



JUILLIARD OPERA PRESENTS

DON GIOVANNI

MUSIC BY W. A. MOZART

LIBRETTO BY LORENZO DA PONTE

Juilliard



Anneliese Klenetsky
as The Governess and
Rebecca Pedersen as
Miss Jessel in Juilliard
Opera's production of
Britten's *The Turn of
the Screw*

A Message From Brian Zeger

To present Mozart and Da Ponte's masterpiece *Don Giovanni* is always a privilege and a challenge. A protean work, the opera continues to offer a rich canvas for audiences and critics. It grapples with some of the profound tensions we have struggled with since Mozart's time: between men and women when sexual desire clashes with notions of honor and loyalty, and class struggle with a central relationship between master and servant that is rich and unresolved.

In the fall, we presented Benjamin Britten's *The Turn of the Screw*, leaving audiences with a strong sense that not only had corruption occurred, it had proliferated in the hothouse environment of an Edwardian country house. In February, Purcell's *Dido and Aeneas*, the oldest work in our opera season, raised questions of how a female leader is judged and whether her fate is her own or is dictated by society. Can the life of a powerful female leader ever truly be her own?

As the final production in our Juilliard opera season, *Don Giovanni* leaves us with more questions than answers. Will the women who fall into Giovanni's orbit be able to extricate themselves? If an aristocrat's corruption is exposed, what does that mean for the larger society? Does a servant like Leporello, who has aided Giovanni, share in his guilt?

In addition to the brilliant artistic team behind this production, our students benefit from superb teaching: voice teachers as well as language, dramatic, and movement coaches and an academic environment which helps our students see their work in a larger cultural context and encourages critical thinking. Programming *Don Giovanni* is an invitation to exercise all those muscles and engage audiences in the never-ending dialogue about power, privilege, and desire.

Brian Zeger

Brian Zeger

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

The Juilliard School
presents

Don Giovanni

Opera in two acts

Music by Wolfgang Amadeus Mozart

Libretto by Lorenzo Da Ponte

Wednesday, April 24 and Friday, April 26, 2019, 7:30pm

Sunday, April 28, 2019, 2pm

Peter Jay Sharp Theater

Joseph Colaneri, Conductor

Emma Griffin, Director

Juilliard Orchestra

The Cast (in order of vocal appearance)

Leporello	Erik van Heyningen
Donna Anna	Meghan Kasanders
Don Giovanni	Hubert Zapiór (4/24, 4/28)
	Xiaomeng Zhang (4/26)
Il Commendatore	William Guanbo Su
Don Ottavio	James Ley
Donna Elvira	Maritina Tampakopoulos
Zerlina	Jessica Niles
Masetto	Gregory Feldmann

Continuo:

Clara Abel, Cello

Francis Yun, Harpsichord

Scenic Designer: Laura Jellinek

Costume Designer: Olivera Gajic

Lighting Designer: Mark Barton

Performance time: approximately 3 hours and 5 minutes, including a 20-minute intermission

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.



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

Onstage Chorus

Sydney Dardis, Mishael Eusebio, Lydia Grace Graham, Ryan Hurley, Chea Young Kang, Jack Kay, Maxwell Levy, Cesar Andres Parreño, Aleea Powell, Sam Siegel, Jaylyn Simmons, Jared Werlein

Additional (Offstage) Chorus

Dashuai Chen, Aaron Keeney, Connor J. Ouly, James Rootring

Covers

Dashuai Chen (Don Ottavio), Marie Engle (Donna Elvira), Lydia Grace Graham (Zerlina), Aaron Keeney (Leporello), Kathleen O'Mara (Donna Anna), James Rootring (Il Commendatore), William Socolof (Masetto)

Assistant Conductor: Robert Kahn

Music Preparation: Diane Richardson

Language Preparation: Stefano Baldasseroni

Associate Coach and Chorus Master: Adam Nielsen

Continuo Preparation: David Heiss

Rehearsal Keyboardists: Christopher Staknys, Nikolay Verevkin

Assistant Director and Choreographer: Jeffrey Lamont Page

Fight Director: Mark Olsen

Production Stage Manager: Alexandra Hall

Assistant Costume Designer: McKenna Duffy*

Assistant Lighting Designer: Jessie Lynn Smith

Assistant Scenic Designer: Santiago Orjuela Laverde

Assistant Stage Managers: Emily Hambridge*, Hannah Nathan*, Rayne O'Bryant*, Emily Tang*

Supertitles Creator: Celeste Montemarano

Supertitles Operator: Lisa Jablow

**Member, Professional Apprentice Program*



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.

