Curtis
Institute of Music

2026/27 Season

November 19 & 21, 2026
Philadelphia Film Center



Curtis Opera Theatre

Susannah



Save the Date for Curtis' 2027 Gala

May 13, 2027
Thursday at 6:00 p.m., The Bellevue Hotel

Join us for an unforgettable evening of music and celebrations, and honor Curtis' enduring impact. Proceeds from the event play a vital role in sustaining Curtis' unparalleled, tuition-free education. Your participation helps ensure that Curtis continues to shape the future of music for generations to come.

Learn more: **curtis.edu/gala**

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Curtis
Institute of Music

Our mission is to educate and train exceptionally gifted young musicians to engage a local and global community through the highest level of artistry.

CURTIS INSTITUTE OF MUSIC
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Founded by visionary philanthropist Mary Louise Curtis Bok in 1924.

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FROM THE PRESIDENT

Dear Friends,

It is my pleasure to welcome you to Carlisle Floyd's *Susannah*—the first Curtis Opera Theatre production of our 2026–27 school year.

Of our school's 166 students, 24 study voice and opera—nearly all of whom will be on this stage today—and they come to us from nine different countries, 10 U.S. states, and Puerto Rico. Some students you will remember from earlier Curtis Opera Theatre productions, others are in their very first at Curtis. Together, however, they create something unique and magical for themselves and for you, our audiences, and I am so glad you are here to experience it today.

This production of *Susannah* is especially significant because it is the realization of our newly-expanded conducting program, which now includes a thoughtful emphasis on operatic conducting, in addition to orchestral and chamber. Mariana Corichi Gómez is the first Rita E. Hauser Conducting Fellow to lead a mainstage Curtis Opera Theatre production and complete our expanded program.

I hope you will enjoy our presentation of *Susannah*, and please join us for our other Curtis Opera Theatre offerings this year: Haydn's heroic comedy *Orlando Paladino* on February 18 and 20 and Debussy's modernist masterpiece *Pelléas et Mélisande* on April 30 and May 2. Of course, we welcome you to join our students' many other recitals and concerts this year, and for our gala celebration on May 13.

None of this is possible without 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. We are so glad you are here today and hope you will join us often this school year. Thank you for all you do for Curtis.

Warmly,



Roberto Díaz (Viola '84)
PRESIDENT AND CEO

Nina von Maltzahn President's Chair

James and Betty Matarese Chair in Viola Studies



CURTIS OPERA THEATRE PRESENTS

Susannah

THURSDAY, NOVEMBER 19, 2026, 7:00 P.M.
SATURDAY, NOVEMBER 21, 2026, 2:00 P.M.
Philadelphia Film Center

Carlisle Floyd, music and libretto

Based on a story from the Apocrypha

Mariana Corichi Gómez, conductor
Rita E. Hauser Conducting Fellow

Mikhaela Mahony, stage director

Zoe Scofield, choreographer

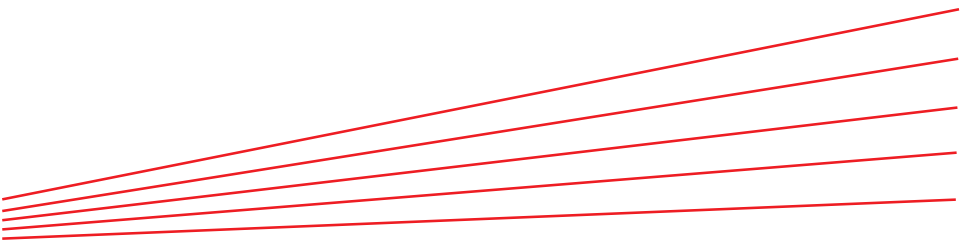
Brendan Gonzalez Boston, scenic designer

Amanda Gladu, costume designer

Abigail Hoke-Brady, lighting designer

Brittany Rappise, hair and makeup designer

Curtis Opera Theatre



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

Curtis received funding from Pennsylvania Creative Industries, powered by the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts.

