

Otto Nicolai

*Die lustigen Weiber
von
Windsor*



Juilliard



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The Juilliard School
presents

Die lustigen Weiber von Windsor

Music by Otto Nicolai

Libretto by Salomon Hermann von Mosenthal

Based on William Shakespeare's *The Merry Wives of Windsor*, with new spoken dialogue arranged by John Giampietro from Shakespeare's *The Merry Wives of Windsor*, *Henry IV (Part 1 and Part 2)*, and *A Midsummer Night's Dream*

Wednesday, February 14, and Friday, February 16 at 7:30pm
Sunday, February 18 at 2pm
Rosemary and Meredith Willson Theater

Teddy Poll, Conductor

John Giampietro, Director

The Cast (*in order of vocal appearance*)

Sir John Falstaff	Alex Rosen
Frau Fluth (Alice Ford)	Christine Taylor Price
Frau Reich (Meg Page)	Kady Evanyshyn
Fenton	John Chongyoon Noh
Anna Reich (Anne Page)	Jessica Niles
Herr Reich (George Page)	William Guanbo Su
Spärlich (Slender)	Matthew Pearce
Dr. Cajus (Dr. Caius)	Andrew Munn
Mistress Quickly	Brittany Hewitt
Herr Fluth (Francis Ford)	Hubert Zapiór
Prince Hal	Ryan Hurley

Piano: Chris Reynolds, Adam Rothenberg

Violin: Cherry Choi Tung Yeung

Piccolo: Lisa Choi

Scenic Designer: Alexis Distler

Costume Designer: Audrey Nauman

Lighting Designer: Kate Ashton

Performance time: approximately 2 hours, 30 minutes, including one intermission

Ensemble

Khady Gueye, Brittany Hewitt, Ryan Hurley, Connor Ouly, Shereen Pimentel, James Rootring, Maggie René Valdman

Covers

Shaked Bar (Anna Reich), Chance Jonas-O'Toole (Spärlich), Natalia Kutateladze (Frau Reich), James Ley (Fenton), Andrew Munn (Sir John Falstaff), Rebecca Pedersen (Frau Fluth), James Rootring (Herr Reich), Jacob Scharfman (Herr Fluth), William Socolof (Dr. Cajus)

Musical Preparation: Reed Woodhouse

Language Preparation: Nils Neubert

Speech Coach: Deborah Hecht

Associate Coach and Chorus Master: Adam Nielsen

Rehearsal Pianists: Jonathan Heaney, Chris Reynolds, and Adam Rothenberg

Production Stage Manager: John Patrick Hunter

Assistant Stage Managers: Bianca Boller* and Tammy Babich*

Assistant Costume Designer: Maggie McGrann*

Supertitles Creator: Celeste Montemarano, based on a translation by John Giampietro

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.



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.

About This Production

Is this Falstaff's play or does it belong to those merry wives? I contend it is Windsor's play. Despite the large, looming figure of Sir John Falstaff, *The Merry Wives of Windsor* is Shakespeare's neighborhood play. It celebrates a community populated with oddballs, eccentrics, outsiders, and foreigners. It is a feast of language both familiar and strange. It tells the story of how, despite individual agendas, schemes, plots, and upheavals, a society can find its commonality, work as a unit in a spirit of togetherness, express itself, and ultimately find a welcoming forgiveness.

By setting our production in 1941 Windsor during World War II, we are able to focus more particularly on the community as everyone is engaged in a singular purpose: the war effort. The munitions factory becomes the fulcrum of activity in the town. We are also able to focus more clearly on the women in the story and draw some parallels to today. Women have more agency and power in the societal structure of this period. They are a force in the workforce. And yet, they are still subject to the disturbance and uninvited advances of men. They are still in need of permission to live their dreams and desires. The stakes are raised, but then they must be, as we re-evaluate the character of Falstaff in light of today's reckoning with male misbehavior in the workplace.

So how does the comedy survive? How do we laugh *with* the wives and *at* Falstaff given the circumstances and climate?

