season directing *Die Zauberflöte* and *Hänsel und Gretel* in Kandersteg Switzerland at the Berlin Opera Academy, then worked at the Metropolitan Opera covering Fyodor in *Boris Godunov*. She continues this season with NYFOS and makes her Spoleto Festival debut as Young Daughter in the world premiere of Rhiannon Giddens' *Omar*. Loeb began her 2019-20 season at the Teatro Municipal Sao Paolo reprising her role as Lumee in the Pulitzer Prize winning opera *prism*, which was also released on Decca Gold, and various roles in concert versions of *Der Silversee* and *No for an Answer*. She then debuted with the Oldenburgische Staatsballet, singing as the soloist in Sciarrino's *VANITAS*. Engagements cancelled due to COVID-19 include *prism* at the Kennedy Center, a Tiny Desk Concert with NPR, Bach's *St. John's Passion* with the Florida Orchestra, Garderobiere/Gymnasiast in *Lulu* with the Cleveland Orchestra and the Met, and the Dutchess in *The Firebrand of Florence* at Tanglewood. In concert, Loeb has performed with the Hamburg Ballet in *Messiah* and *St. John Passion* and with the CPE Bach Chor as soloist in Bach's *St. Mark Passion* and *The Jenny and Johnny Project* at the Kurt Weill Festival in Dessau and the Brecht Festival in Augsburg. She joined James Conlon in a concert performance of *Mahagonny-Songspiel* at the Ravinia Festival and sang in Mendelssohn's *A Midsummer Night's Dream* with the New York City Ballet and Bach's Mass in B minor at Carnegie Hall. She made her Alice Tully Hall debut singing Bolcom's *Cabaret Songs*.

Francesco Barfoed

Francesco Barfoed is a Danish pianist, born and raised in Copenhagen, studying for his master's degree at Juilliard, where he will soon begin pursuing his Doctor of Musical Arts degree. Barfoed frequently collaborates with mezzo-soprano Megan Moore; they recently won first prize in the Copenhagen Lied-Duo Competition, first prize in the YCA Competition, and second prize at the Naumberg Competition. They season, they are performing recitals at the Alys Stephens Center in Birmingham, Alabama, the Kennedy Center, and Merkin Hall, among others. Barfoed is a passionate promoter of cultural exchange between Denmark and the U.S., where his studies have been supported by several prizes and scholarships, notably the Victor Borge Scholarship, which is awarded to just one musician from Scandinavia each year.

Lydia Grace Graham

Lydia Grace Graham, a soprano hailing from Danville, Kentucky, is a second-year master's student at Juilliard studying under Marlena Malas. Last summer, she portrayed the Countess in *Le nozze di Figaro* at the Chautauqua Institution, where she previously performed the role of Frasquita in *Carmen*. Most recently at Juilliard, she sang Fiorilla in *Flowers and Tears* and Lillian Russel in *The Mother of Us All*, performed in collaboration with MetLiveArts and the New York Philharmonic. In

2019, she made her Chautauqua Opera Company debut in *The Ghosts of Versailles*. Honors include an emerging talent award from the 2021 Lotte Lenya Competition, second prize in the 2020 Dayton Opera Guild Competition, and performing at the Kennedy Center as a U.S. Presidential Scholar in the Arts.

Meredith Wohlgemuth

Meredith Wohlgemuth (MM '20, voice) is an American NYC-based soprano. In November 2021, she was a New York District winner in the Laffont Metropolitan Opera National Council Auditions, a finalist in the Young Concert Artists International Competition, and a semifinalist in the Music Grand Prix International Competition. This season, she made her debut at National Sawdust in Brooklyn, performing in a collaboration with Beth Morrison Projects titled 21c Liederabend. In January, she made her debut at Carnegie Hall as a Renée Fleming SongStudio Young Artist. In March, she performed at the Caramoor Center for Music and the Arts and Merkin Hall, as a Schwab Vocal Rising Star in association with NYFOS, with Steven Blier and Bénédicte Jourdois. This summer, Wohlegemuth will be a vocal fellow at the Tanglewood Music Festival, where she will be singing the role of Witness 1/Singer 1 in the U.S. premiere of George Benjamin's *Lessons in Love and Violence*, conducted by the composer. In addition to studying at Juilliard, she received her BM in music performance from Concordia University, Nebraska.