CAST

Susannah Polk	Jennifer Robinson
Sam Polk	Jack Hicks
Olin Blitch	Theo Harrah
Little Bat	Harun Ellis Tekin
Mrs. Hayes	Abigail Arnold
Mrs. Gleaton	Juliet Renée Rand
Mrs. Ott	Maisy Parker
Mrs. McLean	Carlyle Quinn
Elder Gleaton	Brett Michael Hunter
Elder Hayes	Henry Drangel
Elder McLean	Ethan Elsbernd
Elder Ott	Sebastian Wittmoser Herrera

Chorus: Eva Capron, Maya Mor-Mitrani, Jeysla Rosario Santos, Isabella Hincksman, Kate Li, Judy Zhuo, Emilio Vásquez, Yulin Yan, Edward Smith, Ryan Jester

Covers: Kate Li (Susannah Polk), Edward Smith (Olin Blitch), Henry Drangel (Little Bat)

With members of Curtis Symphony Orchestra

This performance runs approximately two hours and 10 minutes, including a 20-minute intermission after Act 1.

Susannah (Reduced Version) by Carlisle Floyd presented by arrangement with B&H Music Publishing Inc., publisher and copyright owner.

Susannah is performed in English with English supertitles, provided by Celeste Montemarano Alexander and operated by Jinhyun Park.

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

ORCHESTRA

Violin I
Justin Saulnier
Anaïs Feller
Sameer Agrawal
Hairui Lei

Violin II
Kei Saotome
Chaeyeon Lee
Niccolo Wu
Gaeun Kim

Viola
Bailin Jian
Hanna Jang
Kay Ito

Cello
Carson Ling-Efird
TaeYeon Kim

Double Bass
Gavin Hardy

Flute
Stephanie Kim
Karen Kobayashi

Oboe
Nabeel Ansari

Clarinet
Chin-I Lee
Brian Zhao

Bassoon
Javlon Khayitov

Horn
Madelyn Urbine
Isabella Craig
Saeanna Feuer

Trumpet
Franz Maury
Ori Krakowski

Trombone
Beanie Lee
Noah Urquidi

Harp
Hannah Chen

Timpani
Pengyu Bao

Percussion
Xiang Ni



L'Orfeo (2025)

Musical Preparation
Grant Loehnig
Susan Nowicki
Julian Grabarek

Musical Advisor
Christopher Ray

Rehearsal Pianists
Reese Revak
Ting Ting Wong
Julian Grabarek

Additional Music Staff
Jinhyun Park
Nikolay Verevkin

Diction
Lynn Baker

Supertitles
Celeste Montemarano Alexander

Projected Titles Operator
Jinhyun Park

Production Stage Manager
Julius Sanchez

Assistant Stage Managers
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Emma Kay Staunton

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Andy Campbell, Campbell TD LLC

Intimacy Director
K. O'Rourke

Scenic Associate
Andrew Robinson

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FOR CURTIS OPERA THEATRE

Miloš Repický
Director and Hirsig Family Chair in Vocal Studies and Opera

Karen Slack
Creative Advisor

Amanda Majeski
Pedagogical Advisor

John Matsumoto Giampietro
Dramatic Advisor and Resident Stage Director

Laura Vercelli
Senior Director of Administration and Operations, Vocal Studies and Curtis Opera Theatre

Santino Lo
Director of Production, Curtis Opera Theatre

Isabel Tague
Administrator, Vocal Studies and Curtis Opera Theatre

SYNOPSIS & DIRECTOR'S NOTE

Content advisory: This opera contains mature themes—including coercive sex and implied sexual violence.

Written during the McCarthy era, Susannah *is based loosely on the Apocryphal tale of Susannah and the Elders, and reimagined in New Hope Valley, Tennessee.*

Synopsis

At a church square dance, a group of women gossip about the town. Mrs. McLean speaks viciously of Susannah Polk—a kind, pretty, and very poor member of the community. A stranger arrives—the Reverend Olin Blitch. As the dance continues, they enfold him in their gossip about Susannah and her brother Sam. Despite this, Blitch joins Susannah and the larger community in a dance. Later that evening, Susannah tells her admirer Little Bat—son of Mrs. McLean and her husband, an Elder of the church—about the dance; Little Bat leaves abruptly when Sam returns from hunting.

The next morning Susannah is bathing in the creek near her home, as she always does. Unbeknownst to her, she is discovered by the Elders, who are searching for a baptismal stream. They conceal their lust with outrage and inform the community of her sinfulness. Susannah arrives at a church dinner that evening and is shunned. Later, Little Bat tells her that the Elders have denounced her for shamelessly exposing herself. He confesses that when the Elders interrogated him about his relationship with Susannah, he lied and told them she seduced him. Susannah forbids Little Bat to ever come back to her home.

