



JULLIARD OPERA PRESENTS

Stravinsky's

**THE  
RAKE'S  
PROGRESS**

Juilliard

A scene from the  
2021 Juilliard Opera  
production of Luigi  
Rossi's *L'Orfeo*



## A Message From Brian Zeger

We are thrilled to have resumed live performances here at Juilliard in the 2021–22 academic year. The pandemic opened our eyes to the potential contained in recorded performance. In addition to the intimate new perspectives captured by the camera, broadcasting our performances allows our students to reach a wider and more diverse audience than ever before.

In this production of Stravinsky's *The Rake's Progress*, directed by Louisa Muller and conducted by Mark Shapiro, we invite you to follow the journey of its two protagonists: Tom Rakewell and Anne Trulove. In order to highlight the characters' journeys as well as to maximize opportunities for our singers, the roles of Tom, Anne, and Nick are each shared by two performers. Furthermore, eliminating the chorus and some of the minor characters distills the story to its core.

Adding to this intimacy, our production features an arrangement of the score for two pianos and harpsichord, created collaboratively by Mark Shapiro and our performance pianists, Francesco Barfoed and Jinhee Park.

We welcome you to Juilliard Opera and we hope you enjoy this view into *The Rake's Progress*.

Brian Zeger

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

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The Juilliard School  
presents

# *The Rake's Progress*

Music by Igor Stravinsky  
Libretto by W. H. Auden and Chester Kallman

Recorded between February 14 and 20, 2022  
Rosemary and Meredith Willson Theater

Mark Shapiro, Conductor  
Louisa Muller, Director

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

Anne Trulove	Hyeyoung Moon and Jaye Simmons
Tom Rakewell	César Andrés Parreño and Patrick Bessenbacher
Father Trulove	Matthew Soibelman
Nick Shadow	Jarrett Porter and Evan Lazdowski
Baba the Turk	Maggie René

**Performance Pianists:** Francesco Barfoed and Jinhee Park  
**Performance Harpsichordist:** Jinhee Park

**Scenic Designer:** Charlie Corcoran  
**Costume Designer:** Ashley Soliman  
**Lighting Designer:** Marie Yokoyama

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.

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**Covers** (*in alphabetical order*)

Donghoon Kang (Father Trulove)

Natalie Lewis (Baba the Turk)

**Music Preparation:** Reed Woodhouse

**Language Preparation:** Kathryn LaBouff

**Associate Coach:** John Arida

**Rehearsal Pianists:** Francesco Barfoed, Nicole Cloutier, and Jinhee Park

**Assistant Director:** Anna Rebek

**Production Stage Manager:** Cat Hickerson

**Assistant Costume Designer:** Madeline Kevelson\*

**Assistant Stage Managers:** Chris Griswold\*, Cordelia Senie\*, and Josh-Andrew Wisdom\*

**Video Director:** Andy Biskin

*\*Member, Professional Apprentices Program*

Please be advised that a non-firing, replica firearm will be used in this production.

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.

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## Director's Note By Louisa Muller

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With this version of *The Rake's Progress*, we have distilled the piece to focus on its heart, the journey of our two protagonists, Tom and Anne. We have divided each of the primary roles in two to explore themes of memory, forgiveness, and home, and to highlight the varying ways these characters grow and change through the piece. Tom's relentless desire for more drives him to make bad decisions every step of the way, and his shame and self-loathing prevent him from going back to Anne, the one person with the power and the will to save him from himself. Despite his many betrayals, their love for each other never dims, and in the end it is Tom's love for Anne that saves his soul from Nick Shadow, and Anne's love for Tom that grants him peace at the end of his life.

In the final scene, Tom imagines himself to be Adonis waiting for his Venus, who comes to him in the shape of Anne. In Greek mythology, Venus, the goddess of love, falls desperately in love with Adonis, a beautiful mortal and the son of Myrrha, who is transformed by the gods into a tree before giving birth to him. In spite of his love for Venus, Adonis in his bravado ignores her warnings and throws himself into danger while hunting. He is killed by a wild boar, and even Venus cannot save him. Instead, she transforms his blood into flowers that bloom every year as an eternal reminder of her grief.

