



CURTIS OPERA THEATRE

**L'ALLEGRO,
IL PENSEROSO
ED IL MODERATO**

NOVEMBER 10 & 12, 2023



CURTIS GALA

LEGACY OF VOICE

FEATURING CURTIS OPERA THEATRE'S PRODUCTION OF
THE CUNNING LITTLE VIXEN

FOLLOWED BY COCKTAILS AND DINNER

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<p>WHEN MAY 4, 2024</p>	<p>WHERE KIMMEL CENTER</p>
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For more information, visit Curtis.edu/Gala

2023-24 SEASON **TIME TO DISCOVER**

2023-24 SEASON TIME TO DISCOVER

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CURTIS
INSTITUTE OF MUSIC

WELCOME

Dear Friends,

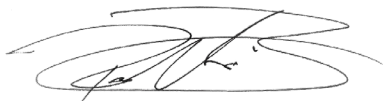
It is my pleasure to welcome you to the first Curtis Opera Theatre production of the 2023–24 school year: George Frideric Handel's *L'Allegro, il Penseroso ed il Moderato*. These incredibly talented artists are some of the most promising young musicians from across the globe. But while their talent is unmistakable, what perhaps truly sets them apart is their unparalleled enthusiasm and excitement for making music together, and we can't wait to share that joy with you here.

The 160 young musicians who make up the Curtis student body this year come from 21 countries and 26 states. Some have only been at Curtis for two months—and yet they are already working seamlessly together on stage. This is the epitome of Curtis's learn-by-doing philosophy.

We are incredibly excited to bring you *L'Allegro* this weekend. We hope you will also join Curtis Opera Theatre in March for a double bill of Francis Poulenc's *Les Mamelles de Tirésias* and Kurt Weill's *The Seven Deadly Sins*, as well as our production of Leoš Janáček's *The Cunning Little Vixen* in May. And throughout the year, we have many more orchestra and chamber music concerts, and recitals to share with you.

Of course, all of these performances are made possible thanks to the generous support of friends like you. We are immensely grateful for the time and resources that you invest in our students and our school. Thank you for all you do for Curtis.

All my very best,



Roberto Díaz (Viola '84)
PRESIDENT AND CEO

Nina von Maltzahn President's Chair
James and Betty Matarese Chair in Viola Studies



At the Curtis Institute of Music, the world's most talented young musicians develop into exceptional artists, creators, and innovators.

With a tuition-free foundation, Curtis is a unique environment for teaching and learning. Curtis is a small school by design, where students realize their artistic potential through intensive, individualized study with the most renowned, sought-after faculty.

Animated by a learn by doing philosophy, Curtis students share their music with audiences through more than 100 performances each year, including solo and chamber recitals, orchestral concerts, and opera—all free or at an affordable cost—offering audiences unique opportunities to participate in pivotal moments in these young musicians' careers.

In addition to a wealth of performance opportunities, Curtis students experience a close connection to the greatest artists and organizations in classical music, and innovative initiatives that integrate new technologies and encourage entrepreneurship—all within an historic campus in the heart of culturally rich Philadelphia.

In this diverse, collaborative community, Curtis's extraordinary artists challenge, support, and inspire one another—continuing an unparalleled 100-year legacy of musicians who have led, and will lead, classical music into a thriving, equitable, and multidimensional future.

Learn more at [Curtis.edu](https://www.curtis.edu).

CURTIS OPERA THEATRE

Through imaginative productions and extraordinary musicianship, the promising young artists of Curtis Opera Theatre work alongside renowned conductors, directors, and designers to present audiences with fresh and passionate performances from across the operatic repertoire.

With the visionary leadership of Eric Owens and Miloš Repický, Curtis's voice and opera students are cast regularly throughout the season, providing a unique level of performance experience to draw upon throughout their careers with top opera companies across the United States and Europe, including La Scala, Covent Garden, the Vienna Staatsoper, Houston Grand Opera, the San Francisco Opera, and the Metropolitan Opera.