Several days pass. Susannah asks Sam how long she has to wait until things will return to normal. He tells her that the community is waiting for her to publicly confess. He asks her to go to the revival meeting that evening to show the town she isn't afraid of them. Despite her initial resistance, she agrees to attend the service where Olin Blitch is preaching. When she is singled out to come forward and repent, however, she refuses to confess to a sin she did not commit.

After the service, Susannah is at home, singing a mournful song of loss that her mother taught her. Reverend Blitch arrives at her house to continue his attempts to save her soul. Once again, Susannah refuses to compromise herself or the truth. Blitch suddenly begins to talk about his loneliness, his need for companionship, his desire for a woman. Susannah realizes that she is in a dangerous situation. Blitch asks Susannah if her brother is home. Upon discovering that they are alone, Blitch abuses his physical and social power over her and coerces her into sex.

The next day Blitch begs forgiveness from God after discovering that Susannah was a virgin. He gathers the Elders and tells them they were wrong about Susannah and asks them to apologize to her for their misjudgment. To his shock, they refuse him. He begs for Susannah's forgiveness, saying he'll make it up to her. She is unable to forgive him. When Sam

returns home, Susannah tells him what happened. Sam threatens to kill Blitch and leaves. A shot rings out. Little Bat arrives, tells Susannah that Sam has killed the preacher and that the community is on their way to drive her out of the valley. Susannah refuses to leave and ultimately is left isolated and alone.

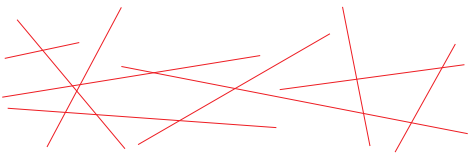
Director's Note

It is a commonly held belief that opera, while appreciated in the United States, will never truly be an American artform. Opera is the musical language of Europe—in America, our native tongue is musical theatre. *Susannah* is a direct refutation of that maxim. Listen to this music, and you can hear the sonic DNA of America.

It is also a common trope in opera that the hero, if she's a woman, dies. *Susannah* gives us a heroine who survives. Without compromising her values, without wavering in her beliefs, she survives.

Susannah, and the opera that bears her name, stands alone.

—Mikhaela Mahony



Curtis is committed to maintaining a community free from violence, discrimination, harassment, hate, and bias. To learn more about this commitment and our resources, visit ***curtis.edu/CampusWellbeing****.*

ARTISTS

MARIANA CORICHI GÓMEZ, conductor

Mariana Corichi Gómez, from Morelia, Mexico, studying conducting with Yannick Nézet-Séguin and James Ross, is a Rita E. Hauser Conducting Fellow and entered Curtis in 2024. She will be the first to complete the three-year fellowship in operatic and symphonic conducting at Curtis. A quarterfinalist in the 2026 La Maestra International Competition, she was the first Mexican candidate in the competition's history. This season, Mariana is enjoying debuts with Orquesta Sinfónica de Xalapa, Dallas Opera's Hart Institute, and her pit debut with Curtis Opera Theatre. Other engagements include assisting with the National Symphony Orchestra, Atlanta Opera, and Louisville Orchestra.

Recent engagements include the Spoleto Festival USA, Philadelphia Orchestra, Orquesta Urtext at Palacio de Bellas Artes, Paris Mozart Orchestra, Contemporaneous Ensemble, Glimmerglass Festival Orchestra, and Mannes Opera. Mariana made her Kimmel Center debut conducting the Curtis Symphony Orchestra in concert, sharing the stage with Yannick and Yuja Wang. In 2023, she served as a conducting fellow with the NOI + F Philharmonic, where she was mentored by Marin Alsop. Further conducting studies include master classes with Gustavo Dudamel, David Stern, Ken-David Masur, Corrado Rovaris, and Joseph Colaneri.

As an opera conductor, Mariana has conducted workshops and performances of new opera, most recently collaborating with Beth Morrison Projects. Prior to Curtis, she served as assistant conductor to the Maryland Opera Studio where she conducted works by Catán, Puccini, Britten, Mozart, and Mazzoli. For three years, she served as music director of Princeton Camerata, a chamber orchestra championing new works.

