

The Juilliard School
presents

Later the Same Evening

Music by John Musto
Libretto by Mark Campbell
Used by arrangement with Songs of Peer, Ltd.

Sunday, November 12, 2023, 2pm
Wednesday, November 15, and Friday, November 17, 2023, 7:30pm
Peter Jay Sharp Theater

Joseph Colaneri, Conductor
Alison Moritz, Director

Juilliard Opera
Juilliard Orchestra

The Cast *(in order of vocal appearance)*

Elaine O'Neill	Jazmine Saunders
Gus O'Neill	Jared Werlein
Estelle Oglethorpe	Lucy Joy Altus
Ruth Baldwin	Gemma Nha
Ronaldo Cabral	Minki Hong
Sheldon Segal	Samuel Rosner
Rose Segal	Jasmin Ward
Thelma Yablonski	Lizzy Hayes
Jimmy O'Keefe	Colin Aikins
Valentina Scarcella	Song Hee Lee
Joe Harland	Trevor Haumschilt-Rocha

Scenic Designer: Lawrence E. Moten III
Costume Designer: Olivera Gajic
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.

Covers *(in alphabetical order)*

Natasha Isabella Gesto (Ruth Baldwin), Jack Hicks (Sheldon Segal), Alison Kessler (Valentina Scarcella), Shavon Lloyd (Ronaldo Cabral), Kate Morton (Estelle Oglethorpe), Younggwang Park (Joe Harland), Dongwei Shen (Gus O'Neill), Kayla Stein (Elaine O'Neill), Lauren Torey (Thelma Yablonski), Leonor Vasconcelos (Rose Segal), Jin Yu (Jimmy O'Keefe)

Assistant Conductor: Michelle Rofrano
Music Preparation: John Arida
Language Preparation: Kathryn LaBouff
Associate Coach: Gracie Francis
Rehearsal and Performance Pianist: Artyom Pak
Rehearsal Pianist: Brian Wong

Assistant Director: Jen Pitt
Production Stage Manager: Julius De Vera Sanchez
Assistant Scenic Designer: Daniel Allen
Assistant Costume Designer: Adeline Santello*
Assistant Lighting Designer: Xiangfu Xiao
Assistant Stage Managers: Sarah Brownstein*, Isabelle Zoeller*

Titles Creators: Mark Campbell, Celeste Montemarano, and Danielle Sinclair
Titles Operator: Lisa Jablow
Italian Translation: Roberto Scarvella Perino

**Member, Professional Apprentice Program*

Performance time: approximately 1 hour and 15 minutes, without an intermission

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Director's Note

By Alison Moritz

The dreamer and mystic must create a reality that you can walk around in, exist and breathe in.—Edward Hopper

For decades, Edward Hopper's enigmatic paintings of American life have influenced artists in other practices. Even Alfred Hitchcock's signature voyeuristic film style borrows from Hopper's visual vocabulary. Hopper himself was a lifelong lover of the theater, so it seems only fitting that five of his New York paintings have now inspired John Musto and Mark Campbell's opera *Later the Same Evening*.

As a director, I typically translate the page to the stage. In this case, Hopper has provided his own uncanny *mise-en-scène*. A window looms disproportionately large, a stretch of light carves space at an unexpected angle, and the figures seem both tangibly present in their interior worlds and utterly alien to us. But what's the story here?

John Musto and Mark Campbell riff on these details, allowing the opera audience to take great pleasure in the jingles, jazz, and patois of early 20th-century New York. The drama onstage is familiar—a woman worries she is playacting her way through life, a couple speaks at cross purposes, a gaze is averted, connections are missed. Each character lives on a lonely island, the protagonist of their own scene, alone in one of the biggest cities in the world. But this opera proposes a glimmer of hope not inherent in Hopper's works. Amid personal struggles, the opera's characters converge for a moment of true New York serendipity at—where else?—a Broadway show.

My favorite Hopper painting isn't included in the opera, but its themes have influenced our team's translation of canvas to the stage. In *Two Comedians* from 1965, two commedia dell'arte performers stand on a stark stage hand in hand, taking a bow together. These figures represent Hopper and his wife Josephine (née Nivison), a talented watercolorist in her own right. Historians often note that Hopper's artistic momentum gained speed when he began working alongside Josephine in 1923, before their marriage a year later.

