



Mozart

LA FINTA GIARDINIERA

Juilliard

Felicia Moore as Katya (left) and Samantha Hankey as Varvara in last spring's Juilliard Opera production of Janáček's *Katya Kabanova*.

Photo by Hiroyuki Ito

A Message from Brian Zeger

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

Welcome to the 2017–18 season of Juilliard's Ellen and James S. Marcus Institute for Vocal Arts. Even among operagoers who love Mozart's operas, some will be discovering his youthful masterpiece, *La finta giardiniera*, tonight for the first time. Much as in *Le nozze di Figaro*, the story is peopled with a complicated web of masters and servants, all taking part in the push and pull of love and hate and loyalty and betrayal that characterize young love. Elements of broad comedy alternate with poignant sadness, giving the 18-year-old Mozart a huge gamut of emotions to bring to musical life. This production brings to Juilliard for the first time the distinguished Metropolitan Opera conductor Joseph Colaneri as well as director Mary Birnbaum for her sixth Juilliard production.

Later in the season we offer a concert version of Ravel's delightful *L'enfant et les sortilèges* conducted by the superb French conductor Emmanuel Villaume. A Juilliard Opera first will happen in April when we join forces with Juilliard Dance and Juilliard415—the school's early instrument ensemble—to present Jean-Philippe Rameau's masterpiece *Hippolyte et Aricie*. This extraordinary 18th-century work uses music and dance to tell the troubling story of Phèdre's illicit love for her stepson, Hippolyte, which brings chaos to both gods and mortals. We have assembled an ideal team to bring this remarkable work to life: early music specialist Stephen Stubbs conducting; Stephen Wadsworth, our director of Artist Diploma in Opera Studies, directing; and Zack Winokur, an alumnus of the Dance Department and a former Marcus Institute directing fellow, as the choreographer.

Helping our singers develop and discover their artistry is a real thrill for us. Thank you for joining us in this discovery.

Brian Zeger

The Juilliard School
presents

La finta giardiniera

Opera in three acts

Music by Wolfgang Amadeus Mozart
Librettist undetermined

Wednesday, November 15, and Friday, November 17, 2017, 7:30pm
Sunday, November 19, 2017, 2pm
Peter Jay Sharp Theater

Joseph Colaneri, Conductor
Mary Birnbaum, Director

Juilliard Orchestra

The Cast (in alphabetical order)

Sandrina, <i>a gardener, the Marchioness Violante Onesti in disguise</i>	Tamara Banješević
Don Anchise, <i>Podestà (Mayor) of Lagonero</i>	Joshua Blue
Cavalier Ramiro	Marie Engle
Arminda, <i>a noblewoman of Milan, niece of the Podestà</i>	Kathryn Henry
Serpetta, <i>the Podestà's chambermaid</i>	Christine Taylor Price
Nardo, <i>a gardener, Roberto, Violante's servant in disguise</i>	Jacob Scharfman
Conte Belfiore	Charles Sy
Vera, <i>a housemaid</i>	Joan Hofmeyr
Siena, <i>a housemaid</i>	Olivia McMillan
Giuseppe, <i>Arminda's servant</i>	William Guanbo Su

Continuo:

Clara Abel, Cello
Michal Biel, Harpsichord

Scenic Designer: Grace Laubacher

Costume Designer: Amanda Seymour

Lighting Designer: Anshuman Bhatia

Movement Director: Blake Habermann

Performance time: approximately 2 hours, 40 minutes, including one 20-minute intermission

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

Covers

Shaked Bar (Serpetta)
Dominik Belavy (Nardo)
Katerina Burton (Arminda)
Anneliese Klenetsky (Sandrina)
James Ley (Conte Belfiore)
Matthew Pearce (Il Podestà)
Nicole Thomas (Ramiro)