Mariana graduated summa cum laude from Princeton University and received her Master of Music degree in orchestral conducting at the University of Maryland.

MIKHAELA MAHONY, stage director

Mikhaela Mahony is a Brooklyn-based director working at the intersection of theatre, opera, and film. In the past season, she made her directorial debut at Lyric Opera of Chicago, the Juilliard School, and Alice Tully Hall, in addition to developing new work with the award-winning musical artists Aaron Jafferis, Dahlak Brathwaite, and Daniel Bernard Roumain; the playwrights at EST/Youngblood; and as a member of the WP Lab 2024–26. She has developed work with the Ensemble Studio Theatre, where she most recently directed Brittany K. Allen's *Redwood* and Abby Rosebrock's *Dido of Idaho*; the Bushwick Starr, Primary Stages, Alabama Shakespeare Festival, Little Island, Boston Lyric Opera, the Chautauqua Institution, the Fisher Center at Bard College, New York City Opera, Columbia University, and Detroit Opera among others. In 2023, she co-founded Double Feature, a project dedicated to staging reimagined classics in intimate locations all over New York. She serves on the faculty of Mannes School of Music at the New School, mentors with the Playwrights Horizons School at NYU, and volunteers with the 52nd Street Project. Select credits as a director: *Redwood* (Ensemble Studio Theatre, nominated for three Audelco Awards including Best Play), *Hippolytus* (Fisher Center at Bard College), *Macbeth* (Double Feature), *Dear Erich* (New York City Opera), *Dido of Idaho*

(Ensemble Studio Theatre), *Miss Mitchell* (Little Island), *The Medium* (City Lyric Opera), *Rigoletto* (Chautauqua Institution), and *The Listeners* (revival director, Lyric Opera of Chicago). As associate director: *Oklahoma!* (London's West End, U.S. National Tour; dir. Daniel Fish), *The Listeners* (Opera Philadelphia, dir. Lileana Blain Cruz), *The Handmaid's Tale* (Boston Lyric Opera, dir. Anne Bogart). She earned her M.F.A. from Columbia University School of the Arts and her B.A. from Barnard College.

ZOE SCOFIELD, choreographer

A 2015 Guggenheim Fellow, Zoe Scofield is a dance and visual artist and the co-artistic director and founder of zoe | juniper, founded in 2005. Her work has been commissioned and presented by Jacob's Pillow, New York Live Arts, Dance Theater Workshop, On the Boards, RedCat, MASS MoCA, Frye Art Museum, the Joyce Theater, PS 122, Carolina Performing Arts, Bates Dance Festival, PICA, and Baryshnikov Arts Center, among others. Zoe works in performance, video installation, photography, opera and film. She has received funding from the Mellon Foundation, Princess Grace Foundation, NEA, National Dance Project Production Grant, and National Performance Network, and residencies at the MacDowell Colony, CNDC Angers France, Rockefeller Foundation Bellagio, and more. Opera credits include *The Mother of Us All*, *Le Roy Arthus*, *Susannah*, and revival choreographer for *The Listeners*. Zoe earned an M.F.A. in dance from the University of the Arts as part of their inaugural class. Teaching credits include Boston Conservatory, California Institute of the Arts, NYU/Tisch, and University of the Arts. Zoe's passion for all things art, collaboration and process catalyzed FORM/S: a collaborative process workshop, Artist Talk Series, and *my date with an artist*.

BRENDAN GONZALEZ BOSTON, scenic designer

Brendan Gonzales Boston is a New York City-based theatre and opera designer. Recent collaborations with director Mikhaela Mahony include *Alice Tierney* (Mason Gross School of the Arts, 2023), *Hippolytus* (Fisher Center at Bard College, 2023), and *A Hand of Bridge/The Medium* (Hofstra Opera Theatre, 2022). Select work includes: *Tender Napalm* (Theatre Lab), *Sweeney Todd* (Columbia University), *Orestes* (New School), *La rondine* (Manhattan School of Music), *Orphée aux enfers* (Fisher Center at Bard), *No Good Things Dwell in the Flesh* (A.R.T./NY), *Crumbs From Table of Joy* (Keen Company Off-Broadway), *Buggy Baby* (APAC), *A Number* (Abrons Arts Center). Associate design: *The Flying Dutchman* (Santa Fe Opera), *Der Rosenkavalier* (Metropolitan Opera). M.F.A.: NYU/Tisch.

