

JEAN-PHILIPPE RAMEAU

Hippolyte et Aricie



Juilliard



A scene from last fall's Juilliard Opera production of Mozart's *La finta giardiniera*.

Photo by Hiroaki Ito

A Message from Brian Zeger

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

This production of Jean-Philippe Rameau's masterpiece *Hippolyte et Aricie* marks an important moment for Juilliard both as a school and a major arts presenter in New York City. The monumental operas of Rameau and Lully, while central to the history of opera, are difficult to mount, requiring a first-rate early music ensemble and a large cast of singers as well as dancers. Happily, three departments are joining forces for these performances—Juilliard Historical Performance, the Marcus Institute, and Juilliard Dance—to bring you this special production. Although Juilliard Drama is not formally represented in this show, I feel the ghost of Racine's powerful drama *Phèdre* hovering over the opera. The forbidden love of *Phèdre* for Hippolyte is the engine of the drama as well as a feast for a mezzo-soprano who is as much an actor as a singer.

The artistic leaders of this production are a real dream team. Conductor Stephen Stubbs is one of the leading American interpreters of Baroque music and co-artistic director of the Boston Early Music Festival. Distinguished opera and theater director Stephen Wadsworth has brought countless pieces from the Baroque and Classical periods to modern audiences at Juilliard and stages around the world, including the Metropolitan Opera. Choreographer Zack Winokur, an alumnus of Juilliard Dance, is choreographing and directing opera around the world.

This year's Marcus Institute offerings have run the gamut from Monteverdi to Ravel to today's Juilliard composers. We are delighted to present these talented singers and thank you for joining us in this process of discovery.

Brian Zeger

The Juilliard School

presents

Hippolyte et Aricie

Opera in five acts

Music by Jean-Philippe Rameau

Libretto by Simon-Joseph Pellegrin

Tuesday, April 17 and Thursday, April 19, 2018, 7:30pm

Saturday, April 21, 2018, 2pm

Peter Jay Sharp Theater

Stephen Stubbs, Conductor

Stephen Wadsworth, Director

Zack Winokur, Choreographer

Juilliard Opera

Juilliard415

Juilliard Dance

The Cast (in order of vocal appearance)

Thésée	Alex Rosen
Diane	Kelsey Lauritano
Aricie	Onadek Winan
Hippolyte	Kyle Stegall*
La Grande Prêtresse/Une chasserresse	Shaked Bar
Phèdre	Natalia Kutateladze
Arcas/Parque 1	Charles Sy
Oenone	Meghan Kasanders
Tisiphone	Joshua Blue
Pluton	William Guanbo Su
Parque 2/Un chasseur	Xiaomeng Zhang
Parque 3	Andrew Munn
Mercure	Chance Jonas-O'Toole
Une matelote	Jessica Niles
Neptune	Hubert Zapiór

Scenic Designer: Charlie Corcoran

Lighting Designer: David Lander

Costume Designer: Sarah Cubbage

Wig and Makeup Designer: Tom Watson

*Performance time: approximately 2 hours and 50 minutes,
including one 20-minute intermission*

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

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.

* Guest Artist

Ensemble

Cristóbal Arias, Carlyle Cooney, Shelby Cox, J. Jackson Harvey, Áneas Humm, Chance Jonas-O'Toole, Cameron Liflander, Jessica Niles, Cesar Parreño, Richard Pittsinger, Alea Powell, Samuel Siegel, Jaylyn Simmons, Hubert Zapiór

Dancers (from Juilliard's BFA class of 2020)

Lúa Mayenco Cardenal, Treyden Chiaravalloti, Barry Gans, Javon Jones, Naya Lovell, Taylor Massa, Sarah Pippin

Covers

Cristóbal Arias (Parque 1/Arcas), Shaked Bar (Une matelote), Dominik Belavy (Parque 2/Un chasseur), Joshua Blue (Hippolyte), Marie Engle (Diane), Kady Evanyshyn (Phèdre), Gregory Feldmann (Thésée), Áneas Humm (Neptune), Chance Jonas-O'Toole (Tisiphone), Jessica Niles (La Grande Prêtresse/Une chasseresse), Richard Pittsinger (Mercure), Christine Taylor Price (Aricie), William Socolof (Parque 3/Pluton), Nicole Thomas (Oenone)

Assistant Conductor and Music Preparation:

Kenneth Merrill

Language Preparation: Bénédicte Jourdois

Fight Director: Mark Olsen

Associate Coach and Chorus Master:

David Moody

Associate Coach: Adam Nielsen

Rehearsal Keyboardist: Michał Biel

Assistant Director: Arthur Makaryan

Assistant Scenic Designer: Sam Vawter

Associate Wig and Makeup Designer:

Tommy Kurzman

Assistant Costume Designers:

Laura Borys*, Madeleine Pritner

Associate Lighting Designer: Ethan Steimel

Production Stage Manager: Alexandra Hall

Assistant Stage Managers: Tammy Babich*,

Matthew Henao*, Louis Markowitz*,

Max Rosenberg*

Supertitles Creator: Celeste Montemarano

Supertitles Operator: Lisa Jablow

Prologue by: Stephen Wadsworth

**Member, Professional Apprentices Program*

A new edition was created for this production by Robert Mealy and Charles Weaver.