The human experience reveals that in times of war, instability, and darkness, when communities are severely tested, a collective energy and creativity begins to bloom. They are determined to survive, to maintain some sense of normalcy, and to not lose their unique character. They fight to preserve the things that make them special and keep their spirits buoyant. This is why Noel Coward's light comedy *Blithe Spirit* would premiere in the West End in 1941 and at least two London productions of *The Merry Wives of Windsor* would be staged in 1940 and 1942.

The women of Shakespeare and Nicolai's world know who they are. They call themselves "merry." Nothing can and will be done to change that.

—*John Giampietro*

By setting our production in 1941 Windsor during World War II, we are able to focus more particularly on the community as everyone is engaged in a singular purpose: the war effort.

About the Opera By Thomas May

On March 9, 1849, *The Merry Wives of Windsor* received its triumphant world premiere in Berlin. The operatic masterpiece of Otto Nicolai, it soon became a staple in the German-speaking world. Just two months later, the overworked composer, not quite 39 years old, suffered a fatal stroke. He died too soon to fully relish this crowning vindication of a career beset by frustration.

Revolutionary currents had been building and sweeping across Europe while Nicolai was at work on *Wives*, which he started in 1845. They reached Dresden, where Richard Wagner became fatefully involved in the uprising and was forced to flee into exile only two days before Nicolai's death. The striving for self-determination that underpinned these midcentury revolutions had its counterpart in musical developments as well.

"In some ways, German opera was still in its adolescent period, trying to figure out its identity," observes Teddy Poll, conductor of Juilliard's present production. One aspect of *Wives* that he especially enjoys is its affable stylistic variability. This music is not easy to pigeonhole, leaving listeners to experience moments in which they are left wondering where to orient the work's overall aesthetic.

For his Shakespeare opera, Nicolai drew on a cosmopolitan range of influences, embracing the two great poles of the era: German and Italian operatic style. In other words, *Wives* reflects aspects both of the emerging phenomenon of German opera and of the rich tradition (along with its corresponding conventions) that had been nurtured for centuries in the art form's native land.

Nicolai lived and breathed Italian opera during the formative period of his too-short career. Four of his five completed operas in fact *are* Italian operas. Having grown up a prodigy in a musical home (though his was a miserable childhood in a broken home), Nicolai was appointed in the 1830s to serve in Rome as part of the Prussian embassy's music staff. He made his debut as an opera composer on the Italian stage (setting a text by Felice Romani, the esteemed librettist of *Norma*), and his first two operas enjoyed such success that, for a quick flash, the foreign-born Nicolai was regarded as a leading new composer of Italian opera.

In 1841 Nicolai made a very poor choice: he had been offered the libretto for *Nabucco* but turned it down, agreeing to take another available libretto instead (*Il proscritto*)—which, curiously, was set in historical England, during the Wars of the Roses. Though at first reluctantly, Verdi agreed to accept *Nabucco* and was rewarded with a breakout success that made him a star; Nicolai, on the other hand, endured such a humiliating fiasco with his opera that he abandoned Italy.

Earning a post as Kapellmeister at Vienna's Court Opera (from 1841 to 1847), Nicolai continued to develop into an important conductor; he is also famous for co-founding the Vienna Philharmonic. Meanwhile, to continue his composing career, he retrofitted two of his Italian operas with German texts. But he was

unable to get a commitment in Vienna for a production of *Die lustigen Weiber von Windsor*, as the opera is titled in the original German libretto by Salomon Hermann Mosenthal (1821–77), so Nicolai moved to Berlin in 1847 to start a new post as Kapellmeister at the court opera there.

Vienna is of course where Mozart had introduced the milestone of the singspiel tradition with *The Magic Flute*. Half a century on, Nicolai drew on this tradition in a general sense for *Wives*—the formal design of numbers interspersed with spoken text—but an especially pervasive influence comes from more recent developments by the pioneers of German Romantic opera, including Carl Maria von Weber most noticeably. The sound world of Felix Mendelssohn is also apparent in both the choral music and in the textures of Nicolai’s orchestration.