Alma Neuhaus

Mezzo-soprano Alma Neuhaus (MM '21, voice), who sings with a passion for opera, art song, and “golden age” repertoire, was named the Liederkrantz Foundation prizewinner in the Gerda Lissner 2021 Lieder/Song competition and performed as Filide (*Aminta e Filide*) with Les Arts Florissants. Neuhaus made her Juilliard Opera debut as Jenny Reefer (*The Mother of Us All*) in collaboration with MetLiveArts and the New York Philharmonic in 2020. She also appeared as Arcane (*Teseo*) with Juilliard Opera as part of Lincoln Center Restart Stages. As a vocal fellow at the Music Academy of the West, she appeared as Sandman (*Hänsel und Gretel*, 2020) and was featured in *Mirrorflores: Cinematic Opera* (2021). She will make her Carnegie Hall debut in the Gerda Lissner Foundation International Vocal Competition winners concert and joins the Salzburg Festival as a member of the 2022 Young Singer's Project, performing as Seconda Cercatrice (*Suor Angelica*) and as a Flower Maiden (*Parsifal*) with the Wiener Philharmoniker. Originally from Minneapolis, Neuhaus studied at Juilliard with Cynthia Hoffmann and is a proud recipient of the Novick Career Advancement Grant.

Reed Gnepper

Reed Gnepper, a tenor from Toledo, Ohio, is a third-year undergraduate student at Juilliard, where he is pursuing a bachelor's in vocal performance studying with William Burden. This past season, Gnepper performed the role of Puck in Britten's *A Midsummer Night's Dream*. Gnepper has performed with many notable artists and ensembles including Michael Feinstein, Kenny Rogers, Bill Medley, the Cincinnati Pops, and Cincinnati Opera. In this upcoming season, Gnepper is working on repertoire for his third-year shared recital and recently covered Endimione in *L'Orfeo*. In his free time, he enjoys studying Italian, German, and Japanese.

Dominik Belavy

Baritone Dominik Belavy (BM '17, MM '19, voice) has recently appeared at Santa Fe Opera, Opera Theatre of St. Louis, Detroit Opera, Beth Morrison Projects, London's Holland Park, and L'Opéra Royal de Versailles. He has spent numerous summers at the Tanglewood Music Center where he cultivated a love for art song, chamber music and contemporary works—he was recently invited back as a guest to sing Junior in Bernstein's *A Quiet Place* and will return this summer for the American premiere of George Benjamin's *Lessons in Love and Violence* under the baton of the composer. He has sung in world premieres of works by Augusta Read Thomas and Nathan Davis and has worked closely with John Adams, Virko Baley, Ben Moore, and John Musto on performances of their works. Numerous appearances at Alice Tully Hall include an all-Schubert program as part of Juilliard's Honors Recital and *Lieder lines fahrenden Gesellen* with the Juilliard Lab Orchestra. Belavy has been featured in live broadcast on BBC 3's *In Tune* series as well as WQXR's *Midday Masterpieces* and in a televised special on Holland's TV-NPO Cultura. Belavy's love of sacred music has culminated in several performances with John Harbison, a tour of Bach's B-Minor Mass with Ton Koopman, and multiple appearances on the Bach Vespers series at Holy Trinity Lutheran. Belavy studied with Sanford Sylvan at Juilliard.

Joseph Parrish

- *Toulmin Scholar*

Bass-baritone Joseph Parrish, a native of Baltimore, is a master's student at Juilliard, where he studies with Darrell Babidge. Parrish developed the role of Ensemble #4/Earl Mann's Cellmate in the premier of Davenport Richards/Cote's *Blind Injustice* with the Cincinnati Opera, conducted by John Morris Russell. At Juilliard, Parrish sang the roles of Il Sacerdote di Minerva in *Teseo*, Dulcamara in *L'elisir d'amore*, and Augure in *L'Orfeo*. Parrish recently gave a solo recital at St. Boniface Church in Brooklyn and was the baritone soloist in Fauré's *Requiem* under the baton of Mark Shapiro, in collaboration with Death of Classical at the historic Green-Wood Cemetery. Parrish made his City Lyric Opera debut in December, singing the role of Le Baron de Pictordu in a production of Pauline Viardot's *Cendrillon*.