By dooming Tom to lose his senses at the end of the opera, Nick actually opens the path for Tom to finally escape his own wild desires. It is only as Adonis that he is unburdened of the shame and unworthiness he has carried throughout his journey and free to make amends to Anne. Like Venus, Anne ultimately cannot save Tom from the consequences of his choices, but she can, by forgiving him, grant him peace and free herself to move forward with her life. "The wild boar is vanquished," she tells him, and he replies, "I've come home at last."

# Synopsis

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## PART I

In the garden of her father's country house, Anne Trulove and her fiancé, Tom Rakewell, celebrate springtime. Trulove, who has doubts about Tom's character, has arranged an accountant's job for him in the city, but Tom declines the offer. Alone, he declares his intention to trust his good fortune and enjoy life. When he expresses his wish for money, a stranger appears and introduces himself as Nick Shadow. He tells Tom that a forgotten uncle has died, leaving him a fortune. Anne and her father return to hear the good news. Shadow suggests accompanying Tom to London to help settle his affairs, and Tom agrees to pay him for his services in a year and a day. As they leave, Tom promises to send for Anne as soon as everything is arranged.

As they leave for London, Tom becomes momentarily terrified. He is eager to escape but Shadow turns the clock back and assures Tom that time is his. Tom responds with reflections on love, which he feels he has betrayed.

As night falls, Anne wonders why she hasn't heard from Tom. She leaves her father's house, determined to find him.

Tom, in his house in the city, is bored and disillusioned with his decadent life and no longer dares to think of Anne. He pronounces his second wish: for happiness. Shadow appears and shows him a poster of Baba the Turk, a bearded lady on display at the fair. He suggests that Tom marry her to express his freedom and thus know true happiness. Amused, Tom agrees.

Anne comes to Tom's house but is too nervous to knock on the door. Tom arrives in a sedan. Startled at the sight of Anne, he declares himself unworthy and tells her to leave and forget him. Baba calls out from the sedan, and Tom admits to the astonished Anne that he is married. Both wonder what might have been, while Baba interrupts with impatient remarks. Anne faces reality and leaves, and Tom soothes Baba.

## PART II

Tom sulks while Baba chatters away. When he refuses to respond to her affection, she complains bitterly. Tom silences her, then falls into an exhausted sleep.

Anne enters looking for Tom. Baba advises Anne to find Tom, who still loves her. Tom and Shadow are heard singing in the street and Anne rushes out after them while Baba makes a dignified exit.

Shadow has led Tom to a graveyard with a freshly dug grave and reminds him that a year and a day have passed and his payment is due. Tom must end his life by any means he chooses before the stroke of midnight. Suddenly, Shadow offers an alternative: They will gamble for Tom's soul. Placing his trust in the Queen of Hearts, Tom calls upon Anne as her voice is heard. The defeated Shadow disappears, condemning Tom to insanity in retaliation. As dawn breaks, Tom imagines himself Adonis, the lover of Venus.

In an insane asylum, Tom awaits his wedding to Venus. Anne comes to visit him. Believing her to be Venus, Tom confesses his sins, and for a moment they imagine timeless love in Elysium. Tom asks her to sing him to sleep. Trulove fetches his daughter and Anne bids the sleeping Tom farewell. When he wakes to find her gone, he cries out for Venus as the ensemble mourns Adonis.

## EPILOGUE

The ensemble gathers to tell the moral of the story. Anne warns that not every man can hope for someone like her to save him; Baba warns that all men are mad; Tom warns against self-delusion, to Father Trulove's agreement; Shadow mourns his role as man's alter ego. All agree that the devil finds work for idle hands.