Additional production support provided by Helen Little.

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

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

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



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Print

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

Synopsis By Stephen Wadsworth

Act I: *In the wood, near the temple of Diana (Diane).* King Theseus (Thésée), soon to return from war, has ordered that Aricie, a captive princess, join the chaste order of Diana, so she cannot bear children and continue his enemy's line. Aricie awaits her initiation into the order. Theseus' son, Hippolyte, also a worshiper of Diana, interrupts her reverie to beg her not to join the order, and as they discuss the ramifications, they learn that they love each other. They pray that Diana might somehow accept their love. Priestesses and hunters arrive for Aricie's investiture, and the Grand Priestess (La Grande Prêtresse) warns Hippolyte off love: here life is calm and unworried by such concerns, Cupid is an enemy to peace. The Queen, Phaedra (Phèdre), comes to witness Aricie's commitment to the order and is surprised when Aricie says that as her hand has been forced she does not go willingly. Phaedra demands that Hippolyte carry out his father's command and compel Aricie, but he answers that he won't force a heart. Phaedra, sensing that he loves Aricie, is furious and to the horror of everyone present threatens to destroy the temple. The crowd calls upon Diana. Appalled by Phaedra's presumption, the goddess permits Aricie to serve her outside the temple, allowing Aricie and Hippolyte to still see each other. Left alone with her nurse, Oenone, Phaedra reveals that she is hopelessly but furiously in love with Hippolyte (her stepson) and summons all her hatred and spite for Aricie. A soldier comes with news of Theseus' death. Oenone suggests to Phaedra that she might now offer Hippolyte the throne and win him that way. Phaedra is unable to resist this idea, although she has little hope that he can be won from Aricie.

Act II: *In Hades.* Theseus has gone to the Underworld to try to save his friend Pirithous, who tried to steal away Pluto's (Pluton's) wife but was caught. Theseus too has now been caught by the Fury Tisiphone, who refuses Theseus' plea to trade places with Pirithous and drags him before Pluto. Theseus tells Pluto of his love for Pirithous, then begs for his own life. Pluto calls on all the creatures of Hades to avenge him until Theseus begs to die, but the Fates tell Theseus that his death, already predestined, is not his to decide. Theseus calls on Neptune, god of the sea (and his own father), to make good on the first of three promised favors: "Restore me to life." Mercury (Mercure) appears with a message for Pluto from Neptune and Jupiter, king of the gods: please release Theseus. Pluto does so, but asks the Fates to tell Theseus what awaits him: "You are so eager to run from here, but you leave one hell only to find another awaiting you at home."

Act III: *In the palace.* Phaedra, though appalled by her love for Hippolyte, begs the goddess of love to favor her desire for him. Hippolyte comes to reassure his father's widow that he has no desire for the throne and is happy to pass it to her son—all he desires is Aricie. Phaedra, who has done everything possible to keep her love secret—including feigning hatred for

Hippolyte and having him sent into exile—explodes with fury at Aricie, then tells her stepson the truth: she loves him. She grabs his sword to kill herself, Hippolyte struggles to get it back, but Theseus appears to find his wife and stepson locked in a physical struggle. Phaedra leaves saying, “May love be avenged”; and Hippolyte leaves asking his father for eternal exile. Oenone points the finger at Hippolyte, leaving Theseus confused and horrified as his subjects arrive to celebrate his return. As they welcome Theseus home, his confusion turns to fury, and when they go he calls for Neptune to grant another of his three favors—the death of Hippolyte.

Act IV: *Diana’s forest at the sea.* Hippolyte laments the triple loss of his father, his beloved, and his future. He tells Aricie he intends to leave but not exactly why. Aricie is heartbroken. He asks her to join him, but she fears offending Diana. “Can she condemn a truly virtuous love?” asks Hippolyte. As they pledge their commitment to each other and to Diana, the merrymakers from the palace and other followers of Diana celebrate the hunt, and the Grand Priestess again dares Hippolyte and Aricie to forswear the heartache of love and find joy in celibacy and sport. The sea churns, a monster rises from it, and Hippolyte ventures into the mist to fight it. When the mist clears Hippolyte is gone. Phaedra joins the mourners, lacerating herself for bringing about his death.

Act V: *Diana’s forest at the sea.* Theseus also blames himself for Hippolyte’s death and calls on Neptune for his third and final favor—to let Theseus die. Neptune refuses: Theseus is still needed on earth, and Diana has saved Hippolyte—though she has taken him somewhere his father may never see him again. This is Theseus’ ultimate punishment for meddling in the affairs of Fate. Hubris is decisively punished. “Leave to the gods,” says Neptune, “what is the gods’ alone to do.”

