

CURTIS
INSTITUTE OF MUSIC



CURTIS OPERA THEATRE

THE CUNNING LITTLE VIXEN

MAY 2-5, 2024

Curtis100

Institute of Music



Save the Date: Curtis Centennial Gala May 8, 2025 | Penn Museum

Experience the grandeur of Curtis' 100-year legacy at our annual gala. Revel in captivating performances by alumni including **J'Nai Bridges** ('12), **Amanda Majeski** ('09), and **Karen Slack** ('02), savor culinary delights, and commemorate Curtis' profound influence on the global music landscape.

Join us for an unforgettable evening of music and celebrations, and honor Curtis' enduring impact.

curtis.edu/gala100

2023-24 SEASON TIME TO DISCOVER

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CURTIS
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WELCOME

Dear Friends,

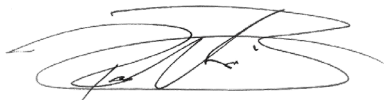
It is my pleasure to welcome you to our final Curtis Opera Theatre production of the 2023–24 school year: Leoš Janáček's *The Cunning Little Vixen*, here at the Perelman Theater.

The final opera production of the school year is always special, representing the culmination of the opera studio's work together over the year. But this moment is also a little bittersweet, since we will say goodbye to our graduating students at commencement next weekend. We are so very proud of them and are eager to see all they will accomplish as Curtis alumni.

Although *Vixen* is our final opera production of this school year, there is so much to look forward to in the year ahead. The 2024–25 school year marks Curtis's centennial—a momentous occasion celebrating the incredible achievements of our first century and all that we seek to accomplish in our next hundred years. Throughout Curtis's centennial season, our enormously talented students will be joined by a star-studded array of alumni guest artists, including Yuja Wang, Ray Chen, Time For Three, and Teddy Abrams. The Curtis Opera Theatre series is a visionary and expansive lineup, featuring the East Coast premiere of George Lewis and Monteverdi's *The Comet / Poppea*, Mozart's delightful *Le nozze di Figaro*, and Bernstein's spectacular *Candide*. I invite you to see all that we are planning at Curtis.edu/100 and hope you will join us often.

Of course, our 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 (Opera '95) 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

The Cunning Little Vixen

Music and Libretto by Leoš Janáček

Based on Rudolf Těsnohlídek's serialized novella, *Liška Bystrouška*

Featuring members of the Curtis Symphony Orchestra

Vinay Parameswaran ('13), conductor

John Matsumoto Giampietro, stage director

Alexis Distler, scenic designer

Kate Ashton, lighting designer

Ashley Soliman, costume designer

Brittany Rappise, hair and makeup designer

Thursday, May 2 at 7:30 p.m.

Friday, May 3 at 7:30 p.m.

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

Sunday, May 5 at 3:00 p.m.

Perelman Theater, Kimmel Center

The performance runs approximately two hours, including one intermission after act two.

Supertitles for The Cunning Little Vixen created by Paula Kennedy and Danielle Sinclair.

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

Lead underwriters for The Cunning Little Vixen include Linda E. Johnson and Bruce Ratner, John H. McFadden and Lisa D. Kabnick, and Mark and Robin Rubenstein.

The Cunning Little Vixen, revised version by Jiri Zahrádka, is used by arrangement with European American Music Distributors Company, U.S. and Canadian agent for Universal Edition Vienna, publisher and copyright owner.

Photographic and recording equipment may not be used in the Perelman Theater.