Even in this version for piano four-hands, with obbligato contributions by solo piccolo and flute, Poll notes that these varied sources are quite discernible. He praises the vocal writing in particular as first-rate. “There’s a lot of lying in this opera ... everybody’s got a trick or a scheme they’re pulling, and there’s charm and magic and high-stakes irony that want colors only a German harmonist could mix. It can be said that Germans treat comedy seriously, if at all. This is impressive bravura singing, presided over by a virtuosic coloratura soprano for Frau Fluth/Alice Ford and her two co-conspirators, who together—the ladies—make up the title roles, so to speak.”

The Romantic aura extends beyond musical sources to literary ones, above all in the final act set at night in Windsor Forest. (*Wives* was composed in three acts, but this performance divides the opera into two parts.) “That obsession with the night and the woods and the ancients was very much in the air from the early Romantics,” Poll remarks, citing the nocturnal imagery of Novalis, the Grimm Brothers, and E.T.A. Hoffmann (a native of the same city where Nicolai was born, Königsberg—then a part of Prussia).

Nicolai’s term for the work—*Komische-fantastische Oper* (comic-fantastic opera)—neatly captures its hybrid heritage. The comic dimension of *Wives*, while present to some extent in German singspiel, is grounded in Italian *opera buffa*; though he wrote his own Italian operas in the *seria* or *melodramma* mode, Nicolai absorbed the idiom readily for the corresponding situations in *Wives*.

But along with comic opera, the tradition of Italian (particularly, Bellinian) bel canto informs much of his vocal writing, in its coloratura but even more significantly in Nicolai’s ingratiatingly curved melodies. The first aria of Frau Fluth (aka Alice Ford), Poll observes, has a classically Italian cavatina and cabaletta structure, while there is a Germanic flavor to “the harmonic restlessness and the way Nicolai manages to smear the form into a single trajectory.” Poll additionally points to an “oratorio quality” in the final scene, where “the chorus transforms the world of the piece magical night through this rapt chorale that reminds me of worship music from Leipzig style,” associated with Bach and Nicolai’s contemporary Mendelssohn.

About the Opera By Thomas May (Continued)

Nicolai was not the first to transform Shakespearean comedy into opera. Wagner rendered *Measure for Measure* as *Das Liebesverbot* in 1836, in which, tellingly, he posited his own fusion of German and Italian impulses. Antonio Salieri had written a *Falstaff* opera in 1799, and there was a now entirely obscure *Falstaff* by the Irish composer Michael William Balfe in 1838. (He also composed a ballad opera titled *The Bohemian Girl*, which shares nothing with the source of the Puccini evergreen.)

Wives' posthumous success might have guaranteed Nicolai's position in music history as the author of the canonical operatic treatment of Shakespeare's comedy had it not been for his old nemesis. It's highly unlikely that *Wives* would have been eclipsed by the main 20th-century competition, Ralph Vaughn Williams' *Sir John in Love*, whose comic spirit is generally regarded as too encumbered by an oversize cast, as it incorporates the entire *dramatis personae* of the "most pleasant and excellent conceited comedy" Shakespeare published in 1602.

But Verdi elevated the source material to an unprecedented operatic level—and even had the nerve to write *Falstaff* as his valedictory opera. In the process, he doomed Nicolai's *Wives* to the status—in the English-speaking world, at least—of being the *other* Falstaff opera, just as his *Otello* had done to Rossini's treatment vis-à-vis the Shakespeare tragedy.

Yet it's more illuminating not to approach *The Merry Wives of Windsor* as "a Falstaff opera." Boito and Verdi amalgamated characterizations of the fat knight from other Shakespeare plays to give more depth to the title character but paring down the subplot of the lovers Nannetta and Fenton. Nicolai is more faithful to the single Shakespeare source play. Frau Reich/Meg Page's husband is back in the cast, Anna (Verdi's Nannetta) is now their daughter, and in addition to the old Dr. Cajus/Dr. Caius, she has the suitor Spärlich/Slender to threaten her choice of Fenton. Nicolai's version has its own paring down of the play's cast, eliminating Mistress Quickly, Falstaff's retinue of quirky hangers-on, and other roles.