Aricie awakens to a new day in Diana’s forest and can think only of Hippolyte, despite the brightness of the sun and the beauty of the place. At the call of the people, Diana descends to announce a new leader to them. She dismisses all but Aricie, and reveals that the new leader will be Aricie’s husband. But Aricie swears she can’t be shaken from her eternal love for Hippolyte. At Diana’s signal, Hippolyte is borne to Aricie, restored to life. Diana blesses their reunion and surprises her followers by welcoming love into her kingdom. When Hippolyte asks to see his father, the goddess says that Fate has decreed otherwise, but that Hippolyte has been granted a new beginning. Only when Aricie helps Hippolyte to hear and see the beauty in the world around them can Hippolyte really begin to move past the tragedy.

About the Opera

By Stephen Stubbs

The French composer Jean-Philippe Rameau was 49 years old when his *Hippolyte et Aricie* premiered at the Paris Opera on October 1, 1733. It was Rameau's theatrical debut. Voltaire, who happened to be in the audience, wrote to a friend that Simon-Joseph Pellegrin's libretto for *Hippolyte* was "worthy of Pellegrin" (which could be interpreted as praise or criticism). But Voltaire was so impressed by Rameau's music that no less than three months later he presented Rameau with his own libretto. By the following season, Rameau had nearly completed his setting of that project, which Voltaire called *Samson, an Opera for Rameau*. Due to religious censorship it was never performed, and while the score is now lost, we know that Rameau recycled some of the music in subsequent operas. *Hippolyte* and *Samson* illustrate the tensions and polarities that influenced artistic productions of the time: old versus new, secular versus religious, elite versus popular, and—perhaps most relevant to *Hippolyte*—the tension between obedience to established rules and freedom to experiment.

Concerning old and new, Rameau and Pellegrin had signed up to create a work that was recognizably in the tradition of the *tragédie lyrique*, a genre of French opera established by the team of Jean-Baptiste Lully and Philippe Quinault. Numerous composers and playwrights contributed to the body of work published in the nearly 50 years between Lully's death and Rameau's *Hippolyte*, but despite the cavalcade of innovations those composers made, it seems that no serious threat to the classic status of the Lully-Quinault canon was perceived until *Hippolyte*. Suddenly a group of Rameau's supporters, "Ramistes," had sprung up to challenge the conservative "Lulliste" camp.

No serious threat to the classic status of the Lully-Quinault canon was perceived until Hippolyte.

The Lullistes felt that Lully and Quinault had achieved in the *tragédie lyrique* a perfection of form and beauty—a balanced combination of spectacular dances, choruses, recitatives, and airs—that was threatened by Rameau's musical innovations. Alongside the question of preference between Lully's classic form or Rameau's "modern" music, French musical discourse at the time was consumed with an ongoing debate between the champions of Italian music and the defenders of the French—an argument that intensified in 1752 with the "Querelle des Bouffons" ("Quarrel of the Comic Actors") following a performance in Paris of Pergolesi's *La serva padrona*. Italian opera was rapidly evolving and with the Italians' growing thirst for novelty and display, the virtuoso art of singing had come to dominate every aspect of opera in a way that was impossible for the carefully constructed *tragédie lyrique* to accommodate. Italianate composers like Handel served singers with long, virtuosic arias—a perceived abuse that Gluck sought to counter with his so-called reform opera *Orfeo ed Euridice* in 1762.

Did Rameau come to prominence because his contemporaries thought he might achieve—by his innovations to the *tragédie lyrique*—an ultimate marriage of French and Italian styles? Or was it that the overwhelming wealth and power of Rameau's music convinced people that a true rival to Lully had finally arrived?

A Personal Pathway to Hippolyte

For all of us in the 21st century, an encounter with 18th-century opera demands that we momentarily ignore our knowledge of and familiarity with the artistic output of the intervening centuries. But I had the opportunity to make my approach to Rameau's first operatic masterpiece, *Hippolyte*, in somewhat the same way as his contemporaries did.

In 1987, I was engaged to play the lute in the modern premiere of Lully's *Atys* at the Opéra Comique in Paris. The entire experience—the simultaneous encounter of Lully's music and Quinault's text with a crew of singers, players, and dancers of boundless talent and exploratory curiosity—was elevating. Of our weeks in rehearsal, I experienced a revelation one day when the production's director, Jean-Marie Villegier (versed as he was in the declamation of classic French theater), asked the singers if a particular passage of recitative could be declaimed “like this,” after which he demonstrated his ideal inflection of the passage. Looking closer at Lully's notation, I noticed that the rhythm and pitches were virtually the same as the demonstration I was hearing. I had read anecdotes of Lully studying actors' declamation in order to write French recitative, but this living proof across the centuries that he had captured it so accurately stunned and inspired me.

Today's singers are unafraid of Rameau's harmonic innovation and we are able to present his original intention, which was denied to his audience.

Rameau, of course, is among the inheritors of Lully's invention, but Rameau's concern in the recitative seems not merely to notate with accuracy a just and convincing declamation of the text, but to heighten it with a musical vocabulary of intensified dissonance and harmonic tension. This amounts to instruction in how to declaim the text and in how to feel the emotional moment.

