

JUILLIARD OPERA PRESENTS

# L'elisir d'amore

by Gaetano Donizetti



Juilliard



Photo by Claudio Papapietro

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The Juilliard School  
presents

# L'elisir d'amore

Music by Gaetano Donizetti  
Libretto by Felice Romani

Recorded May 19-23, 2021  
Peter Jay Sharp Theater

Joseph Colaneri, Conductor  
John Giampietro, Director

Juilliard Opera

Juilliard Orchestra

The Cast *(in alphabetical order)*

Nemorino	Ian Matthew Castro
Belcore	Gregory Feldmann
Adina	Yvette Keong
Dulcamara	Joseph Parrish
Giannetta	Jaye Simmons

Chorus Soprano	Brooke Nicole Jones
Chorus Tenor	Benjamin Truncale

Scenic Consultant: Alexis Distler  
Costume Designer: Audrey Nauman  
Lighting Designer: Kate Ashton  
Sound Designer: Nathan Prillaman

Juilliard's Ellen and James S. Marcus Institute for Vocal Arts was established in 2010 by the generous support of Ellen and James S. Marcus.

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## Covers

Sydney Dardis (Giannetta); Seonwoo Lee (Adina); Cesar Andres Parreño (Nemorino); Jarrett Porter (Belcore); Pablo Rubin-Jurado (Chorus Tenor); Samson Setu (Dulcamara)\*

*\*Member, Metropolitan Opera Lindemann Young Artist Development Program*

**Assistant Conductor:** Michelle Rofrano

**Music Preparation:** Diane Richardson

**Language Preparation:** Stefano Baldasseroni

**Associate Coach and Chorus Master:** David Moody

**Performance Continuo Pianist:** Eduardo de la Vega Garza

**Rehearsal Pianists:** Francesco Barfoed and Jeremy Chan

**Assistant Director:** Anna Rebek

**Production Stage Manager:** Alexandra Hall

**Assistant Costume Designer:** Benjamin Burton\*

**Assistant Stage Managers:** Beau Lettieri\* and Jamie Salinger\*

**Titles Creator:** Cori Ellison

*\*Member, Professional Apprentice Program*

Score edition arranged by David Carp

The Juilliard School is grateful to Sarah Billingham Solomon and Howard Solomon for their generous support of the Ellen and James S. Marcus Institute for Vocal Arts and the Juilliard Opera season.

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

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As of October 2021

# Director's Note by John Giampietro

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Before the pandemic, when I first began to conceive our production of *L'elisir d'amore*, I wanted it to be a love letter to New York City. This delightful romantic comedy is a very public opera. It plays out in open spaces in view and with the participation of the public. It concerns an outsider, a misfit, who falls in love with a successful and sophisticated local: a story found often in NYC.

New York City, that maker and breaker of hearts, seemed the perfect setting. At least the romantic version of NYC. The one where you can fall in (and out of) love on every corner, street, or avenue. The one that, for those of us who call it home, becomes a very important character in our own story.

After extraordinary efforts by Juilliard and the Vocal Arts department to find a way to make this production possible, some difficulties arose. How do you stage a romantic comedy in which no one is allowed within 12 feet of each other? No touching and, given the indoor mask requirement, no sipping of any liquid on stage—a crucial plot point!

Together, we were able to find surprising and even illuminating solutions *because* of these protocols, while staying true to the core ideas of the piece. Our distance-friendly NYC space became the subway, a gathering place, where we can imagine full, wonderful, exciting lives of the travelers in every car. In any ride on the MTA, a Nemorino, an Adina, and certainly a Dulcamara can enter at any time. And there's always a Giannetta who can dream it all up. The subway became, for now, our romantic vision of NYC: a place where spatial relationships are often not within our control but where, at least for a short time, we are all going in the same direction.