Synopsis by Emma Griffin

Act 1

Leporello, servant to Don Giovanni, keeps watch as Giovanni pursues Donna Anna. She resists, struggling with the masked Giovanni. Her shouts cause her father, the Commendatore, to come running. The Commendatore challenges Giovanni to a duel and is killed; Giovanni and Leporello escape. Donna Anna begs her fiancé, Don Ottavio, to avenge her father's death.

Giovanni and Leporello encounter one of Giovanni's exes, Donna Elvira. Enraged by Giovanni's betrayal, she is looking for retribution. After Giovanni eludes her, Leporello tells her that she is neither the first nor the last woman to fall victim to Giovanni's seductions.

Masetto and Zerlina celebrate their marriage. While Leporello escorts Masetto away, Giovanni flirts with the young bride. Zerlina is at the point of agreeing to Giovanni's advances when Elvira arrives. Elvira, still furious, tells Zerlina to flee this false suitor, and the two women depart. Donna Anna and Ottavio arrive and ask Giovanni's help in discovering the identity of the Commendatore's murderer (they are unaware it is Giovanni). Elvira comes back and warns Anna of Giovanni's betrayals. Giovanni insists that Elvira is insane and her accusations false. As Giovanni leaves, Anna suddenly recognizes his voice as that of the murderer; she forcefully demands vengeance. Ottavio wonders how to restore Anna's peace of mind.

Giovanni has invited Zerlina and Masetto to a party he is hosting; the young bride asks Masetto to forgive her for her moment of weakness with Giovanni. Anna, Elvira, and Ottavio (who have banded together) appear at the party masked; Leporello invites them into the celebration. Giovanni, while dancing with Zerlina, drags her into an adjoining room. She screams for help, and Giovanni claims that Leporello attacked Zerlina. Anna, Elvira and Ottavio reveal themselves, denounce Giovanni, and promise that vengeance is at hand. Giovanni escapes their attempts to capture him.

Act 2

Giovanni forces Leporello to exchange clothes with him and pose as Giovanni; Leporello then distracts and seduces an unwitting Elvira (who believes her lover has come back to her). Meanwhile, Giovanni serenades Elvira's maid.

Masetto arrives, looking for revenge; the disguised Giovanni tricks Masetto and beats him. Zerlina finds her bruised husband and comforts him. Leporello and Elvira—she is still tricked into thinking she's reunited with Giovanni—are surprised by the arrival of Anna, Ottavio, Zerlina, and Masetto, all of whom are looking for vengeance. Elvira defends Leporello (believing him to be Giovanni); Leporello, fearing for his life, reveals his true identity before making his escape. Elvira, betrayed yet again, acknowledges that, despite his actions, she still loves Giovanni. Ottavio once again pleads for Anna to marry him but she answers that she cannot until her father's murder has been avenged.

Giovanni and Leporello encounter the statue of the Commendatore. Leporello is terrified, but Giovanni mocks the statue and scornfully invites it to dinner. The Commendatore accepts the invitation.

While Giovanni dines, Elvira makes a last desperate attempt to persuade him to change his life; Giovanni responds with dismissive laughter. The figure of the Commendatore appears and calls for Giovanni's repentance. Giovanni boldly and insistently refuses to repent, and he is punished.

About the Opera by Thomas May

Based on a popular legend that had already been exploited for generations in numerous versions for the stage—including assorted operatic treatments—Mozart's *Don Giovanni* has itself acquired a quasi-mythic stature. Consider its use as a defining psychological motif in Peter Shaffer's play (and later Oscar-winning film), *Amadeus*, where the figure of the Commendatore comes to symbolize a complex of defiance and guilt relating to Mozart's personal relationship with his father. Long before that, the opera was responsible for a fundamental shift in perceptions of Mozart during the 19th century.

Don Giovanni countered the cliché of the “eternal child” or even idiot savant who beatifically channeled music from a celestial sphere (a cliché that persists in Shaffer's popularizing work, as it happens). The opera was seen to stand apart and to embody the “demonic” Mozart—the score's darkest moments daring a glimpse into the terrifying chaos of human passions, a Dionysian reckoning that eclipsed the Apollonian serenity of Mozart the Classicist par excellence.

For Joseph Colaneri, who conducts Juilliard's production, *Don Giovanni* is one of those pinnacles of Western art that “simply stand out from the history and context in which they were created so that they become universal works, like Shakespeare's *Hamlet* or Verdi's *Otello*. Mozart touches here on all those things that make one human, including the dual side of our nature—the confrontation of opposites that became a chief tenet of Romanticism.”