Assistant Conductor: Justin Pambianchi
Musical Preparation: Diane Richardson
Language Preparation: Giuseppe Mentuccia
Associate Coach: David Moody
Rehearsal Pianists: Michał Biel, Katelan Terrell
Assistant Director: Arthur Makaryan
Assistant Costume Designers: Emily Bono*, Heather Neil
Assistant Lighting Designer: Jenn Hill
Assistant Scenic Designer: Jenn Doun
Production Stage Manager: Hannah Sullivan
Assistant Stage Managers: Angie Turro*, McKenna Warren*, Mario Wolfe*
Supertitles Author: Cori Ellison
Supertitles Editor: Celeste Montemarano
Supertitles Operator: Lisa Jablow

* Member, Professional Apprentice Program

Edited for the Neue Mozart Ausgabe by Rudolph Angermüller and Dietrich Berke

Mozart's *La finta giardiniera* is used by arrangement with European American Music Distributors Company, U.S. and Canadian agent for Baerenreiter-Verlag, publisher and copyright owner.

The Juilliard School wishes to thank Goodspeed Musicals Costume Collection and Rental, and the TDF Costume Collection, for their assistance in this production.

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.

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

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 Mary Birnbaum

On the wedding night of the Marchioness Violante Onesti and the Count Belfiore, Belfiore stabs his bride in a fit of jealousy. Violante, with her servant Roberto, flees to the house of a small-town mayor and disguised as a gardener, "Sandrina," begs him for work in his garden. Roberto assumes the name "Nardo." The mayor (Podestà) hires them. Six months pass.

On a beautiful spring morning, two maids are seen gossiping in the Podestà's garden.

Act I

Secretly, the Podestà is desperately in love with Sandrina, Ramiro pines for an unnamed former lover, Sandrina yearns for a life of liberty, Nardo wants Serpetta, and Serpetta wants the Podestà. The Podestà announces that today is the wedding day of his niece and orders his staff to prepare the festivities. Noting Ramiro's gloomy demeanor, the Podestà advises him to replace his lost love with someone new. Ramiro swears he will never fall in love again. Immune to Ramiro's pessimism, the Podestà uses a stolen moment to seduce Sandrina.

Nardo curses his unrequited desire for Serpetta and sums up the view of all the men in the house: women are merciless and anyone who chooses to woo one is truly crazy. The Podestà's niece Arminda arrives like a bull in a china shop. She is to marry Count Belfiore. She bosses Serpetta around and the Count's arrival is announced—and not a moment too soon. He swears his love for Arminda and she returns his affections but warns him not to betray her.

While working to accommodate Arminda's demands, Serpetta sees the hidden Nardo. She flirts with him. When he answers, she teases him, alleging that she has thousands of lovers.

Sandrina bemoans her fate and likens herself to a turtledove without a mate. Arminda chats up Sandrina to investigate her love for the Podestà. When Arminda brags that she is marrying Count Belfiore, Sandrina faints. Arminda calls for help and when the Count arrives, he recognizes his former bride. As Sandrina/Violante awakens, Ramiro enters and immediately pales at the sight of his former lover, Arminda. Sandrina swears she is not who the Count believes her to be and Arminda insists she does not love Ramiro. Arminda and the Podestà grow angry at the duplicitous Belfiore and Sandrina, which causes a chain reaction. The situation is awkward and everyone tries to subdue the rage they feel toward their unrequited loves.

Intermission

Synopsis (Continued)

Act II

Arminda catches Belfiore pining for his former bride and reveals her vulnerability to him. Nardo makes valiant multilingual attempts to woo Serpetta. Sandrina mourns her lost love and Belfiore begs her to reveal that she is indeed Violante. Sandrina refuses and they are caught by the Podestà who chases them away.

The Podestà is intercepted by Arminda and Ramiro. Arminda wants the Podestà to bless her marriage to Belfiore, but Ramiro has a letter from Milan saying that Belfiore is a murderer. The Podestà agrees to postpone the wedding in order to figure out the validity of Ramiro's claim. Ramiro pledges fidelity to Arminda even though she continues to rebuff him.

Meanwhile the Podestà grills Belfiore, who admits to stabbing Violante. Immediately Sandrina comes to his aid swearing that she is Violante and Belfiore did not kill her. As the Count gets ready to embrace his re-found love, Sandrina tells him that she only did that to save his life and marriage to Arminda. She is only a gardener and not the murdered Violante. Belfiore has a mental breakdown.

