

CURTIS
INSTITUTE OF MUSIC



CURTIS OPERA THEATRE

**LES MAMELLES DE TIRÉSÍAS
& THE SEVEN DEADLY SINS**

MARCH 15 & 17, 2024

CURTIS INSTITUTE OF MUSIC



SPRING GALA

FEATURING CURTIS OPERA THEATRE'S PRODUCTION OF

The Cunning Little Vixen

FOLLOWED BY COCKTAILS AND DINNER

Join us at the annual spring gala for a festive celebration of Curtis's legacy of voice. Proceeds from the gala play a vital role in underwriting the unparalleled education of our students. Your participation today can help define the legacy of Curtis for generations to come.

2024 GALA CO-CHAIRS

Mignon and Jim Groch
Robin and Mark Rubenstein

WHEN

Saturday, May 4 at 3:00 p.m.

WHERE

Kimmel Center for Performing Arts

To secure your place or for more information,
visit Curtis.edu/Gala

2023-24 SEASON TIME TO DISCOVER

CONTENTS

- 2 FROM THE PRESIDENT
- 3 ABOUT CURTIS INSTITUTE OF MUSIC
- 4 CURTIS OPERA THEATRE
*Les Mamelles de Tirésias &
The Seven Deadly Sins*
March 15 & 17, 2024
- 19 STUDENTS
- 22 FACULTY
- 24 STAFF
- 26 VOLUNTEER BOARDS
- 27 DONORS

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CURTIS
INSTITUTE OF MUSIC

WELCOME

Dear Friends,

It is my pleasure to welcome you to our second Curtis Opera Theatre production of the 2023–24 school year: a double bill of Francis Poulenc's *Les Mamelles de Tirésias* paired with Kurt Weill's *The Seven Deadly Sins*.

Though these two works take very different approaches—one farcical, the other poignant—they both take us on deeply moving and thoughtful journeys into human nature, all while we revel in the wondrous music delivered by our talented students.

Please join us again for our final Curtis Opera Theatre offering of the season: Leoš Janáček's *The Cunning Little Vixen* at the Kimmel Center's Perelman Theater in early May, which will be accompanied by our gala celebration at the May 4 performance. Of course, between now and then we have dozens of free recitals, thrilling concerts, and special events on offer, and we hope you can join us often in the coming weeks of our spring semester.

And please stay tuned later this month for our announcement about Curtis's historic 2024–25 season—as we celebrate our centennial and mark our first 100 years of nurturing the world's finest young artists.

All of this is 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

Les Mamelles de Tirésias

Music and Libretto Francis Poulenc

AND

The Seven Deadly Sins

Music Kurt Weill | Libretto Bertolt Brecht

Michelle Rofrano, conductor

Eve Summer, stage director

Cameron Anderson, scenic designer

Steve Shack, lighting designer

Whitney Locher, costume designer

Brittany Rappise, hair and makeup designer

Friday, March 15 at 7:30 p.m.

Sunday, March 17 at 2:30 p.m.

Philadelphia Film Center

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

This performance is funded in part by the Kurt Weill Foundation for Music, Inc., New York, NY

The performance runs approximately two hours, including one intermission.

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

Les Mamelles de Tirésias

Le Directeur	Nathan Schludecker
Thérèse/Tirésias/La Cartomancienne	Juliette Tacchino
Le Mari	Erik Tofte
Monsieur Lacouf	Hongrui Ren
Monsieur Presto	Morgan-Andrew King
Le Gendarme	Evan Gray
La Marchande de journaux	Judy Zhuo
Le Journaliste	Landry Allen
Le Fils	Jackson Allen
Une Dame	Shikta Mukherjee
La Dame élégante	Juliet Rand
Le Monsieur barbu	Yulin Yan
Chorus	Emily Damasco, Kate Li, Dalia Medovnikov, Kylie Kreucher, Robert Frazier, Stephen DaGrosa *, Gabriel Feldt *
	<i>*guest artist</i>

The Seven Deadly Sins

Anna I	Katie Trigg
Anna II	Maya Mor Mitrani
Brother	Evan Gray
Mother	Morgan-Andrew King
Father	Hongrui Ren
Brother	Landry Allen

The music for *Les Mamelles de Tirésias* is published/licensed by ©Deuss Music, The Hague, www.deussmusic.com. Reduction for chamber orchestra by Bart Visman.

