

PEABODY OPERA THEATRE AND PEABODY SYMPHONY ORCHESTRA  
PRESENT

Wolfgang Amadeus Mozart's

# DON GIOVANNI

Mary Duncan Steidl  
DIRECTOR

Laurie Rogers  
CONDUCTOR



Thursday,  
March 16 at 7:30 pm

Friday,  
March 17 at 7:30 pm

Saturday,  
March 18 at 7:30 pm

Sunday,  
March 19 at 3:00 pm

Miriam A. Friedberg Concert Hall  
*Sponsored by Claire and Allan Jensen*



JOHNS HOPKINS  
PEABODY CONSERVATORY

PEABODY OPERA THEATRE AND PEABODY SYMPHONY ORCHESTRA

Laurie Rogers, conductor  
Mary Duncan Steidl, director

present

**DON GIOVANNI**

Composed by Wolfgang Amadeus Mozart

Libretto by Lorenzo Da Ponte

Mary Duncan Steidl, *interim managing artistic director* Ben Young, *production manager*  
Laurie Rogers, *music director of opera* Molly Prunty, *stage manager*  
Edward T. Morris, *set designer* Melissa Freilich, *fight director*  
Lynly Saunders, *costume designer* M&G designs, *props*  
David Jones, *lighting designer* Diesel, *technical director*  
Alana Hill, *hair and makeup designer*

*Peabody Opera Theatre gratefully recognizes Claire and Allan Jensen for their extraordinary support of opera at Peabody.*

Runtime is approximately 3 hours and 15 minutes with a 20 minute intermission.

This opera will be performed in Italian with English supertitles.

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CAST

<b>Don Giovanni</b> . . . . .	John Arlievsky *	<b>Don Ottavio</b> . . . . .	Daniel Sanchez *
	Jacob Heacock ‡		Jason Gonzalez ‡
<b>Leporello</b> . . . . .	HyunWoo Song *	<b>Zerlina</b> . . . . .	Katelynn Cherry *
	Ben Ross ‡		Tara Dougherty ‡
<b>Donna Elvira</b> . . . . .	Olivia Heaner *	<b>Masetto</b> . . . . .	Lachlan Miller *
	Katie Heit ‡		Donato Celentano ‡
<b>Donna Anna</b> . . . . .	Jenna Grissom *	<b>The Commendatore</b> . . . . .	Kevin Paton-Cole *
	Hee Jin Chang ‡		Joshua Coleman ‡

\* Thursday, Saturday cast  
‡ Friday, Sunday cast

ENSEMBLE

**Soprano**

Erica D'Ancona  
Valerie Dzielski  
Rebecca Regan  
Zoe Zdrojewski

**Mezzo**

Leisha Casimiro  
Sophie Clarke  
Grace Hebeisen  
Marjorie Sheiman

**Tenor**

Ryan Alexander  
Will Martin  
Jacob Plaisted

**Bass**

Champion Arias  
Alessio Farina  
Jonathan King  
Jaiden Wettstein

## PROGRAM NOTE

No one knows where the story of Don Juan began, but a character who relentlessly pursues every woman that he meets, promises marriage, and then disappears has long been a part of oral traditions. The first known written version of the Don Juan story is from the Spanish playwright and Roman Catholic monk Tirso de Molina, who published *El Burlador de Sevilla* in 1630. The story has subsequently taken many other forms, including plays, ballets, operas, and other interpretations by the likes of Molière, Goldoni, and Gluck. So, when the opera *Don Giovanni*, with music by Wolfgang Amadeus Mozart and a libretto by Lorenzo Da Ponte, premiered in Prague in 1787, audiences would have already been familiar with the story and its protagonist. In fact, just the year before, in Venice, another *Don Giovanni* opera (by composer Giuseppe Gazzaniga and librettist Giovanni Bertati) had premiered, which Da Ponte mined for material for his own.

What was so compelling about the story of Don Juan for Mozart and Da Ponte's audiences? And why is it still compelling today? *Don Giovanni* is more than just a mythical figure. For better or for worse, aspects of his character and his story are present in real life. Da Ponte was friends with the famous womanizer Giacomo Casanova, who recounted his exploits in memoir *Histoire de ma vie*, which shares some similarities with the famous catalog that Don Giovanni's servant Leporello keeps of Don Giovanni's sexual partners.