Given the array of musical inventiveness that Rameau deploys in *Hippolyte's* arias, dances, choruses, and pictorial instrumental portions, it may seem odd to point out the recitative, but it adds up to one quarter of the entire score. As to the wealth of invention to experience on encountering this score, there is too much to mention. But one outstanding feature for me (approaching as I say, from earlier works) is the number of times Rameau starts down a path that at first might seem familiar: “Aha! Here is a dance movement—no, wait! The chorus has joined in, so it's now a chorus.” Never mind that there might be small groups of singers mixed in, or a prominent soloist sailing above the fray. Or again: “Here is an orchestral picture of a natural phenomenon—a storm at sea or a tempest—and yet it may still be joined by voices singing in the storm!”

One of Rameau's harmonic innovations in particular caused consternation among his singers. At the climax of the second trio of the Fates, "*Quelle soudaine horreur*," in Act II, Scene 5, an unexpected, dramatic shift of harmony on the threatening text, "*Where are you running, wretch? Tremble, shake with fear!*" lends the effect that—as though in an earthquake—the solid ground gives way beneath the listener's feet. Rameau later wrote, in 1737, that his idea had great potential despite that some of the singers expressed such difficulty with the challenges posed by the writing that he revised the scene for the premiere performance. But Rameau was proud to present to the world—in print—his original score so that "the Curious may judge it for themselves." Luckily, today's singers—who must cope with even greater difficulties in contemporary music—are unafraid of this challenge, and we are able to present Rameau's original intention, which was denied to his original audience.

About the Artists



Stephen Stubbs (Conductor)

Stephen Stubbs, who won the 2015 Grammy Award as conductor for the best opera recording, spent a 30-year career in Europe. He returned to his native Seattle in 2006 as one of the world's most respected lutenists, conductors, and Baroque opera specialists. In 2007 he established his production company Pacific MusicWorks. He is the Boston Early Music Festival's (BEMF) permanent artistic co-director, recordings of which were nominated for five Grammy Awards. Also in 2015, BEMF recordings won two Echo Klassik awards and the Diapason d'Or de l'Année. As a guest conductor, Mr. Stubbs has appeared with many symphony orchestras. His discography includes well over 100 CDs. In 2013 he was appointed senior artist in residence at the University of Washington School of Music. Mr. Stubbs is represented by Schwalbe and Partners. (schwalbeandpartners.com)



Stephen Wadsworth (Director)

Stephen Wadsworth is the James S. Marcus Faculty Fellow and director of the Artist Diploma in Opera Studies program at Juilliard, and he's also head of dramatic studies in the Metropolitan Opera's Lindemann Young Artist Development Program, where he first taught 35 years ago. He has directed opera at the Met, La Scala, Covent Garden, Vienna State Opera, Netherlands Opera, Edinburgh Festival, San Francisco Opera, Seattle Opera (including an acclaimed production of Wagner's complete *Ring* cycle), among many others; and plays on and off Broadway, in London's West End, and in U.S. regional theaters. He wrote the opera *A Quiet Place* with Leonard Bernstein and is the author of *Marivaux: Three Plays* and *Molière: Don Juan* (both published by Smith and Kraus). He recently translated and directed the first two Beaumarchais Figaro plays—*Le barbier de Séville* and *Le mariage de Figaro*. He was named Chevalier de l'Ordre des Arts et des Lettres by the French government and is creative advisor for the Sundance Institute Theatre Program.



Zack Winokur (Choreographer)

Stage director, choreographer, and dancer, Zack Winokur is a graduate of Juilliard. His work this season includes directing a new production of Monteverdi's *L'incoronazione di Poppea* at the Cincinnati Opera, a pairing of Gluck's *Orfeo* and Matthew Aucoin's *Orphic Moment* at Lincoln Center's Rose Theater, and *A Little Night Music* at the Royal Theatre Carré in Amsterdam. His recent production of Cavalli's *La Calisto* for Juilliard was critically acclaimed. He co-directs and founded with Matthew Aucoin, the American Modern Opera Company (AMOC). In its inaugural year, AMOC started the new annual Run AMOC! Festival at the American Repertory Theater in Cambridge, Mass., held its first major teaching residency at Harvard University, and is the artist in residence at the Park Avenue Armory this spring.

Shaked Bar (La Grande Prêtresse/Une chasserresse)

Soprano Shaked Bar, from Jerusalem, is a graduate diploma student at Juilliard studying with Edith Bers. Ms. Bar made her debut in 2016 as Fiordiligi in *Così fan tutte* at the Festival della Valle d'Itria conducted by Fabio Luisi, with whom she also performed the soprano part in Mozart's *Requiem*. Winner of the Fishbach Prize at the 2016 London Handel Singing Competition, she performed a concert led by Laurence Cummings at the 2017 London Handel Festival. The roles she has sung include Poppea and Nerone in *L'incoronazione di Poppea*, Zerlina in *Don Giovanni*, Dido in *Dido and Aeneas*, and Serpetta in *La finta giardiniera*.