Serpetta shares her mother's advice: if women want to enjoy the world they must join the natural order of all who came before and manipulate the men in their lives.

Sandrina has been abducted and deposited in the wilderness where she panics and calls for help. Terrified, she retreats to a cave. The Count has started a search party with Nardo. The Podestà searches with Arminda (who is really only looking for the Count) and Serpetta sneaks along to see what will happen. Each of the men thinking they have found Sandrina, embraces someone, and when Ramiro shines a light on the group it seems only Nardo has found his mistress. After their harrowing days, Sandrina/Violante and the Count reunite, madly swearing to be Thyrsius and Chloris of Greek mythology. They transform into the more fearsome Medusa and Hercules and scare the rest away as they pledge to dance and rejoice.

Act III

Arminda and Ramiro assault the Podestà with requests: Arminda for Belfiore's hand and Ramiro for Arminda's hand. The Podestà explodes, telling them to do what they want but to leave him alone. Ramiro unleashes his passionate fury on Arminda. Dawn breaks and Sandrina and Belfiore awaken and pledge their love for each other.

All gather and Violante comes clean, finally revealing her true identity. Arminda apologizes for kidnapping Violante, and Serpetta and Arminda admit they'd like to marry Nardo and Ramiro, respectively. The Podestà grants their wishes. All raise a toast to the fake gardener, the Count, and to love, which makes everyone happy.

About the Opera by Thomas May

“The whole theater was so crammed full that many people had to be turned away. Then, after each aria, there was a tumultuous storm of applause, clapping of hands, and shouts of ‘Viva Maestro’ ... Even at the end of the opera ... there was nothing but clapping and cries of bravo...”

That’s how Mozart himself described *La finta giardiniera*’s opening night, which took place on January 13, 1775, at the Salvator Theater in Munich, the city’s oldest opera house. Other reports of the work were less flattering than this account, written to his mother back in Salzburg. Yet what is remarkable here is the almost breathless expression of fulfillment by a composer just shy of his 19th birthday.

The time away from Salzburg had, moreover, given Mozart an intoxicating taste of creative freedom that would again be repeated in Munich, six years later, when his next full-scale opera was produced: *Idomeneo*. Within months of that work’s premiere, the composer unshackled himself from his hated Salzburg boss and took the risk of making it as a freelancer in Vienna until the end of his all-too-short life.

Mozart’s contagious joy over *Finta* resulted from being given the opportunity to do what he most longed to do, which was to write operas. Some of the most productive spans in his compositional life can be read as a kind of holding pattern—projects into which Mozart channeled his energy while desperately waiting for the next opera commission. “Do not forget how much I desire to compose operas,” he wrote his father in 1778. “I envy anyone who is composing one. I could weep for vexation when I hear or see an aria.”

Into *Finta* Mozart therefore poured not only all he had learned about writing for the voice up to that point, but his considerable experience composing for orchestra as well. Five years before, with his opera seria *Mitridate, re di Ponto*, (premiered in Milan in 1770), he had launched a series of successes in the art form’s native land. The comic *Finta* now allowed Mozart to show his affinity for comic opera. Intrigues had prevented a previous opera buffa from reaching the stage in Vienna (*La finta semplice*, composed in 1768 and presented only once in Salzburg). In any case, the earlier opera was the effort of a boy of 12; in *La finta giardiniera*, we encounter the mature Mozart beginning to emerge, with tantalizing hints of the full-fledged operatic masterpieces to come. The scholar and critic David Cairns assesses *Finta* as a work “on the verge of greatness, held back by the inadequacy of its libretto.”

Authorship of that libretto remains uncertain—in keeping with *Finta*’s theme of malleable identities—but the source at one time was ascribed to Raniero de Calzabigi (famous for collaborating with Gluck). Another setting of *Finta*, composed by the prolific Pasquale Anfossi (1727–97), had premiered in Rome during the previous Carnival season and was later staged throughout

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About the Opera (Continued)

Europe. Mozart's *Finta*, on the other hand, had a checkered history. However triumphant its opening night reception, after just two more performances it fell into oblivion. The autograph score of Act I did not survive, and a copy of the missing material was not rediscovered until the 1970s—the basis for most modern-day performances, including Juilliard Opera's production.