Curtis Opera Theatre

PRESENTS

L'Allegro, il Penseroso ed il Moderato

*(The Cheerful Man, the Thoughtful Man,
and the Moderate Man)*



Music George Frideric Handel

Libretto Charles Jennens, based on poems by John Milton

Nicholas McGegan, conductor

Chas Rader-Shieber, stage director

Isaac Martin Lerner, choreographer/movement director

Judy Gailen, scenic designer

Chas Rader-Shieber, costume designer

Connie Yun, lighting designer

Brittany Rappise, hair and makeup designer

Friday, November 10 at 7:30 p.m.

Sunday, November 12 at 2:30 p.m.

Philadelphia Film Center

CAST

Soprano Sarah Fleiss
Dalia Medovnikov
Maya Mor Mitrani
Juliet Rand
Juliette Tacchino

Alto Sam Higgins
Shikta Mukherjee
Katie Trigg

Tenor Jackson Allen
Hongrui Ren

Bass Evan Gray
Nathan Schludecker

ORCHESTRA

Members of Curtis Symphony Orchestra

Violin I

Lingyu Dong
Emmalena Huning
Yesong Sophie Lee
Dandan Jingfei Wang
Jinyoung Yoon

Viola

Sumin Kim
Davin Mar
Haneul Park

Cello

Jiayin He
Joan Herget

Violin II

Yiyang Hou
Anaïs Feller
Jacques Forestier
Haerim Oh

Double Bass

Tobias Vigneau

Flute

Xiaoxi Annie Li

Oboe

Ben Price
Oliver Talukder

Bassoon

Asha Kline

Horn

Kristin Andlauer

Trumpet

Justin Bernardi
Franz Maury

Timpani

Xiang Ni

Organ and Celeste

Alexander Leonardi

Harpichord

Leon Schelhase*

**guest artist*

This production runs approximately 2 hours and 10 minutes, including one intermission.

English supertitles by Celeste Montemarano Alexander.

The Curtis Opera Theatre is generously supported by the Ernestine Bacon Cairns Trust, the Horace W. Goldsmith Foundation, and the Wyncote Foundation.

Orchestral music materials provided by Nicholas McGegan. Vocal scores and supplemental orchestral materials used by arrangement with Bärenreiter Publishing Group.

Photographic and recording equipment may not be used in the Philadelphia Film Center.

ABOUT THE OPERA

Director's Note

Handel's *L'Allegro, Il Penseroso ed il Moderato* was written not as an opera, but rather, as a pastoral ode. Never meant to be set as a theater piece, its theatrical charms are myriad, and in Handel's own way, somehow destined for the lyric stage. With this in mind, it became an interesting goal to figure out a way to present this meditation on joy, melancholy, and balance in a way that could find a theater setting, while remaining inherently non-narrative. There is no "story" to this piece. Instead, it is a conversation between two seemingly

opposing ideas, the outcome of which is a new understanding—a welcome moment of enlightenment. With a small ensemble of twelve singers, communicating through text, music, and movement, homage is paid to the inspiration for this work (Milton's poetry), while it explores how it continues to speak to us today. Before there can be change, there must be honest understanding.

—Chas Rader-Shieber
October 16, 2023

Q&A with Nicholas McGegan

By Ryan Lathan

What do you find remarkable about this piece?

In terms of Handel, it's unusual in much the same way as *Messiah* is unusual. Normally, he is writing an oratorio or an opera about characters—Julius Caesar or Samson. In other words, they're either secular or sacred dramas. The difference is that *L'Allegro* and *Messiah* don't have characters—they're non-narrative oratorios. I suppose you could say *Messiah* is a narrative in the grandest sense. In the case of *L'Allegro*, it's more sort of "philosophy." It's about how to live a good life.

Another difference is that it's based on a wonderful piece of poetry. Usually, opera librettos, and very often oratorios, are not the greatest verse. In the case here, you've got Milton, an extraordinary 17th-century poet whose poetry is very well known to the audience then, perhaps more so than now, together with Handel's music.

This is also a very English work. In other words, when Milton writes about bells and things, Handel imitates English village church bells, playing the octaves in all the different orders that happen. You've got country dancing. You've got mentions of going to the theater and talking about Shakespeare.

What is the work's historical context?