Even apart from the profound spell it would cast on later composers, *Don Giovanni* has had the kind of pervasive effect on artists and thinkers that we tend to associate with the work of Wagner. For example, the polyinitialed polymath E.T.A. Hoffmann (the “A” stands for Amadeus, in homage to his idol) in 1813 published *Don Juan*, a rhapsodic fantasia on the opera. Hoffmann, who combined careers as a composer, critic, and fiction writer, here set the stage for the Romantic era's “demonic” reading of Mozart (as he similarly did for Beethoven).

Like a 21st-century proponent of *Regiethater*, Hoffmann's fictional narrator posits that the “true” poetic idea intended by Mozart lurks beneath the hurly-burly of the story as it appears on the surface. The drama, for him, serves as a kind of Trojan horse whereby the music conveys to the initiated a quintessentially Romantic vision of “the insatiable, burning desire ... to attain on earth that which dwells in our hearts as but a heavenly promise—the very longing for the infinite ...”

And for our own #MeToo era, with its awareness of the enduring harm perpetrated by sexual predators, *Don Giovanni*, culminating in the protagonist's punishment, seems eerily resonant. Resonant, while at the same time universal: “The predator who is devilishly charming is an ancient idea,” observes director Emma Griffin, who has previously staged Janáček's

The Cunning Little Vixen and Poulenc's *Les Mamelles de Tirésias* for Juilliard Opera. "In that sense, he's not unusual. The Don Juan myth is a cornerstone of Western civilization. We live in a culture that supports these Giovanniis, and they can do a lot of damage. It's always the same story about power and coercion." And yet, says Griffin, in all three of their collaborations, which are anchored in comic opera prototypes, Mozart and Da Ponte "take all of their characters seriously. Both men were complicated and had a great understanding for the fluidity and fickleness of human nature."

As an enormously powerful operatic icon, it's no wonder that *Don Giovanni* gives the impression of having always been there. Yet the original impetus to create it came about in a surprisingly offhand way. In December 1786, Mozart fever broke out in Prague when a new production of *The Marriage of Figaro* caused a sensation (in marked contrast to the lukewarm reception the Viennese accorded it at the world premiere earlier in the spring). Fans of the composer arranged for him to visit for about a month early in 1787, and Mozart, who conducted one of the run's performances during his stay, experienced the enthusiasm firsthand: "Here they talk of nothing but *Figaro*," he reported in a letter from Prague.

The Italian impresario Pasquale Bondini, who had mounted *Figaro* in Prague, commissioned Mozart to write a fresh opera specifically for his company and for his admiring audience in the Czech city. The librettist Lorenzo Da Ponte later claimed that it had been his prompting to take on the Don Juan legend as the topic for this second collaboration with Mozart, though a colleague of Bondini's may have been the one who suggested it. In any event, the hope was for them to strike gold a second time by producing another comic opera emulating their success with *Figaro*.

Mozart and his team were operating on the assumption that they had only 10 days (!) to rehearse and stage this complex new opera, but in fact even less time was available. Yet after a resulting delay in the originally scheduled premiere date, Prague audiences went wild when *Il dissoluto punito ossia il Don Giovanni*—"The Rake Punished, or *Don Giovanni*," as it was titled—began its run at the end of October 1787.

In May of the following year, Mozart presented the opera in his adopted home city of Vienna. He tailored this production to its new cast by writing two new arias (one each for Don Ottavio and Donna Elvira) and a new duet for Zerlina and Leporello and cut parts of the finale. Juilliard Opera's production is based on the Vienna version "with some tweaks," explains Colaneri, which include keeping the epilogue ensemble. (It was long asserted that this had been cut from the Vienna version, though this is a matter of dispute.)

Decades after Mozart's premature death—he had only four years left after the Prague premiere—his operas made their way to New York. *Figaro*

(in English translation) was the first Mozart opera to be staged here, in 1823, and *Don Giovanni* followed in 1826, performed in the original Italian by a touring company led by the Spanish tenor Manuel Garcia. Just a year before, the peripatetic Da Ponte, who had abandoned Europe in 1805 (and his debts, among other entanglements), had established a new identity as the first-ever professor of Italian language at Columbia College.

