

The Juilliard School
presents

Atalanta

Music by George Frideric Handel

Libretto prepared anonymously after *La Caccia in Etolia* by Belisario Valeriani

Wednesday, November 9, and Friday, November 11, 2022 at 7:30pm

Sunday, November 13, 2022 at 2pm

Peter Jay Sharp Theater

Gary Thor Wedow, Conductor

Omer Ben Seadia, Director

Juilliard Opera

Juilliard415

The Cast (*in order of vocal appearance*)

Meleagro	Mary Beth Nelson
Aminta	Richard Pittsinger
Irene	Maggie Reneé
Nicandro	Donghoon Kang
Atalanta	Shelén Hughes
Mercurio	Jared Werlein

Ensemble

Song Hee Lee, Natalie Lewis, Shavon Lloyd, Gemma Nha, Younggwang Park

Scenic Designer: Ryan Howell

Costume Designer: Ryan Park

Lighting Designer: Kate Ashton

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.

Performance time: approximately 2 hours and 30 minutes, including an intermission

The Juilliard School is grateful to Sarah Billingham Solomon and Howard Solomon for their generous support of the Ellen and James S. Marcus Institute for Vocal Arts and the Juilliard Opera season.

Juilliard's full-scholarship Historical Performance program was established and endowed in 2008 by the generous support of Bruce and Suzie Kovner.

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

This production is supported, in part, by the Israeli Office of Cultural Affairs.

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

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

Covers (*in alphabetical order*)

Geun-hyeong Han (*Aminta*), Song Hee Lee (*Atalanta*), Natalie Lewis (*Irene*), Shavon Lloyd (*Nicandro*), Gemma Nha (*Meleagro*), Younggwang Park (*Mercurio*)

Music Preparation: Gary Thor Wedow

Assistant Music Preparation: Kenneth Merrill

Assistant Conductor and Associate Coach: David Belkovski

Language Preparation: Stefano Baldasseroni

Rehearsal Keyboardist: Taylor Burkhardt

Assistant Director: Jen Pitt

Production Stage Manager: Cat Hickerson

Assistant Scenic Designer: Trent Weatherford

Assistant Costume Designer: Chloe Levy*

Assistant Lighting Designer: Lee Anne Meeks

Assistant Stage Managers: Jamie Chen*, Alisa Rabin*

** Member, Professional Apprenticeship Program*

Titles Creators: Celeste Montemarano and Danielle Sinclair

Titles Operators: Lisa Jablow and Joanna Latini

Score edition by Peter Jones

Director's Note

By Omer Ben Seadia

We are constantly busy these days. Embracing the newly dubbed “hustle culture,” we are never not in motion ... thinking about our next move, our next adventure, our next obsession. And we could all use a break. During Handel's time, our protagonists would have escaped to the pastoral forest. In our production, they escape to the desert. Inspired by modern festivals such as Coachella and Burning Man, our heroes desperately want to shed their high-profile and mundane lives for a simpler existence, a deeper self-exploration, and a decadently good time. They disguise themselves as new characters, hoping to escape from their lives. They want to recreate themselves for a short while, to avoid having to deal with the “real world.” But they can never escape from themselves.

Atalanta is also about our evolution into adulthood. In our youth, we hold an imaginary image of what love will look like for us—constructing unrealistic expectations while we are still sorting out our own aspirations. Then we meet someone who forces us to take a closer look at love and at ourselves. This is what happens when two fully formed adults come together to create something together: a partnership of equals. What a terrifying, exhilarating, joyful, confusing, and, ultimately, highly satisfying part of our lives this can be.

It is a joy to take a “break” and escape with these characters as they figure themselves out. I am so grateful to Juilliard for the invitation to create something to celebrate us coming together again in the theater. Thank you for joining us in the dark once again.