The Seven Deadly Sins, version for 15 players by H.K. Gruber and Christian Muthspiel is used by arrangement with European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz, Germany.

Supertitles provided by Danielle Sinclair (*Les Mamelles de Tirésias*) and Celeste Alexander (*The Seven Deadly Sins*).

ORCHESTRA

Violin I
Zhenyi Jiang**

Violin II
Lara Lewison

Viola
Kyran Littlejohn

Cello
Romain-Olivier Gray**

Double Bass
Dylan Reckner

Flute
Eunah Kim**

Oboe
Izaiah Cheeran^**

Bassoon
Gabriel Nishikawa**

Horn
Martina Adams*

Trumpet
Franz Maury**

Trombone
Darren Brady

Tuba
Adolfo Monterroso^

Timpani/Percussion
Maxence Dauriat**

Harp
Maya Lindsey^**

Piano
Delvan Lin**

Guitar
Radomir Romashkov-Danilov+**

Banjo
Jody Alan Lee+**

^*Les Mamelles de Tirésias* only

+*The Seven Deadly Sins* only

*Curtis alumnus/a

**Curtis student



Les Mamelles de Tirésias

Based on the 1903 play by French poet, playwright, novelist, and art critic Guillaume Apollinaire, and revised in 1917 during World War I with the subtitle Drame surréaliste (surreal drama), composer Francis Poulenc's Les Mamelles de Tirésias was adapted into an opéra bouffe in 1945 and premiered in 1947 at the Opéra-Comique in Paris in the aftermath of World War II. Draped in the guise of a farce, it is a cautionary tale about the perils of overpopulation and depleting resources, framed in the context of post-war-ravaged France, desperately in need of repopulating at the time. This fizzy cocktail of opera, cabaret, and jazz questions ideas of gender, status, identity, and nationalism and views them through a delightfully absurdist, satirical lens.

Prologue

The theater director (Le Directeur) introduces the piece and the moral of the story—urging everyone to make more babies!

Act I

Thérèse is fed up with being a housewife. She tells her husband (Le Mari) that he can't make her submit ever again and declares her ambitions to be free, to work, to fight! Suddenly, a beard begins to sprout on her face, and her breasts detach themselves and fly away. She announces to her husband that she will no longer be his wife—from that moment on, she will be known far and wide as General Tirésias!

Two gamblers, Presto and Lacouf, wander out of a café arguing. They challenge each other to a duel and shoot each other dead. Tirésias, liberated from

the weight of womanhood and now making her husband carry it, reads about the duel, mourns with the town, and then departs for fame and adventure. A policeman (Le Gendarme) arrives to investigate the crime scene. Le Mari asks him for help, but Le Gendarme sees him as a woman and propositions him. The townspeople salute General Tirésias for refusing to bear children and join her, so Le Mari vows to take on the challenge of repopulation by himself!

Act II

Le Mari's grand plan has worked: he has birthed 40,049 babies in a single day! A journalist arrives (Le Journaliste) to interview Le Mari, sharing his doubts that anyone could support such a large family. The husband reassures him that his children will all be fed with ration cards from the Fortune-teller (La Cartomancienne). He boasts that each of them will have wildly successful careers and support him well into his twilight years. The Fortune-teller prophesies that the fertile husband will become rich but that Le Gendarme will die in poverty. Enraged, Le Gendarme tries to arrest her, so she kills him before revealing herself to be Thérèse. Reconciling with her husband but rejecting reunification with her breasts, the two lead the townspeople in a celebration of love and pleasure.