- Philo Higley
Scholarship
- Dr. and Mrs. Karl
Gottfried Duschak
Scholarship
- Samuel L. and
Lillian G. Tedlow
Scholarship in
Voice

Joshua Blue (Tisiphone)

British-American tenor Joshua Blue from Aurora, Ill., is a second-year master's student at Juilliard studying with Robert C. White Jr. He was recently a Gaddes Festival Artist with the Opera Theatre of Saint Louis where he sang in the American premiere of Philip Glass' *The Trial*, and portrayed Nemorino in *L'Elisir d'Amore* as a vocal fellow with the Music Academy of the West. Recently, Mr. Blue received the Ellen Lopin Blair Award for first place at the 2017 Oratorio Society of New York solo competition. This season Mr. Blue debuts at Carnegie Hall in Handel's *Messiah*, Merkin Concert Hall with NYFOS, and Austin Lyric Opera as Scaramuccio in Strauss' *Ariadne auf Naxos*. This summer Mr. Blue will join the Santa Fe Opera as an apprentice. He earned his bachelor's degree from the Oberlin Conservatory of Music.



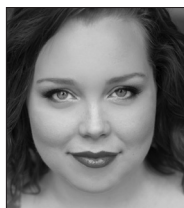
- Toulmin
Foundation Scholar

Chance Jonas-O'Toole (Mercure)

Chance Jonas-O'Toole is a fourth-year undergraduate studying with Sanford Sylvan. He recently sang Nebuchadnezzar in Britten's *The Burning Fiery Furnace* at Juilliard. Past Juilliard credits and covers include Lindoro in Haydn's *La fedeltà premiata*, Spärlich in Nicolai's *Die lustigen Weiber von Windsor*, and Pozdichodec in Janáček's *Katya Kabanova*. Credits elsewhere include Paolino in Cimarosa's *Il matrimonial segreto*, and a fellowship at the Tanglewood Music Festival last summer. He returns to Tanglewood this summer for a 2018 fellowship.



- Bertha Melnik
Scholarship
- Anna Case Mackay
Scholarship in
Voice
- Janet Southwick
Norwood
Scholarship



- Philo Higley
Scholarship
- Pfeifferberger
Scholarship
- Barbara Rogers
Agosin Scholarship

Meghan Kasanders (Oenone)

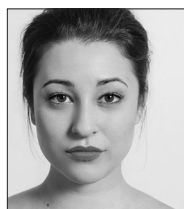
Soprano Meghan Kasanders, from Chicago, Ill., is a first-year Artist Diploma in Opera Studies candidate at Juilliard, where she studies with Edith Wiens. Ms. Kasanders has worked with many companies, including Opera Theatre of Saint Louis, Des Moines Metro Opera, Opera Saratoga, American Lyric Theater, Union Avenue Opera, and the Institute for Young Dramatic Voices. Roles include Mutter (*Hänsel und Gretel*), Fiordiligi (*Così fan tutte*), Suor Angelica (*Suor Angelica*), and Anna Maurrant (*Street Scene*). Ms. Kasanders holds a master's degree from the Shepherd School of Music at Rice University in Houston, and a bachelor's degree from Simpson College in Indianola, Iowa. In the summer of 2018, Ms. Kasanders returns to Opera Saratoga to sing Magda Sorel in Menotti's *The Consul*.



- Rita Greenland
Scholarship in Voice
- Risë Stevens
Scholarship
- Anna Schoen-René
Fund

Natalia Kutateladze (Phèdre)

Natalia Kutateladze was born in the Republic of Georgia. She graduated from the Central Music High School in Tbilisi as a pianist before being accepted on full scholarship to the Vano Sarajishvili Tbilisi Conservatoire as a classical opera singer, where she graduated with honors. In 2015 she was accepted into Juilliard where she is studying for her master's degree with Edith Wiens. Ms. Kutateladze appeared last season as the Minskwoman in Juilliard Opera's production of Jonathan Dove's *Flight*. Ms. Kutateladze has also participated in the Baltic Season Music Festival, Spivakov International Music Festival, and the International Classical Music Festival of Georgia.



- Loretta Varon
Lewis Award in
Voice
- Lewis and
Elizabeth Bellardo
Scholarship
- Mildred H. Kellogg
Scholarship

Kelsey Lauritano (Diane)

Japanese-American mezzo-soprano Kelsey Lauritano, from San Francisco, is a graduate student at Juilliard studying with Edith Wiens. This season at the school she has sung in *Il ballo delle ingrate* (Venere) and *L'enfant et les sortilèges* (L'enfant). Last season Ms. Lauritano appeared in Juilliard Opera's production of *Flight* (Stewardess) and in Virginia Art Festival's production of *Kept: A Ghost Story* (Ghost/Bride). Concert appearances include Mozart's *Requiem* with the Juilliard Orchestra and Westminster Choir College, Handel's *La Resurrezione* (Cleofe) with Boston Early Music Festival and Berio's *Circles* with the New World Symphony. Ms. Lauritano received her BM from Juilliard where she received the Peter Mennin Prize for outstanding achievement and leadership in music. She's joining the Frankfurt Opera Studio for the 2018–19 season.