However, Mozart's opera did soon go on to have a second incarnation in a Singspiel version, which transformed *La finta giardiniera* ("The Pretend Gardener," referring to the aristocratic heroine, Sandrina/Violante Onesti) into *Die verstellte Gärtnerin*, with spoken dialogue in place of recitative and the text rendered into German. This parallel development was the work of an itinerant company led by Johann Heinrich Böhm that Mozart got to know during their stay in Salzburg a few years later; they introduced the Singspiel version in Augsburg in 1780. In light of this two-track history, *Finta* also looks ahead to the genre Mozart would develop to perfection in *The Magic Flute*.

Finta can almost tempt a Mozart fan to devise a diagram of character/situational parallels with the later operas.

The machinations of the plot, with its misaligned sets of couples who, by the end, are formulaically realigned according to class symmetries, are just one of several aspects that make *Finta* challenging to stage for contemporary audiences. Its tone wavers between stereotypical buffa situations right out of commedia dell'arte tradition and the pathos of opera seria. That wavering tone, according to the musicologist Rudolf Angermüller, "marks a new departure in the development of opera buffa," with both serious and comic roles that "demand their own individual characterization. What Mozart has set is basically a *drame bourgeois* in the mold of Denis Diderot, a genre which was intended to offer the spectator a world of feelings both solemn and not-so-solemn."

Indeed, Mozart seizes on this abundance of situations and emotions, from Belfiore's comic bluster asserting his lineage from noble Romans to the remarkable scene of double-madness he shares with Sandrina/Violante Onesti at the opera's wildly unsettling climax in the second act. Mozart's music engages us on unexpected levels, vocally, orchestrally, psychologically, metamorphosing the libretto's silliness into something that comes closer to the temporary madness and reawakening of the couples in *A Midsummer Night's Dream*. Or perhaps to the maze-lake darkness of act four of *The Marriage of Figaro* and its final disclosures—and balm-like forgiveness. *Finta* can almost tempt a Mozart fan to devise a diagram of character/situational parallels with the later operas.

"The music is wonderful, even as an early piece," observes Joseph Colaneri, the conductor for these performances. "You have Mozart on the cusp of writing his first important symphonies, and the orchestration here is sparkling, with a kind of effervescence. The oboe becomes very prominent; it mixes naturally well with the voice. *Finta* already shows his innate sense of how to deal with the language and write for the voice." Colaneri points to the way some lines call naturally for legato singing. "I refer to Mozart as the one non-native Italian bel canto composer. On the page it all looks

simple, but it's a stimulating challenge for singers to bring out the integrity of the rhythms and the vocal colors that are in the writing."

There is a preponderance of fast tempos in *Finta* that lend the opera what Colaneri calls its peculiar "sparkle." He brings up the example of neoclassical architecture as a helpful analogy to the soundscape of Mozart's opera: specifically, the Brandenburg Gate in Berlin, built in the late 18th century to evoke the monumental propylaea of the Athenian Acropolis. "The space between the columns is as important as the actual physicality of the columns," says the conductor. "Translated into music, this means that the rests are as important. They provide space for 'lift' between the notes."

In a sense, *Finta* may have overstimulated Mozart. David Cairns remarks that the composer was still in the process here of learning "to curb his natural creative exuberance." One reason this music distinguished itself early on from that of his contemporaries was "a richness of harmony, texture, and orchestral color, a penchant for modulation (as noted in the earliest accounts), and a hint of the mature works' mercurial variability of mood ('the music changes all the time' in Bruno Walter's phrase): characteristics that were due partly to his being an instrumental composer, not just a composer of operas, but also to his nature."