The Seven Deadly Sins

Composed in Paris from April to May of 1933, shortly after composer Kurt Weill fled his native Germany due to the Nazi propaganda campaign against his work, Weill and librettist Bertolt Brecht's The Seven Deadly Sins received its first performance in 1933 at the Théâtre des Champs-Élysées. A scathing critique of industrial capitalism, this clever work in seven scenes and nine movements follows the perils of a woman sent away by her exploitative family to earn enough money to build them a house on the Mississippi River. In this darkly satirical tale of split personalities, Anna I and her sister Anna II journey across America, facing down the seven deadly sins they encounter along the way.

Prologue

Anna and her sister embark on a seven-year journey, traveling to seven different American cities (only six are named). Anna identifies her family members (a mother, father, and two brothers) and explains the relationship between her and Anna II, her “sister,” who are not two individuals but represent two facets of her personality.

Faulheit (Sloth)

With the “sisters” in an unnamed city, Anna’s parents note that their daughter has always been a dutiful child but is lazy. They pray that she will stay on the path of righteousness and prosperity.

Stolz (Pride)

The “sisters” have traveled to Memphis, and Anna II has taken a job as an exotic cabaret dancer. She attempts to turn it into art, to the dismay of the paying customers. Anna I persuades her to show off her body, not her sensibilities, warning her against giving in to her pride.

Zorn (Wrath)

The family expresses their displeasure that Anna hasn’t been sending enough money their way. The “sisters” are now working at a movie studio in Los Angeles. Everything seems to be going well until Anna II witnesses an act of injustice and is reprimanded for rebelling against it. Anna I reminds her that anger will only make her unemployable and useless, so she must temper her rage.

Völlerei (Gluttony)

The family has received a letter from Anna in Philadelphia. Though Anna II’s contract is lucrative, it has a weight clause that specifies she cannot gain even a pound. The family reminds her she must adhere to a strict diet, for the contract is binding.

Unzucht (Lust)

In Boston, Anna has taken a wealthy boyfriend named Edward but is also smitten with a penniless man named Fernando. After being reminded by her practical self that such a relationship is reckless, she renounces her impoverished lover.

Habsucht (Greed)

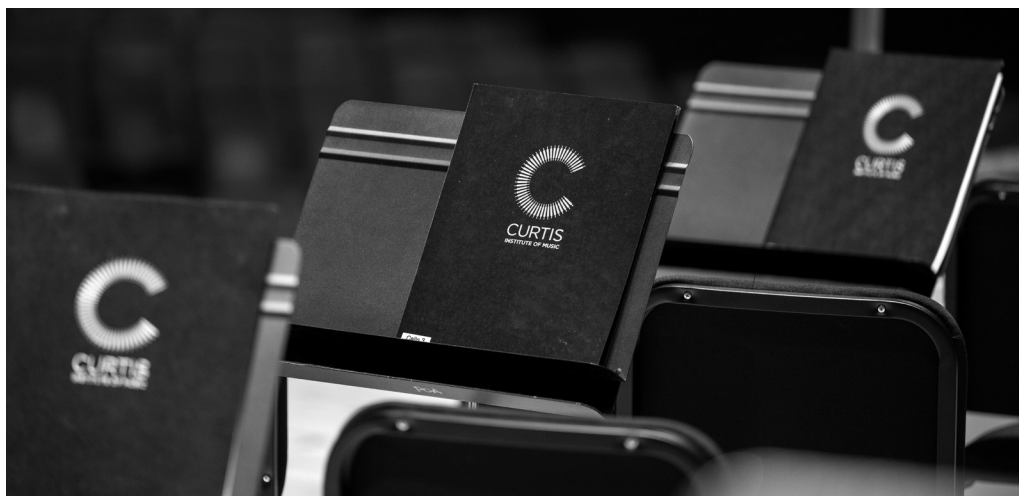
The family discovers that Anna has moved to Baltimore and is in the news. They are worried about rumors that she is leaving men financially ruined. Men now seem to be committing suicide over Anna II, which is undoubtedly increasing her wealth, but at what cost? They hope she will dial back her destructive behavior and not be driven by greed.

Neid (Envy)

In San Francisco, Anna II is envious of other people who do not have to work so hard. She is reminded of the rewards of self-sacrifice and comes to the stark realization that she will never be happy until she rejects the pleasures of the world.