Most importantly, as the title indicates, Nicolai's fidelity to *The Merry Wives of Windsor* means that his focus rests on the women as the agents of the comedy. When approaching the work, director John Giampietro, who teaches acting for singers at Juilliard, was struck by the prominence of Frau Fluth/Alice as the heroine: "Not only is she the driving force behind making Falstaff reckon with what he has done, but she is also going through a difficult time in her marriage. She actually makes a joke—or does she?—of divorcing Fluth/Ford at the end of the first act. Their relationship is at the heart of his uncontrolled rage and jealousy", he says. The focus on Shakespeare's women is brought out even more emphatically in the production Giampietro and his collaborators—Alexis Distler (scenic design) Audrey Nauman (costume design), Kate Ashton (lighting)—conceived as taking place in a British munitions factory during the World War II. "Most of these were privately owned, but the government forced them to turn their production over

to the war effort. The factory setting is meant to underscore the issues of power and women," Giampietro explains. "This factory is run by Spärlich [the German name, playing on "slender," means "frugal"], which explains why he has lots of money and why Anna's father wants her to marry him, so they can have this union of successful businessmen."

Falstaff inspires clever touches of musical humor from Nicolai, but his character's presence is more episodic, deftly woven into the structures of the finales. This Falstaff is not the "mortal god" the bardolator Harold Bloom extolled in his landmark *Shakespeare: The Invention of the Human*. But to give a context to his boorish behavior, Giampietro decided to stage his drinking song as a solo accompanied by flashbacks: "The most crucial moment in his life was his rejection by Prince Hal when he became King Henry. That puts Falstaff, who is a World War I veteran here, on the path to his end. It gives a reason why he is desperately trying to have true companionship with someone else."

Fenton, an outsider in Shakespeare, becomes a conscientious objector here, which is "another reason why the Pages don't want him as a son-in-law," says Giampietro. For her part, Anna works in the factory but has a secret desire to join the women's auxiliary air force. "It's a twist on the accepted gender roles of the era and gives the women more agency and power. Ultimately, we're flipping this relationship of the two young lovers on its head."

While the original German libretto as set by Nicolai is retained, Giampietro—himself trained as a Shakespeare actor and director—has curated a fresh spoken text, following Arrigo Boito's process for Verdi's *Falstaff* by culling from outside *The Merry Wives of Windsor*, including texts not only from the *Henry IV* plays but from the non-Falstaffian *A Midsummer Night's Dream*. The latter comes into play especially in the concluding Forest/Windsor Park scene. Both Poll and Giampietro admire Nicolai's accomplishment as a musical dramatist in this climax to the opera. "I think the third act is miraculous," the director says. "Nicolai's music elevates the Windsor forest to the mysterious psychic realm of Shakespeare's other great forests (in *As You Like It* and the one outside Athens in *Midsummer*) in a way that the original *Merry Wives* text itself does not. Through a total shift of atmosphere, Nicolai really creates the forest in his music."

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.

Meet the Artists



Teddy Poll Conductor

Teddy Poll has conducted with the Glimmerglass Festival, Opera Philadelphia, Juilliard Opera, Bare Opera, and the Tanglewood Festival of Contemporary Music. This year he joins the music staff at San Francisco Opera as an assistant conductor. In 2017 Mr. Poll composed a string quartet commissioned for the Philadelphia Chamber Music Society and composed and conducted the score for the film *Talent Night at Auschwitz: Bunk Five* by Max Rifkind-Barron, which tells the story of a teenage prodigy who writes a musical about the Holocaust to overcome a profound trauma. He holds a BA from Columbia University and an MM from Mannes College, and was a Conducting Fellow at the Curtis Institute of Music studying with Yannick Nézet-Séguin.



John Giampietro Director

John Giampietro is a director of theater and opera, whose productions have been seen at Juilliard, the Ensemble Studio Theater, Actors Theatre of Louisville, Urban Stages, Curtis Institute of Music, and Shenandoah Conservatory of Music, among others. He is a faculty member in the Vocal Arts department at Juilliard where he teaches acting, is resident stage director for the Chautauqua Institution Festival of Music voice program, and an artist member of the Ensemble Studio Theatre and frequent director with the Obie award winning playwright's group, *Youngblood*. Mr. Giampietro's writing includes a new version of Mozart's *The Impresario* and a new English dialogue version of *Die Zauberflöte*. Upcoming is *Hänsel und Gretel* at Yale Opera and *L'elisir d'amore* at Chautauqua.