	May 2, 4	May 3, 5
Vixen Sharp Ears	Sarah Fleiss	Juliette Tacchino
Fox Gold Stripe	Emily Damasco	Kylie Kreucher
Forester	Evan Gray	Nathan Schludecker
Forester's Wife and Owl	Katie Trigg	Katie Trigg
Parson and Badger	Robert Frazier	Morgan-Andrew King
Schoolmaster and Mosquito	Landry Allen	Jackson Allen
Harašta	Morgan-Andrew King	Robert Frazier
Lapák	Kate Li	Kate Li
Chocholka (Hen)	Judy Zhuo	Judy Zhuo
Rooster and Jay	Shikta Mukherjee	Shikta Mukherjee
Woodpecker	Dalia Medovnikov	Dalia Medovnikov
Pepík	Juliet Rand	Juliet Rand
Frantík	Maya Mor Mitrani	Maya Mor Mitrani
Pásek	Yulin Yan	Yulin Yan
Paní Pasková	Shikta Mukherjee	Shikta Mukherjee
Cricket	Nimì Oguntunde*	Nimì Oguntunde*
Grasshopper	Ella Boonn*	Ella Boonn*
Young Frog	Genaro Medina*	Genaro Medina*
Young Vixen	Evan Zhang*	Evan Zhang*

**guest artist, Philadelphia Boys Choir and Philadelphia Girls Choir*

Chorus: Full cast, Sam Higgins, Emilie Kealani, Hongrui Ren, Judah Taylor, and Erik Tofte

Fox cubs, courtesy of Philadelphia Boys Choir and Philadelphia Girls Choir:

Liping Au, Callie Bassinger, Ella Boonn, Kieran Goh, Melissa Guimaraes, Elija Horst, Brandon Lau, Genaro Medina, Ella Milligan, Liam Newkirk, Nimì Oguntunde, and Evan Zhang

Supernumeraries: Anne-Marie Mulgrew and Michael Rissinger

Vixen vocal cover: Emilie Kealani

ORCHESTRA

Violin I

Anais Feller
Emmalena Huning[◇]
Na Hyun Della Kyun
Yesong Sophie Lee
Hairui Lei
Boha Moon
Michael Shaham
Dominique Valenzuela[◦]
Jinyoung Yoon

Violin II

Sameer Agrawal
Alexandra Cooreman
Yiyang Hou⁺
Gawon Kim
Sooeon Kim
Jieon Park
Dandan Jingfei Wang
Dindin Jingyi Wang

Viola

Soyoung Cho
Sofia Gilchenok
Jiwon Grace Kim
Sumin Kim
Yizilin Liang⁺
Davin Mar
Haneul Park
Alyssa Warcup
Emad Zolfaghari

Cello

Hun Choi
Joan Herget
Ania Lewis⁺
Laura Navasardian
Elliot Sloss
Nygel Witherspoon

Double Bass

Hanxiao Deng
Alexander Heather⁺
Jason Henery
Christian Luevano
Dimitrios Mattas
William McGregor

Flute

Julin Cheung
Emily DeNucci
Eunah Kim, flute/piccolo
Anastasia Samsel

Oboe

Christopher Correa
Ben Price
Cameron Slaton, English horn

Clarinet

Yejin Ahn
Hwaseop Jeong, bass clarinet
Tzu-Yi Yu

Bassoon

Asha Kline
Kahlan Yenney
Yesol (Joanna) Yi, contrabassoon

Horn

Kristin Andlauer
Jonathan Bywater[◦]
Elizabeth Crafton
Nicholas Ivy
Amanda Staab[◦]

Trumpet

Dasara Beta
Franz Maury
Raúl Orellana

Trombone

Diogo Fernandes
Derek Gullett
Noah Urquidi

Tuba

Ethan Marmolejos

Timpani

Tae McLoughlin

Percussion

Pengyu Bao
Zachary Thomas

Harp

Daniel Benedict

Celesta

Benoit Gauthier

[◇]concertmaster

⁺principal

[◦]guest artist

PRELUDE

Return

A community center where people come to socialize, exercise, regain mobility and memory. Memories are triggered of lives led, loves lost...

ACT ONE

Memory

The gamekeeper falls asleep in the forest and is accosted by a mosquito and a young frog. He wakes and encounters a young vixen who he captures to bring home to his wife. The Blue Dragonfly searches for her friend who she fears is missing. She has brought a gift for the young vixen and leaves it in the forest.

At the Gamekeeper's farm the vixen meets a dog who laments that they do not know what love is. The vixen is assaulted by two boys, Pepík and Frantík. She strikes back injuring Pepík. The Gamekeeper punishes the vixen by tying her up.