Josephine was not only Hopper's manager but also his singular female model for most of his career. For decades, Hopper painted her form again and again, often transforming or abstracting her facial features. In *Chop Suey*, one of Hopper's most iconic paintings, she sits across the table from another version of herself in a Chinese restaurant. Ultimately, these masks and doublings get to the heart of what feels so contemporary in Hopper's works: an overwhelming feeling that one can be the absolute protagonist in one's own life and yet a stranger to oneself and to others.

From their archives, we know that Edward and Josephine Hopper preferred to enjoy theater and movies from the balcony—able to see everything, but from a lofted distance. Wherever you are seated today, I hope you enjoy the immense talents of these students and the entire team at Juilliard. Thank you for coming to the show today, and for supporting art in New York.

Synopsis

By Mark Campbell

The libretto for *Later the Same Evening* is inspired by five Edward Hopper paintings: *Room in New York*, *Hotel Window*, *Hotel Room*, *Two on the Aisle*, and *Automat*. The opera imagines the lives of the figures in these paintings and connects them as characters, both directly and tangentially, on a single evening in New York City in 1932.

A young married couple in their apartment avoids the encroaching estrangement in their marriage—she by playing a showtune on the piano, he by reading the newspaper—before she angrily leaves for the theater without him. At the same time in a hotel lobby, a recently widowed older woman nervously awaits her date who will be taking her to a Broadway musical. And in a hotel room, a young woman composes a letter to her

boyfriend telling him that she is leaving New York and returning to Indianapolis after a failed career as a dancer. All three women see their changing lives through a window.

Minutes later, the lives of the three women intersect with others in the audience of a Broadway musical called *Tell Me Tomorrow*: a young man from Lynchburg, Virginia, visiting New York for the first time; an older couple whose bickering is a form of love; an elegant woman from Italy confounded by the musical and her new adopted country; and a young man who plants an engagement ring on a theater seat for his girlfriend—who happens to be a dancer from Indianapolis. The houselights dim and the strangers are connected as the audience watching the musical—only to break apart again outside the theater in the pouring rain.

Later the same evening in an automat, the usher from the theater muses about her work and the odd excitement of city life. She encounters the young man with the engagement ring—and they leave the automat together.

About the Artists

Joseph Colaneri (Conductor)

Joseph Colaneri is the music director of the Glimmerglass Festival, where he recently conducted a new production of *Roméo et Juliette* and a revival of *Candide*. Following *Later the Same Evening* at Juilliard, Colaneri returns to New Orleans for a concert of opera arias starring soprano Lisette Oropesa with the New Orleans Philharmonic. Next season at Glimmerglass, he leads *Pagliacci* and *The Pirates of Penzance*. In recent seasons, Colaneri has led productions with the Seattle Opera, San Diego Opera, Washington National Opera, Teatro Colón in Buenos Aires, and Opéra Royal de Versailles. At the Metropolitan Opera, he has led numerous performances including *Tosca*, *Norma*, and *Mefistofele*.

Alison Moritz (Director)

American stage director Alison Moritz has quickly garnered a reputation for her innovative interpretations of the classic repertoire and her equally incisive takes on contemporary opera. Her upcoming projects include original productions for Cincinnati Opera (*Don Giovanni*) and Glimmerglass (*Elizabeth Cree*). Moritz's ambitious 2022-23 season featured several new productions and house debuts, including the world stage premiere of *The Knock* at Cincinnati Opera, a landmark 50th anniversary production of Bernstein's *Mass* for the Kennedy Center with conductor James Gaffigan, new productions of *Faust* (Wolf Trap Opera) and *Candide* (Atlanta Opera), and a semistaging of *Sir John in Love* at Bard Music Festival. Last season, Moritz also led new stagings at Austin Opera (*Les pêcheurs de perles*), Palm Beach Opera (*Madama Butterfly*), and Edmonton Opera (*Tosca*). Moritz's additional directing credits include new productions at Washington National Opera (*Così fan tutte*), Lyric Opera of Kansas City, Opera Omaha, Ravinia, Tanglewood, and Portland Opera. Committed to contemporary American repertoire, Moritz has directed several world premieres, including *Proving Up* and *Taking Up Serpents* (both for Washington National Opera). Moritz's work also includes translating opera to TV, film, and virtual reality.