In time, Mozart would indeed learn how to calibrate these tendencies into the perfect balance that makes him so profoundly attractive to contemporary sensibilities. But they posed a huge problem to Mozart's own audiences—the basis for his reputation as a "difficult composer." And in the operas of his teenage years, argues Cairns, Mozart "had yet to control [this abundance] and to know when not to spread himself."

Abundance there is in plenty in *Finta's* score, which for the most part is structured as an old-fashioned sequence of arias, but with ensemble finales that Mozart would make into one of his signature operatic innovations. *Finta's* ensembles are still rudimentary—the characters do not intertwine with the masterful polyphony to come—yet, observes Colaneri, "already you see Mozart beginning to develop the interlocking of changing tempos that he will use to construct those monumental ensemble finales in *Figaro*. The secret is to find the pulse of the music as he moves from one section to the next."

Another of the challenges of staging *Finta* for audiences today involves the violent backstory between the aristocratic couple, Count Belfiore and Sandrina/Violante Onesti ("honest violet"—but the pairing almost seems to deliberately conjure the Italian word for violence: "violenza"). The richly metaphorical, walled-off garden in which the opera is set starts as a place of contemplation and refuge. But it is a refuge to which "Sandrina" has fled, with her servant Roberto/Nardo, after being nearly stabbed to death by her lover. And in the course of *Finta* itself, the garden itself becomes ambiguous. Such privileged spaces can backfire.

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About the Opera (Continued)

Instead of toning down the opera's disturbing elements, director Mary Birnbaum believes these provide a key to Mozart's rich, layered musical treatment of the material. The business about disguises and lost-and-found identities, for example, is more than a comic gag for Mozart: "These characters are dealing with fractured identities. Each of them is drawn in a different way, using arias and then ensembles that can bear the weight of each of their trajectories."

Finta's opening night left him euphoric, but Mozart would experience the same pattern of applause followed by disappointment—and the wait for the next promising operatic project—throughout the rest of his career. If only he could have known how these works would resound for generations long after his time.

Thomas May is the English-language editor for the Lucerne Festival and writes about the arts for a wide variety of publications. His books include Decoding Wagner and The John Adams Reader.

About the Artists

Joseph Colaneri Conductor

An international conductor equally adept with operatic, oratorio, and symphonic repertoire, Joseph Colaneri continues to expand his relationships with orchestras and opera companies both nationally and abroad. Music director of the Glimmerglass Festival since 2013, Mr. Colaneri is a native of New Jersey and has served as a member of the Metropolitan Opera's conducting roster since 1998. Dedicated to the next generation of opera singers, he concurrently serves as artistic director of opera at Mannes School of Music at The New School in New York City. Most recently he led the new production of Donizetti's *The Siege of Calais* at the Glimmerglass Festival. In the 2017–18 season he returns to the Met for a new production of *Norma* and to Mannes for their fully staged productions of *Le nozze di Figaro* and *The Rake's Progress*. He also takes the podium at Arizona Opera for *Candide* and Utah Opera for a double bill of *Gianni Schicchi* and *Pagliacci*.



Mary Birnbaum Director

Mary Birnbaum has staged operas in New York, across the U.S., and abroad from Latin America to Taiwan. A graduate with honors of Harvard College, she studied movement at École Jacques Lecoq in Paris and was the inaugural Marcus Directing Fellow at Juilliard before joining the Juilliard Vocal Arts faculty, where she teaches acting to singers and serves as the associate director of the Artist Diploma in Opera Studies program, assisting its director Stephen Wadsworth. Ms. Birnbaum is a past nominee for best newcomer at the International Opera Awards sponsored by *Opera* magazine. Her New York credits include *Die Zauberflöte* (Juilliard), *The Classical Style* (Carnegie Hall, world premiere, Stucky/Denk), *The Rape of Lucretia* and *Eugene Onegin* (Juilliard), and several concerts with NYFOS. Selected credits include *Kept* (VA Arts Festival, world premiere, Kuster/Levad), *Halka* (Bard Music Festival), and *Giulio Cesare* (Boston Baroque); and collaborations with the New World Symphony, Ojai Festival, and Santa Fe Opera. International work includes productions at the National Symphony Orchestra in Taipei, Compañía Lírica in Costa Rica, and Melbourne Opera Studio. Ms. Birnbaum has worked with playwrights in the Soho Rep W/D Lab, at Ars Nova, and as a New Georges Affiliated Artist.