Synopsis

Adapted by Omer Ben Seadia

PART 1

Meleagro has arrived, disguised as the free spirit “Tirsi,” and is looking for his crush, Atalanta. He soon meets a confidant, Aminta, who commiserates with him over their relationship woes. In comes Aminta’s love interest, Irene, who teases him. Meleagro tries in vain to stick up for Aminta. When Aminta works up the courage to face Irene himself, he comes up with a big romantic gesture, but falls short. Irene’s father, Nicandro, questions his daughter’s decision to spurn Aminta. Irene confides in him that she is simply testing Aminta, wanting him to back up his words with action. Nicandro tries to convince her to let it go. Stubbornly, Irene stands her ground, but laments the complications of love.

Atalanta finally arrives right in time for the games, disguised as “Amarilli.” Meleagro offers to join her, but she refuses him. Atalanta celebrates with everyone, but realizes that something is missing. Meleagro is hopeful that things will work out in his favor. Everyone is celebrating and enjoying themselves, except for Atalanta, who is preoccupied by her feelings for “Tirsi.” Meleagro overhears her and realizes that she is experiencing contradictory feelings. He intends to reveal his true identity but loses his nerve at the last moment.

PART 2

Irene, wanting to throw Aminta off, declares “feelings” for Meleagro, who places a gift for Atalanta in her hands and asks her to intervene on his behalf. Irene uses this as another opportunity to tease Aminta. Aminta denounces her cruelty, but she only becomes more entrenched. Atalanta enters and asks Aminta to pass along a gift to Meleagro without revealing her identity. Aminta agrees but confides in Atalanta that he is desperate over his relationship with Irene. Meleagro makes another attempt to appeal to Atalanta. Entangled in a web of her own emotions, she rejects him outright.

During a jubilant celebration, Irene delivers Meleagro’s gift to Atalanta. Irene reconsiders her stance toward Aminta, but he chooses to make her jealous by telling her that he is now in love with Atalanta. She falls for the trap immediately. Meleagro witnesses all of this and intervenes. Irene finally admits that she only pretended to love Meleagro and that she really loves Aminta. Meleagro passes out from exhaustion.

Atalanta shows up and contemplates how the gift she received from “Tirsi” looks a lot like something that would belong to Meleagro. Meleagro awakens and Atalanta can no longer keep her feelings to herself. Nicandro joins with Irene and Aminta, who have finally confessed their true feelings. Nicandro reveals the lovers’ real identities and they unite happily. Mercury arrives and everyone rejoices in the splendor and power of love.

About the Artists

Gary Thor Wedow (Conductor)

Conductor Gary Thor Wedow has established an enviable reputation for dramatically exciting and historically informed performances with opera companies, orchestras, festivals, and choral organizations throughout North America. Wedow’s engagements this season include a return to Rice University for *L’incoronazione di Poppea*, followed by performances of *Alcina* for the Berkshire Opera Festival. Last season included performances of Rameau’s *Platée* in Wedow’s return to Des Moines Metro Opera as well as performances of *Giulio Cesare* with the Atlanta Opera. A favorite with Seattle Opera (*Le nozze di Figaro*, *Semele*, *Don Giovanni*, *Giulio Cesare*), Wedow has also appeared with companies such as Florida Grand Opera, Boston Lyric Opera, Canadian Opera Company, Arizona Opera,

Glimmerglass Opera, and Wolf Trap Opera. He has been a member of the Juilliard faculty since 1994, leading numerous performances here including *L'incoronazione di Poppea*, *La finta giardiniera*, and *Ariodante*.

Omer Ben Seadia (Director)

Israeli director Omer Ben Seadia is known for her inventive, socially conscious productions. While garnering a name for herself in the classic repertoire, she also wins praise for developing new opera. Recent projects include a world premiere production of *The Snowy Day* at Houston Grand Opera, *The Magic Flute* at Opera Theater of St. Louis, *The Merry Widow* at Calgary Opera, *Thumbprint* at Chautauqua Opera, and *Tosca* at Utah Opera. Ben Seadia, who has worked extensively in the U.S. since 2012, is deeply committed to the development and training of young artists and has taught stagecraft at the Houston Grand Opera Studio, Ryan Center at Lyric Opera of Chicago, Santa Fe Opera, and Merola Opera Program, among others. This season, she also directs *Thumbprint* in a new production at Portland Opera and returns to baroque opera at the Curtis Institute with a new production of *Ariodante*.

