



Don Giovanni Joshua Conyers in the title role and Meghan Picerno as Zerlina in this production at the Kaye Playhouse at Hunter College

## Young Singers Take on an Old Story of Love

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The legend of Don Juan — a womanizer blithely indifferent to consequences until suddenly held accountable — has inspired myriad playwrights, poets and composers. The legend certainly still seems relevant in light of the endless stream of high-profile men whose embarrassing escapades make headline. In the pre-sexing era, of course, Mozart's Don Giovanni had to rely on more old-fashioned methods of conquest, like innocent moonlight serenades (and physical force). **The Martina Arroyo Foundation, founded in 2003 by that renowned American soprano, is presenting "Don Giovanni" this summer as part of its annual Prelude to Performance: a six-week professional development program for young singers that culminates in fully staged opera productions. This year the foundation is also offering Puccini's "Rondine."**

"Don Giovanni" opened on Thursday evening at the Kaye Playhouse at Hunter College in a production with simple sets designed by Joshua Rose and period costumes by Charles Caine. Laura Alley directed the appealing staging; Robert Lyall conducted a lithe, well-paced performance beginning with a spirited interpretation of the dramatic Overture.

Luis Alvarado was charming and funny as Leporello, the sidekick with a conscience. In the title role Joshua Conyers sang with a sonorous baritone as he wheedled and seduced, his flattery sometimes giving way to violence.

As the wronged and vengeful Donna Anna, Kristi Corie used her warm, rich soprano to express her indignation passionately in "Or Sai chi l'onore."

Ryan Speedo Green, a bass-baritone who recently won the Metropolitan Opera's National Council Auditions, offered an imposing portrayal of the Commendatore.

In the role of Donna Elvira, Seung Hee Lee sang with increasing confidence throughout the evening and offered a poised, dignified portrayal of the character, who embodies the unfortunate condition of loving hopelessly flawed people who cause endless suffering.

Meghan Picerno wielded her attractive soprano effectively as Zerlina, particularly in the aria "Vedrai carino." As her rightfully jealous husband, Taesung Kim offered a theatrically convincing, well-sung Masetto.