Nox & Aurora

The vixen shares a memory with a woman in a dream.

Vixen Unbound

The vixen discovers her own voice and skill by luring some chickens into a trap. She kills them, frees herself, and runs into the forest.

ACT TWO

Disbarment

The vixen, advocating for equal housing opportunities, cunningly evicts the badger from his home.

At the Community Center

The Gamekeeper, Schoolteacher, and Parson are playing cards. The Gamekeeper bullies the Schoolmaster about his unattainable love, Terynka. The Gamekeeper is reminded of his lost vixen and erupts in anger.

Three Paths

The Schoolteacher is trying to find his way home, drunk and unsteady. He falls among a field of sunflowers where he believes he encounters his Terynka. The Parson laments on his unhappy past. The Gamekeeper thinks he spots the vixen and tries to recapture her, or the memory of her...

Falling in Love

The vixen meets someone. They fall in love. She becomes pregnant and they hurry to the Woodpecker to get married. The forest celebrates

SYNOPSIS

ACT THREE

Season of the Poacher

Harašta, a poacher, prowls the forest searching for spoils. He encounters the Gamekeeper and tells him he is marrying Terynka. They come across a dead hare. The Gamekeeper realizes the vixen has been in that spot and sets a trap for her.

Grow Old With Me

The vixen and fox share a loving moment, seeing their abundant future together. They are interrupted by the sound of Harašta singing. The vixen goes to investigate and encounters Harašta. He shoots and kills the vixen. A woman appears and finally delivers the Blue Dragonfly's gift to her. Her spirit returns to the forest.

Fewer Chairs

At the center, the Schoolteacher is weeping over the wedding of Terynka. The Gamekeeper comforts him. He is missing the Parson deeply and decides to walk through the forest on the way home.

Return

The Gamekeeper sees the forest after a rainstorm. He encounters a mushroom and a young vixen. They remind him of someone. A young frog appears and says his grandfather told him about the Gamekeeper. The forest renews itself. Life continues, memories are collected and stored... ♦

FROM THE DIRECTOR

John Matsumoto Giampietro

It's such a privilege to be working on this masterpiece of 20th-century opera, almost exactly 100 years after its premiere in Brno. This opera explores the profound connection we have with Nature and how humans, the animal world, and our environment are all woven together into the fabric of existence. It highlights the similar journeys we all take from birth to death. This opera is both heart-building and heartbreaking. It touches on the deep experiences of life, love, and loss.

Our production takes a special approach to highlight these elements of the piece. We are exploring the themes of the opera through the ideas of Spaces, Memory, and Return. Our relationship with Spaces is

a shared one. Nature isn't "outside." Our "inner" lives are not separate or removed from Nature. This is reflected in our set, our playing area: a fused, shared place where the interior co-exists with the forest.

We are exploring the idea of Return as coming back to a place of renewal and change as nature does through seasons and generations. And finally, Memory, a form of Return. Our production frames the action as a memory play. The story of the Vixen and all the opera's characters, human and animal, all connect to individual or shared memories of life, loss, and renewal. ♦

Q&A WITH THE CONDUCTOR

Vinay Parameswaran ('13)

What do you believe are the most striking aspects of Janáček's score, and are there any particular moments throughout that really resonate with you?

For Janáček, I think it's very personal. He was 70 when he wrote it. He had a love interest who was much younger than him, and it was not reciprocated. There are elements of his life that come through in this particular opera—the way that the gamekeeper talks about the vixen like a jilted lover; it's like he's in love with her. There's one character, the schoolmaster, who has a big aria in act two, and he's addressing a woman we never see in the opera named Terynka, but I feel like Janáček is that schoolmaster.

I remember when I listened to this for the first time in 2010 and 2011; I don't think I knew any other Janáček pieces. I don't know if I had heard his *Sinfonietta* or *Glagolitic Mass* back then, like I know them now. I was really taken by how different it was from anything else I'd listened to. Janáček's score has an incredibly unique language for the orchestra in terms of Czech composers, and what I love about Czech music is that there's always this kind of underlying sadness or melancholy. Even when music is “happy,” there's something underneath that's pulling at your heart, and you certainly get that in his unique language in this piece. It was really my first foray into this composer's world, and what a great introduction to his music. It is one of the masterpieces of the early 20th century.