Da Ponte freely borrowed from many sources in crafting his libretto—the recent one-act comedy *Don Giovanni Tenorio* penned by Giovanni Bertati, Molière’s rather sober theatrical version, and likely the Spanish Baroque playwright Tirso de Molina’s *El burlador de Sevilla y convidado de piedra* (“The Trickster of Seville and the Stone Guest”), among others. Yet he wove his material together with wit and imagination and, most importantly, with an instinct for what would best suit Mozart—who in fact participated actively in shaping the libretto.

An instantly impressive example is the remarkable scene that opens the opera, which seamlessly spans a good 20 minutes, from the overture through the death of the Commendatore and Giovanni’s escape to Donna Anna and Don Ottavio’s oath to avenge his crimes. In building a continuous structure with such a dark opening, according to Colaneri, Mozart here also anticipates Romanticism. Similarly, as the critic and scholar David Cairns points out, Da Ponte’s tightening of what otherwise would have been a merely episodic plot into fewer characters, all of whom interact, “provided Mozart with the wealth of ensembles that he craved ... [accounting] for over half the duration of the opera.”

In fact, the title character famously lacks a definitive solo scene with a grand aria. Mozart underscores his musical identity as a principle of reflection. Ironically for a putative individualist/egotist, Giovanni mirrors the styles of those with whom he interacts but reveals no interiority. The Champagne Aria, for example, offers “an interesting take on a buffo aria,” notes Colaneri. “Leporello could sing this. Don Giovanni can also be heroic, as when he confronts the Stone Statue. Mozart depicts him musically as a shape-shifter. He becomes that chameleon character that can be dangerous.”

For her interpretation, Emma Griffin carefully examined the unique relationship each character has to Don Giovanni and his behavior. “I focused on this deep, intense psychological landscape of the main characters,” she says. “When we get tangled in our lives with these Don Giovanni characters, there’s a feeling that you can’t get away. Act One and Act Two are strikingly different visually, but both unfold in a psychological space where these people are locked in a room together and have to figure it out.”

Griffin regards what happens to Donna Anna as “one of the tent poles of the story. She is the living embodiment of the repercussion of Don Giovanni’s actions. The attack, the murder of her father—these set off

About the Opera by Thomas May (Continued)

the disintegration of what she once had. Anna's ideas of who she is fall apart in a way that doesn't happen to the other two women. Zerlina sees that she is in over her head and gets out. The tragedy of Elvira is that she is in love with him. That is her Achilles heel. I see her as the opposite of the overbearing stereotype. She is his actual match and sees through his nonsense but loves with him anyway."

Their varied perspectives also represent different social orders, as Mozart emphasizes through his corresponding interplay of differing musical codes: opera seria idioms for the aristocratic Commendatore, Donna Anna, and Don Ottavio and buffo style for Leporello, Zerlina, and Masetto. Donna Elvira, explains Colaneri, is shown to bridge "the realm of the privileged nobles and the agrarian society of everyday people. Even though she has an aristocratic title, Elvira is the bourgeois prototype of the Enlightenment. She has the ability to communicate well and to be heard by the members of the agrarian class as well."

In light of these multiple angles and conflicts, *Don Giovanni's* seemingly "tidy" epilogue—to be understood as a Brechtian moral after the demise of opera's ultimate Immoralist?—makes it especially challenging, says Griffin, "to figure to how to make that ending feel emotionally satisfying to a contemporary audience."

When Mozart and Da Ponte embarked on the commission, they could have been assured of success with a straightforward opera buffa treatment. The Don Juan material, according to Cairns, was considered by the snobbishly respectable to be lowbrow, "reeking of the fairground and the improvised buffoonery of the *commedia dell'arte*—an entertainment popular in the worst sense of the word, fit only for the lower orders."

Yet the very first music we hear still retains its power to chill the spine: even with elements as basic as a D Minor triad and its dominant, Mozart establishes the indelible, otherworldly signature of the Stone Guest, which frames the entire opera. Only after this slow introduction, clouded by menacingly chromatic harmonies, does the buffo spirit emerge in the overture's main body—where it is too hectic, too driving, to be consumed in the spirit of a sparkling comedy. Yet it is not the supernatural currents alone that fire up Mozart's muse, as Cairns writes: “[Mozart] responded with equal alacrity to the scope for comedy, even farce.”

What makes *Don Giovanni* such an inexhaustible masterpiece is this intermingling of comic and tragic registers, of irreverent mockery and deadly seriousness. But this is also one reason for this opera's disturbing power: its fundamental ambiguities resist our attempts to resolve them. Not unlike Goethe's *Faust*, with its origins in puppet shows, *Don Giovanni* has transcended its humble antecedents and inspired poets (W.H. Auden), playwrights (Bernard Shaw), and philosophers (Søren Kierkegaard and Simone de Beauvoir).