Andrew Munn (Parque 3)

Bass Andrew Munn is a graduate diploma candidate in Vocal Arts at Juilliard studying with Sanford Sylvan. This season he debuts as Doctor Grenvil in Verdi's *La traviata* and as Specialist Swanson in the world premiere of Huang Ruo's *An American Soldier* with Opera Theatre of Saint Louis. In 2017 he debuted in Alice Tully Hall with Juilliard Opera in Handel's *Agrippina* conducted by Laurence Cummings and at the Tanglewood Music Center in recitals curated by Stephanie Blythe and Dawn Upshaw. As a featured soloist and librettist, he is collaborating with Rome Prize-winning composer Nina C. Young on *Making Tellus*, an operatic exploration of humanity's relationship with the Earth, commissioned by the Library of Congress' Koussevitzky Fund. Mr. Munn grew up in California and Pennsylvania.



- Michael L. Brunetti Memorial Scholarship in Voice
- Risë Stevens Scholarship
- Marion and Robert Merrill Voice Scholarship

Jessica Niles (Une matelote)

Soprano Jessica Niles is from Virginia and in her third year of undergraduate studies at Juilliard studying with Marlana Malas. Last month at the school she performed the world premiere of Benjamin Wenzelberg's *The Opposite of Loneliness: A Chamber Piece*, a work she commissioned in 2017. Earlier this season at Juilliard she sang Anne Page in *Die lustigen Weiber von Windsor* and the Angel in *The Burning Fiery Furnace*, and she previously sang in productions of *Katya Kabanova* and *La Sonnambula*. Roles at the Chautauqua Institute include Julie in *Carousel*, Jean in *Brigadoon*, and appearances in *Die Zauberflöte*. Ms. Niles has won awards from the National Hal Leonard Art Song Competition, National YoungArts Foundation, National Society of Arts and Letters, and George London Foundation. Upcoming engagements include Adina in *L'elisir d'amore* with ARE Opera and at Chautauqua.



- Mel Silverman Opera Scholarship
- Irving Berlin Scholarship
- Edwina Eustis Scholarship

Alex Rosen (Thésée)

Bass Alex Rosen is in his final semester at Juilliard as an Artist Diploma in Opera Studies candidate studying with Edith Wiens. He has appeared with Juilliard415 led by William Christie in concerts including excerpts from the operas of Rameau and Monteverdi's *Il ballo delle ingrate*. With the Juilliard Orchestra he has sung Mozart's *Requiem* and with Juilliard Opera has appeared as Dikoj in *Katya Kabanova*, and Falstaff in *Die lustigen Weiber von Windsor*. His 2017–18 season included An Evening of Monteverdi with Opera Lafayette at the Kennedy Center, Handel's *Messiah* with Portland Baroque Orchestra and Houston Symphony Orchestra led by Paul Agnew, and made his New York Philharmonic debut in Beethoven's Choral Fantasy. This year, he sings Seneca in *L'incoronazione di Poppea* with Cincinnati Opera and Haydn's *Creation* and Handel's *Acis and Galatea* with Les Arts Florissants. In 2019, he joins Les Arts Florissants for Bach's *St. John Passion*, and Opera Philadelphia for Somnus/Cadmus in *Semele*. Mr. Rosen is a native of La Cañada, Calif.



- R. Maurice Boyd Scholarship for Vocal Studies
- Philo Higley Scholarship
- Hardesty and Beverley Peck Johnson Fund
- Risë Stevens Scholarship



Kyle Stegall (Hippolyte)

A passionate communicator, Kyle Stegall's career is driven by his vibrant and open-hearted portrayals of the Bach evangelists, and by leading roles in repertoire spanning the early Baroque to contemporary premieres. A specialist in music before 1800, this season's solo engagements have included Bach with Philadelphia Chamber Music, Angelus Early Music, San Francisco Bach, and St. Louis Bach. Mr. Stegall has collaborated with some of the most celebrated music directors of our time, including Masaaki Suzuki, William Christie, Manfred Honeck, and Joseph Flummerfelt, among many others. (kylestegall.com)



William Guanbo Su (Pluton)

Bass William Guanbo Su, from Beijing, China, is a first-year master's student at Juilliard studying under Cynthia Hoffmann. He completed his bachelor's degree at the Manhattan School of Music, has performed in solo recitals around Europe, Asia, and the U.S., and was the winner of NPR's *From the Top* competition. Mr. Su pursued the integration of music and poetry in German lieder while he trained at the Franz Schubert Institute in Vienna with master singers and coaches including Elly Ameling, Olaf Bar, Helmut Deutsch, Julius Drake, and Robert Holl. He recently won first prize at the Gerda Lissner Foundation Competition and had his Carnegie Hall Stern Hall solo debut in December.

- *Phyllis Joan Hoyland Memorial Scholarship in Voice*
- *Juilliard Scholarship*



Charles Sy (Parque 1/Arcas)

Tenor Charles Sy, from Toronto, is in the Artist Diploma in Opera Studies program at Juilliard where he studies with Marlena Malas. He is a recent graduate of the Canadian Opera Company Ensemble Studio and completed his BM and MM at the University of Toronto. He is an alumnus of several training programs including the Music Academy of the West, Opera Theatre of Saint Louis, Opera as Theatre at the Banff Centre, and Britten-Pears Young Artist Program. This summer Mr. Sy will sing Agenore in Mozart's *Il re pastore* at the Merola Opera Program. He received first prize and the audience choice award in the Canadian Opera Company's 2014 Centre Stage Competition and is the recipient of the 2013 Hnatyshyn Foundation Developing Artist Grant for Classical Voice.