Tamara Banješević

Sandrina

Soprano Tamara Banješević, from Belgrade, Serbia, is an Artist Diploma in Opera Studies student at Juilliard where she studies with Edith Wiens. Ms. Banješević has performed at the National Theatre in Mannheim, Germany, as Susanna (*Le nozze di Figaro*), Amenaide (*Tancredi*), Nannetta (*Falstaff*), Giulia (*La scala di seta*), and the title role in *Zaide*. She has also appeared at the Baden-Baden Festival in *Der Rosenkavalier* with Simon Rattle and the Berlin Philharmonic; at the Aix en Provence Festival; Opera La Monnaie with Alain Altinoglu; and Alice Tully Hall with William Christie. Ms. Banješević is the winner of the second Manhattan International Music Competition and a finalist of the Viñas International Singing Competition. This season she makes her debut at Carnegie Hall and at the Opera Bastille as the Flower Maiden in *Parsifal*.

- Dr. Lee McCormick Edwards Scholarship
- Alice Tully Scholarship
- Hardesty and Beverley Peck Johnson Fund



Joshua Blue

Il Podestà

British-American tenor Joshua Blue who's 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, 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. He received the Ellen Lopin Blair award for winning 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*. He earned his bachelor's degree from the Oberlin Conservatory of Music.

- Toulmin Scholar

Marie Engle

Ramiro

Mezzo-soprano Marie Engle is from Wauseon, Ohio, and is a master of music student at Juilliard where she studies with Marlena Malas. Prior to moving to New York, she lived in Vienna where she performed with the Arnold Schönberg Chor in Austria, and at Lincoln Center, Barcelona, and Hong Kong. She has also performed at the Theater an der Wien with tenor Plácido Domingo and mezzo-soprano Rosalind Plowright, and under the baton of conductors including Bertrand de Billy, Marc Minkowski, and René Jacobs. Ms. Engle participated in the 2016 season of the Franz Schubert Institute in Baden bei Wien. Recently, she has sung in numerous recitals in the U.S. and Canada.



- *Toulmin Scholar*

Kathryn Henry

Arminda

Soprano Kathryn Henry is from Wisconsin and is pursuing her master of music degree at Juilliard as a student of Marlena Malas. Her opera credits include the Governess in *The Turn of the Screw*, the First Lady in *Die Zauberflöte*, the title role in *Suor Angelica*, Gretel in *Hansel and Gretel*, and L'écureuil in *L'enfant et les sortilèges*. Ms. Henry has appeared as a guest soloist with the Milwaukee and Chautauqua symphony orchestras. In recital she has performed with pianists Brian Zeger, Craig Rutenberg, and Mikael Eliassen. In 2015, she was selected as a National Finalist in the Metropolitan Opera National Council Auditions.



- *Toulmin Scholar*

Joan Hofmeyr

Vera, a housemaid

Soprano Joan Hofmeyr is from Johannesburg and is a third-year bachelor of music student at Juilliard where she studies with Marlena Malas. She has sung in the chorus of Cape Town Opera's *La traviata*, and appeared in the Metropolitan Opera and Juilliard co-production of *La sonnambula* conducted by Speranza Scappucci, *Katya Kabanova* conducted by Anne Manson, and in Vocal Arts' Cabaret. Ms. Hofmeyr participates in Juilliard's Gluck Fellowship program, in which students bring interactive performances to New York City audiences in healthcare facilities and other nontraditional venues.



- *Dora L. Foster Scholarship*
- *Alice Tully Scholarship*
- *Hans J. Heinz and Tatiana Troyanos Memorial Scholarship*
- *Anna Schoen-René Fund*

About the Artists (Continued)



Olivia McMillan

Siena, a housemaid

Soprano Olivia McMillan is from Centerville, Ga., and is a third-year undergraduate at Juilliard where she studies with Edith Bers. Last season she was the featured soloist in the Mercer University choir and orchestra's performance of the John Rutter Requiem at Carnegie Hall. Ms. McMillan performed in the Metropolitan Opera and Juilliard co-production of *La sonnambula* conducted by Speranza Scappucci, and has been featured in various recitals and showcases at Juilliard. She has been featured in *Seventeen* magazine and *Teen Vogue*, which named her one of the top 10 teens who changed the world in 2015.