And *Don Giovanni* offers unparalleled opportunities to a cast of young performers. “When you're doing this opera with people in their mid-20s,” Griffin says, “that becomes a very specific *Giovanni* — one of young and beautiful people playing young and beautiful people. In the work I do as a director, the landscape is laser focused on them as performers. Keeping that specific focus alive and vibrating all the time is a profoundly theatrical event.”

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.

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About the Artists



Joseph Colaneri (Conductor)

Since 2013, Joseph Colaneri has been music director of the Glimmerglass Festival, where he will conduct this summer's new productions of *La traviata* and *The Ghosts of Versailles*. This season he conducted the revival of the Metropolitan Opera's production of *Mefistofele*, debuted at the Teatro Colón with *La bohème*, and led a concert with Met artists Lisette Oropesa and Paul Groves in Baton Rouge. In May, Colaneri will conduct a concert at Washington National Opera featuring members of its Young Artists Program. In October, he conducts San Diego Opera's *Aida*. Colaneri was artistic director of the Mannes Opera (1998-2018) and artistic director of the West Australian Opera (2012-14).

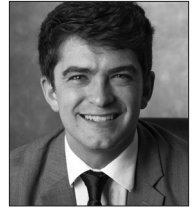


Emma Griffin (Director)

Emma Griffin is a theater and opera director based in New York City. Upcoming engagements include *Ellen West*, a new opera by Ricky Ian Gordon based on the poem by Frank Bidart, which will premiere at Opera Saratoga and then move to New York City with Beth Morrison Productions. Some of the places she has worked include BAM, Opera Colorado, Atlanta Opera, Boston Lyric Opera, Curtis Opera Theater/Opera Philadelphia, Perseverance Theater, Geva Theater Center, Southern Rep, Actor's Express, Virginia Stage, HERE, Clubbed Thumb, New Georges, and Williamstown Theater Festival. In 2018, she was appointed managing artistic director of the Mannes Opera at the New School. She was on the faculty of the University of Cincinnati College-Conservatory of Music as the professor of opera stage direction.

Gregory Feldmann (Masetto)

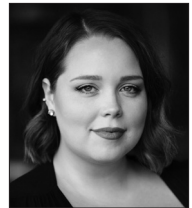
Baritone Gregory Feldmann, of York, Pa., is pursuing his master's at Juilliard, where he studied with Sanford Sylvan. At Juilliard, Feldmann performed the role of Ananias in *The Burning Fiery Furnace* as well as L'horloge Comtoise and Le Chat in a performance of *L'enfant et les sortilèges* with the Juilliard Orchestra in Alice Tully Hall. In November, he made his Carnegie Hall debut in *Israel in Egypt* with MasterVoices, conducted by Ted Sperling. Feldmann will return to Opera Theatre of Saint Louis this summer as a Gerdine Young Artist, where he will cover Count Almaviva in *The Marriage of Figaro*.



- Helen Marshall Woodward Scholarship
- Janet Southwick Norwood Scholarship
- Pfeiffenberger Scholarship

Meghan Kasanders (Donna Anna)

Meghan Kasanders is a second-year Artist Diploma in Opera Studies candidate at Juilliard, studying with Edith Wiens. Most recent engagements include Sibelius' *Luonnotar* in Alice Tully Hall with conductor Barbara Hannigan, Bernstein's *Songfest* at Carnegie Hall (debut) under the direction of Marin Alsop, Magda Sorel in Opera Saratoga's critically acclaimed production of *The Consul*, and Oenone in Juilliard's production of *Hippolyte et Aricie* last spring. She has worked with Opera Theatre of Saint Louis, Des Moines Metro Opera, Opera Saratoga, Union Avenue Opera, and the Institute for Young Dramatic Voices. Kasanders has been featured in *Modern Singer* magazine and was a 2019 finalist in the Metropolitan Opera National Council Auditions, as well as a semifinalist in the Dallas Opera Guild Vocal Competition. She holds degrees from Rice University and Simpson College.