For someone who hasn't seen this opera before, what do you hope they will glean from the experience?

Vixen often gets misconstrued as only being about animals in the forest. It's about humanity. It's how we interact with each other and with nature. What I love about the way John [Matsumoto Giampietro] is approaching it is this whole idea of return and remembering, a beautiful circle of life, and how nature recreates itself every year. For all the human characters, it's how they reflect on things in the past and how that shapes them.

It's a piece that has so many relatable aspects to our lives because it's about our relationship with nature and our relationship with other people in this world. Every year, especially where I live in Wisconsin now, we really get the four seasons, and every spring, there's kind of this rebirth of the world, and the opera's about that whole cycle and how nature returns. That's what makes it such a relatable piece—the way [Janáček] does it through the point of view of these animals, but also these humans, who are very miserable. Towards the end of act three, the gamekeeper shows some empathy and care for his drinking buddy. That's a poignant moment in the score through this whole journey as they get older and remember when they were young.

Half of act one is just the orchestra alone. There's very little singing, but it's some of the most beautiful music that Janáček wrote, and I think his score is very accessible. He really saves some of the best parts for when the orchestra's playing by itself, but I think that each of the characters is so unique, so special. This

piece comes from essentially a comic strip. There are moments of real comedy in this piece, and it's juxtaposed with the most heartbreaking story at the same time.

Can you share any fond memories of your studies here at Curtis?

I didn't go to music school for my undergrad. I went to Brown and it was definitely a culture shock coming here from a liberal arts university to a tiny school with 160 students. To be honest, I thought I wasn't going to fit in and make friends because it was so different, but I made some of my best friends in the world here. And obviously, working with [Otto-Werner] Mueller. I really miss him. He was such an incredible teacher. What I've always appreciated the most about him was his humility in terms of respect for the composer. I thought his approach was just very human. I always respected that.

Some of my favorite moments were getting together with friends when we

had a free hour and reading sonatas or reading lieder for fun because we loved the music. I also met my wife, Sara Huebner (Trumpet '13), who's now a veterinarian, at Curtis. I never thought I would marry someone I studied with. It was a really special four years, and when I left Curtis, I got my first job. So, I'm grateful for the experiences and great training in terms of podium time. I felt like what I learned here really served me well in my first ten years out of the profession.

Recently, when I was at CCM [conducting *The Cunning Little Vixen*], Ayane Kozasa (Viola '12, String Quartet '16), who's one of my best friends and was my classmate, she's now at CCM [Ms. Kozasa was appointed to the CCM faculty in 2022] and joined Kronos [Quartet]. I just saw her in San Francisco. Every time I see folks at an orchestra somewhere or we're just passing through a city doing our different things, it's so special to reconnect with them. All of these people are doing amazing things in the field. ♦



Vinay Parameswaran (’13)
CONDUCTOR

Internationally recognised for his energetic presence, imaginative programming, and compelling musicianship, Vinay Parameswaran is one of the most exciting young conductors on the podium today.

Highlights of his 2022–23 season included his debuts with the Houston and Charlotte Symphonies, return appearances with the Nashville Symphony and Rochester Philharmonic orchestras, and education and family concerts with the Chicago Symphony and New Jersey Symphony. In the 2021–22 season, Mr. Parameswaran concluded five seasons with the Cleveland Orchestra, where he was initially assistant and then associate conductor.

During his three seasons as associate conductor of the Nashville Symphony, Mr. Parameswaran led over 150 performances, which included his subscription debut with the Orchestra in 2016–17. Other highlights have included debuts with the Pittsburgh Symphony, Detroit Symphony, National Symphony, North Carolina Symphony, and Milwaukee Symphony orchestras.