*Reprinted by kind permission of the Metropolitan Opera; adapted for this production by Louisa Muller*

# Notes on the Program

By Noémie Chemali

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Eight years after moving to America, Igor Stravinsky visited the Art Institute of Chicago and happened upon *The Rake's Progress* by William Hogarth, the 18th-century English artist whose works famously depicted life in London as satirical social commentary. Struck by the dramatic elements in the scenes shown in those paintings, Stravinsky adopted the rise and fall of the merchant and heir Tom Rakewell as the basis for his eponymous English-language opera. At the time, Stravinsky was living in Beverly Hills in the midst of a tight-knit community of writers, musicians, composers, and conductors, among whom were the opera's librettists, W.H. Auden and Auden's collaborator and lover, Chester Kallman.

*The Rake's Progress* is a collage of many art forms, ranging from visual art to poetry, juxtaposing the old and the new in both plot and music alike. While Hogarth's works and the opera's storyline share many common elements, what differentiates the two are the librettists' addition of the devil, borrowed from the Faustian legend and leading Tom astray as the opera unfolds. The music, composed during Stravinsky's neoclassical phase, uses 18th-century paradigms yet feels utterly modern in its conception without ever losing its accessibility and intrinsically human qualities. The work was first premiered with great success in Venice in 1951 and two years later by the Metropolitan Opera. Praising the libretto, *New York Times* critic Olin Downes noted that it was "in essence a morality play. It has certain psychological undercurrents with Freudian twists and symbolisms of which Hogarth never dreamed."

The opera opens with a short and lively fanfare, which also happens to be the last piece of the score that Stravinsky wrote. Here, he highlights the brass, especially the horns and trumpets. Part I officially begins with "The woods are green" in which the winds open with a pastoral theme and are joined by the strings, tranquilly accompanying Tom and Anne as they celebrate their love and the dawn of spring while Trulove expresses his doubts about Tom. This is followed with "Anne, my dear," a recitativo which, harkening back to the baroque and classical style, is accompanied by harpsichord continuo. "Here I stand," sung by Tom, is light and buoyant, highlighting the character's insouciant attitude in regards to finding steady employment.



## Notes on the Program (Continued)

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Toward the end of the first act, another notable aria, “No word from Tom— Quietly, night—I go, I go to him,” is sung by Anne during an episode set as a typically *bel canto scena* common to the classical style. It consists of a recitative followed by a slow, expressive *cavatina* and then alternates between another recitative and a more flowing *cabaletta*. What is notable about this lyric soprano aria is how demanding the vocal part is, challenging the singer to exude the upmost warmth, flexibility, and radiance while depicting Anne’s loving and accepting nature.

Part II begins with “Vary the song,” in which Tom feels disillusioned with his idea of urban life and desperately wishes to experience once again the simple joys of living in the countryside. The music is harmonically ambiguous, dark and disjointed. The scene ends with a distinctively lively duet finale, “My tale shall be told both by young and old,” which begins with a loud laugh by Tom, who is elated to marry Baba the Turk as per the recommendation of Nick Shadow. The following scene begins with a recitative and *arioso*, “How strange!—O heart be stronger!,” in which Anne apprehensively awaits Tom’s return, the music taking a series of emotional twists and turns, from brooding to melancholic to passionately dramatic. It is punctuated with classical cadences amid its modernist soundscape. The third scene features the fiery aria, “Come, sweet, come—Wretched me!,” sung by Baba the Turk, who at this point in the opera is enraged that Tom pushes her away after she tries to sweet-talk him. The aria ends comically, with accentuated large leaps in Baba’s vocal line.