- *Philo Higley Scholarship*
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Onadek Winan (Aricie)

Born in Paris, Onadek Winan is an MM candidate at Juilliard studying with Edith Bers. She recently made her Alice Tully Hall and Carnegie Hall debuts and has sung with the Baltimore Symphony Orchestra led by Marin Alsop. She has also appeared at the Avignon Opera House and in recital for her debut at the Festival de l'Orangerie de Sceaux in France. She has spent summers at the Houston Grand Opera and Wolf Trap Opera and was honored by Juilliard as the 2015 Presser Scholar in recognition of her outstanding achievement as a music major. Ms. Winan has sung the national anthem in Washington at the National Mall and recently made her debut with the Bay Atlantic Symphony.



- Kovner Fellowship

Hubert Zapiór (Neptune)

Hubert Zapiór is a baritone from Brzesko, Poland, and an Artist Diploma in Opera Studies student at Juilliard studying with Edith Wiens. He graduated from Fryderyk Chopin University of Music and Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw. He has sung in the Polish premieres of Handel's *Agrippina* (Lesbo) and Sciarrino's *Luci mie traditrici* (Servo), as well as the title role in Mozart's *Don Giovanni*, the Count in *Le nozze di Figaro*, and Prosdócimo in Rossini's *Il Turco in Italia* at the Warsaw Chamber Opera. This season Mr. Zapiór made his debut at the Teatr Wielki—Polish National Opera as Papageno in Barrie Kosky's production of *Die Zauberflöte* and with Juilliard Opera as Herr Fluth in *Die lustigen Weiber von Windsor*.



- Caruso American Memorial Foundation Award
- Hardesty and Beverley Peck Johnson Fund
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Xiaomeng Zhang (Parque 2/Un chasseur)

Baritone Xiaomeng Zhang is an Artist Diploma in Opera Studies student from Wenzhou, China, studying at Juilliard with Marlena Malas. Past performances include Tancredi in *Il combattimento di Tancredi e Clorinda*, Kuligin in *Katya Kabanova*, Minskman in *Flight*, Giove in *La Calisto*, and Presto in *Les mamelles de Tirésias* with Juilliard Opera; the title role in *Don Giovanni*; Schaunard in *La bohème*; Licinio in *Aureliano in Palmira*, and Fernando in *Fidelio* with the Caramoor Festival. He has also performed as a soloist in Beethoven's Symphony No. 9, Mozart's *Requiem*, and Dvořák's *Te Deum*. Mr. Zhang recently received first place from the Metropolitan Opera National Council Auditions in the New England Region. This summer he joins the San Francisco Opera's Merola Opera Program.



- Jerome L. Greene Fellowship



Charlie Corcoran (Scenic Designer)

Charlie Corcoran's work in opera includes *Fidelio* (Santa Fe Opera), *Così fan tutte* (Metropolitan Opera and Juilliard co-production), *The Magic Flute* and *The Bartered Bride* (Music Academy of the West), *The Turn of the Screw* (Opera Columbus), *Katya Kabanova*, *Le nozze di Figaro*, and *Don Giovanni* (Juilliard), and *L'Opera Seria* (Wolf Trap). His work in theater in New York includes *The Seafarer*, *Shining City*, *The Emperor Jones*, and *The Weir* (Irish Repertory Theatre), *The Triumph of Love* (Juilliard), *Billy and Ray* (Vineyard), *The Last Smoker In America* (Westside Theatre), and *A Perfect Future* (Cherry Lane). Regional work includes *A Comedy of Tenors* (Outer Critics Circle Award, Cleveland Playhouse/McCarter Theatre), *Vanya and Sonia and Masha and Spike* (Goodman Theatre), *The Barber of Seville* and *The Marriage of Figaro* (McCarter Theatre), *Ma Rainey's Black Bottom* (Two River Theatre), and *Without Walls* (Center Theatre Group). His television credits include *Full Frontal with Samantha Bee*, *Mozart in the Jungle*, and *Madam Secretary*.



Sarah Cubbage (Costume Designer)

Recent projects for Sarah Cubbage include *Crazy for You* (David Geffen Hall, directed by Susan Stroman) and *Beauty and The Beast* (Disney Creative Entertainment/Disney Cruise Lines). Off-Broadway work includes productions at Soho Rep, Theatre for the New City, Urban Stages, Ohio Theatre, and Atlantic Stage 2; and regionally at the Studio Theatre, Everyman Theatre, Center Stage, Rep Stage, Syracuse Stage, American Repertory Theatre, Hangar Theatre, Northern Stage, and Premiere Stages. Associate/Assistant Broadway design work includes: *Fish in the Dark*, *A Delicate Balance*, *It's Only a Play*, *This is Our Youth*, *Bullets Over Broadway*, and *Big Fish*. Film credits are *A Clerk's Tale*, *So Over You*, and *Half the Perfect World*. She has also designed costumes for dance including *Dark Lark* at BAM for Kate Weare Company and the Bessie Award-winning *The Radio Show* for Kyle Abraham/Abraham.In.Motion. She holds an MFA from New York University and is a member of United Screen Artists, Local 829.