Equally at home in both symphonic and operatic repertoire, Mr. Parameswaran has led performances of Mozart’s *The Magic Flute* and Donizetti’s *The Elixir of Love* with Curtis Opera Theatre. In Cleveland, he has assisted Franz Welser-Möst on productions of Verdi’s *Otello*, Janáček’s *The Cunning Little Vixen*, Wagner’s *Tristan und Isolde*, and Strauss’s *Ariadne auf Naxos*.

A native of the San Francisco Bay Area, Mr. Parameswaran graduated with honours from Brown University where he began his conducting studies with Paul Phillips. He continued his studies at the Curtis Institute of Music, where he was the Albert M. Greenfield Fellow, later a conducting fellow at the Tanglewood Music Center, and a recipient of a Career Assistance Award by the Solti Foundation U.S. in May 2021.

John Matsumoto Giampietro
STAGE DIRECTOR

John Matsumoto Giampietro is a stage director of theatre and opera, an educator, and writer. He is a member of the opera faculty at Curtis, where he teaches acting for the singer.

Mr. Giampietro is the interim director of the Chautauqua Opera Conservatory where he has directed over 20 operas including *The Cunning Little Vixen*, *Hänsel und Gretel*, *Le nozze di Figaro*, *Der Rosenkavalier*, *A Midsummer Night’s Dream*, and *Werther*.

A director-member of the Ensemble Studio Theatre (EST) in NYC, he is a frequent collaborator with Youngblood, the Obie-award-winning playwright’s group. At EST, Mr. Giampietro directed the *New York Times* acclaimed production of *Year of the Rooster* by Olivia Dufault.

Mr. Giampietro is also a faculty member of the Juilliard School where he is a stage director and teacher of Fundamentals of Acting and Viewpoints for the Singer. He also provides dramatic coachings for singers across all degree levels.

Acclaimed opera productions include *Suor Angelica*, *Gianni Schicchi*, *The Turn of the Screw*, *Il Turco in Italia*, *L’elisir d’Amore*, *Curlw River*, *Le nozze di Figaro*, the devised opera *There’s Blood Between Us*, and the *ImpresA.I.rio*.

He has directed operas, plays, and musicals at Actors Theatre of Louisville, the Flea Theatre, the Lark, P 73, Urban Stages, Vermont Shakespeare Festival, Curtis Institute of Music, Shenandoah Conservatory, NYU Tisch School of the Arts, and Bard College Conservatory of Music, among others.

His writing includes new English dialogue versions of *Die lustigen Weiber von Windsor* and the *ImpresA.I.rio* for Juilliard. His English dialogue version of *Die Zauberflöte* premiered at the Chautauqua Institution. Mr. Giampietro’s play *Strength of God and other grotesques* based on Sherwood Anderson’s *Winesburg, Ohio*, premiered at Emory & Henry College.

Alexis Distler

SCENIC DESIGNER

Recent credits include Broadway: *Harry Connick Jr.—A Celebration of Cole Porter* (Nederlander Theatre, co-design with Beowulf Boritt). Off-Broadway/Regional: *The Tempest* (The Delacorte Theater for Public Works), *The Government Inspector* (New World Stages), *Toast* (The Public Theater), *The Piano Lesson* (Hartford Stage), *The Turn of the Screw* (Juilliard Opera), *The Christians/Tartuffe* (Playmakers Repertory Company), *Daddy Long Legs* (George Street Playhouse), *Nureyev's Eyes* (George Street Playhouse), *Native Gardens* (Merrimack Repertory Theatre), *Il Turco in Italia* (Juilliard Opera). Winner of the Barrymore Award for *In the Next Room or The Vibrator Play* (Wilma Theater). Broadway associate designer for 18+ shows including *New York, New York* (Tony Award: Best Scenic Design), *Act One* (Tony Award: Best Scenic Design), and *The Old Man and the Pool* and *The New One* by Mike Birbiglia.