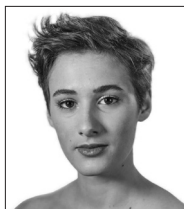
- Risë Stevens Scholarship
- Barbara Rogers Agosin Scholarship
- Hardesty and Beverley Peck Johnson Fund

James Ley (Don Ottavio)

Tenor James Ley, from Maryland, is an Artist Diploma in Opera Studies student at Juilliard, where he studies with Edith Wiens. At Juilliard, Ley has appeared in a shared, semi-staged performance of *Winterreise* with Brian Zeger in Alice Tully Hall, as Le petit vieillard in *L'enfant et les sortilèges* with the Juilliard Orchestra conducted by Emmanuel Villaume, and in a master class with Yannick Nézet-Séguin. He recently participated in Carnegie Hall's SongStudio, where he worked closely with guest teachers and coaches including Renée Fleming. Last summer, he participated in the Festival d'Aix-en-Provence in the Mozart Académie and with the Nürnberg Symphoniker through the Internationale Meistersinger Akademie. Before Juilliard, Ley performed as Tamino in *Die Zauberflöte*, Abraham in a staged production of Britten's *Canticle II: Abraham and Isaac*, and in Handel's *Messiah* at Wheaton College.



- Noah Stella Luna Laffont Scholarship
- Burford Scholarship
- Otto Lehmann Scholarship
- Hardesty and Beverley Peck Johnson Fund



- *Kovner Fellowship*

Jessica Niles (Zerlina)

American soprano Jessica Niles (Pre-College '15) is a fourth-year undergraduate at Juilliard studying with Marlena Malas. Recent performances include *Aminta e Fillide* with Juilliard415 conducted by William Christie; Adina in *Elixir of Love*; Eurydice in *Orpheus in the Underworld*; Une Matelote in *Hippolyte et Aricie*; Anne Page in *Die lustigen Weiber von Windsor*; Julie in *Carousel*; Amiens in *As You Like It*; Schoenberg's String Quartet No. 2 in Juilliard's ChamberFest 2018; Wenzelberg's *The Opposite of Loneliness: A Chamber Piece* (commission and world premiere); and the inaugural performance of OperaComp at Juilliard in 2017. She has performed at Carnegie Hall, the Kennedy Center, Lincoln Center, National Sawdust, and the Morgan Library, and has appeared as a soloist with Cantori New York and MasterVoices. Past studies include Juilliard's Pre-College, Houston Grand Opera's Young Artist Vocal Academy, and the Chautauqua Institution.



- *John W. Drye, Jr. Memorial Scholarship in Voice*
- *Michael L. Brunetti Memorial Scholarship in Voice*

William Guanbo Su (Il Commendatore)

Bass William Guanbo Su is pursuing his master's at Juilliard under the guidance of Cynthia Hoffmann. In 2018, he was a member of the Gerdine Young Artist program at Opera Theatre of Saint Louis and a voice fellow at the Aspen Music Festival and School, where he performed Don Basilio in *Il barbiere di Siviglia*. Other opera roles include Pluton in *Hippolyte et Aricie*, Herr Reich in *Die lustigen Weiber von Windsor*, and Seneca in *L'incoronazione di Poppea*. In 2017, he made his Carnegie Hall debut with the Cecilia Chorus of New York. He was awarded first prize in the Gerda Lissner Lieder Competition (2017), second prize at Houston Grand Opera's Eleanor McCollum Competition (2019), and was a Grand Finals winner in the Metropolitan Opera National Council Auditions (2019).



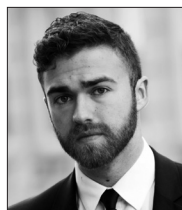
- *George and Marie Vergottis Scholarship*
- *Constance Goulardris Scholarship*
- *Hardesty and Beverley Peck Johnson Fund*

Maritina Tampakopoulos (Donna Elvira)

Greek soprano Maritina Tampakopoulos is in the Artist Diploma in Opera Studies program at Juilliard, where she studies with Edith Wiens. She earned her master's at the Istituto Superiore dei Studi Musicali Vecchi-Tonelli in Modena with Raina Kabaivanska as a scholarship holder of the Raina Kabaivanska Foundation, and her bachelor's at the National Conservatory of Greece in Athens. She has participated at the Accademia Musicale Chigiana Festival and St. Margareten Opern Festspiele, earned the audience prize in the 67th G.B. Viotti International Music Competition, and has performed in concerts and recitals in Austria, Greece, Italy, and China.