Jazmine Saunders (Elaine O'Neill)

- Kovner Fellow

Soprano Jazmine Saunders, from Rochester, New York, joined the Wolf Trap Opera Studio last summer, covering Donna Anna in *Don Giovanni*. Saunders is a second-year master's student at Juilliard studying with Elizabeth Bishop. This season, she performs as Elaine in *Later the Same Evening* and covers Vitellia in *La*

clemenza di Tito. Last season, she performed as La Suora Infermiera in *Suor Angelica* as well as a soloist in *King Arthur* with Juilliard415. Saunders earned her bachelor's at the Eastman School of Music. Recently, she won second place in the Gerda Lissner Competition Opera Division and made her Carnegie Hall debut in the winners concert. Additionally, she is a top prizewinner of the Inaugural Duncan Williams Voice Competition. Saunders' training program credits include Seagle Festival and HGO's Young Artists' Vocal Academy.

Jared Werlein (Gus O'Neill)

Bass-baritone Jared Werlein, from the Bay Area, California, is pursuing his master's at Juilliard studying with Elizabeth Bishop. This summer, Werlein attended the Music Academy of the West, where he performed the roles of Benoit and Alcindoro in a production of *La bohème*. He has also performed the roles of Leporello in *Don Giovanni*, Peter Quince in *A Midsummer Night's Dream*, and Bellomy in *The Fantasticks* at the Chautauqua Opera Conservatory. At Juilliard, Werlein performed the role of Mercurio in *Atalanta* in the 2022-23 season as well as Nanni in *L'infedeltà delusa* in the 2021-22 season.

Lucy Joy Altus (Estelle Oglethorpe)

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

Mezzo-soprano Lucy Joy Altus is a native New Yorker who is pursuing her master's at Juilliard under the tutelage of Elizabeth Bishop. As an undergraduate at Carnegie Mellon, Altus performed in Handel's *Messiah* and sang Sesto in Sartorio's *Giulio Cesare*, Ramiro in *La finta giardiniera*, and Un père, La Chatte, and L'écureuil in *L'enfant et les sortilèges*. Last year, Altus was a district and regional encouragement award winner at the Metropolitan Opera Council Auditions. In Juilliard Opera's 2022-23 season, Altus performed La Maestra delle Novizie in *Suor Angelica*. This past summer, she was a young artist at the Merola Opera Program.

Gemma Nha (Ruth Baldwin)

- Kovner Fellow

Korean-Australian soprano Gemma Nha, who hails from Sydney, is a master's student at Juilliard studying with Darrell Babidge. She was recently accepted to the Lyric Opera of Chicago's Ryan Opera Center for the 2024-25 season. Last season, Nha made her house and role debut as Barbarina in *Le nozze di Figaro* at the Volksoper Wien and was an apprentice singer at the Santa Fe Opera. Her other credits include Zerlina (Schlosstheater Schönbrunn); La Conversa I (Juilliard Opera); Gretel (PlusOpera); soloist in Händel's *Dixit Dominus* (Sydney Conservatorium) and *Messiah* (Fiori Musicali Chamber Choir); and her professional debut as Tuptim in *The King and I* (Seefestspiele Mörbisch). Nha was a Gerda Lissner International Voice Competition finalist, was given an encouragement award by the Joan Sutherland and Richard Bonyngé Foundation, and was a finalist of the Lotte Lenya Competition.

Minki Hong (Ronaldo Cabral)

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

South Korean baritone Minki Hong is a master's student at Juilliard, where he studies with Kevin Short. Hong made his debut as Marco and a cover of the title role in Juilliard Opera's production of *Gianni Schicchi*. He also made his New York debut singing Masetto in *Don Giovanni* with Teatro Grattacielo. He was a young artist at Musiktheater Bavaria and performed several concerts in Germany. Hong won the Louis Peckham

Todaro memorial award at the Florida Grand Opera Competition and the encouragement award at the Gerda Lissner Competition.