Most of Handel's music up to that point in his life in the early 1740s had been largely Italian-based. He had written three or four of what you might call dramatic oratorios. But here, I think you could say, he's in an experimental mood, looking towards the second half of his career, one that would eventually be amazingly successful.

In the five years running up to the composition of *L'Allegro*, Handel is uncertain as to what he should be doing. The opera companies are failing. He's lost a

lot of money and is very nearly bankrupt. He's also in bad health, and it's possible he had a stroke. So, he's trying his hand at oratorio and these famous English poems. He's writing Concerti Grossi—I think he wrote all twelve of them in one month—because when he worked, he worked very hard. And he's working in the background with Charles Jennens, the librettist who put *Messiah* together, who wrote the terrific libretto of the oratorio *Saul*. I would say that Jennens is the missing person here because we don't give him nearly enough credit for putting together two separate poems and interleaving them to get the maximum contrast between them.

There is “L'Allegro,” the party boy, and “il Pensiero,” the melancholy one who sits at home and reads long novels and thinks. They both have their problems, which is why you have the “Moderato,” which is Jennens's contribution—don't overdo it in either direction, and then you'll be happy. Handel does a very neat trick in the final chorus because if you're going to have something called “Moderato,” you can't really have it either in the major or the minor, so it's actually in a mode, neither the major nor the minor.

The “Moderato” was often cut after the first performance. It's not Milton's verse, but it contains one of Handel's greatest duets for, surprisingly, soprano and tenor, a more normal sort of duet for later in the 18th and 19th centuries. Usually, duets in Handel's day are for two high voices and occasionally for two low voices but this one is enormously, elaborately written to a rather impenetrable text, but that didn't seem to stop Handel.

You've conducted this work multiple times over the years with various creative teams. What do you look forward to most about this iteration?

It's great to be able to collaborate with others. I've done the Mark Morris production many times. I gave the American premiere of it, but that production was already completely formed when they did it [in 1988] at the Théâtre Royal de la Monnaie in Brussels. My job was to conduct what was already decided upon.

The nice thing here is that Chas and I will work through it. He's got his ideas, and I may have a few, but we will put it together as an ensemble. I'm intrigued by the idea that it will be done with singers on the stage. I've done it as a concert almost as often as I've done it with Mark Morris and dancers. Here, we have about a dozen singers who will each have a solo—some more than one—and then they will also form the chorus.

For the people who are lovers of Handel, I think they're going to be amazed by a piece that doesn't receive that many performances and is so different from a *Messiah* or a *Giulio Cesare*. It's got humor. It's got a giggling chorus in it, for example. I mean, that's not quite what you expect. It'll be lovely for them to see the sheer contrast in the music and, in a funny way, how un-baroque it is. It's very different from Vivaldi. It doesn't have huge amounts of superfluous coloratura, and one of the reasons is that you've got fabulous texts to get across. It's one of my favorite pieces of music. ♦

BIOGRAPHIES

Nicholas McGegan

CONDUCTOR

Following a 34-year tenure as music director of Philharmonia Baroque Orchestra and Chorale, Nic McGegan is now its music director laureate. Best known as a Baroque and Classical specialist, Mr. McGegan's approach has made him a pioneer in broadening the reach of historically informed practice beyond the world of period ensembles to conventional symphonic forces. His guest-conducting appearances with major orchestras—including the New York, Los Angeles, and Hong Kong Philharmonics; the Chicago, Dallas, Milwaukee, Toronto, Sydney, and New Zealand Symphonies; the Philadelphia Orchestra; the Royal Northern Sinfonia and Scottish Chamber Orchestras; and the Amsterdam Concertgebouw—often feature Baroque repertoire alongside Classical, Romantic, 20th-century, and even brand-new works. He has led performances of Mendelssohn, Sibelius, Britten, Bach, and Handel with the Utah Symphony; Poulenc and Mozart with the City of Birmingham Symphony Orchestra; and the premiere of Stephen Hough's *Missa Mirabilis* with the Indianapolis Symphony Orchestra, paired with Haydn, Brahms, and Mendelssohn. He collaborates frequently with the Mark Morris Dance Group, including the premiere productions of Rameau's *Platée* and Handel's *Acis and Galatea*.