Part II is characterized by several key arias, the first of which occurs after Shadow has conned Tom into a life of financial ruin, takes him to a graveyard, and orders him to end his life (“How dark and dreadful is this place”). Shadow eventually offers Tom a second option: a game of cards, which is accompanied suddenly by the eruption of a wild harpsichord solo. While thinking of Anne, Tom correctly guesses the Queen of Hearts, and at the reprise of Anne’s earlier aria, he detects Shadow’s deceptions and wins the game. In the aria “I burn! I freeze!” Shadow’s fury takes the musical form of a brief solo of larger-than-life proportions characterized by an unsettlingly jagged vocal line. Although he admits defeat, Shadow also takes away Tom’s reason; Tom sings “With roses crowned I sit on ground,” in which he believes that he is Adonis. This dramatic turning point in the music is characterized by thematic recollections of Anne’s Part I *cabaletta*, Shadow’s Part II aria, and the ballad tune “If boys had wings.”

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The final scene unfolds at Bedlam, the insane asylum, where after singing Tom to sleep, Anne solemnly leaves him. When he awakens, he enunciates frantic bursts of a soul-stirring recitative that features frenzied coloratura. Still delusional and believing that he is Adonis, Tom wonders where Venus is for their wedding. Progressively losing his mind, he calls for other mythological figures such as Helen and Orpheus to join him. Finally, believing that he has no reason to live anymore, Tom calls for nymphs and shepherds to weep for him and dies. In a chorus, the other inmates at Bedlam sing a funeral dirge to mourn Adonis' passing.

Musicologist Richard Taruskin has argued that “there is no work by Stravinsky, or by anyone else, that embodies more conspicuously than *The Rake's Progress* the artistic self-consciousness—the consciousness of art in crisis—that is the nub and essence of neo-classicism.” He argues that this opera is wrought with so many superfluous allusions to the past that at certain times it puts the work's own dramatic integrity in jeopardy. As for the music, which has been thought reactionary by some, Stravinsky confessed that his sources of inspiration lie in the late operas of Mozart and even went to such lengths as to call himself “Mozart's continuer.” Although it was initially criticized for being a pastiche, this notion has waned over time and *The Rake's Progress* has dug out a niche in the 20th-century operatic repertory.

*Violist Noémie Chemali is a second-year Master of Music candidate at Juilliard.*

## About the Artists

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### Mark Shapiro (Conductor)

A six-time ASCAP winner, Mark Shapiro is music director of the Prince Edward Island Symphony Orchestra, the Cecilia Chorus of New York, and Cantori New York. Opera appearances have included American Opera Projects, the Center for Contemporary Opera, and many others. *The Rake's Progress* is his fifth collaboration with Juilliard Vocal Arts. Shapiro has appeared internationally on radio and TV, including a Ric Burns soundtrack for PBS. Recording labels include Albany, Arsis, and Newport Classics; his Philip Glass album was released in 2021. Recent and upcoming projects include the Canadian premiere of Tracy K. Smith's translation of Beethoven's *Ode to Joy*; a double bill of *Carmina Burana* and *Rite of Spring* at Carnegie Hall; a cycle of Fauré Requiems at Green-Wood Cemetery with Death of Classical; the premiere of Zaid Jabri's opera *Southern Crossings*; and performances for people incarcerated at Manhattan Detention Center and Rikers Island.



### Louisa Muller (Director)

This season, Louisa Muller returns to Garsington Opera to reprise her production of *The Turn of the Screw* that, for its premiere, was awarded a Royal Philharmonic Society Award. She directs a new production of *Amadigi di Gaula* for Boston Baroque and returns to Los Angeles Opera for *Tannhäuser* and the Lyric Opera of Chicago for *Tosca*, which she also directs at Opera Colorado. Upcoming engagements include new productions for Houston Grand Opera and Pinchgut Opera, her production of *Amadigi di Gaula* at Philharmonia Baroque, and returns to the Lyric Opera of Chicago and Garsington. Recent performances include concert stagings of *Ariadne auf Naxos* (Edinburgh Festival) and *Das Rheingold* (New York Philharmonic); *Don Carlos* (Los Angeles Opera); *Madama Butterfly* (Lyric Opera of Chicago); and four new productions for Wolf Trap Opera.