Shelén Hughes (Atalanta)

- *Janet Traeger Salz Charitable Trust*

Bolivian soprano Shelén Hughes passionately believes in education, social service, and music as a core value in life. Previous credits include Inez in *I Due Figaro*, Snegurochka in *Snegurochka*, Micaëla in *Carmen*, and Magda in *La Rondine* as well as her Carnegie Hall debut in 2019 and her NYFOS debut earlier this year. Hughes was a young artist at the 2019 Gstaad Menuhin Festival and a 2022 Gerdine Young Artist at the Opera Theatre of St. Louis performing the role of Frasquita in *Carmen* and Ms. Kohl in the premiere of *Awakenings*. Hughes is the founder of Voices for Bolivia, an international nonprofit organization for those in need in that country, fully funded by classical music. Hughes is a first-year Artist Diploma in Opera Studies student at Juilliard studying with Darrell Babidge.

Donghoon Kang (Nicandro)

- *Toulmin Scholar*

Bass-baritone Donghoon Kang, from Seoul, South Korea, completed his bachelor's degree at Seoul National University as a full-scholarship student studying under tenor Yonghoon Lee. This year, Kang was selected as a fellow of the Ravinia Steans Music Institute. He gave his second professional recital in Korea eight months after the success of his first in 2021. Kang is studying for his master's with Darrell Babidge at Juilliard, where last year he appeared as Herr Reich in *Die lustigen Weiber von Windsor* and covered Father Trulove in *The Rake's Progress* and Pluton and Satiro in *L'Orfeo*.

Mary Beth Nelson (Meleagro)

- *Kovner Fellow*

Mezzo-soprano Mary Beth Nelson is a second-year master's student at Juilliard. Last season, she made two Lincoln Center debuts: with Juilliard Opera in *L'Orfeo* and at Alice Tully Hall as the alto soloist in Bach's *Mass in B Minor* with Philharmonia Baroque Orchestra, Juilliard415, and Richard Egarr. She also joined the New Juilliard Ensemble at Tully in the world premiere of Paul Frehner's *Sometimes the Devil Plays Fate* with text by Dane Swan. Other notable appearances include Opera Delaware, Opera Baltimore, the Glimmerglass Festival, Florida Grand Opera, and Houston Grand Opera. Nelson is a member of the Cathedral Choir at the Cathedral Church of St. John the Divine in Manhattan. She studies voice with William Burden and Laura Brooks Rice.

Richard Pittsinger (Aminta)

- *Ben Holt Memorial Scholarship in Voice, Mitzi Foundation Scholarship, Arline Smith Trust Scholarship*

Tenor Richard Pittsinger (Pre-College '17; BM '21, voice), a Connecticut native, is in his final year of study for his master's at Juilliard as a student of Elizabeth Bishop. As a boy soprano, Pittsinger recorded Fauré's *Requiem*, select J.S. Bach Motets—at St. Thomas Church—the treble solo in *Next Fall* by John Gromada, and Scott Eyery's *Arlington Sons*, the latter with his father, David Pittsinger. This past summer, Pittsinger performed at the Aspen Music Festival as Dr. Caius in *Falstaff* alongside Sir Bryn Terfel. Last year at Juilliard, Pittsinger performed the title role in *L'Orfeo*; Tempo in *Il Trionfo del Tempo*, conducted by William Christie; and the tenor soloist in Bach's *Mass in B Minor* at Alice Tully Hall.