Mr. McGegan is committed to the next generation of musicians, frequently conducting and coaching students in residencies and engagements at Yale University, the Juilliard School, Harvard University, the Colburn School, Aspen Music Festival and School, Sarasota Music Festival, and the Music Academy. He has been awarded an honorary Doctor of Music degree by the San Francisco Conservatory of Music; an honorary professorship at Georg-August University, Göttingen; and in 2016 was the Christoph Wolff Distinguished Visiting Scholar at Harvard.

Chas Rader-Shieber

STAGE DIRECTOR AND COSTUME DESIGNER

Stage director Chas Rader-Shieber is known both for his bold and inventive productions and for his acute musical instincts.

Mr. Rader-Shieber's 2023–24 season began with a company debut, directing *Le nozze di Figaro* with New Orleans Opera. During the summer, Mr. Rader-Shieber continues his long-standing relationship with Des Moines Metro Opera leading a new production of Debussy's *Pelléas et Mélisande*.

Mr. Rader-Shieber has enjoyed a long relationship with the Curtis Institute of Music, where he has directed over 30 operas, among them *Il barbiere di Siviglia*, *La clemenza di Tito*, *Capriccio*, *Ariadne auf Naxos*, *Die Zauberflöte*, Henze's *Elegy for Young Lovers*, *Idomeneo*, Rossini's *Il viaggio a Reims*, *Antony and Cleopatra*, *Dido and Aeneas*, and *Alcina*. He has also established lasting relationships with multiple other companies, such as Des Moines Metro Opera (Prokofiev's *Love for Three Oranges*, Rameau's *Platée*, *Rusalka*, Gluck's *Orfeo*, and *Die Entführung aus dem serail*), Portland Opera, and Pinchgut Opera.

In addition, his productions have been seen around the world, at houses such as Lyric Opera of Chicago, San Francisco Opera, Santa Fe Opera, Houston Grand Opera, Washington National Opera, New York City Opera, Opera Theatre St. Louis, Boston Lyric Opera, Los Angeles Opera, and many more.

Isaac Martin Lerner

CHOREOGRAPHER/MOVEMENT DIRECTOR

Isaac Martin Lerner is a dance artist currently based in New York City. As a performer he has toured extensively though the U.S. and internationally with companies such as Kizuna Dance, the Bang Group, and Dual Rivet. His background lies in classical ballet and modern, but after moving to New York,

he found himself training in contemporary form at workshops and open classes. His style of movement incorporates release technique and contemporary floorwork for exciting and dynamic movements. He not only performs with these tools, but teaches master classes across the Northeast and Europe, holds weekly open floorwork classes at Gibney Dance Center, and is an adjunct professor at Adelphi University. His collaborations with director Chas Rader-Shieber have been hailed by critics and audiences alike, serving as his assistant director and choreographer. His own choreography seeks to explore the connected nature of our world through the lens of movement.

Judy Gailen

SCENIC DESIGNER

Judy Gailen has designed sets and costumes for theater and opera throughout the U.S., including (among others) Huntington Theatre Company, Asolo Rep, La Jolla Playhouse, Long Wharf Theatre, Portland Stage, Trinity Rep, Cincinnati Playhouse, Repertory Theatre of St. Louis, Beau Jest Moving Theater, Virginia Stage, Wolf Trap, the Music Academy, Opera Maine, Opera Omaha, Opera Philadelphia, and Anchorage Opera, as well as off and off-off Broadway. She also designed and directed *The Stooge: A Troubled Clown for Troubled Times*, *The Dark Clown*, and other works written and performed by her husband, Michael Trautman. A graduate of the Yale School of Drama, Judy is currently an adjunct lecturer at Bowdoin College in the Department of Theater and Dance.