Samuel Rosner (Sheldon Segal)

- Leonie Rysanek and Lisa Della Casa Scholarship in Voice

A Graduate Diploma student at Juilliard under the tutelage of Elizabeth Bishop, tenor Samuel Rosner previously attended the Harvard/New England Conservatory Dual Degree Program, studying linguistics and voice. He recently was a Wolf Trap Opera studio artist, covering Jupiter in *Semele*. He previously covered Elvino in *La Sonnambula* with Teatro Nuovo and Tonio in *La fille du régiment* with Saint Petersburg Opera (Florida) and was a winter apprentice artist with Sarasota Opera. Rosner sang several roles in Juilliard's production of *King Arthur* and was the tenor soloist in John Musto's *The Book of Uncommon Prayer*. His additional opera roles include Tamino (*Die Zauberflöte*), Chevalier de la Force (*Dialogues des Carmélites*), and Évandre (*Alceste*). Rosner is also a composer of vocal, chamber, and electroacoustic works as well as film scores.

Jasmin Ward (Rose Segal)

- Allen R. and Judy Brick Freedman Scholarship

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

Lizzy Hayes (Thelma Yablonski)

Lizzy Hayes (they/them) is a mezzo-soprano in the Graduate Diploma program at Juilliard studying under Amy Burton. In 2015, Hayes earned her bachelor's in vocal performance, studying with Meredith Ziegler, at the University of Connecticut, where they performed the title roles in *La belle Héléne* and *L'enfant et les sortilèges*. In 2021, Hayes began studying with Holly Bewlay, associate professor of voice at Buffalo State University, and won first place in the district, regional, and national NATS competitions for female advanced voice. They were a district competitor in the Laffont Competition and, this past summer, attended the Chautauqua Opera Conservatory. Hayes is directing and performing in an operatic film project, *Pants Role: Transforming Tradition*, which comments on the importance of elevating queer and trans stories in opera.

Colin Aikins (Jimmy O'Keefe)

- Toulmin Scholarship

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

Song Hee Lee (Valentina Scarcella)

Born and raised in Seoul, soprano Song Hee Lee is in the second year of her master's studies at Juilliard, under the tutelage of Darrell Babidge. Lee returned to Alice Tully Hall in February as a soloist in *King Arthur* with Leonel Meunier and Juilliard415. In April, she was part of Juilliard Opera's *Suor Angelica*, singing the role of Suor Genovieffa in the Peter Jay Sharp Theater. Lee spent her summer at the Chautauqua Opera Conservatory singing the role of La Princesse in *L'enfant et les sortilèges*. This fall, she again joins Juilliard415, for a concert of Rameau arias.

Trevor Haumschilt-Rocha (Joe Harland)

- Toulmin Scholarship

Baritone Trevor Haumschilt-Rocha, from San Diego, is pursuing his master's at Juilliard under the tutelage of Kevin Short. In the 2022-23 Juilliard Opera season, Haumschilt-Rocha performed the role of Johannes Zegner in *Proving Up*. He made his professional debut with Opera Saratoga this past summer, performing the role of Dottore Malatesta in *Don Pasquale*. Both this year and last year, Haumschilt-Rocha was a winner of the Musical Merit Foundation of Greater San Diego Competition.

Kate Ashton (Lighting Designer)

Kate Ashton's recent lighting design credits at Juilliard include *Der Schauspieldirektor* and *I due timidi*; *Suor Angelica* and *Gianni Schicchi*; *A Midsummer Night's Dream* (2009 and 2020); *The Turn of the Screw*; *The Burning Fiery Furnace*; *Amelia al ballo*; *L'incoronazione di Poppea*; and Juilliard Celebration. Her other work includes *The Sleeping Beauty* (Washington Ballet), *A Thousand Acres* (world premiere) and *Wozzeck* (both Des Moines Metro Opera), *Hometown to the World* (world premiere, Santa Fe Opera), *The Magic Flute* (Opera Maine), *Aida* and *Les contes d'Hoffmann* (Aspen Music Festival), *Tango Song and Dance* (Kennedy Center), *Romeo and Juliet* (Baltimore Symphony Orchestra), *Josephine and I* (Public Theater), and *Death of a Salesman* (BAM). Ashton is the lighting director of Fall for Dance at New York City Center. Upcoming is *Swan Lake* (Ballet West). She earned her bachelor's at the College of William and Mary and her master of fine arts at New York University. Ashton is a member of United Scenic Artists.