David Lander (Lighting Designer)

David Lander has designed lighting for *Le nozze di Figaro*, *Don Giovanni*, *Ariodante*, *Falstaff*, and *Così fan tutte*, all directed by Stephen Wadsworth at Juilliard. His work on Broadway includes *The Winslow Boy*, *The Heiress*, *The Lyons*, *Bengal Tiger at the Baghdad Zoo* (Drama Desk Award; Tony and Outer Critics nominations), *33 Variations* (Tony and Outer Critics nominations), *I Am My Own Wife*, *Master Class* (directed by Wadsworth), *A Man for All Seasons*, *Dirty Blond*, and *Golden Child*. Off-Broadway credits include *Torch Song* (directed by Moisés Kaufman), *The Library* (directed by Steven Soderbergh), *Posterity*, *One Arm*, *Fran's Bed*, and *Modern Orthodox*, among others. He has also worked in regional theaters including the Ahmanson Theatre, Arena Stage, Goodman Theatre, Kennedy Center, La Jolla Playhouse, and Mark Taper Forum; and internationally in London, Caracas, Dublin, Mumbai, Singapore, Tokyo, and Sydney.

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 80 Broadway productions including *Wicked*, *Rock of Ages*, *How to Succeed in Business Without Really Trying*, *The Addams Family*, *Annie*, *Act One*, *You Can't Take It With You*, *The King and I* (Lincoln Center Theater and U.S. tour), *The Sound of Music* (national tour), *Dames at Sea*, *Therese Raquin*, *Fiddler on the Roof*, *Bright Star*, *Oslo* (Lincoln Center Theater and London), *Long Day's Journey into Night*, *Falsettos*, *The Little Foxes*, *Junk* (Lincoln Center Theater), *The Parisian Woman*, and *My Fair Lady*.

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 including 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's full-scholarship Historical Performance program offers comprehensive study and performance of music from the 17th and 18th centuries on period instruments. Established and endowed in 2009 by the generous support of Bruce and Suzie Kovner, the program is open to candidates for master of music, graduate diploma, and doctor of musical arts degrees. A high-profile concert season of opera, orchestral, and chamber music is augmented by a performance-oriented curriculum that fosters an informed understanding of the many issues unique to period-instrument performance at the level of technical excellence and musical integrity for which Juilliard is renowned. The faculty comprises many of the leading performers and scholars in the field. Frequent collaborations with Juilliard's Ellen and James S. Marcus Institute for Vocal Arts, the integration of modern instrument majors outside of the Historical Performance program, and national and international tours have introduced new repertoires and increased awareness of historical performance practice at Juilliard and beyond. Alumni of Juilliard Historical Performance are members of many of the leading period instrument ensembles, including the Portland Baroque Orchestra, Les Arts Florissants, Mercury, and Tafelmusik, they have also launched such new ensembles as the Sebastians, House of Time, New York Baroque Incorporated, and New Vintage Baroque. This summer members of the ensemble return to the Berkeley Early Music Festival, and join the Bach Collegium Japan for a side-by-side performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany.

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Juilliard Dance

Juilliard Dance aims to create true contemporary dancers—trained equally in classical ballet and modern dance. Established in 1951 by William Schuman during his tenure as president of The Juilliard School, with the guidance of founding division director Martha Hill, Juilliard became the first major teaching institution to combine equal instruction in both contemporary and ballet techniques.

Each year 24 new dancers are accepted into the four-year BFA program. In addition to the daily ballet and modern technique classes, every dancer participates in classical and contemporary partnering, dance composition, anatomy, acting, dance history, stagecraft, production, music theory, repertory, and elements of performing. Dancers are encouraged to present their own choreographed works in informal concerts and workshop presentations. Each fall every class has the opportunity to work with established choreographers in premieres as part of the New Dances performances. Recent commissions include works by Bryan Arias, Roy Assaf, Gentian Doda, John Heginbotham, Matthew Neenan, Gustavo Ramirez Sansano, Katarzyna Skarpetowska, and Pam Tanowitz. Spring performances give dancers the opportunity to perform in established works from repertory. Recent repertory performances include works by Merce Cunningham, Nacho Duato, Martha Graham, Jiří Kylián, José Limon, Mark Morris, Crystal Pite, Paul Taylor, and Twyla Tharp.

Juilliard Dance alumni include, among many others, the choreographers and directors Robert Battle, Pina Bausch, Jessica Lang, Lar Lubovitch, Andrea Miller, Ohad Naharin, and Paul Taylor. Juilliard dancers are currently dancing in Nederlands Dans Theater, Nederlands Dans Theater 2, Ballet BC, Aspen/Santa Fe Ballet, BJM_Danse, L.A. Dance Project, Limon Dance Company, GoteborgsOperans Danskompani, Ballett des Saarlandisches Staatstheater, Kidd Pivot, and Batsheva Dance Company, among many others as well as in several Broadway productions.

The Juilliard Dance Division, the proud recipient of the 2015 Capezio Award, is the first educational institution to receive the honor. (juilliard.edu/dance)

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