Erik van Heyningen (Leporello)

Bass-baritone Erik van Heyningen, from San Diego, is an Artist Diploma in Opera Studies student at Juilliard, where he studied with Sanford Sylvan. Van Heyningen makes his Spoleto Festival (USA) debut as First Nazarene in *Salome* and his Teatro Nuovo debut as Fernando in *La gazza ladra* this summer. Van Heyningen spent last summer at Santa Fe Opera for his second year as an apprentice artist, singing the Imperial Commissioner in *Madama Butterfly* and Ragotzki/Archbishop in *Candide*. Van Heyningen received the Donald Gramm Memorial Award from Santa Fe Opera in 2017, the first place prize in the Gerda Lissner Lieder competition in 2016, and in 2015 the Richman Memorial Award from the Opera Theatre of St. Louis, where he spent three summers as a young artist.



- Dr. Gary Portadin
Scholarship
- Dr. Lee
MacCormick
Edwards
Scholarship
- Anna Case Mackay
Scholarship
- Hardesty and
Beverley Peck
Johnson Fund

Hubert Zapiór (Don Giovanni)

Hubert Zapiór is a baritone from Brzesko, Poland, and a second-year Artist Diploma in Opera Studies student at Juilliard studying with Edith Wiens. He graduated from Fryderyk Chopin University of Music and Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw. Recent engagements include Papageno in Barrie Kosky's production of *Die Zauberflöte* and Marullo in *Rigoletto* at the Teatr Wielki—Polish National Opera, and Herr Fluth in *Die lustigen Weiber von Windsor* and Neptune in *Hippolyte et Aricie* with Juilliard Opera. He also sang the baritone part in *War Requiem* with the Albany Symphony. Zapiór will make his Bayerische Staatsoper debut as Marquis d'Obigny in *La Traviata* this summer, and he will join the ensemble of Hannover Staatsoper in the 2019-20 season.



- J.S. and Barbara
P. Johnson
Scholarship

Xiaomeng Zhang (Don Giovanni)

Chinese baritone Xiaomeng Zhang is an Artist Diploma student studying with Marlena Malas at Juilliard, where he has sung Minskan in *Flight*, Giove in *La Calisto*, Presto in *Les mamelles de Tirésias*, Kuligin in *Kát'a Kabanová*, and Le Feuteuil/Arbre in *L'enfant et les sortilèges*. He has sung Tancredi in *Il Combattimento di Tancredi e Clorinda* (Carnegie Hall), Rodomonte in *Orlando Paladino* and Macduff in Bloch's *Macbeth* (Manhattan School of Music), Schaunard in *La Bohème* (Chautauqua Music Festival), Licinio in *Aureliano in Palmira* and Fernando in *Fidelio* (Caramoor Summer Music Festival), and Don Giovanni at the Merola Opera Program. Future engagements include Count Almaviva in *The Marriage of Figaro* (Aspen Music Festival) and Figaro in *Il barbiere di Siviglia* (Opera Columbus). He was a 2018 national semifinalist in the Metropolitan Opera National Council Auditions.



- Jerome L. Greene
Fellowship
- Hardesty and
Beverley Peck
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Laura Jellinek (Scenic Designer)

Juilliard credits include *The Cunning Little Vixen*, *Les mamelles de Tirésias*, *Buried Child*, and *Angels in America*. Her other opera credits include *La Traviata* and *Madame Butterfly* (Opera Theatre of St. Louis); *Don Giovanni* (Boston Lyric Opera); *A Quiet Place*, *Dialogues of the Carmelites*, and *Owen Wingrave* (Opera Philadelphia); *Three Decembers* (Atlanta Opera); and *Orlando Paladino* (Manhattan School of Music). On Broadway, her credits include *Oklahoma!* and *Marvin's Room*. Her Off-Broadway credits include *Oklahoma!* (St. Ann's, Bard); *Mary Page Marlowe* (Second Stage); *Mary Jane* (New York Theatre Workshop, Lortel nomination); *Rags Parkland...* (Ars Nova); *Queens* and *The Wolves* (Lincoln Center Theater); *A Life* (Playwrights Horizons, Lortel and Hewes awards); *The Treasurer* and *Marjorie Prime* (Playwrights Horizons); *The Antipodes* and *Everybody* (Signature Theater); *Sea Wall/A Life* (Public Theater); The Debate Society; The Mad Ones. She has won an Obie for sustained excellence in design and has an MFA from NYU.