Epilogue

After seven years, Anna finally returns to Louisiana, to the little house they've built, all due to her sacrifices.



The Kurt Weill Foundation, Inc. promotes and perpetuates the legacies of Kurt Weill and Lotte Lenya by encouraging an appreciation of Weill's music through support of performances, recordings, and scholarship, and by fostering an understanding of Weill's and Lenya's lives and work within diverse cultural contexts. It administers the Weill-Lenya Research Center, a Grant and Collaborative Performance Initiative Program, the Lotte Lenya Competition, the Kurt Weill/Julius Rudel Conducting Fellowship, the Kurt Weill Prize for scholarship in music theater, and publishes the Kurt Weill Edition and the Kurt Weill Newsletter. Building upon the legacies of both Weill and Lenya, the Foundation nurtures talent, particularly in the creation, performance, and study of musical theater in its various manifestations and media. Since 2012, the Kurt Weill Foundation has administered the musical and literary estate of composer Marc Blitzstein. www.kwf.org.

Q&A WITH DIRECTOR EVE SUMMER

Why do you think the unique pairing of Les Mamelles de Tirésias and The Seven Deadly Sins works so well as a double bill?

Each opera is rooted in the birth of a bold new style of theater: Surrealism coined by Guillaume Apollinaire for his play *Les Mamelles de Tirésias* which Poulenc adapted for his marvelous, biting, absurd opera of the same name, and Epic or Dialectical Theater, coined by Bertolt Brecht who wrote the libretto for Weill's gorgeous, unrelenting, and heart-rending *The Seven Deadly Sins*. The juxtaposition will wallop you in the best way, the surreal and the epic, caprice and cruelty, the ludicrous and the grotesque—our charge is to explore two distinctive examinations of the very core of our urges, identities, and imperatives as humans.

Do you consider these operas to be feminist works of art, and are their themes still applicable to the current dialogue surrounding gender identity, women's rights, and gender equality?

I don't know that I would necessarily describe them as feminist works of art, but I hope what the audience *experiences* will be feminist works of art, which is not to say that they are misogynistic. Operas are not created to exist in a vacuum. They're created to be done over and over again, and so I believe that both pieces welcome the feminist perspective.

I find *Les Mamelles*, in particular, to be of its time and completely ahead of its time. It teaches us the absurdity of the gender binary. Le Gendarme can only see Le Mari [the husband of Thérèse] as a woman because of what he's wearing, even though he's saying, "Hello! It's me." And he is not able to recognize his own wife just

because she doesn't have breasts. *Mamelles* puts into sharp comic relief the absurdity of parenthood and of the gender binary, of what breasts mean and what breasts mean to different people. The thing for me that's really feminist about it—while first, I am a woman, so inherently, my lens is that perspective—is that there's something very meta about it as well. This piece was created by men, from their perspective, and on baby making and femininity, the role of femininity and motherhood in society, what women really want, what breasts are and what should represent breasts, and what it is to be pursued by an aggressive man.

The piece exists in 2024 for a modern audience, for birthing people, for women, for a generation who recognizes gender as a social construct full of the whacky added meta of these brilliant creators making a purposefully absurd story about femininity and the gender binary and childbearing from a masculine perspective. I feel a charge to lean into that using principles of surrealism through the lens of contemporary motherhood.

How do the set and costume designs enhance the storytelling surrealism, social commentary, and thematic elements of both operas?

Poulenc started mulling over turning Apollinaire's play into an opera in the '30s, and he finished it after World War II, which was the same period that Weill and Brecht were swiftly creating *Seven Deadly Sins*. The double bill is gently rooted in the 1930s through our props and costumes, and the scenery is more of an abstract modular canvas for the storytelling. We aren't rigidly adhering to period precision,

but our baseline for the silhouette of the main story points is the 1930s for both shows, and some of our props pass through from *Mamelles* into *Seven Deadly* to further make that link.