Connie Yun

LIGHTING DESIGNER

Connie Yun (she/her) is a freelance lighting designer based in Seattle and is pleased to make her debut at Curtis Opera Theatre. She has most recently collaborated with director

Chas Rader-Shieber on *The Marriage of Figaro* at New Orleans Opera and *The Love for Three Oranges* at Des Moines Metro Opera. Other recent opera designs include *The Marriage of Figaro* at Portland Opera, *The Royal Shepherd* at Orpheus PDX, and *La Cenerentola* at Kentucky Opera. She has also designed for Seattle Opera, Tacoma Opera, Hawaii Opera Theatre, Palm Beach Opera, Madison Opera, Minnesota Opera, Dallas Opera, Arizona Opera, San Francisco Conservatory of Music, the Music Academy, and Canadian Opera Company. Upcoming engagements include *A Case for the Existence of God* and *Stew* for ACT Theatre in Seattle and *Madame Butterfly* for Opera Philadelphia. Ms. Yun is a member of United Scenic Artists Local USA-829 and an ongoing mentor with the ETC Fred Foster Student Mentorship Program.

Brittany Rappise

HAIR AND MAKEUP DESIGNER

Brittany Rappise is a freelance wig and makeup designer with over ten years of experience in opera, theater, and film. Although based in Pensacola, Florida, she spends most of the year with her car loaded up with wigs and supplies traveling to opera companies all over the country and is thrilled to be back at Curtis this season. Recent engagements include designing operas for Des Moines Metro Opera, North Carolina Opera, Pensacola Opera, Opera Delaware, and Amarillo Opera. Last season, her work included *Carousel* (Pensacola Opera), *La traviata* (Shreveport Opera), and the 2023 summer season at Des Moines Metro Opera. She also builds wigs and teaches workshops for Busch Gardens, Disney, and universities across the country.

BIOGRAPHIES

Tenor **Jackson Allen**, from Sault Ste. Marie, Ontario, entered the Curtis Institute of Music in 2023, studying in the opera program with Jack Li Vigni, and is the Edwin B. Garrigues Fellow. He holds a Bachelor of Music degree in opera performance from the University of British Columbia in Vancouver and a master's degree from the San Francisco Conservatory of Music (SFCM), where he studied with Rhoslyn Jones. Recent performance highlights include the roles of Rainette (*L'enfant et les sortilèges*) with Chautauqua Opera Conservatory; First Armored Man (*The Magic Flute*) with the Santa Rosa Symphony; the Magician (*The Consul*), Silvio/Pasquin/Miracle (*Le docteur Miracle*), and Tito (*La clemenza di Tito*) with SFCM; and Dickon (*The Secret Garden*), with the Chautauqua Opera Conservatory. Mr. Allen has sung in master classes given by artists such as Carrie-Ann Matheson, Nicholas Phan, Brian Zeger, Richard Cox, and Michael Fabiano.

Soprano **Sarah Fleiss**, from North Bergen, N.J., a student of Julia Faulkner, is the Jack Wolgin Fellow and first entered Curtis in 2019. She received her Bachelor of Music degree in 2023 and is now pursuing her master's degree in the opera program. Recently she sang Ginevra (*Ariodante*), Despina (*Così fan tutte*), and Monica (*The Medium*) with Curtis Opera Theatre, toured with Eric Owens in the *Neue Liebeslieder* with Curtis on Tour, and premiered a song cycle by Tania León with the Musical Fund Society and Curtis's Ensemble 20/21. She recently attended the Music Academy. Prior to Curtis, she was a student at Columbia University, and also participated in the Juilliard Exchange program. Other roles include Pamina (*The Magic Flute*), Cherubino (*Le nozze di Figaro*), and Annio (*La clemenza di Tito*).

Bass-baritone **Evan Gray**, from Zurich, Switzerland, a student of Mark Schnaible, is the Jill and Sheldon Bonovitz Fellow and first entered Curtis in 2019. He received his Bachelor of Music degree in 2023 and is now pursuing his master's degree in the

opera program. Mr. Gray has performed as soloist in Haydn's *Missa in tempore belli* with the Kirchenchors Pfäffikon; C.P.E. Bach's *St. Matthew Passion* with the Sinfonietta Zürich; Mozart's Mass in C minor, K. 139 with the Zürcher Kammerorchester; and Monteverdi's *Laudate Pueri* with the Zurich Boys' Choir. At age ten, Mr. Gray toured China with the Zurich Boys' Choir, singing Haydn's *Creation*, and at age thirteen he performed as Third Boy in *The Magic Flute* at Theater St. Gallen. In 2019, he appeared on a master class recital with Robert Holl. He has also performed as a guitarist for the pop/rock band Just Monday. Last season, Mr. Gray performed the roles of the King of Scotland (*Ariodante*) and Dulcamara (*The Elixir of Love*) for Curtis Opera Theatre. Before entering Curtis, Mr. Gray studied at the pre-college of the Konservatorium Winterthur. In his spare time, Mr. Gray enjoys studying languages and history, playing sports, and raising chili plants.