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## Patrick Bessenbacher (Tom Rakewell)

Patrick Bessenbacher is a tenor from Overland Park, Kansas, in the second year of his master's studies at Juilliard. Bessenbacher recently performed the role of Acis in *Acis and Galatea* and sang in *Flowers and Tears*, a bel-canto scenes piece. This past summer, Bessenbacher spent time as a line chef in Dewey Beach as well as performing Le Prince Charmant in *Cendrillon* with Seagle Music Festival. Bessenbacher received his bachelor's in vocal performance from University of Colorado Boulder, where he studied with Matthew Chellis and sang a variety of roles. Bessenbacher is a student of William Burden.



- *Mildred H. Kellogg Scholarship*

## Evan Lazdowski (Nick Shadow)

Bass-baritone Evan Lazdowski, from Moultonborough, New Hampshire, is a second-year Master of Music candidate at Juilliard, where he studies with Marlena Malas. Last season, as a Gerdine Young Artist, he made his debut at Opera Theatre of Saint Louis, where he was a recipient of the Richard Gaddes Career Award. He appeared in the company's 2021 production of *Gianni Schicchi* (Simone, cover; the Notary). Other operatic credits include *Le nozze di Figaro* (Figaro), *I due Figaro* (Figaro), *Les pêcheurs de perles* (Nourabad), and *A Midsummer Night's Dream* (Theseus). Lazdowski was a 2021 encouragement winner of the Metropolitan Opera National Council Auditions (Upper Midwest Region). He holds a Bachelor of Music degree from the Manhattan School of Music and has trained at Houston Grand Opera's Young Artists Vocal Academy.



- *Raymond Brick Memorial Scholarship*
- *Robert Merrill Voice Scholarship Fund*



• Nancy Symonds  
Scholarship

### Hyeyoung Moon (Anne Trulove)

Soprano Hyeyoung Moon, born in South Korea, is a Master of Music student in voice at Juilliard, where she studies with Cynthia Hoffmann. She earned her bachelor's degree from Seoul National University. She appeared in a concert of Korean Art songs by Kyu-yung Chin in Ufa, Russia. She also performed a concert with NYIOP and the Hankyung Philharmonic Orchestra in cooperation with the *Korea Economic Daily*. Moon attended the Internationale Sommerakademie at Mozarteum Universität in Salzburg, the Accademia Belcanto in Graz, and the Premiere Opera Vocal Arts Institute. At Juilliard, she sang the role of Agilea in *Teseo*, directed by Stephen Wadsworth and conducted by Gary Wedow. She also sang in a Through the Windows concert as part of Lincoln Center's Restart Stages. She participated in a *Liederabend* curated by Natalia Katyukova and has sung in master classes with Lawrence Brownlee, Isabel Leonard, and Barbara Frittoli.



• Toulmin Scholar

### César Andrés Parreño (Tom Rakewell)

Tenor César Andrés Parreño is a native of Manabí, Ecuador. In 2020, Parreño made his Peter Jay Sharp Theater soloist debut in NYFOS@Juilliard and has since performed in two other NYFOS concerts. In 2021, Parreño made his Juilliard Orchestra soloist debut in Stravinsky's *Pulcinella*, conducted by Barbara Hannigan. Later this year, Parreño will perform in Caramoor's Schwab Rising Stars concert. Upcoming engagements include his debut with the Opera Theater of St. Louis as Le Remendado in *Carmen* and playing Dr. Caius in *Falstaff* with Aspen Music Festival. Parreño is a first-year graduate student in Darrell Babidge's studio at Juilliard, where he is the first Ecuadorean to attend.

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## Jarrett Porter (Nick Shadow)

Originally from Cape May Courthouse, New Jersey, baritone Jarrett Porter is a candidate for the Artist Diploma in Opera Studies at Juilliard, where he studies with Darrell Babidge. Porter recently made his professional debuts with Opera Theatre of Saint Louis as Neil Armstrong in the world premiere of *Moon Tea* and with the Nürnberger Symphoniker in a program of opera favorites. This season, he makes his debut at Arizona Opera as Guglielmo in *Così fan tutte* and returns to Opera Theatre of Saint Louis to create the role of Oliver Sacks in the world premiere of *Awakenings*. He is the recipient of a Sullivan Foundation award and has been a young artist at the Santa Fe Opera, the Glimmerglass Festival, and the Ravinia Festival. He joins the Internationale Opernstudio at Oper Frankfurt this year.