- *Kovner Fellow*



Christine Taylor Price

Serpetta

Soprano Christine Taylor Price earned her master's degree and is in her second year of the Artist Diploma in Opera Studies program at Juilliard where she studies with Edith Wiens. In 2017 she joined the Opera Theatre of Saint Louis as a Gerdine Young Artist, sang the Governess in Britten's *The Turn of the Screw* at Opera Columbus, and Susanna in *Le nozze di Figaro* at Opera in Williamsburg. At Juilliard she has appeared as the soloist in Mahler's Symphony No. 4, Pamina in *Die Zauberflöte*, Lucia in *The Rape of Lucretia*, and a soloist in Mendelssohn's *A Midsummer Night's Dream*. In 2016 Ms. Price made her Carnegie Hall debut in Beethoven's *Missa Solemnis* and in 2015 she sang Lucien in Corigliano's *The Ghosts of Versailles* and covered Susanna in *Le nozze di Figaro* at Wolf Trap Opera.

- *Alice Tully Scholarship*
- *Dr. Gary Portadin Scholarship*
- *Hardesty and Beverley Peck Johnson Fund*



Jacob Scharfman

Nardo

Baritone Jacob Scharfman is a second-year master of music student studying with Robert C. White Jr. A native of Boston, he spent last summer in Colorado as a studio artist with Central City Opera. During the 2016–17 season at Juilliard Mr. Scharfman made his Alice Tully Hall debut as Pallante in Handel's *Agrippina* and covered the Steward in Jonathan Dove's *Flight*. He has sung master classes with Yannick Nézet-Séguin and Pablo Heras-Casado (the latter available on medici.tv). Recent operatic engagements include Charlie in Jake Heggie's *Three Decembers* with Opera Fayetteville, Rugby in Vaughan Williams' *Sir John in Love* with Odyssey Opera, Mr. Webb in Rorem's *Our Town* with Boston Opera Collaborative, and Prince Yeletsky in Tchaikovsky's *The Queen of Spades* with Harvard's Lowell House. (jacobscharfman.com)

- *Ben Holt Memorial Scholarship*
- *Risë Stevens Scholarship*

William Guanbo Su

Giuseppe, Arminda's servant

Bass William Guanbo Su is from Beijing and is a first-year master's student at Juilliard studying under Cynthia Hoffmann. At the age of 14 he began his studies at the Walnut Hill School of the Arts then completed his bachelor's degree at Manhattan School of Music. Mr. Su has performed in solo recitals throughout Europe, Asia, and the U.S. and was the winner of NPR's From the Top competition. He 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, Wolfgang Dosch, Julius Drake, and Robert Holl. He recently won first prize at the Gerda Lissner Foundation Competition.



- *Juilliard
Scholarship*

Charles Sy

Conte Belfiore

Tenor Charles Sy is from Toronto and 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 program at the Banff Centre, and Britten-Pears Young Artist Program. Mr. Sy received first prize and the audience choice award in the Canadian Opera Company's 2014 Centre Stage Competition. He is also the recipient of the 2013 Hnatyshyn Foundation Developing Artist Grant for Classical Voice after being nominated to represent the University of Toronto and competing at the national level.