AMANDA GLADU, costume designer

Amanda Gladu is a New York City-based costume designer working in theater, dance, opera, and film. Select recent projects include *The Judgment of Paris* (Festival Napa Valley), *A Streetcar Named Desire* (Opera Theatre of St. Louis), *La Passion de Simone* (Curtis Opera Theatre), *Amadeus* (Steppenwolf Theatre Company, Jeff Award nomination), *Nothing Follows* (Catapult Opera), *Macbeth* (Boston Lyric Opera), *Lunch Dances* (Monica Bill Barnes & Co), *Scales on the Wings of a Butterfly* (BalletX), *Ghosts of Versailles* (Shepherd School of Music), *Silent Light*

(National Sawdust), and *Peerless* (59 E 59). Upcoming: *Opposites Attract* (Ballet Collective), *A Streetcar Named Desire* (Boston Lyric Opera), and *The Handsomest Drowned Man in the World* (BalletX). Amanda is currently special visiting faculty in costume design at Carnegie Mellon University. She received her M.F.A. from Northwestern University and her B.A. from University of Texas at Austin.

ABIGAIL HOKE-BRADY, lighting designer

Abigail Hoke-Brady is a Brooklyn-based lighting designer whose work centers primarily in opera. Work in New York City includes *Oklahoma!* (Orchestra of St. Luke's, Carnegie Hall); *Tiergarten* (Death of Classical/Prototype); *Nothing Follows* (Catapult Opera); *A Guide for the Homesick* (LDK Productions, DR-2); *The White Chip* (MCC Theater); *The Night Falls* (Peak Performances/BalletCollective); *Portrait and a Dream* (Contemporaneous); *MukhAgni* (Under the Radar/The Public Theater). Regional work includes: *A Doll's House* (Two River Theater); *Les Misérables* and *Little Miss Perfect* (Olney Theater Center); *Intelligence* (Virginia Opera); *Tosca* (Pittsburgh Opera); *Pagliacci* (Seattle Opera); *Rigoletto* (Holy City Arts and Lyric Opera); *Don Pasquale* (Opera Omaha); *La traviata* and *Così fan tutte* (San Diego Opera); resident lighting designer, Central City Opera (2023–26). She is the resident designer at DiMenna Center for Classical Music, the head lighting designer for TimeSpans Festival, and frequently works with Orchestra of St. Luke's and New York Choral Society. Member USA 829.

BRITTANY RAPPISE, hair and makeup designer

Brittany is a freelance wig and makeup designer for opera, theater, and film. She spends most of the year with her car loaded up with wigs and supplies, traveling to companies all over the country and is thrilled to be back at Curtis designing for the 2026–27 season. Recent design credits include Des Moines Metro Opera, Boston Lyric Opera, Nashville Opera, Opera Delaware, and Knoxville Opera. She has also built wigs and taught workshops for Busch Gardens, Disney, and universities across the country. Upcoming work includes *Tosca* (Pensacola Opera), *Madama Butterfly* (Knoxville Opera), and *La traviata* (Sarasota Opera).

CURTIS SYMPHONY ORCHESTRA

Combining outstanding talent with unparalleled enthusiasm for making music together, Curtis Symphony Orchestra is a cornerstone of the Curtis Institute of Music experience and an essential part of Philadelphia's brilliant cultural landscape. For over 100 years, our extraordinary students have honed their skills and expanded their musical horizons as they prepare for professional careers with the world's leading orchestras and chamber ensembles. Under the mentorship of internationally renowned conductors, including Yannick Nézet-Séguin, Osmo Vänskä, Marin Alsop, Simon Rattle, and Robert Spano, Curtis students present audiences with an array of inspiring programing, ranging from the time-honored to dynamic new works.

CURTIS OPERA THEATRE

Through innovative 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 compelling performances from across the operatic repertoire. Under the visionary leadership team of Miloš Repický, Karen Slack, Amanda Majeski, and John Matsumoto Giampietro, Curtis' 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, Paris Opera, the Vienna Staatsoper, Zurich Opera, Houston Grand Opera, Lyric Opera of Chicago, San Francisco Opera, and the Metropolitan Opera.