Olivera Gajic (Costume Designer)

Olivera Gajic's work has been seen at Juilliard in more than 30 productions, including *A Midsummer Night's Dream*; *Le Comte Ory* (Juilliard Opera); *The Americans*, *The Greeks*, *William in Transit*, *A Midsummer Night's Dream*, *Marisol*, *Othello* (Drama Division); *Cracked Orlando* (Center for Innovation in the Arts); 2005-10 Senior Dance Productions (Dance Division); Other work includes *Jedermann* (Salzburg Festival); *The Long Christmas Dinner* (American Symphony Orchestra); *God's Ear* (Vineyard Theater); and many others. She has more than 150 theater, opera, dance, and film productions to her credit. 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, TDF/Irene Sharaff Young Master, and Bessie & Barrymore award. She is a member of USA local 829.

Mark Barton (Lighting Designer)

Juilliard credits include *The Cunning Little Vixen* with Emma Griffin and *The Threepenny Opera*. Broadway credits include *The Real Thing*, *Violet*, *The Realistic Joneses*, and *Amélie* (co-designed with Jane Cox). Off-Broadway credits include Lincoln Center Theater; Signature Theater; Public Theater; Playwrights Horizons; Roundabout Theatre Company; New York Theatre Workshop; Elevator Repair Service; Soho Rep; Theater for a New Audience; BAM; Young Jean Lee's Theater Company; and many others. Regional credits include American Repertory Theater; Actors Theatre of Louisville; Guthrie Theater; La Jolla Playhouse; Yale Rep; Center Theater Group; Long Wharf Theater; Denver Center; Cincinnati Playhouse; Huntington Theatre Company; South Coast Rep; and Berkeley Rep. Additional credits are Encores! Off-Center, 2013-18 at New York City Center, and numerous productions with Curtis Opera Theater in Philadelphia. He has won a Lucille Lortel and Hewes Design awards, as well as an Obie for sustained excellence.



Alexandra Hall (Production Stage Manager)

Broadway credits include *Sweat* and *She Loves Me*. Tours include Anna Deavere Smith's *Notes From the Field* (London), *Sweat* (The Public Theater, National), *blank page* (SITI Company), and *First Wives Club* (Chicago). Her Off-Broadway credits include *Sweat* and *Manhatta* (The Public); *Cardinal* (Second Stage); *What I Did Last Summer*, *The Wayside Motor Inn*, and *The Open House* (Signature Theatre); *Around the World in 80 Days*; and *The Brightness of Heaven*. Her Juilliard credits include *Hippolyte et Aricie*, *Triumph of Love*, and *Arcadia*. Regionally, she has worked with the Chester Theatre Company. She has a BA from Old Dominion University and an MFA from Columbia.

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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, Risé Stevens, Tatiana Troyanos, Simon Estes, and Shirley Verrett. Recent alumni include Isabel Leonard, Susanna Phillips, Paul Appleby, Erin Morley, Sasha Cooke, and Julia Bullock.

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Juilliard's 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 season in concerts on the stages of Alice Tully Hall, Carnegie Hall, David Geffen Hall, and Juilliard's Peter Jay Sharp Theater. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera and dance productions, as well as presenting an annual concert of world premieres by Juilliard student composers. The Juilliard Orchestra welcomes an impressive roster of world-renowned guest conductors this season including John Adams, Marin Alsop, Joseph Colaneri, Barbara Hannigan, Steven Osgood, Peter Oundjian, and Gil Rose, as well as faculty members Jeffrey Milarsky, Itzhak Perlman, Matthias Pintscher, and David Robertson. 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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	Dr. Marta Vago*	* = alumnus/alumna
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Dr. Haruhisa Handa and the International Foundation for Arts and Culture (IFAC) have been deeply valued partners of The Juilliard School for the past two decades. Dr. Handa's extraordinary vision and generosity have made transformative contributions to opera at Juilliard. Grants from IFAC have enhanced the quality of Juilliard's annual opera productions created by today's most prominent directors.

At Juilliard's 104th commencement in Alice Tully Hall on May 22, 2009, Haruhisa Handa was awarded an honorary doctorate by President Joseph W. Polisi. Photo by Peter Schaaf.

Thanks to the *Dr. Haruhisa Handa and International Foundation for Arts and Culture Visiting Artist Chair in Vocal Arts Fund*, Juilliard will continue to bring some of the world's most renowned performers to the school to coach our young singers. Recent guests artists have included Yannick Nézet-Séguin, Joyce DiDonato, Eric Owens, Fabio Luisi, and alumna Renée Fleming. The opportunity to work with distinguished professionals at the top of their field is an invaluable experience for our students.

Juilliard is honored by our exceptional partnership with IFAC and grateful to Dr. Handa for his educational and artistic vision, which will continue to transform opera at Juilliard and on stages around the world for decades to come.

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