- *Juilliard
Scholarship*
- *Hardesty and
Beverley Peck
Johnson Fund*

Anshuman Bhatia

Lighting Designer

Anshuman Bhatia's designs for opera, theater, and dance have been seen at Beijing's National Center for the Performing Arts, Canada's Royal Winnipeg Ballet, Soho Rep, the Public Theater, Atlantic Theater Company, Washington's Arena Stage, Dublin's Civic Theater, HERE Arts Center, LoftOpera, Ma-Yi Theater Company, Pacific Symphony, Park Avenue Armory, Bard Music Festival, Puerto Rican Traveling Theater, Virginia Arts Festival, Rattlestick Theater, Troy's EMPAC, Infinity Theater Company, and the New School for Drama. Upcoming work can be seen at Madison Opera and Classic Stage Company. He holds an MFA from New York University. (bhatiadesign.com)



About the Artists (Continued)



Blake Habermann Movement Director

Blake Habermann has performed on streets and stages around the globe. Highlights include: creating the original mime/butoh piece *The Infinite Bliss of the Hungry Ghost Realm* in residency at DanceBox, in Kobe, Japan; performing on the Cirque du Soleil float in Macy's Thanksgiving Day Parade; developing clown material for a new production of *Pagliacci* at the Metropolitan Opera; and solo clown performance on the streets of the Edinburgh Fringe festival. He is currently teaching physical theater at the Neighborhood Playhouse and developing a new piece, *Solitary*, staging the psychosocial effects of solitary confinement. He holds a BFA from NYU's Tisch School of the Arts and completed a two year professional program at L'École Jacques Lecoq in Paris. (blakehabermann.com)



Grace Laubacher Scenic Designer

Grace Laubacher returns to Juilliard after last designing *Die Zauberflöte* in 2016. She is a New York City-based set designer whose work has recently been seen at the Bard Music Festival, Pacific Symphony, and Boston Baroque. She has recently collaborated with the Peabody-Essex Museum in Salem, Mass., Walt Disney Creative Entertainment, and was an associate designer on Broadway (*Marvin's Room*, *Roundabout*). She designed *Merrily We Roll Along* for Huntington Theater Company and the *Hans Zimmer Live* European tour. Ms. Laubacher was named a young designer to watch by *Live Design Magazine* in 2015 and was a winner in Opera America's 2015 Robert L.B. Tobin Director Designer Showcase. She holds a BA from Harvard and a master's degree from Central Saint Martins in London. (gracelaubacher.com.)



Amanda Seymour Costume Designer

Recent credits for designer Amanda Seymour include *Giulio Cesare* for Boston Baroque Opera, *Candide* for Orlando Philharmonic, *Ariadne auf Naxos* and *The Barber of Seville* for Opera Theatre of St. Louis, *Diner: the Musical* for Delaware Theatre Company, *Ping Pong* for the Public Theater, *Le pauvre matelot* and *Les mamelles de Tirésias* for Wolf Trap Opera, *Rusalka* for Opera San Antonio, *Oliver!* for the Paper Mill Playhouse, *Exile* and *Lawnpeople* for Cherry Lane Theatre, *Don Pasquale* for Juilliard, and *Lydia* for Yale Repertory Theatre. Associate designer credits include Disney's *Frozen* on Broadway, *Hedwig and the Angry Inch* national tour, and Madonna's *Rebel Heart* world tour.

Ellen and James S. Marcus Institute for Vocal Arts

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

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

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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 350 students in the bachelor's and master's degree programs, the orchestra appears throughout the 2017–18 season in more than a dozen performances on the stages of Alice Tully Hall, Carnegie Hall, David Geffen Hall, and Juilliard's Peter Jay Sharp Theater. The season opened in August with a collaboration between Juilliard and Finland's Sibelius Academy members conducted by Esa-Pekka Salonen with concerts in Alice Tully Hall, Helsinki, and Stockholm.

The orchestra is a strong partner to Juilliard's other divisions, appearing in opera and dance productions. Under the musical leadership of Alan Gilbert, the director of conducting and orchestral studies, the Juilliard Orchestra welcomes an impressive roster of world-renowned guest conductors this season including Thomas Adès, Joseph Colaneri, Edo de Waart, Chen Lin, David Robertson, Speranza Scappucci, Gerard Schwarz, and Emmanuel Villaume, and faculty members Jeffrey Milarsky and Mr. Gilbert. 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. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, the Juilliard Wind Orchestra, and the new-music groups AXIOM and New Juilliard Ensemble.

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Juilliard Orchestra

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