Maggie Reneé (Irene)

- *Eric Friedman Scholarship*

Mezzo-soprano Maggie Reneé (BM '20, MM '22, voice), from Los Angeles, is an honors graduate of Juilliard who is pursuing her Artist Diploma in Opera Studies as a student of Elizabeth Bishop. A 2022 Metropolitan Opera National Council grand finalist, Reneé was a Merola Young Artist and apprentice artist at Santa Fe Opera, where she covered Olga in *Eugene Onegin*. She previously performed King Egeu in *Teseo* and Goffredo in *Rinaldo* at Juilliard and Carmen in *La Tragédie de Carmen* with City Lyric Opera along with touring Europe with Juilliard's *Dido and Aeneas*. In 2017, she made her European debut as Cherubino in *Le nozze di Figaro* in Germany. Reneé writes her own music, has a black belt in karate, and entertains more than 220,000 subscribers on her YouTube channel.

Jared Werlein (Mercurio)

- *Helen and Sam Wilborn Scholarship in Voice*

Baritone Jared Werlein (BM '22, voice), from the Bay Area in California, is studying for his master's at Juilliard. This summer, Werlein performed Leporello in *Don Giovanni* at the Chautauqua Opera Conservatory. Last year, he sang Nanni in *L'infedeltà delusa* at Juilliard. During Chautauqua Opera Conservatory's 2019 season, he performed Peter Quince in Britten's *A Midsummer Night's Dream* and Bellomy in *The Fantasticks*. He won second place in the Schmidt Vocal Competition and is a National YoungArts Foundation winner.

Kate Ashton (Lighting Designer)

Kate Ashton's Juilliard design credits include *A Midsummer Night's Dream* (2009 and 2020), *The Turn of the Screw*, *The Burning Fiery Furnace*, *The Children's Hour*, *Anatomy of Sound*, *Armide*, *L'incoronazione di Poppea*, and the Juilliard gala performance of *A Midsummer Night's Dream*. Other work includes *A Thousand Acres* (world premiere), *Sweeney Todd* and *Wozzeck* (Des Moines Metro Opera), *Hometown to the World* (world premiere, Santa Fe Opera), *The Magic Flute* (Opera Maine), *Aida* and *Les contes d'Hoffmann* (Aspen Music Festival), *Nina o sia la pazza per amore* (U.S. premiere, Manhattan School of Music), *Tango Song and Dance* (Kennedy Center), *Romeo and Juliet* (Baltimore Symphony Orchestra), *Josephine and I* (Public Theater), and *Death of a Salesman* (BAM). Ashton earned her BA at William and Mary and her MFA at New York University. She is a member of United Scenic Artists.

Ryan Howell (Scenic Designer)

Ryan Howell's Off-Broadway credits include *Pretty Hunger* and *Teenage Dick* (Public Theater) and *Adoration of the Old Woman* (INTAR). Regional credits include *A Few Good Men*, *School Girls: Or the African Mean Girls Play* (Pittsburgh Public Theater), *Lights Out: Nat King Cole* (Geffen Playhouse), *The Magic Flute* (Opera Theatre of St. Louis), *Ariadne auf Naxos* (Cincinnati Opera), *Idomeneo* (Wolf Trap Opera), *Loving vs. Virginia* (Williamstown Theatre Festival), *Evita*, *Newsies*, and *The Little Mermaid* (Westport Country Playhouse), *Grease* and *Altar Boyz* (Cape Playhouse), *Little Shop of Horrors* and *The Last Five Years* (ACT), and *Dreamgirls*, *Smokey Joe's Cafe*, *The Legend of Georgia McBride*, and *Rock of Ages* (Playhouse on the Square). Associate designer credits on Broadway are *Latin History for Morons* and *Eclipsed*; assistant designer credits on Broadway are *Hadestown* and *Paradise Square*. Assistant art director credits for TV are seasons three and four of *Succession* (HBO) and season one of *Three Women* (Showtime).