Kate Ashton

LIGHTING DESIGNER

Recent work includes *La clemenza di Tito*, *Mad King*, *The Turn of the Screw*, *Suor Angelica* and *Gianni Schicchi*, *ImpresA.I.rio* and *i due timidi*, and *Later the Same Evening* at the Juilliard School, *Swan Lake* (Ballet West), *The Sleeping Beauty* (Washington Ballet), *A Thousand Acres* and *Wozzeck* (Des Moines Metro Opera), *Hometown to the World* (Santa Fe Opera), *Josephine and I* (The Public Theater), *Tales of Hoffman* (Aspen Music Festival), *Tango Song & Dance* (Kennedy Center). She is the lighting director for Fall for Dance at New York City Center and has designed pieces for the Festival including Christopher Wheeldon's *The Two of Us*. Resident lighting designer: Williams College dance department and the Joffrey Ballet School, NYC. Upcoming: *Elizabeth Cree* (Glimmerglass) and a world premiere with the Gibney Dance Company. B.A.: College of William & Mary, M.F.A.: New York University. Member, United Scenic Artists.

Ashley Soliman

COSTUME DESIGNER

Ashley Soliman is a costume designer and visual artist based in NYC, selected as one of Broadway Women's Fund 2023 "Women to Watch on Broadway." Her creative practices are rooted in the language of color, the physical manifestation of inner worlds, and a mindset of collaboration and connection. *The Cunning Little Vixen* marks her Curtis debut. Upcoming: *David* (AMT Theater), *I AM* (Camille A. Brown & Dancers), *Tornado Tastes Like Aluminum Sting* (CATF), *Zozobra* (The Lensic), *La tragédie de Carmen* (New Camerata Opera). Selected credits: *Angel Island* (BAM & Beth Morrison Projects), *A Midsummer Night's Dream* (MSM), *REDEEMED* and *Your Name Means Dream* (CATF), *Double Helix* (Bay Street Theater), *The Rake's Progress* (Juilliard), *La traviata* (Fort Worth Opera), *Do You Love the Dark?* (The Alliance), *Sweet Potato Kicks the Sun* (Santa Fe Opera). As ACD: *Coal Country* (The Public, des. Jessica Jahn). B.F.A. Fine Arts & Printmaking, SVA. Proud Local 829 member.

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.

Tenor **Jackson Allen** (Schoolmaster, Mosquito: May 3, 5), 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 Le Fils (*Les Mamelles de Tirésias*) with Curtis Opera Theatre; 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** (Schoolmaster, Mosquito: May 2, 4), from West Monroe, La., entered Curtis in 2023, studying in the opera program with Jack Li Vigni, and is the Alfred Greenberg Memorial Fellow. For Curtis Opera Theatre, Mr. Allen has performed the roles of Le Journaliste (*Les Mamelles de Tirésias*) and Brother (*The Seven Deadly Sins*). His other 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).

Soprano **Emily Damasco** (Fox Gold Stripe: May 2, 4), from Glen Mills, Pa., first entered the Curtis Institute of Music in 2018 and received a Bachelor of Music degree in 2023. She is now pursuing a master's degree, studying in the opera program with Dolora Zajick as the Carol S. and Howard L. Lidz Fellow. Curtis Opera Theatre credits include *The Turn of the Screw* (Mrs. Grose), *Dido and Aeneas* (Sorceress), *Riders to the Sea* (Maurya), *Il barbiere di Siviglia* (Berta), and *Così fan tutte* (Fiordiligi). Ms. Damasco recently collaborated with SoundLAB and the Institute on Disabilities at Temple University on the "Lost Time" music project. She has participated in programs such as Houston Grand Opera's Young Artists' Vocal Academy, Dolora Zajick's Institute for Young Dramatic Voices, School of Creative and Performing Arts acting program, Sherrill Milnes Teen Voice Program at the Savannah VOICE Festival, Interlochen Summer Arts Camp, and Curtis Summerfest. She was featured in WHYY's *On Stage at Curtis* in 2021.