Countertenor **Sam Higgins**, from Milton, Mass., entered the Curtis Institute of Music in 2021, studying voice with Julia Faulkner, and is the Eula Mae Pharis Fellow. He has won awards at the National Association of Teachers of Singing National Student Auditions, Schmidt Vocal Competition, Fidelity Investments Young Artists Competition from the Boston Pops, and the 2020 Classical Singer Competition, among others. Mr. Higgins appeared on NPR's *From the Top* and was featured in *Classical Singer* magazine. He participated in the Metropolitan Opera Guild High School Singers Intensive and the Boston University Tanglewood Institute Young Artist Vocal Program. He was a member of the Boston Symphony Children's Choir and Boston City Singers. Mr. Higgins has performed as a soloist with ensembles such as the New England Philharmonic, Polymnia Choral Society, and Coro Allegro. Last season he performed with Curtis Opera Theatre as the Prologue (*The Turn of the Screw*) and Dulcamara's Assistant (*The Elixir of Love*).

Soprano **Dalia Medovnikov**, from Woodbridge, Conn., first entered Curtis in 2019 and received a Bachelor of Music degree in 2023. She is now pursuing a master's degree in the opera program with Shirley Close and is the Edith Evans Frumin Fellow. Ms. Medovnikov was the winner of the Schmidt Foundation Vocal Competition in 2022, received a grant from the Gerda Lissner Foundation Competition, and attended the Music Academy in Santa Barbara, Calif. Ms. Medovnikov has performed the roles of Dalinda (*Ariodante*), Giannetta (*The Elixir of Love*), Emmie (*Albert Herring*), and Barbarina (scenes from *Le nozze di Figaro*) for Curtis Opera Theatre; Papagena (*Die Zauberflöte*) and Giannetta (*L'elisir d'amore*) for the Juilliard School pre-college Opera Scenes; and Paquette (*Candide*), Adele (*Die Fledermaus*), and Susanna (*Le nozze di Figaro*) for the Boston University Tanglewood Institute Opera Scenes. She performed Shostakovich's *From Jewish Folk Poetry*, Op. 79 in recital in January 2020. In her spare time, Ms. Medovnikov enjoys reading, botany, psychology, painting, and traveling.

Soprano **Maya Mor Mitrani**, from Tzur Moshe, Israel, entered the Curtis Institute of Music in 2021, studying voice with Julia Faulkner, and is the Horace W. Goldsmith Fellow. A fellow of the Ronen Foundation, Ms. Mor Mitrani has participated in the Jerusalem Music Centre in Mishkenot Sha'ananim's Programme for Outstanding Singers and David Goldman Chamber Music Programme for Outstanding Young Musicians. She was also part of a pilot program for gifted and outstanding musicians from the Israeli Ministry of Education. As a soloist, Ms. Mor Mitrani has performed with the Moran Choir and the Thelma Yellin Choir in Israel. Other notable performances include those with the Kfar-Saba Chamber Orchestra, the Israeli Andalusian Orchestra–Ashdod, the Thelma Yellin Symphonic Orchestra, and the Israel Philharmonic Orchestra. Last season, she performed as Flora (*The Turn of the Screw*) for Curtis Opera Theatre.

Soprano **Shikta Mukherjee**, from Edison, N.J., entered the Curtis Institute of Music in 2022, studying voice with Julia Faulkner, and is the Charles and Judith Freyer Fellow. Ms. Mukherjee studied in the Westminster Conservatory's young artist and pre-college programs before entering the Juilliard School's pre-college voice division. During her time at Juilliard, Ms. Mukherjee received two George London Foundation Scholarships, played an array of roles in the division's annual opera scenes, and participated in the school's 2020 virtual gala project with Phillip Glass in the work *Knee Play 5*. She was named a finalist in the 2021 Pennsylvania and 2022 New Jersey Schmidt Vocal competitions and was a YoungArts Finalist in Voice in 2022, becoming a semifinalist for the U.S. Presidential Scholar in the Arts program.