Ryan Park (Costume Designer)

Ryan Park's credits include *Dial M for Murder* (Old Globe), *English With an Accent* (Gala Hispanic Theatre), *Kinky Boots* (Paramount), *ALIEN/NATION* (Williamstown Theatre Festival), *Evita* (Drury Lane), *American Dream Study* (Forest of Arden), *Joseph and the Amazing Technicolor Dreamcoat—50th Anniversary Concert* (Lincoln Center), *Ariadne auf Naxos* (Cincinnati Opera), *The Little Shop of Horrors* (ACT, Cape Playhouse), *Cabaret* (Boston Conservatory), *LatinXOXO* (Joe's Pub), *Beauty and the Beast* (Drury Lane), *Altar Boyz* (Cape Playhouse), and *Joseph and the Amazing Technicolor Dreamcoat* (Drury Lane). Associate designer Broadway credits include *Mrs. Doubtfire*, *My Fair Lady*, *War Paint*, *The King and I*, *Fiddler on the Roof*, *Gigi*, and *The Bridges of Madison County*.

Cat Hickerson (Production Stage Manager)

Cat Hickerson is overjoyed to be returning to Juilliard's Vocal Arts department for another brilliant production. She most recently worked on *Funny Girl* on Broadway. She was also production assistant at the Park Avenue Armory on *Antigone*, *Sonic Imagination B.A.R.*, and *Judgment Day*, and worked with Mabou Mines on *Mud/Drowning*, directed by JoAnne Akalaitis and with music by Philip Glass.

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, 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.

Ellen and James S. Marcus Institute for Vocal Arts

Brian Zeger, *Artistic Director*

Adam Nielsen, *Associate Artistic Director, Master of Music and Graduate Diploma*

Justina Lee, *Associate Artistic Director, Undergraduate*

Andrew Gaines, *Administrative Director*

DeAnna Sherer, *Associate Administrative Director*

Annie Shikany, *Assistant Director of Curriculum and Schedules*

Mariel O'Connell, *Assistant Director of Opera Activities*

Amanda Seal, *Production Administrator*

Sofia Selowsky, *Projects Administrator for Performance Activities*

Jeremy Lopez, *Schedule and Program Associate*

Michaela Maldonado, *Vocal Arts Administrative Apprentice*

Voice Faculty

Darrell Babidge, *Chair*

Elizabeth Bishop

William Burden

Amy Burton

Cynthia Hoffmann

Marlena K. Malas

Kevin Short

Ellen and James S. Marcus Institute for Vocal Arts Faculty

John Arida

Stefano Baldasseroni

Marianne Barrett

Ken Benson

Mary Birnbaum, *Dramatic Advisor for Master of Music and Graduate Diploma*

Steven Blier

Lawrence Brownlee, *Distinguished Visiting Faculty*

Corradina Caporello

Alexandra Day

Karen Delavan, *Music Advisor for Master of Music and Graduate Diploma*

Cori Ellison
John Giampietro
Denyce Graves, *Distinguished Visiting Faculty*
Kayo Iwama
Bénédicte Jourdois
Hemdi Kfir
Kathryn LaBouff
Justina Lee, *Associate Artistic Director, Undergraduate*
Gina Levinson
Kenneth Merrill
David Moody
Glenn Morton
Nils Neubert
Adam Nielsen, *Associate Artistic Director, Master of Music and Graduate Diploma*
Donald Palumbo
Diane Richardson, *Principal Coach and Music Advisor for Artist Diploma in Opera Studies*
Nicolò Sbuelz
Lauren Schiff
Anne Shikany
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
Reed Woodhouse
Brian Zeger, *Artistic Director*

Emeritus Faculty

Eve Shapiro
Edith Wiens
Robert White
Robert C. White, Jr.

In Memoriam

Edward Berkeley
Robert Cowart

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

Liza Armistead, *piano*
Taylor Burkhardt, *piano*
Jen Pitt, *opera directing*

Juilliard415

Since its founding in 2009, Juilliard415, the school's principal period-instrument ensemble, has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works by composers of the 17th and 18th centuries. The many distinguished guests who have led Juilliard415 include Harry Bicket, William Christie, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 tours extensively in the U.S. and abroad, having performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence.

Juilliard415 made its South American debut with concerts in Bolivia, a tour sponsored by the U.S. Department of State, and has twice toured to New Zealand. With its frequent musical collaborator the Yale Institute of Sacred Music, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the U.K., India, and Germany. In a concert with the Bach Collegium Japan, conducted by Masaaki Suzuki, Juilliard415 played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris and the Philharmonia Baroque in San Francisco as well as concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and the late Christopher Hogwood.