Like Casanova and Da Ponte, Don Giovanni pursues personal pleasure. But Don Giovanni does so to the extreme, and he is ultimately destroyed by the specters of his past deeds. If this sounds familiar, it should. *Don Giovanni* has been frequently brought up in recent years in reference to the #MeToo movement. Activists have asked whether this work should continue to be performed today given its focus on violence against women, complications surrounding sexual consent, and a powerful but charismatic man who goes for too long without receiving the punishment that is his due. The three women at the core of *Don Giovanni* are different from one another. Donna Anna is upper-class, with the privileges that money and power afford; Donna Elvira is new to Seville, and although she has some degree of money and power as well, she is away from her support system; Zerlina is lower-class, but she has a fiancé and a community excited to celebrate her wedding. Despite their differences, they are united in their status as women in a patriarchal society and their desire to wield what power they have to effect change. Mary Duncan Steidl, Interim Managing Director of Peabody Opera, shares that her goal for this production is to "emphasize the women as strong and dynamic actors in the story, not just victims."

*Don Giovanni's* continued popularity is based on its ripped-from-the-headlines feeling centuries after its premiere and its ability to be effectively re-interpreted by creative teams and audiences. Careful study of the music and the text to *Don Giovanni* yields more questions than answers. Mozart and Da Ponte left many aspects of the work ambiguous. Many important actions take place offstage. Don Giovanni's mode of musical expression changes depending on the surrounding circumstances (compare the out-of-control "Champagne aria" to his sweetly restrained serenade "Deh, vieni alla finestra"), a convincing portrayal of a manipulative personality, but one that can leave audience members feeling conned as well, and as if they never have a chance to find out who Don Giovanni truly is. Each production of *Don Giovanni* can therefore make the characters its own, subtly changing the work's impact by answering some questions and asking others. *Don Giovanni* is effective because its characters' actions are not too far outside the norm in a society based in hierarchies of class, gender, title, and race. *Don Giovanni* and its characters still have a lot to tell us about love and sexuality, power and its abuses, and how to live in our imperfect world.

## ARTISTIC TEAM BIOGRAPHIES

### **Mary Duncan Steidl**, director and choreographer

Mary Duncan Steidl recently directed the premieres of *Time and Chance* by Tony Award winning playwright Mark Medoff, and a new interpretation of *The Soldier's Tale* by Wordsmith with the BSO. She has directed over 50 operas at venues across the country. At the Kennedy Center, with the National Symphony Orchestra, she directed *Der Schauspieldirektor*, *Bastien und Bastienne*, and *La Clemenza di Tito*.

Duncan Steidl was associate artistic director of the Berkshire Opera Company for nine seasons where she directed 15 operas. Highlights include the world premiere of Stephen Paulus' *Summer*; *The Rake's Progress*; *Turn of the Screw*; *Susannah*; and *The Consul* released by Newport Classic. Other notable collaborations include the *Rape of Lucretia* with iconic designer Massimo Vignelli at BAM, and *The Magic Flute* with designs by acclaimed illustrator Eric Carle.

During a long association with The Aspen Music Festival, she directed and choreographed numerous operas including *Proving Up* by Missy Mazzoli, the American premiere of Luke Bedford's *Seven Angels*, *Victory Over the Sun*, *Comedy on the Bridge*, *Renard*, *The Marriage of Figaro*, *Seven Deadly Sins*, and *Trouble in Tahiti*. She is a graduate of The Juilliard School and studied at A.R.T. at Harvard assisting Robert Brustein.