Cameron Anderson, our incredible scenic designer, created an abstract container for both operas that functions independently and uniquely for each piece but crosses over and supports both operas as a unified theatrical experience for the evening. It's not the first time we as a team have worked together. We don't approach the design perspective by taking all of those influences and then finding a way to highlight them. We digest that knowledge and history, then try and find the way that feels right in this moment in time for us to tell the story.

What has been your approach to bringing this double bill to life?

I'm quite instinctual, so I tend to do a lot of research and a lot of prep, then take all the dramaturgy and let go of it, not necessarily put it all on stage. I just feel what's in front of me, then go with my gut, trusting that all that prep informs my instincts now.

I love things that are complex and beautiful. And so [for *Seven Deadly Sins*], I felt intensely about not creating a world that was dark, dusty, and hopeless, in spite of the darkness that exists within the piece. I didn't want to create something that felt dingy, or that felt like hell. When I think about sin, sin, to me, is intrusive and blinding. I didn't want us to paint a picture of a curse or a punishment that plays out in front of us. I wanted us to find a space where we could explore urges,

responsibilities, and shame with a sense of danger and immediacy, not as a sort of dark fable that's already happened. There is a blinding urgency to this story, not something dim. Regarding the portrayal of the family, the mother in particular, I very strongly reject the device of representing inner grotesqueness with outward ugliness. The idea that I want to show is that this person is a bad person inside, so we make them a caricature on the outside. There is plenty to explore in their music, and their action—their demands, their shame, and their sin are grotesque.

When I sit with my score and the designers, I'm talking about people. All the rest of the preparation, research, and information that lives in the back of my mind. I draw from that when we're trying to understand something or are looking for inspiration for a moment. But that's not what I want to put on the stage. At the heart of it all, I'm interested in the musical elements and the interpersonal dramatic story; what's the best way to tell this story; what feels right and true and what makes me laugh or cry.

BIOGRAPHIES

Michelle Rofrano

CONDUCTOR

Michelle Rofrano is an Italian-American conductor with a keen interest in the intersection of art, storytelling, and social activism. An avid opera conductor, engagements in the 2023–24 season include debuts leading *Cenerentola* with Toledo Opera, *L'Amant Anonyme* with Madison Opera, *Turandot* with Fargo Moorhead Opera, and a return to Curtis for the current double bill of *Les Mamelles de Tirésias* and *The Seven Deadly Sins*. Recent projects include conducting *The Turn of the Screw* with Curtis, *Amelia al Ballo* with the Juilliard School, *La traviata* and *Cendrillon* (Viardot) with City Lyric Opera, *The Fall of the House of Usher* (Glass) with Orpheus PDX, *Don Quichotte at Camacho's Wedding* (Telemann) with Opera Saratoga, and both *Trouble in Tahiti* and a new Francesca Zambello production of *The Queen of Spades* with the Glimmerglass Festival. In 2022–23, Ms. Rofrano conducted the meditative opera *Song of the Ambassadors* (Skye/Allado-McDowell) at Alice Tully Hall and *No One Is Forgotten: An Immersive Opera* (Prestini/Shirey/Miller), the first opera designed for 3D spatial audio. Ms. Rofrano has previously served as cover conductor with companies such as San Francisco Opera, Lyric Opera of Chicago, the Glimmerglass Festival, Spoleto Festival USA, Florida Grand Opera, and Opera Birmingham. A champion of social progress in classical music, Ms. Rofrano is the founder and artistic director of PROTESTRA, an activist orchestra that advocates for social justice. She is also co-creator of Girls Who Conduct, an initiative that aims to achieve gender parity on the conducting podium.