Lawrence E. Moten III (Scenic Designer)

Lawrence E. Moten III (he/him/his) was the scenic designer for Broadway's *Chicken & Biscuits* (Circle in the Square). His other New York credits include *Covenant* (Roundabout), *Patience* (2ST Uptown), *STEW* (Page 73), and *White Chip* (59E59). His regional credits include *Bulrusher* (McCarter), *Sir John in Love* (Bard Music Festival), *Faust* (Wolf Trap Opera), *Once Upon a Bridge* (American Players), *Twelfth Night* (Old Globe), *Sherlock Holmes and the Case of the Jersey Lily* (Alley Theatre), *Blues for an Alabama Sky* (McCarter and Guthrie theaters), *Appropriate* and *The Little Foxes* (South Coast Rep), *Christmas in Connecticut* (Goodspeed Musicals), *Requiem* (InSeries Opera), *This Little Light of Mine* (Santa Fe Opera), *Much Ado About Nothing* (Commonwealth Shakespeare), *Fairview* (Wilma), *it's not a trip, it's a journey* and *We Declare You a Terrorist ...* (Round House), *Gem of the Ocean* (Portland Center Stage), *Trouble in Mind* (Old Globe). Moten is a member of Local USA 829.

Olivera Gajic (Costume Designer)

Olivera Gajic's work has been seen at Juilliard in more than 30 productions, including *A Midsummer Night's Dream* and *Le Comte Ory* (Juilliard Opera); *The Americans*, *The Greeks*, *William in Transit*, *A Midsummer*

Night's Dream, Marisol and Othello (Drama Division); *Cracked Orlando* (Center for Innovation in the Arts); and 2005-10 Senior Dance Productions (Dance Division). Her other work includes *Jedermann* (Salzburg Festival); *The Long Christmas Dinner* (American Symphony Orchestra); and *God's Ear* (Vineyard Theater). She has more than 150 theater, opera, dance, and film productions to her credit, and her work has been shown at exhibitions including the U.S. National Exhibit at the 2004 and 2007 Prague Quadrennial; Curtain Call: Celebrating a Century of Women Designing for Live Performance (Lincoln Center); and Costume at the Turn of the Century (Moscow). Gajic is a recipient of the NEA/TCG Career Development Program for Designers as well as TDF/Irene Sharaff Young Master, Bessie, and Barrymore awards. She is a member of USA local 829.

Julius De Vera Sanchez (Production Stage Manager)

Julius De Vera Sanchez is excited to be the production stage manager of *Later the Same Evening*. In past seasons, he was backstage at Opera Saratoga, Sarasota Opera, the Glimmerglass Festival, Des Moines Metro Opera, and Tulsa Opera. He graduated with a bachelor's in psychology from the University of Houston.

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.

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2023-24 Ellen and James S. Marcus Institute for Vocal Arts Fellows

Liza Armistead, *piano*

Artyom Pak, *piano*

Jen Pitt, *opera directing*

Juilliard Orchestra

Juilliard's largest and most visible student performing ensemble, the Juilliard Orchestra is known for delivering polished and passionate performances of works spanning the repertoire. Comprising more than 375 students in the bachelor's and master's degree programs, the orchestra appears throughout the season in concerts on the stages of Juilliard's Peter Jay Sharp Theater, Alice Tully Hall, and Carnegie Hall. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera, dance, and drama productions as well as presenting an annual concert of world premieres by Juilliard student composers. This season, an impressive roster of world-renowned conductors lead the Juilliard Orchestra, including John Adams, Marin Alsop, Joseph Colaneri, JoAnn Falletta, Ken-David Masur, Tito Muñoz, Nimrod David Pfeffer, Donald Runnicles, Jörg Widmann, and Thomas Wilkins as well as faculty conductors David Robertson, the director of conducting studies and distinguished visiting faculty, and Jeffrey Milarsky. Among the virtual projects students from the orchestra participated in during the 2020 lockdown was *Bolero Juilliard*, which became a viral sensation. The Juilliard Orchestra has toured across the U.S. and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble allowed to visit and perform following the opening of the People's Republic of China in 1987, returning two decades later, in 2008. In summer 2019, the orchestra traveled to London, where they performed alongside the Royal Academy of Music in Royal Albert Hall at the BBC Proms. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, Wind Orchestra, Lab Orchestra, and contemporary music group AXIOM.

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Artyom Pak