A Midsummer Night's Dream (2026)

Soprano **ABIGAIL ARNOLD** (Mrs. Hayes), from Hong Kong, studying opera with Amanda Majeski, is the Alice Madge and William J. Middleton Fellow and entered Curtis in 2026. With Curtis Opera Theatre this year, she is slated to appear as Mélisande (*Pelléas et Mélisande*) and will cover Angelica (*Orlando Paladino*). Ms. Arnold received her bachelor's degree in voice and opera performance from Northwestern University's Bienen School of Music, where she appeared as La Fée (*Cendrillon*), Mabel (*Pirates of Penzance*), Amore (*L'incoronazione di Poppea*), Oberto (*Alcina*), and Sofia (*Il Signor Bruschino*). In summer of 2025, Arnold was a singer fellow at the Ravinia Steans Music Institute and attended the Young Artist Vocal Academy at Houston Grand Opera. Ms. Arnold has received several honors, including an encouragement award from the Metropolitan Opera Laffont Competition (Illinois District) and the Farwell Trust Award from the Musicians Club of Women. She also received an honorable mention from the Luminarts Classical Voice Fellowship and was a finalist for the Opera Grand Rapids VanderLaan Prize.

Tenor **HENRY DRANGEL** (Elder Hayes), from New York City, studying voice with Jack Li Vigni, is a Jill and Sheldon Bonovitz Fellow and entered Curtis in 2025. Henry Drangel attended Fiorello H. LaGuardia High School of Music and Art and Performing Arts, graduating in 2025. He played Marco in Gilbert and Sullivan's *The Gondoliers* with LaGuardia High School's Opera Studio program. He has performed many lead roles with Queens College Theatre camp and performed Tevye in *Fiddler on the Roof* with Manhattan School of Music's MSM Summer musical theatre camp. At the Schmidt Vocal Arts Competition, he won first place at regionals (Massachusetts) and third place at nationals. Henry is a YoungArts winner with musical distinction and won the Gold Prize in classical voice. Henry attended Juilliard's Pre-College program where he found his passion for classical music. He was recently featured on a Tiny Desk Concert from NPR, performing an aria from Donizetti's *Elixir of Love*. Last year, Henry performed in Curtis Opera Theatre's *L'Orfeo* as Pastore II, in Saariaho's *La Passion de Simone*, and as Snout in *A Midsummer Night's Dream*.

Baritone **ETHAN ELSBERND** (Elder McLean), from Waukee, Iowa, studying opera with Amanda Majeski, is the Alfred Greenberg Memorial Fellow and entered Curtis in 2026. Elsbernd recently graduated from the University of Iowa where he studied with Stephen Swanson and Dr. Rachel Joselson. He is a first prize winner in collegiate voice of the Thursday Musical Competition, a finalist of the Schubert Club Competition, a winner of the University of Iowa Concerto Competition, and, most recently, an encouragement award winner at the district level of the Laffont Competition. Elsbernd has performed with Cedar Rapids Opera, American Gothic Performing Arts Festival, and Opera Quad Cities.

Bass **THEO HARRAH** (Olin Blitch), from Louisville, Ky., studying opera with Mark Schnaible, is the Charles and Judith Freyer Fellow in Voice and entered Curtis in 2026. Harrah holds bachelor's and master's degrees in music from Indiana University Jacobs School of Music where he performed as Second Armed Man (*Die Zauberflöte*), Dick Deadeye (*H.M.S. Pinafore*), Siroco (*L'Étoile*), José Tripaldi

(*Ainadamar*), Frère Laurent (*Roméo et Juliette*), Judge Turpin (*Sweeney Todd*), Zuniga (*Carmen*), Sheldon Anapol (*The Amazing Adventures of Kavalier & Clay*, world premiere), and Colline (*La bohème*). He also sang in the choruses of *Falstaff*, *Highway One*, *Candide*, *The Merry Widow*, and *Le nozze di Figaro*, and appeared as a soloist in the Requiems of Mozart and Howells and in Schütz's Musikalische Exequien. Harrah has also performed as Colline (*La bohème*) and Simone (*Gianni Schicchi*) with the Canto Program, and as Dean of the Faculty (*Cendrillon*) with Cedar Rapids Opera. He joined the Santa Fe Opera's apprentice program for singers in 2025, performing in the choruses of *La bohème* and *Rigoletto* and as Count Ceprano. Most recently, he participated in the Merola Opera Program in San Francisco, singing the Lackey in Strauss' *Ariadne auf Naxos* and covering Truffaldino.