- R. Maurice Boyd Scholarship for Vocal Studies

## Maggie Renéé (Baba the Turk)

Mezzo-soprano Maggie Renéé, from Los Angeles, is an honors graduate of Juilliard pursuing her master's degree studying with Elizabeth Bishop. A 2021 Metropolitan Opera National Council Regional Encouragement award winner, she was an apprentice artist at Santa Fe Opera and covered Olga in *Eugene Onegin*. She sang King Egeio in *Teseo* and Goffredo in *Rinaldo* at Juilliard, Carmen in *La Tragédie de Carmen* with City Lyric Opera, toured Europe with Juilliard's *Dido and Aeneas*, and made solo debuts with the Reno and California philharmonic orchestras. In 2017, she made her European debut as Cherubino in Germany. Renéé writes her own music, has a black belt in karate, and entertains more than 180,000 subscribers on her YouTube channel.

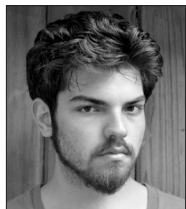




- *Steven Blier Scholarship*

### Jaye Simmons (Anne Trulove)

Baltimore native Jaye Simmons is a second-year master's soprano and a student of Amy Burton at Juilliard. She has participated in multiple residencies with Denyce Graves and Lawrence Brownlee. Simmons has been a part of Steven Blier's NYFOS series and sung roles such as Souer Constance in Juilliard's *Dialogues of the Carmelites*; Miles in *The Turn of the Screw*; Angel More in *The Mother of Us All*, a collaboration with the Metropolitan Museum of Art and the New York Philharmonic; and most recently Giannetta in Juilliard's COVID-safe production of *L'elisir d'amore*. She sang Flora in *The Turn of the Screw* with Illuminarts last October. Simmons made her assistant director debut at Chautauqua this past summer alongside director John Giampetro with *Le nozze di Figaro* and *Hänsel und Gretel*.



- *Robert A. Morgan Scholarship*
- *Marion L. Dears Memorial Scholarship*

### Matthew Soibelman (Father Trulove)

Bass Matthew Soibelman, from Los Angeles, is a Graduate Diploma in Vocal Arts student at Juilliard, where he studies under Darrell Babidge. This summer, he will perform the role of Sarastro in Utah Festival Opera's production of *Die Zauberflöte*. He received his bachelor's degree from California State University of Northridge. He can also be heard on the motion picture soundtracks of *Star Wars: The Force Awakens*; *Star Wars: The Last Jedi*; and *Transformers: The Last Knight*.



- *Kovner Fellow*

### Francesco Barfoed (Performance Pianist)

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

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## Jinhee Park (Performance Pianist and Harpsichordist)

Pianist Jinhee Park (MM '18, collaborative piano) has built an international reputation as a versatile artist of both vocal and instrumental chamber music as she has given extensive performances in North America, Europe, and Asia. During the summer months, she serves as a vocal coach at the Chautauqua Institution. She is pursuing her Doctor of Musical Arts degree at Juilliard.