### Joseph Colaneri (Conductor)

Joseph Colaneri, who has been music director of the Glimmerglass Festival since 2013, is conducting three of the 2021 Glimmerglass season's new offerings: *The Magic Flute*, *Il trovatore*, and a Wagner concert. In addition to his work at Glimmerglass, Colaneri has been active as a guest conductor, leading *Mefistofele* at the Metropolitan Opera, *La bohème* at the Teatro Colón in Buenos Aires, *Aida* in San Diego, and *The Ghosts of Versailles* at the Opéra Royal in Versailles, recently released on DVD and CD in celebration of the Opéra Royal's 250th anniversary. In 2021–22, Colaneri will make debuts at the Seattle Opera and New Orleans Opera. He is a frequent lecturer on opera and leads a long-running series for the Metropolitan Opera Club.



### John Giampietro (Director)

John Giampietro is a faculty member in the Vocal Arts department at Juilliard, where he teaches acting for opera. He is also the codirector of opera at the Mason Gross School of the Arts of Rutgers University. He is the principal stage director of the Opera Conservatory at the Chautauqua Institution. His theater and opera productions have been seen at Juilliard, the Ensemble Studio Theater, Actors Theatre of Louisville, Yale School of Music, Curtis Institute of Music, Vermont Shakespeare Festival, and Shenandoah Conservatory of Music. He trained as an actor and director at Hofstra University. He is an artist-member of the Ensemble Studio Theatre, where he directed *Year of the Rooster* by Olivia Dufault. He is a frequent director with the Obie Award-winning playwright's group, Youngblood. Among his poetry and plays, his writing includes a new version of Mozart's *The Impresario* and a new English dialogue version of *Die Zauberflöte*.

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## Ian Matthew Castro (Nemorino)

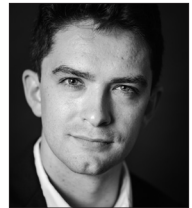
Tenor Ian Matthew Castro is a second-year master's student at Juilliard studying under the guidance of Edith Wiens. He received his bachelor's degree in vocal performance from Montclair State University. He has made recent appearances in Juilliard's *The Mother of Us All* as John Adams, Light Opera of New Jersey's production of *Così fan tutte* as Ferrando, and Music Academy International's production of *Alcina* as Oronte. He was the recipient of the Benjamin Wilkes Scholarship at Montclair State University and recently was awarded the Jerome L. Green Fellowship at Juilliard. This summer, he will be performing at Festival d'Aix-en-Provence and Internationale Meistersinger Akademie before beginning in Dutch National Opera and Ballet's young artist program.



- Jerome L. Green Fellowship

## Gregory Feldmann (Belcore)

Baritone Gregory Feldmann gives voice to perspectives of the past and present to address the concerns of today. His 2020–21 season saw the creation and performance of new opera and song, with digital premieres of scenes by Michael Shapiro and Lingbo Ma and songs by Scott Wheeler with the Brooklyn Art Song Society. Feldmann and pianist Nathaniel LaNasa's latest collaboration is an evening of songs and stories centered on monuments, with commissions by Iván Enrique Rodríguez and Curtis Stewart. On the operatic stage, Feldmann last appeared as Virgil T. in *The Mother of Us All* with Juilliard Opera. He was to be a Gaddes Festival Artist with Opera Theatre of Saint Louis in 2020. Feldmann is an Artist Diploma in Opera Studies candidate, studying under Elizabeth Bishop. He hails from York, Pennsylvania.



- Mitzi Foundation Scholarship,  
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## Brooke Nicole Jones (Chorus Soprano)

From Chesapeake, Virginia, Brooke Jones is a second-year undergraduate soprano at Juilliard studying with Amy Burton. Jones has performed the roles of Cobweb in Virginia Opera's *A Midsummer Night's Dream* and Madame Goldentrill (cover) in Tidewater Opera Initiative's *The Impresario*. At the Governor's School for the Arts, she has performed Suor Genovieffa in *Suor Angelica*, Gretel (cover) in *Hansel and Gretel*, and Susanna in *Le nozze di Figaro*. She has also been a soloist in Handel's *Messiah* and Orff's *Carmina Burana* and has performed in the women's chorus at the New York Philharmonic in Debussy's *Nocturnes*.