New York Festival of Song

New York Festival of Song (NYFOS) is dedicated to creating intimate song concerts of great beauty and originality. Weaving music, poetry, history, and humor into evenings of compelling theater, NYFOS fosters community among artists and audiences. Each program entertains and educates in equal measure. Founded by pianists Michael Barrett and Steven Blier in 1988, NYFOS continues to produce its series of thematic song programs, drawing together rarely heard songs of all kinds, overriding traditional distinctions between musical genres, exploring the character and language of other cultures, and the personal voices of song composers and lyricists. Since its founding, NYFOS has particularly celebrated American song. Among the many highlights is the double bill of one-act comic operas, *Bastianello* and *Lucrezia*, by John Musto and William Bolcom, both with libretti by Mark Campbell, commissioned and premiered by NYFOS in 2008 and recorded on Bridge Records. In addition to *Bastianello* and *Lucrezia*, NYFOS has a rich discography including a Grammy Award-winning disc of Bernstein's *Arias and Barcarolles*, and the Grammy-nominated recording of Ned Rorem's *Evidence of Things Not Seen* (also a NYFOS commission) on New World Records. In order to bring more of its music—captured both in live performance and in the studio—to audiences worldwide, NYFOS launched its in-house label, NYFOS Records, in 2021. Its first album, *From Rags to Riches*, featuring Stephanie Blythe, William Burden, and Steven Blier, is slated for release this month. In November 2010, NYFOS debuted *NYFOS Next*, a mini-series for new songs, hosted by guest composers in intimate venues, including SubCulture, OPERA America's National Opera Center, National Sawdust, and the DiMenna Center for Classical Music. NYFOS is passionate about nurturing the artistry and careers of young singers, and has developed training residencies around the country, including with Juilliard's Ellen and James S. Marcus Institute for Vocal Arts; Caramoor Center for Music and the Arts; San Francisco Opera Center; Glimmerglass Opera (2008–10); and its newest residency, NYFOS@North Fork in Orient, New York. NYFOS' concert series, touring programs, radio broadcasts, recordings, and educational activities continue to spark new interest in the creative possibilities of the song program and have inspired the creation of thematic vocal series around the world.

Ellen and James S. Marcus Institute for Vocal Arts

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

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

Ellen and James S. Marcus Institute for Vocal Arts

Brian Zeger, *Artistic Director*

Emily Wells, *Director of Administration*

Andrew Gaines, *Director of Opera Activities*

DeAnna Sherer, *Associate Administrative Director*

Ari Bell, *Production Administrator*

Annie Shikany, *Projects Administrator, Curriculum*

Amanda Seal, *Projects Administrator, Performance Activities*

Jeremy Lopez, *Schedule and Program Associate*

Rebecca Hasler, *Vocal Arts Administrative Apprentice*

Voice Faculty

Darrell Babidge, *Chair*

Elizabeth Bishop

William Burden

Amy Burton
Cynthia Hoffmann
Marlena K. Malas
Kevin Short
Edith Wiens

Ellen and James S. Marcus Institute for Vocal Arts Faculty

John Arida
Stefano Baldasseroni
Marianne Barrett
Ken Benson
Edward Berkeley (in memoriam)
Mary Birnbaum, *Associate Director of Artist Diploma in Opera Studies and Dramatic Advisor for Master of Music and Graduate Diploma*
Steven Blier
Lawrence Brownlee, *Distinguished Visiting Faculty*
Corradina Caporello
Robert Cowart (in memoriam)
Alexandra Day
Karen Delavan, *Music Advisor for Master of Music and Graduate Diploma*
Cori Ellison
John Giampietro
Denyce Graves, *Distinguished Visiting Faculty*
Bénédicte Jourdois
Hemdi Kfir
Kathryn LaBouff
Gina Levinson
Kenneth Merrill
David Moody
Glenn Morton
Nils Neubert
Adam Nielsen, *Music Advisor for Master of Music and Graduate Diploma*
Donald Palumbo
Anna Rebek
Diane Richardson, *Principal Coach and Music Advisor for Artist Diploma in Opera Studies*
Nicolò Sbuelz
Lauren Schiff
Jeanne Slater
Avi Stein
Cameron Stowe
Stephen Wadsworth, *James S. Marcus Faculty Fellow, Director of Artist Diploma in Opera Studies*
Howard Watkins
Gary Thor Wedow
Robert White
Reed Woodhouse
Brian Zeger, *Artistic Director*

Emeritus Faculty

Eve Shapiro
Robert C. White, Jr.

2021-2022 Ellen and James S. Marcus Institute for Vocal Arts Fellows

Nicole Cloutier, *piano*
Anna Rebek, *opera directing*
Christopher Staknys, *piano*