Kady Evanyshyn

Frau Reich

Canadian mezzo-soprano Kady Evanyshyn has recently sung La Tasse Chinoise in Ravel's *L'enfant et les sortilèges* with Emmanuel Villaume with the Juilliard Orchestra and Berio's *Folk Songs* with Jeffrey Milarsky and AXIOM in Alice Tully Hall. In 2017 she sang Annio in *La clemenza di Tito* (Aspen Opera Center) and Celia in *La fedeltà premiata* (Juilliard). Ms. Evanyshyn earned her bachelor's degree from Juilliard, where she was the recipient of the John Erskine prize for exceptional scholastic and artistic achievement. She is in her first year of her master's degree here studying with Edith Wiens. She is supported by the Manitoba Arts Council.



- George H. Gangwere Scholarship
- Constance Goulandris Scholarship
- Lilli Jank Scholarship in Vocal Arts
- Anna Schoen-René Fund

Brittany Hewitt

Mistress Quickly

Soprano Brittany Hewitt is from Jacksonville, Fla., and attended LaVilla Middle School of the Arts, Douglas Anderson High School of the Arts, and graduated from Dallas' Booker T. Washington High School for the Performing and Visual Arts. Ms. Hewitt has sung Mother in *Hansel and Gretel*, Pamina in *The Magic Flute*, Chrissy in *Hair: The American Tribal Love-Rock Musical*, Mother in *Amahl and the Night Visitors*, and Katisha in *The Mikado*. She interned for Dallas Symphony Orchestra and studied songwriting at the Recording Academy's Grammy Camp Nashville. She is in the bachelor's program at Juilliard where she studies with Sanford Sylvan and is a Gluck Fellow and Juilliard Student Council vice president.



- Leona Gordon Lowin Memorial Scholarship in Voice
- Philo Higley Scholarships, Madeline Elsemiller Scholarship in Voice

Ryan Hurley

Prince Hal

Tenor Ryan Hurley is a native of Huntington Woods, Mich., and in his second year at Juilliard studying with Edith Wiens. He made his Juilliard debut earlier this season in the chorus for *The Burning Fiery Furnace*. Mr. Hurley has sung at Washington's Kennedy Center, Miami's New World Center, and the Detroit Institute of Arts. In 2015 he was selected as a finalist winner (classical voice) by the National YoungArts Foundation and participated in YoungArts week in Miami. Last summer he attended Classic Lyric Arts—La Lingua Della Lirica in Bologna, Italy.



- Anna Case Mackay Scholarship in Voice
- Sabina and Samuel Taranow Scholarship in Voice
- Robert White Scholarship in Vocal Studies



Andrew Munn
Dr. Cajus

Bass Andrew Munn is a Graduate Diploma candidate in Vocal Arts at Juilliard studying with Sanford Sylvan. In 2017 he made his Alice Tully Hall debut with Juilliard Opera in Handel's *Agrippina* conducted by Laurence Cummings and his Tanglewood Music Center debut in recitals curated by Stephanie Blythe and Dawn Upshaw. Other recent engagements include the bass soloist in Rossini's *Stabat Mater* with the Chamber Orchestra of the Triangle and he was a cast member of *Protest!* with Steven Blier and NYFOS (which is scheduled to be reprised in 2018). Mr. Munn grew up in State College, Pa., and began singing in his public high school music program.

- Michael L. Brunetti Memorial Scholarship in Voice
- Marion and Robert Merrill Voice Scholarship
- Risé Stevens Scholarship



Jessica Niles
Anna Reich

Soprano Jessica Niles is from Virginia and in her third year at Juilliard where she studies with Marlena Malas. She has sung Julie in *Carousel* at Chautauqua and was part of the Opera-Composer Collaborative Project. Ms. Niles sang in the ensembles of Juilliard's productions of *Katya Kabanova* and *La Sonnambula*, in Chautauqua's production of *Die Zauberflöte*, and the New York Lyric Opera Theatre's production of *Dido and Aeneas*. She has won awards from the National Hal Leonard Art Song Competition, National YoungArts Foundation, Virginia Lions Club Bland Competition, Washington D.C. chapter of the National Society of Arts and Letters, and the George London Foundation. She studied at Juilliard's Pre-College Division and the Académie Internationale d'Été de Nice.