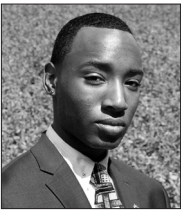






## Yvette Keong (Adina)

Originally from Sydney, Australia, soprano Yvette Keong is a second-year master's student at Juilliard under the tutelage of Darrell Babidge. Keong was the recipient of the Rohatyn Great Promise Award at the Eastern Region of the Metropolitan Opera National Council Auditions. She was a participant in SongStudio 2021 at Carnegie Hall. Last season, Keong covered Musetta in *La bohème* and Despina in *Così fan tutte*, and performed Henrietta M. in *The Mother of Us All* in the Juilliard Opera co-production with the New York Philharmonic as part of the Metropolitan Museum of Art's MetLiveArts series. This summer, she joins the Aspen Opera Theater as a Renée Fleming Artist. She is a 2020 recipient of the Paul and Daisy Soros Fellowship.



## Joseph Parrish (Dulcamara)

Bass-baritone Joseph Parrish, a native of Baltimore, is a master's student in Vocal Arts at Juilliard, where he studies with Darrell Babidge. Parrish has sung with the Asheville Lyric Opera and developed the role of Ensemble #4 in the premiere of Scott Davenport Richards' and David Cote's *Blind Injustice* with the Cincinnati Opera (dramaturgy by Robin Guarino and conducted by John Morris Russell). This past year, Parrish gave a recital at St. Boniface Church in Brooklyn and sang the role of Il sacerdote di Minerva in Juilliard's production of *Teseo*, directed by Stephen Wadsworth. He makes his role debut in this production of *L'elisir d'amore*. In July, Parrish will sing the role of Spinelloccio in *Gianni Schicchi* at Festival Napa Valley under the baton of Kent Nagano.

- Toulmin Scholar



## Jaye Simmons (Giannetta)

Jaye Simmons, from Baltimore, is a first-year soprano in Juilliard's Master of Music program as a student of Amy Burton. Simmons sang Little Inez in *Hairspray* with the Baltimore Symphony Orchestra at Meyerhoff and Strathmore in 2016. She has also sung in Steven Blier's NYFOS series. She has done roles such as Soeur Constance in Juilliard's *Dialogues of the Carmelites* and Miles (cover) in *The Turn of the Screw*. Simmons played Angel More in *The Mother of Us All*, a collaboration with the Metropolitan Museum of Art and the New York Philharmonic, in 2020. She will be performing the role of Flora in *The Turn of the Screw* with Illuminarts this October.

- Rondi Charleston Scholarship in Memory of Ben Holt, Dr. Gary Portadin Scholarship

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## Benjamin Truncale (Chorus Tenor)

From Long Island, Benjamin Truncale is a first-year undergraduate tenor at Juilliard, where he studies with William Burden. In 2019, Truncale won the New York Schmidt Vocal Competition, was one of 10 finalists in the Classical Singer Competition, and was one of 10 young American singers chosen to participate in the Metropolitan Opera Guild's High School Opera Singers Intensive. Throughout high school, Truncale sang in a variety of choral groups, including the St. Agnes Cathedral Men and Boys Choir and the Metropolitan Youth Orchestra of New York's Chamber Chorale, with which he has performed at Carnegie Hall, Lincoln Center, and Radio City Music Hall.



- New York Community Trust Schoen-René Scholarship

## Alexis Distler (Scenic Consultant)

Recent credits include: on Broadway, *Harry Connick Jr.—A Celebration of Cole Porter* (co-design); for Juilliard Opera, *The Turn of the Screw*, *Il Turco in Italia*, *The Marriage of Figaro*, and *Curlew River*; for the Public Theater, *Toast*; for Hartford Stage, *The Piano Lesson* and *Having Our Say*; for New World Stages and the Duke, *The Government Inspector*; for McCarter Theatre, *Intimate Apparel*; for George Street Playhouse, *Nureyev's Eyes* and *Daddy Long Legs*; for Playmakers Repertory Company, *The Christians*, *Tartuffe*, *The Three Sisters* and *Trouble in Mind*. Distler won the Barrymore Award for *In the Next Room or The Vibrator Play* (The Wilma Theater). She earned her MFA at NYU.