Soprano **Juliet Rand**, from Southold, N.Y., entered the Curtis Institute of Music in 2021, studying voice with Sherry Overholt and is the Barbara Moskow Fellow. For Curtis Opera Theatre, Ms. Rand has performed in the chorus for productions of *Così fan tutte*, *The Elixir of Love*, and *Ariodante*. Additionally, she sang in an early music recital featuring Purcell's *Wedding Ode: From Hardy Climes and Dangerous Toils of War*. She has also performed Despina (*Così fan tutte*) with the Queens Summer Vocal Institute. Ms. Rand is an organist and singer for St. Patrick's Church in Southold, N.Y., and she also plays piano and organ for events at the First Presbyterian Church in Southold and Sacred Heart Parish in Mattituck, N.Y.

BIOGRAPHIES

Tenor **Hongrui Ren**, from Beijing, entered the Curtis Institute of Music in 2023, studying in the opera program with Jack Li Vigni and is the William Horne Fellow. He completed his undergraduate studies at the Central Conservatory of Music in Beijing in 2023, studying with Honghai Ma. During his studies there, Mr. Ren performed Rudolfo (*La bohème*) and was a member of the choir. Outside of his musical studies, Mr. Ren enjoys film and art.

Baritone **Nathan Schludecker**, from Terre Haute, Ind., entered the Curtis Institute of Music in 2023, studying in the opera program with Mark Schnaible and Carol Vaness and is the Arthur Tracy Fellow. Mr. Schludecker received his Bachelor of Music degree at University of Cincinnati College-Conservatory of Music (CCM) in 2023. He has performed the roles of Papageno (*The Magic Flute*), Pluto (*Orpheus in the Underworld*), and the title role in *Gianni Schicchi* for CCM's Opera d'Arte. Nathan has also performed with the CCM graduate opera department as the Jailor in *Dialogues des Carmélites*. In past summers, he has sung with Opera in the Ozarks, Chautauqua Summer Institute, and the International Summer Opera Festival of Morelia.

Soprano **Juliette Tacchino**, from Nice, France, a student of Joan Patenaude-Yarnell, is the Lelia A. Wike Fellow and entered Curtis in 2022. Last season, Ms. Tacchino performed as Ginervra (*Ariodante*) for Curtis Opera Theatre. Ms. Tacchino graduated with honors from the Conservatory of Nice in baroque singing before receiving her bachelor's degree from the University of Montreal, studying with Rosemarie Landry and Richard Margison. Roles with the Opera Studio of the University of Montreal include soloist (*The Fairy-Queen*), Phani (*Les Indes galantes*), Pauline (*La Vie parisienne*), and Illia (*Idomeneo*). She has also performed in concert with the Monte-Carlo Philharmonic Orchestra and the Curtis

Symphony Orchestra. Ms. Tacchino has won first prize in the Opéra Bouffe de Québec Competition and has been awarded the Azrieli Foundation and Louise Roy scholarships.

Mezzo-soprano **Katie Trigg**, from Hamilton, New Zealand, entered the Curtis Institute of Music in 2022, studying in the opera program with Julia Faulkner, and is the Mitchell Family Fellow. Ms. Trigg was a Sir Edmund Hillary Scholar at the University of Waikato, participating in concerts, scenes, and showcases for the greater Waikato area, as well as outreach concerts aimed at inspiring high school students to pursue further musical studies. A highlight of her studies was performing Nicklausse/the Muse (*The Tales of Hoffmann*) following the pandemic lockdowns. After completing her Bachelor of Music degree at the University of Waikato with first-class honors, Ms. Trigg spent 2021 as a Dame Malvina Major Foundation Studio Artist with New Zealand Opera. An alumna of New Zealand Opera School (2019–21), Ms. Trigg was awarded the Dame Sister Mary Leo Scholarship in conjunction with the Sue and Guy Haddleton Emerging Artist Award in 2020 to assist in her overseas studies. ♦