- Mel Silverman Opera Scholarship
- Irving Berlin Scholarship
- Edwina Eustis Scholarship



John Chongyoon Noh
Fenton

Tenor John Chongyoon Noh, from South Korea, is in the master's program at Juilliard where he studies with Robert C. White. He has sung Lysander in *A Midsummer Night's Dream*, Belmonte in *Die Entführung aus dem Serail*, Rinuccio in *Gianni Schicchi*, Tamino in *Die Zauberflöte*, and Ferrando in *Così fan tutte*. Recent performances include Marilyn Horne's The Song Continues Festival at Carnegie Hall, The Genius of Monteverdi with Juilliard415 led by William Christie at Peter Jay Sharp Theater, and a concert version of *L'elisir d'amore* at the Music Academy of the West. He has been awarded prizes in the 2016 Metropolitan Opera National Council Auditions (D.C.), Annapolis Opera Vocal Competition, and Gerda Lissner Liederkranz and Russell C. Wonderlic voice competitions, among others.

- Janet Southwick Norwood Scholarship
- Lorraine Rita Grunin Scholarship

Matthew Pearce

Spärlich

Tenor Matthew Pearce from Union, Ky., is a first-year master's student at Juilliard where he studies with Marlana Malas. In the summers of 2016 and 2017, he attended the Aspen Summer Music Festival and School where he sang Gastone in *La Traviata* and Le petit vieillard in *L'enfant et les sortilèges*. Prior to coming to Juilliard, Mr. Pearce attended the University of Kentucky where he studied under Everett McCorvey. While there, he appeared in productions of *Amahl and the Night Visitors* (Kaspar), *The Tales of Hoffmann* (Nathanaël), and *Ragtime* (J.P. Morgan), among others. He also performed regularly as a featured soloist with the University of Kentucky Symphony Orchestra.



- *George H. Gangwere Scholarship*
- *Simon and Anna Fabian Scholarship*

Christine Taylor Price

Frau Fluth

Soprano Christine Taylor Price earned her master's degree at Juilliard and is in her second year of Artist Diploma in Opera Studies studying with Edith Wiens. In 2017 she sang Serpette in *La finta giardiniera* with Juilliard Opera, joined 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. While at Juilliard she has appeared as the soloist in Mahler's 4th Symphony, Pamina in *Die Zauberflöte*, Lucia in *The Rape of Lucretia*, and as a soloist in Mendelssohn's *A Midsummer Night's Dream*. In 2016 Ms. Price was a semi-finalist in the Metropolitan Opera National Council Auditions and made her Carnegie Hall debut in Beethoven's *Missa Solemnis*. In 2015 she sang Lucien in *The Ghosts of Versailles* at Wolf Trap Opera.



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

Alex Rosen

Sir John Falstaff

Bass Alex Rosen, a native of La Cañada, Calif., is a second-year candidate for the Artist Diploma in Opera Studies at Juilliard, studying with Edith Wiens. In 2017 he was the bass soloist in the Mozart Requiem with the Juilliard Orchestra, and sang Dikoj in *Katya Kabanova* with Juilliard Opera. Upcoming is Thésée in *Hippolyte et Aricie* with Juilliard Opera in April, Seneca in *L'incoronazione di Poppea* with Cincinnati Opera, and Haydn's *Creation* and Händel's *Acis and Galatea* with Les Arts Florissants. Earlier this season he sang Handel's *Messiah* with Portland Baroque Orchestra and Houston Symphony Orchestra.