Eve Summer

STAGE DIRECTOR

Described as having “a gift for translating classic symbolism into familiar detail with just enough flippancy to bring out the fun of the opera without skewing the emotional equation,” Eve Summer’s directing credits include *Trouble in Tahiti* at the Glimmerglass Festival; *Rigoletto*, *Tosca*, and *Don Giovanni* at Opera Columbus; *The Barber of Seville* at Opera Saratoga; *The Little Prince* at Tulsa Opera; *Albert Herring*, and *Così fan tutte* at Curtis; *Don Giovanni*, *The Mikado*, *Le docteur Miracle*, *Die Entführung as dem Serail*, *The Pirates of Penzance*, and *Così fan tutte* at Opera Grand Rapids; *The Pearl Fishers* at Opera Tampa and Opera in Williamsburg; *The Tales of Hoffmann* at Opera Orlando and (upcoming) Opera in Williamsburg; *Xerxes* at Connecticut Early Music Festival; *La clemenza di Tito* (upcoming), *Little Women*, and *Later the Same Evening* at Boston University Opera Institute; *La bohème* at Opera in Williamsburg; *Volpone* at University of North Carolina School of the Arts; *Aida* and *Lucia di Lammermoor* at Boheme Opera New Jersey; *Suor Angelica* at the Boston Symphony Orchestra; *The Magic Flute at Opera* in Williamsburg and Hartt Opera Theatre; *Bluebeard's Castle* at Mid-Ohio Opera; *Le nozze di Figaro* at Knoxville Opera, dell’Arte Opera, Varna Music Festival, and Mobile Opera; *Lizbeth* at Opera Orlando; *Carmen* at MassOpera; and the world premiere of Larry Bell’s *Holy Ghosts* at Berklee. Ms. Summer has served as staff director and choreographer at companies including Des Moines Metro Opera, Boston Lyric Opera, the Glimmerglass Festival, Opera Colorado, Tulsa Opera, Opera Saratoga, and Opera Boston.

Cameron Anderson

SCENIC DESIGNER

Cameron Anderson is an internationally acclaimed scenic and projection designer and has designed at the world's leading theatre and opera companies. Recent projects include popstar Charlie Puth's North American tour, and the world premiere opera *RUR: A Torrent of Light* (Tapestry Opera in Toronto). For Curtis she has designed *The Elixir of Love* and *Così fan tutte*. Other recent highlights include *West Side Story* (Kilden Performing Arts Center in Norway; Vancouver Opera); *Simon Boccanegra* (Teatro Colon); *Byhalia Mississippi* (Kennedy Center); *The Niceties* (Manhattan Theatre Club); *Yerma*, *Becoming Cuba*, and *Sweat* (Huntington Theater); *Fille du Regiment*, *The Consul*, *Vinkensport*, *The Merry Widow*, and *Rocking Horse Winner* (Opera Saratoga); and *Photograph 51* (South Coast Repertory). Select opera credits include Glimmerglass Festival, San Francisco Opera, Seattle Opera, Central City Opera, Minnesota Opera, Opera Theatre of Saint Louis, Gotham Chamber Opera, and On Site Opera. Off-Broadway credits include Roundabout Theatre Company, Playwrights Horizons, New Georges, LAByrnth Theater Company, Naked Angels, Ars Nova, and Brooklyn Academy of Music. Upcoming projects include *Leonora* at Chicago Opera Theater and *Carmen* for Music Academy of the West.

Steve Shack

LIGHTING DESIGNER

Steve Shack is a somewhat nomadic human who often designs light for various performances. His most recent work has been in Philadelphia, Jacksonville, Hilo, Boston, Traverse City, Cleveland, and New York City. Over the past 22 years, Mr. Shack has lit about 300 productions of musical theater, opera, dance, and drama, in addition to a few restaurants, museums, and art installations. Mr. Shack is the resident lighting designer at Dark Lumen Productions, Cleveland Opera Theater, Baldwin Wallace Conservatory, Hawaii

Performing Arts Festival, and Magnificat High School. Mr. Shack is elated to be back at Curtis, working with a dream team. When not in a venue, he prefers to body surf in the Pacific Ocean and live a thermaculture-centric life.

Whitney Locher

COSTUME DESIGNER

Whitney Locher is a costume designer for theatre, opera, and dance. Recent opera credits include: *Così fan tutte*, *Albert Herring*, and *The Elixir of Love* (Curtis Institute of Music); *Sky on Swings* (Opera Saratoga); *L'Orfeo* (Pegasus Early Music); *Don Giovanni* (Opera Grand Rapids, Opera Carolina); and *Kept: A Ghost Story* (Virginia Arts Festival). National tour designs include *Into the Woods* (NETworks) and *Love Never Dies* (Troika). International credits include *The Sound of Music* and *Shrek: The Musical* (Sofia National Opera and Ballet) and *Into the Woods* (Menier Chocolate Factory). Ms. Locher has designed costumes for many New York City and regional theatre companies. She is an assistant professor of theatre at Oakland University and a member of United Scenic Artists, Local 829.