### **Laurie Rogers**, conductor

Laurie Rogers has been director of the Young Artist Program and Head of Music Staff for Opera Saratoga since 2011, and currently also holds the position of music director of Opera at the Peabody Institute. Recently she conducted Rossini's *Petite Messe Solennelle* at Opera Saratoga, *Adriana Lecouvreur* and Menotti's *The Consul* at Opera Baltimore, and *La scala di seta* at Peabody. In 2023 she will conduct *Don Giovanni* at Peabody and *Le nozze di Figaro* at Knoxville Opera. She has served as associate conductor at LA Opera, and prepared productions for San Francisco Opera, Houston Grand Opera, Dallas Opera, the Canadian Opera Company, Minnesota Opera, American Lyric Theater, Wolf Trap Opera, Utah Opera, Arizona Opera, and Washington National Opera, among many others, and served as assistant conductor and in artistic administration for the Opera Company of Philadelphia for thirteen seasons. She was integrally involved in the creation of numerous world premieres, including Jake Heggie's *Moby-Dick*, Ricky Ian Gordon's *A Coffin in Egypt* and *Ellen West*, Richard Danielpour's *Margaret Garner*, Dominick Argento's *Dream of Valentino*, David Carlson's *Midnight Angel* and *Dreamkeepers*, and David DiChiera's *Cyrano*. Rogers gives master classes throughout the country, judges for the Met National Council Auditions, and has been published in *Classical Singer* magazine. She holds degrees from the New England Conservatory of Music and Tufts University.

## PRODUCTION STAFF

**Director** . . . . . Mary Duncan Steidl  
**Music Director of Opera** . . . . . Laurie Rogers  
**Scenic Designer** . . . . . Edward T. Morris  
**Costume Designer** . . . . . Lynly Saunders  
**Lighting Designer** . . . . . David Jones  
**Hair and Makeup Designer** . . . . . Alana Hill  
**Production Manager** . . . . . Ben Young  
**Stage Manager** . . . . . Molly Prunty  
**Assistant Director** . . . . . Hannah Noyes  
**Assistant Hair and  
Makeup Designer** . . . . . McKey Monroe  
Elizabeth Lentz  
**Assistant Production Manager  
for Opera** . . . . . Gabby Colwell

**Production Services Assistant,  
Audio and Visual Coordinator** . . . Adam Scalici  
**Production Services Assistant** . . . Rachel Hurtt  
**Production Services** . . . . . Natalie Colony  
**Assistant Stage Managers** . . . . . Jaqueline Botz  
Hannah Noyes  
Syrena Torres  
**Assistant Conductors** . . . . . Chi-Yuan Lin  
Jee Won Yang  
**Supertitles Operator** . . . . . Katie Hahn  
**Musical Preparation** . . . . . Jonathan King  
Chi-Yuan Lin  
Joy Schreier  
Richarlita You  
Kim Zhang  
**Program Design** . . . . . Amelia Stinnette  
**Cover Design and Art** . . . . . Ben Johnson

## PEABODY SYMPHONY ORCHESTRA

Joseph Young, Ruth Blaustein Rosenberg Artistic Director of Ensembles  
Laurie Rogers, conductor  
Chi-Yuan Lin and Jee Won Yang, assistant conductors

### Violin

Olivia Chen  
Heeyun Cho  
Sang-Ah Choi †  
Stephanie Fang  
Hanyu Feng ‡  
Sophia Freed  
Elaina Gable  
Yu Yu Hsiao  
Dayoung Hyun  
Josephine Kim  
Sumin Lee  
Eashwar Mahadevan  
Anna Pavlou  
Maia Schmidt  
Lyu Song Tseng  
KaiLai Zhang

### Viola

Asha Baylor  
Sarah Cummings  
Margaret Klucznik ‡  
Justin Williams  
Rui Yang

### Cello

Tim Beccue ‡  
Pia Carrasco-Isachsen  
Gloria Lee

### Double bass

Katelynn Baker  
Arwyn Ivey  
Fernando Serrano-Navarro ‡

### Flute

Jack King ‡  
Kelly Li

### Oboe

Ju Yeon Shin ‡  
Hailey Unger

### Clarinet

Ashley Pratz  
Chunghuei Wong ‡

### Bassoon

Logan Jawgiel ‡  
Edric Vivoni

### Horn

Destin Beaumont ‡  
Maria Scotto di Uccio

### Trumpet

Samantha Obara  
Tyrone Williamson ‡

### Trombone

Taylor Esbenshade  
Christian Kerby  
Matthew Moran ‡

### Timpani

Benjamin Giroux

### Mandolin

Gwenyth Aggeler

### Cembalo

Laurie Rogers

† Concertmaster  
‡ Principal