Soprano **Sarah Fleiss** (Vixen Sharp Ears: May 2, 4), 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 performed in *L'Allegro, il Penseroso ed il Moderato*, and sang the roles of 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 **Robert Frazier** (Parson, Badger: May 2, 4; Harašta (May 3, 5), from Star Lake, N.Y., a student of Mark Schnaible, is the Amaranth Foundation Fellow and entered Curtis in 2023. Some of Mr. Frazier's recent operatic engagements include the title role in *Le nozze di Figaro*, Guglielmo (*Costi fan tutte*), Sarastro and Specher (*Die Zauberflöte*), Colline (*La bohème*), and Gremin (*Eugene Onegin*). Mr. Frazier premiered *Quarry Songs* by Brett L. Wery and the role of Rory in *Troubleshooting*, a new micro opera by John Carroll. His solo concert experience includes Brahms's *Liebeslieder*, the Requiems of Fauré and Mozart, and Händel's *Messiah*. Mr. Frazier previously studied at SUNY Purchase, receiving his bachelor's degree in 2022.

Bass-baritone **Evan Gray** (Forester: May 2, 4), 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. For Curtis Opera Theatre, Mr. Gray has also performed the roles of Le Gendarme (*Les*

Mamelles de Tirésias), Brother (*The Seven Deadly Sins*), the King of Scotland (*Ariodante*), and Dulcamara (*The Elixir of Love*). 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 **Morgan-Andrew King** (Harašta: May 2, 4; Parson, Badger: May 3, 5), 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 Tē Awamutu Aria Finals. For Curtis Opera Theatre, he sang Monsieur Presto (*Les Mamelles de Tirésias*) and Mother (*The Seven Deadly Sins*). 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 **Kylie Kreucher** (Fox Gold Stripe: May 3, 5), from Novi, Mich., entered the Curtis Institute of Music in 2023, studying in the opera program with Julia Faulkner, and is Florence R. Laden Memorial Fellow. Recent awards and honors include an encouragement award at the 2022 Metropolitan Opera Laffont Competition in the Kentucky District, first prize and most promising singer in the

2022 Jessye Norman Award at the National Association of Teachers of Singing Competition in the Great Lakes Region, and winner of the 2022 Schmidt Undergraduate Vocal Competition Upper Division. Ms. Kreucher made her professional debut in the summer of 2021 with Soo Opera Theatre as Annina in *La traviata*. She has recently performed with Oberlin Opera Theatre in multiple leading roles, including Diana in Henry Mollicone's *Emperor Norton*, Damon in Handel's *Acis and Galatea*, and Cat Lady in Stephen Hartke's new opera, *Rhino*. As a vocal fellow at Music Academy of the West, Ms. Kreucher sang the roles of Musetta (*La bohème*) and Lisette (*La rondine*), and performed in Libby Larson's *Try Me, Good King* and the concert *Una noche en Miraflores*. Prior to Curtis, Ms. Kreucher studied with Katherine Jolly at the Oberlin Conservatory of Music, where she earned her bachelor's degree.

Mezzo-soprano **Kate Li** (Lapák), from Shanghai, entered the Curtis Institute of Music in 2023, studying voice with Dolora Zajick, and is the Nellie Lee Bok Fellow. Ms. Li has performed as Public Opinion (*Orpheus in the Underworld*) with Walnut Hill Opera, and was a 2023 YoungArts finalist. She was a member of the New England Conservatory Youth Chorale from 2019–22, and attended the Schmidt Vocal Institute in 2022. In her spare time, Ms. Li enjoys the visual arts—including painting, sketching, and photography—and cooking.

Soprano **Dalia Medovnikov** (Woodpecker), 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 Julia Faulkner 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*), and sang in *L'Allegro, il Penseroso ed il Moderato* 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** (Frantík), 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. With Curtis Opera Theatre, she has performed the roles of Anna II (*The Seven Deadly Sins*) and Flora (*The Turn of the Screw*).

Soprano **Shikta Mukherjee** (Paní Pasková, Rooster, Jay), 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. Earlier this year, for Curtis Opera Theatre she appeared as Une Dame (*Les Mamelles de Tirésias*).

Soprano **Juliet Rand** (Pepik), 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 appeared as La Dame élégante (*Les Mamelles de Tirésias*) and has performed in the choruses 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.