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.

ARTISTS

Tenor **Jackson Allen** (Poulenc: *Le Fils*), from Sault Ste. Marie, Ontario, entered Curtis 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.

Tenor **Landry Allen** (Poulenc: *Le Journaliste*; Weill: *Brother*) from West Monroe, La., entered Curtis in 2023, studying in the opera program with Jack Li Vigni, and is the Alfred Greenberg Memorial Fellow. Mr. Allen's opera roles include Tamino (*Die Zauberflöte*), King Kaspar (*Amahl and the Night Visitors*), the Prince (Martin's *The True Story of Cinderella*), and Basilio (*Le nozze di Figaro*). He has also performed musical theater roles including Raoul (*The Phantom of the Opera*) for the University of Louisiana at Monroe. Prior to Curtis, Mr. Allen attended Northwestern State University (NSU) in Natchitoches, La., where he received his bachelor's degree in vocal performance and was a recipient of the Guillory Scholarship for Vocal Excellence from Meghan Guillory. At NSU, he was a member of the school's chamber choir and opera theatre for four years and performed as a soloist with the Northwestern State University Orchestra after winning the 2022 Northwestern State Concerto/Aria Competition. He was selected to perform with the American Choral

Directors Association National Honor Choir in Minneapolis (2017) and Kansas City (2018).

Bass-baritone **Evan Gray** (Poulenc: *Le Gendarme*; Weill: *Brother*), 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.

Bass-baritone **Morgan-Andrew King** (Poulenc: *Monsieur Presto*; Weill: *Mother*), from Waikato, New Zealand, entered Curtis in 2023, studying in the opera program with Jack Li Vigni, and is the Margaret Aull Wynne and Milly E. Wynne Fellow. Mr. King has won prizes at the 2021 Napier Coldicutt Aria Competition, the 2021 Aria Finale at the Wellington Vocal Competition, and the 2021 Te Awamutu Aria Finals. His recent roles for Mediterranean Opera Studio and Festival in Sicily include Raimondo (*Lucia di Lammermoor*), Don Magnifico and Alidoro (*La Cenerentola*), Marchese and Dottore (*La*

traviata), Sparafucile (*Rigoletto*), Coline (*La bohème*), and Simone (*Gianni Schicchi*). Other recent roles include Sarastro (*Die Zauberflöte*) at Williams College in Massachusetts, cover for Banco (*Macbeth*) at New Zealand Opera, and cover for Raimondo (*Lucia di Lammermoor*) at Wellington Opera. In concert he has performed such works as the Faure and Mozart *Requiems*, Puccini's *Messa di Gloria*, Handel's *Dixit Dominus*, and Rossini's *Petite messe solennelle*. Mr. King holds a Bachelor of Music degree in voice from Victoria University of Wellington's New Zealand School of Music.

Soprano **Maya Mor Mitrani** (Weill: Anna II), from Tzur Moshe, Israel, entered Curtis 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** (Poulenc: Une Dame), from Edison, N.J., entered Curtis 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** (Poulenc: La Dame élégante), from Southold, N.Y., entered Curtis 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.

Tenor **Hongrui Ren** (Poulenc: Monsieur Lacouf; Weill: Father), 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** (Poulenc: Le Directeur) from Terre Haute, Ind., entered Curtis 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. Mr. Schludecker 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** (Poulenc: Thérèse/Tirésias/La Cartomancienne), 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.