- *R. Maurice Boyd Scholarship for Vocal Studies*
- *Philo Higley Scholarship*
- *Hardesty and Beverley Peck Johnson Scholarship*
- *Risë Stevens Scholarship*



William Guanbo Su Herr Reich

Bass William Guanbo Su, from Beijing, China, is a first-year master's student at Juilliard studying under Cynthia Hoffmann. He completed his bachelor's degree at the Manhattan School of Music, has performed in solo recitals around Europe, Asia, and the U.S., and was the winner of NPR's *From the Top* competition. Mr. Su 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, Julius Drake, and Robert Holl. He recently won first prize at the Gerda Lissner Foundation Competition and had his Carnegie Hall Stern Hall solo debut in December.

- *Phyllis Joan Hoyland Memorial Scholarship in Voice*
- *Juilliard Scholarship*



Hubert Zapiór Herr Fluth

Hubert Zapiór is a baritone from Brzesko, Poland, and an 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. He has sung Lesbo in the Polish premiere of Handel's *Agrippina*, the title role in Mozart's *Don Giovanni*, the Count in *Le nozze di Figaro*, Prosdocimo in Rossini's *Il Turco in Italia* at the Warsaw Chamber Opera and Servo in the Polish premiere of Sciarrino's *Luci mie traditrici*. This season Mr. Zapiór made his debut at the Teatr Wielki—Polish National Opera as Papageno in the Barrie Kosky production of *Die Zauberflöte*.

- *Hardesty and Beverley Peck Johnson Scholarship*
- *Juilliard Opera Scholarship*
- *Caruso American Memorial Foundation Scholarship*

Kate Ashton

Lighting Designer

Recent design for opera at Juilliard includes *The Burning Fiery Furnace*, *La fedeltà premiata*, *The Children's Hour*, *Anatomy of Sound*, *A Midsummer Night's Dream*, *Armide*, *La sonnambula*, *L'incoronazione di Poppea*, and the Juilliard gala performance of *A Midsummer Night's Dream* directed by John Giampietro. Her opera work elsewhere includes *Aida* (Aspen Music Festival), *Nina O Sia La Pazza Per Amore* (U.S. Premiere), and *Land of Smiles* and *The Conspirators* (Manhattan School of Music). She has also designed lighting for *Tango Song and Dance* (Kennedy Center), *Romeo and Juliet* (Baltimore Symphony Orchestra), *Josephine and I* (Public Theater), and *Death of a Salesman* (BAM). She is resident dance lighting designer at Williams College, and holds a BA from the College of William and Mary, a MFA from New York University's Tisch School of the Arts, and is a proud member of United Scenic Artists. (kateashtonlighting.com)

Alexis Distler

Scenic Designer

Recent credits include *The Government Inspector* (New World Stages and The Duke), *Intimate Apparel* (McCarter Theatre), *The Piano Lesson* (Hartford Stage), *Nureyev's Eyes* (George Street Playhouse), *Toast* (The Public Theater), *Three Sisters* (Playmakers Theatre), and *Il Turco in Italia* and *Le nozze di Figaro* (Juilliard). She won the Barrymore Award for *In the Next Room or The Vibrator Play* (The Wilma Theater) and holds a MFA from New York University. (alexisdistler.com)

Audrey Nauman

Costume Designer

Recent credits include *A Deal* (Urban Stages), *Senior Production 2017* (for Juilliard's Dance Division), *La fedeltà premiata* (for Juilliard's Vocal Arts department), *Mope* (Ensemble Studio Theater/Youngblood), and *36th Marathon of One Act Plays* (Ensemble Studio Theatre). Associate costume designer credits include *Rags* (Goodspeed Opera, designed by Linda Cho), *Groundhog Day* and *Ghost the Musical* (Broadway, designed by Rob Howell), *In the Heights* (2nd National Tour), *Circus Smirkus* (2016 and 2017 Big Top Tours, designed by Julie Michael), and numerous productions at Juilliard as part of the professional apprentice program (2013–14). She was wardrobe supervisor for *Company XIV* (2015–16 seasons) and is a native of Florida and an alumna of Florida State University.

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, 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.

Administration

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Monica Thakkar, *Director, Performance Activities*

Kirstin Ek, *Director, Curriculum and Schedules*

Emily Wells, *Associate Director*

Andrew Gaines, *Production Administrator*

Sarah Cohn, *Projects Administrator, Performance Activities*

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