Baritone **Nathan Schludecker** (Forester: May 3, 5), 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. For Curtis Opera Theatre, he was recently seen as Le Directeur (*Les Mamelles de Tirésias*).

Juliette Tacchino (Vixen Sharp Ears: May 3, 5), from Nice, France, a student of Joan Patenaude-Yarnell, is the Lelia A. Wike Fellow and entered Curtis in 2022. For Curtis Opera Theatre, she has performed the roles of Thérèse (*Les Mamelles de Tirésias*) and Ginervra (*Ariodante*). 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** (Forester's Wife, Owl), from Hamilton, New Zealand, entered Curtis in 2022, studying in the opera program with Julia Faulkner, and is the Mitchell Family Fellow. This season, Ms. Trigg performed the role of Anna I (*The Seven Deadly Sins*) for Curtis Opera Theatre. 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** (Pásek), from Inner Mongolia, China, entered Curtis in 2022, studying voice with Mark Schnaible, and is the Florence Kirk Keppel Fellow. He was recently seen with Curtis Opera Theatre as Le Monsieur barbu (*Les Mamelles de Tirésias*). 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** (Chocholka, Hen), 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. She was most recently seen with Curtis Opera Theatre as La Marchande de journaux (*Les Mamelles de Tirésias*). Other Curtis performance highlights include the role of Octavian in a scene from *Der Rosenkavalier*, performed in concert with Curtis Symphony Orchestra last 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. ♦



PRODUCTION CREDITS

MUSICAL PREPARATION

Grant Loehnig
Susan Nowicki
Miloš Repický
Reese Revak
Ting Ting Wong

REHEARSAL PIANISTS

Reese Revak
Nikolay Verevkin
Ting Ting Wong

ADDITIONAL MUSIC STAFF

Lisa Keller
Jinhyun Park

CZECH LANGUAGE AND DICTION

Miloš Repický

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Nathan Wadley, Artistic Director

PROJECTED TITLES OPERATOR

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Abbey Murray-Stark

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Kim Redman

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Phoebe Bock

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Laura Vercelli

Senior Director of Administration and Operations

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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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bass trombone
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* concertmaster
+ principal second violin
◇ principal
◇◇ associate principal

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Nick DiBerardino*

Chair of Composition Studies

Director, Ensemble 20/21

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Amy Beth Kirsten

Steven Mackey

Conducting

Yannick Nézet-Séguin,

mentor conductor

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Edgar Meyer

Harold Hall Robinson

A. Margaret Bok Chair in Double Bass Studies

Flute

Jeffrey Khaner

Guitar

David Starobin

Fondation Charidu Chair in Guitar Studies

Jason Vieaux

Harp

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Oboe

Katherine Needleman*

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Ji Su Jung

Don Liuzzi

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Nitzan Haroz

Matthew Vaughn

Blair Bollinger*, bass trombone

Trumpet

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Hsin-Yun Huang*^

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Vocal Studies

Eric Owens*

Director of Vocal Studies and Curtis Opera Theatre

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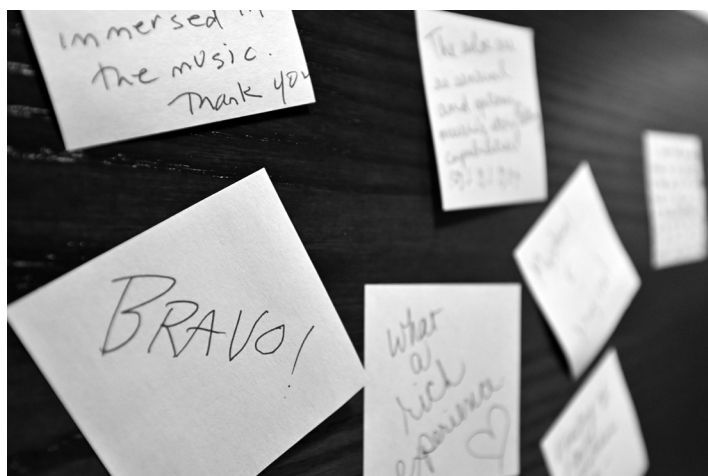
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