## Audrey Nauman (Costume Designer)

Previous credits with Juilliard include *The Turn of the Screw*, *Die lustigen Weiber von Windsor*, and *Senior Dance Production*. Additional costume design credits include the Ensemble Studio Theatre, 59E59 Theaters, Wellfleet Harbor Actors Theater, and Berkshire Theatre Festival. Associate/assistant costume design credits include *Rags* (Goodspeed Musicals), *Big Top Tours* (Circus Smirkus), *Groundhog Day* (Broadway), *Ghost the Musical* (Broadway), and *In the Heights* (second national tour). Nauman is a native Floridian and an alumna of Florida State University.



### Kate Ashton (Lighting Designer)

Kate Ashton is a New York City-based lighting designer for opera, dance, and theater. Recent opera and theater work includes *Wozzeck* (Des Moines Metro Opera), *The Turn of the Screw* (Juilliard), *The Tales of Hoffman*, *The Barber of Seville*, and *Aida* (Aspen Music Festival), *Josephine & I* (Public Theater), *Death of a Salesman* (BAM, Theater Mitu), *Romeo and Juliet* (Baltimore Symphony Orchestra), *Tango Song & Dance* (Kennedy Center), *A Tree Grows in Brooklyn* (Peccadillo Theatre Company; Henry Hewes Award nominee), *Pride & Prejudice* (Bristol Riverside Theatre), and *Divorce Party: The Musical* (original production and U.S. tour). Recent dance work includes resident lighting designer for dance, Williams College, Syren Modern Dance. She was lighting director for the Fall for Dance Festival. She earned her BA at the College of William & Mary and her MFA at NYU's Tisch School of the Arts. She is a proud member of United Scenic Artists Local 829.



### Nathan Prillaman (Sound Designer)

A native of Potomac, Maryland, Nathan Prillaman (MM '15, composition) is a composer and producer of film, classical, and dance music whose recent composition projects include the Student Academy Award-winning musical film *Opera of Cruelty*, a multimedia immersive dance work in Paris with ACE Dance Concept, an award-winning score to the Canadian independent feature *Flora*, and collaborations with a wide variety of choreographers, recently including Norbert De La Cruz III, Emery LeCrone, and Quilan Arnold. Prillaman trained at Juilliard (where he now serves on the music technology faculty) and at Yale, studying with John Corigliano, Kathryn Alexander, and Michael Klingbeil.

### Alexandra Hall (Production Stage Manager)

Broadway credits include *Tootsie*, *Sweat*, and *She Loves Me*. Touring credits include Anna Deavere Smith's *Notes From the Field* (London), *Sweat* (The Public Mobile Unit, National), *the theater is a blank page* (SITI Company), and *First Wives Club, the Musical* (Chicago). Off-Broadway credits include *All the Natalie Portmans* (MCC), *About Alice* (TFANA), *Sweat* and *Manhatta* (The Public), *Cardinal* (Second Stage), *What I Did Last Summer*, *The Wayside Motor Inn*, and *The Open House* (Signature), *The Baroness* (SATC), *Around the World in 80 Days*, *The Brightness of Heaven*, and more. At Juilliard, Hall has worked on *Hippolyte et Aricie*, *Don Giovanni*, and *Teseo*. She worked with the Chester Theatre Company and earned her MFA at Columbia.

# Ellen and James S. Marcus Institute for Vocal Arts

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

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John Giampietro	David Paul, <i>Dramatic Advisor for Master of Music and Graduate Diploma</i>	Brian Zeger, <i>Artistic Director</i>

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Jeremy Chan, *piano*                      Anna Rebek, *opera directing*

# Juilliard Orchestra

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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 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 orchestra welcomes an impressive roster of guest conductors as well as faculty members Jeffrey Milarsky and David Robertson. The orchestra has toured the U.S., 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 conductor-less Juilliard Chamber Orchestra, Juilliard Wind Orchestra, and new-music groups AXIOM and New Juilliard Ensemble.

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Justin Bain

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Lynn Sue-A-Quan

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