PRODUCTION CREDITS

MUSICAL PREPARATION

Susan Nowicki
Grant Loehnig
Miloš Repický
Reese Revak
Ting Ting Wong

REHEARSAL PIANISTS

Reese Revak
Ting Ting Wong

ADDITIONAL MUSIC STAFF

Lisa Keller
Jinhyun Park
Nikolay Verevkin

PROJECTED TITLES OPERATOR

Jinhyun Park

STAGE MANAGER

John Lipe

ASSISTANT STAGE MANAGERS

Gabrielle Giacomo
Sarah Orttung

PRODUCTION MANAGER

Britt Plunkett

TECHNICAL DIRECTOR

Andy Campbell

WARDROBE SUPERVISOR

Catherine Blinn

DRESSERS

Gina Faiola
Hanna Hamilton
Andrea Parmelee

PROPERTIES

Jen Burkhart, Avista Custom Theatrical Services LLC

HAIR AND MAKE-UP SUPERVISOR

Margaret Sackman

CURTIS OPERA THEATRE

Eric Owens

Director, Vocal Studies and Curtis Opera Theatre

Miloš Repický

Hirsig Family Chair in Vocal Studies

Principal Opera Coach

Laura Vercelli

Senior Director of Administration and Operations

Keith Obaza

Director of Production

Isabel Tague

Associate, Vocal Studies and Curtis Opera Theatre

COMPOSITION

Leigha Amick
Jimmy Brent Fellowship

Alistair Coleman
Daniel W. Dietrich II
Composition Fellowship

Delfin Demiray
Edith Evans Braun
Composition Fellowship

Maya Miro Johnson
John S. and James
L. Knight Foundation
Fellowship

Adrian Wong
Milton L. Rock
Composition Fellowship

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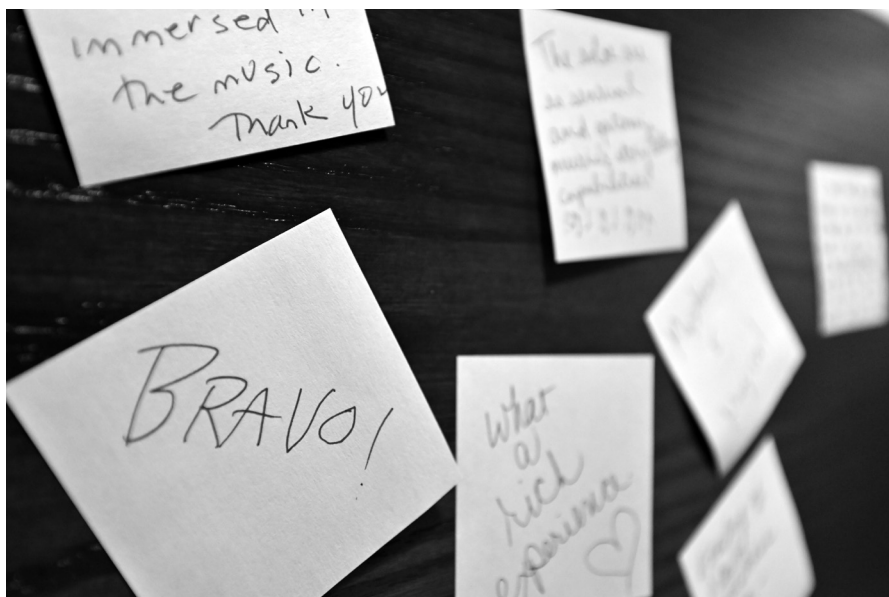
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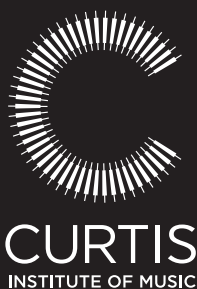
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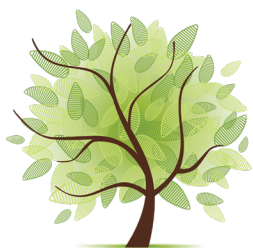
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