- *Celia Ascher*  
Doctoral Fellows  
Fund
- *Starr Doctoral*  
Stipend

## 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* (Music Academy of the West), *The Turn of the Screw* (Opera Columbus), *Hippolyte et Aricie*, *Katya Kabanova*, *Le nozze di Figaro*, *Don Giovanni* (Juilliard), and *L'Opera Seria* (Wolf Trap). New York work includes *The O'Casey Trilogy* (Henry Hewes Design Award and Lucille Lortel Award nomination), *The Emperor Jones*, *The Weir* (Irish Repertory Theater), *The Triumph of Love* (Juilliard), *Billy and Ray* (Vineyard), and *A Perfect Future* (Cherry Lane). Regional work includes *A Comedy of Tenors* (Outer Critics Circle Award, Cleveland Playhouse/McCarter Theater), *Vanya and Sonia and Masha and Spike* (Goodman Theater), *The Barber of Seville* (McCarter Theatre), *On Beckett*, and *Without Walls* (Center Theater Group). His television credits include *Full Frontal With Samantha Bee*, *Mozart in the Jungle*, *Madam Secretary*, *The Equalizer*, and *Project Runway*.



## Ashley Soliman (Costume Designer)

Ashley Soliman is a visual artist, costume designer, and sometimes pastry person. Drawing upon a variety of sources to create expressive imagery and objects, her creative practices are anchored by the language of color and the physical manifestation of inner worlds. She considers collaboration and interdisciplinary cross-pollination essential to her artistic process. Integrating her studio arts training with the organizational efficiency learned as a professional cook has uniquely equipped her to take on the particulars of designing theatrical garments (and whatever else comes her way!). Soliman was born and raised in Chino Hills, California, by Hokkien parents who immigrated stateside via the Philippines. She graduated from the School of Visual Arts with a BFA in fine arts/printmaking and teaches figure drawing as an adjunct professor at NYU Tisch. Soliman resides in Astoria, Queens, with one husband, two cats, and a very wriggly baby boy.







### Marie Yokoyama (Lighting Designer)

Marie Yokoyama (she/her) is a lighting and occasional set designer based in New York, where she spends the majority of her time designing for new plays, and she also dabbles in film lighting for commercials. Her live design credits include *Orpheus in the Underworld* and *Flowers and Tears* with Juilliard; *Searching for Mr. Moon* with Portland Stage; *Pen/Man/Ship* with Moliere in the Park; *Mystery of Irma Vep* at St. Louis Rep; *Testmatch* at American Conservatory Theater San Francisco; *Tiny Beautiful Things* at Merrimack Repertory Theatre; *Do You Feel Anger* at Vineyard Theatre; and *Pillowtalk* with Kyoung's Pacific Beats. She is the associate artist for the Redhouse Arts Center, where she has designed *God of Carnage*; *Almost, Maine*; *On Golden Pond*; *Ragtime*; *Passion Play*; and *Bloody Andrew Jackson*. Her film lighting credits include Nike 2020 Olympic Instagram Promotion, Met Gala Vogue Instagram Booth 2017, and New York City Ballet 2017–18 season promo.



### Cat Hickerson (Production Stage Manager)

Cat Hickerson is overjoyed to be returning to Vocal Arts for another brilliant production with Juilliard. She was most recently working on the Met Lindemann Young Artist Development Program's Patron Concert. Other credits include production assistant with the Park Avenue Armory on *Antigone*, *Sonic Imagination B.A.R.*, and *Judgment Day* as well as working with Mabou Mines on *Mud/Drowning* directed by JoAnne Akalaitis and composed by Philip Glass.

# Ellen and James S. Marcus Institute for Vocal Arts

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One of America's most prestigious programs for educating singers, Juilliard'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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**Emily Wells**, *Director of Administration*

**Andrew Gaines**, *Director of Opera Activities*

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**Ari Bell**, *Production Administrator*

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**Elizabeth Bishop**

**William Burden**

**Amy Burton**

**Cynthia Hoffmann**

**Marlena K. Malas**

**Kevin Short**

**Edith Wiens**

# Ellen and James S. Marcus Institute for Vocal Arts

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## Ellen and James S. Marcus Institute for Vocal Arts Faculty

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Stefano Baldasseroni

Marianne Barrett

Ken Benson

Edward Berkeley,  
*in memoriam*

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*Associate Director of Artist  
Diploma in Opera Studies &  
Dramatic Advisor for  
Master of Music and  
Graduate Diploma*

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*Music Advisor for Master of  
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