Baritone **Erik Tofte** (Poulenc: Le Mari), from Oswego, N.Y., entered Curtis in 2022, studying in the opera program with Mark Schnaible, and is the William J. Fenza Fellow. Last season, he appeared as Belcore in *The Elixir of Love* with Curtis Opera Theatre. With Delaware Valley Opera, Mr. Tofte has performed the roles of the Sergeant of Police (*The Pirates of Penzance*), Count Ceprano (*Rigoletto*), and Henry (*The Gift of the Magi* by David Conte). As an alumni artist with Mannes Opera, Mr. Tofte sang the role of The Outlaw in a workshop debut of Christopher Cerrone and Stephanie Fleischmann's new

opera, *In a Grove*. He has performed with the Binghamton Opera Ensemble as Papageno (*Die Zauberflöte*), Guglielmo (*Così fan tutte*), The Shoe Salesman (*Postcard from Morocco*), and Aeneas (*Dido and Aeneas*). Mr. Tofte has also performed with Concordia Conservatory, New York Opera Studio, and Tri-Cities Opera, and his other roles include Ben (*The Telephone*), Mr. Gobineau (*The Medium*), Marchese D'Obigny (*La traviata*), and the Boatswain (*H.M.S. Pinafore*). While at Binghamton University, Mr. Tofte placed first in the NATS Regional Competition (2016, 2017, 2018) and the Northeastern Division of the Classical Singer Music Vocal Competition (2018), and was also a semifinalist in the national rounds of both competitions.

Mezzo-soprano **Katie Trigg** (Weill: Anna I), from Hamilton, New Zealand, entered Curtis 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.

Bass **Yulin Yan** (Poulenc: *Le Monsieur barbu*), from Inner Mongolia, China, entered Curtis in 2022, studying voice with Mark Schnaible, and is the Florence Kirk Keppel Fellow. Prior to coming to Curtis, Mr. Yan studied at the Affiliated Middle School of China's Conservatory of Music, graduating in 2022, and previously studied with Feng Yan. His awards include the 2021 Beijing IMUSIC Competition and the 2018 Hong Kong IMUSIC Competition.

Mezzo-soprano **Judy Zhuo** (Poulenc: *La Marchande de journaux*), from Nanning, China, entered Curtis in 2023, studying voice with Julia Faulkner, and is the Horace W. Goldsmith Fellow. She began her Bachelor of Music degree at the Manhattan School of Music in 2020, studying with Cynthia Hoffmann, before transferring to Curtis earlier this school year. Her recent performance highlights include the role of Octavian in a scene from *Der Rosenkavalier*, performed in concert with Curtis Symphony Orchestra this fall, and the roles of Marcellina and Dorabella in scenes from Mozart's operas *Le nozze di Figaro* and *Così fan tutte* in recital at Curtis.



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Grant Loehnig
Susan Nowicki
Reese Revak
Miloš Repický
Ting Ting Wong

REHEARSAL PIANISTS

Reese Revak
Ting Ting Wong

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Nikolay Verevkin

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Ulrike Shapiro (German)

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Jinhyun Park

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ASSOCIATE SCENIC DESIGNER

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Sabrina Reichart

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HAIR AND MAKE-UP ASSISTANT

Phoebe Bock

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Hirsig Family Chair in Vocal Studies

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Isabel Tague

Associate, Vocal Studies and Curtis Opera Theatre

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Erinys Quartet

Elizabeth Stewart,
violin

Joosep Reimaa, violin
Marija Räsänen, viola

Stergios Theodoridis,
cello

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+ principal second violin
◇ principal
◇◇ associate principal

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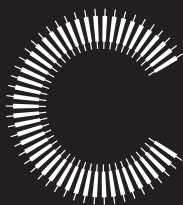
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Ronald D. Smith, M.D.
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Dr. Noel Snyder*
Martin P. Stepper*
Charles Sterne III+
Mr.+ and Mrs. Josiah
Stevenson IV
Erna Szekeres
Arlene and Irving+ Tashlick
James Testa
Shirley Trepel*
Benita Valente*
Thomas G. Waldman+
Claudia Walker*
Penelope Wike Watkins
Mr. and Mrs.+ Emanuel
Weinstein
Robert J. Weiner
Alex*+ and Marguerite Wilson
Eleanor Winslow
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