Juilliard415, which takes its name from the pitch commonly associated with the performance of baroque music (A=415), has performed major oratorios and baroque operas every year since its founding, including a rare fully staged production of Rameau's *Hippolyte et Aricie* during the 2017-18 season. During the 2018-19 season, the ensemble presented Purcell's *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles. The ensemble has also had the distinction of premiering new works for period instruments, most recently *The Seven Last Words Project*, a Holy Week concert at the Cathedral of St. John the Divine for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. The ensemble resumed a full slate of activity in the 2021-22 season, including collaborations with the Philharmonia Baroque and Yale Schola Cantorum as well as the Royal Conservatoire The Hague, along with a much-praised production of Rossi's rarely performed opera *L'Orfeo*. Juilliard415's 2022-23 season sees the return of conductors Laurence Cummings and Rachel Podger and this production of Handel's *Atalanta* with Juilliard's Marcus Institute for Vocal Arts, which also joins the ensemble for a concert presentation of Purcell's *King Arthur*, directed by Lionel Meunier. Laurence Equilbey conducts a program of Schubert and Mozart, while the season closes with a celebration of dance in collaboration with Juilliard's Dance Division.

Juilliard415

Gary Thor Wedow, *Conductor*

Violin 1

Lydia Becker
Ravenna Lipchik
Cristina Prats-Costa
Ryan Cheng
Vivian Mayers

Violin 2

Alyssa Campbell
William J. Drancsak III
Amelia Sie

Viola

Eleanor Legault
Lindsie Katz
Nadia Lesinska

Cello

Gustavo Antoniacomi
Andrew Koutroubas
Allen Maracle

Bass

Ariel Walton

Flute

Mei Yoshimura Stone

Oboe

Gillian Bobnak
Sookhyun Lee

Bassoon

Morgan Davison
Ezra Gans

Harpsichord

David Belkovski
Gary Thor Wedow

Plucked Instruments

Dušan Balarin

Horn

Carys Sutherland
Clinton Webb (Nov. 9)
Colby Kleven (Nov. 11 and 13)

Trumpet

John Thiessen (Overture)
Tianyu Wang
Maximilian Morel

Timpani

Boldizsár Kovács

Juilliard Historical Performance

Juilliard Historical Performance offers comprehensive study and performance of music from the 17th and 18th centuries on period instruments. Established and endowed in 2008 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, each of whom receives a full-tuition scholarship. 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 Philharmonia Baroque Orchestra, Les Arts Florissants, Mercury, and Tafelmusik, and they have also launched such new ensembles as the Sebastians, House of Time, New York Baroque Incorporated, and New Vintage Baroque.

Administration

Robert Mealy, *Director*

Karin Brookes, *Administrative Director*

Rosemary Metcalf, *Director of Performance Operations*

Sophia Ennocenti, *Program Administrator*

Lucas Tarantino, *Administrative Apprentice*

Masayuki Maki, *Chief Tuner and Coordinator for Historical Keyboard Collection*

Faculty

Violin

Elizabeth Blumenstock

Robert Mealy

Cynthia Roberts

Harpichord

Richard Egarr

Béatrice Martin

Peter Sykes

Cello

Phoebe Carrai

Continuo Skills

Avi Stein

Viola da Gamba

Sarah Cunningham

Core Studies

Thomas Forrest Kelly

Robert Mealy

Peter Sykes

Bass

Douglas Balliett

Historical Theory/Improvisation

Peter Sykes

Charles Weaver

Yi-heng Yang

Flute

Sandra Miller

Oboe

Gonzalo Ruiz

Secondary Lessons

Nina Stern (recorder)

John Thiessen (trumpet)

Todd Williams (horn)

Bassoon

Dominic Teresi

Plucked Instruments

Daniel Swenberg

Charles Weaver

Artists in Residence

William Christie

Richard Egarr

Rachel Podger