Tenor **JACK HICKS** (Sam Polk), from Bernardsville, N.J., studying opera with Elliot Madore, is the Margaret Aull Wynne and Milly E. Wynne Fellow and entered Curtis in 2026. Last summer, he debuted at Wolf Trap Opera as a studio artist, covering the role of Don Ramiro in *La cenerentola* and singing the role of Monsieur Triquet in *Eugene Onegin*. A graduate of the Juilliard School, he studied with William Burden and served as an ear training teaching fellow, working with undergraduate and graduate students in classroom and tutorial settings. At Juilliard, Jack sang the Prologue in *The Turn of the Screw* while covering Peter Quint, and covered the Chevalier de la Force in *Les Dialogues des Carmélites*. Jack served as an ambassador to the Sibelius Academy in a collaboration that celebrated the American and Finnish songbooks. This production of *Susannah* marks his Curtis Opera Theatre debut.

Tenor **BRETT MICHAEL HUNTER** (Elder Gleaton), from Charleston, S.C., studying voice with Harold Meers, is the Arthur Tracy Fellow and entered Curtis in 2025. He is a recent winner of both the Schmidt Vocal Arts Undergraduate Awards and the Heafner/Williams Vocal Competition. Recent performances include Colombello (*Il Re*), Alfred (*Die Fledermaus*), Parpignol (*La bohème*), Marius (*Les Misérables*), and Raoul (*The Phantom of the Opera*). On the concert stage, he has appeared as the tenor soloist in Finzi's *Dies Natalis*, Bach's Cantata BWV 140 (*Wachet auf*), and Robert Schumann's *Spanisches Liederspiel*. In the summer of 2024, Brett was a studio artist at the Music Academy of the West. He also participated in Houston Grand Opera's Young Artist Vocal Academy in spring 2025. This past summer, he joined the Aspen Music Festival and School as an AOTVA Studio Artist, singing Parpignol in Puccini's *La bohème* and performed as Samana II in the world premiere of *Siddhartha, She*, a new oratorio by Christopher Theofanidis and Melissa Studdard. Previously, he studied with Harold Meers at the College of Charleston. Last year for Curtis Opera Theatre Brett sang the role of Pastore III in *L'Orfeo*.

Mezzo-soprano **MAISY PARKER** (Mrs. Ott), from Zionsville, Ind., studying opera with Dolora Zajick, is the Mitchell Family Fellow and entered Curtis in 2025. Her operatic credits include Samira in John Corigliano's *The Ghosts of Versailles*; Woman/chorus in Ralph Vaughan Williams' *Riders to the Sea*, chorus in Jodi Goble's *Whaling Women*, Grandmother in the premiere of Grigori Balasanyan's

Silent Tears, and Zweite Dame in Mozart's *Die Zauberflöte*. She has appeared as a soloist performing selections from Mahler's *Des Knaben Wunderhorn* with the Curtis Symphony Orchestra. Ms. Parker received her Bachelor of Music degree in voice performance with opera emphasis from the Boston Conservatory where she studied with Kathryn Wright. While studying in Boston she participated in multiple community outreach children's operas with the Boston Conservatory at Boston Children's Museum where she played Mother/Grandmother in *Little Red's Most Unusual Day* and Mezzo Pig in Michael Ching's *Three Pigs Remix*. Last year for Curtis Opera Theatre, she sang the roles of Speranza (*L'Orfeo*) and Hippolyta (*A Midsummer Night's Dream*).

Mezzo-soprano **CARLYLE QUINN** (Mrs. McLean), from Portland, Ore., studying opera with Jennifer Rowley, is the Lelia A. Wike Fellow and entered Curtis in 2025. This season, she also performs Geneviève (*Pelléas et Mélisande*) with Curtis Opera Theatre and the Mother (*Amahl and the Night Visitors*) with Light Opera of New Jersey. Her recent operatic credits include Marcellina (*Le nozze di Figaro*), Aldonza/Dulcinea (*Man of La Mancha*), Maddalena (*Rigoletto*), Vénus (*Orphée aux enfers*), Madame de la Haltière (*Cendrillon*), Madame de Croissy (*Dialogues des Carmélites*), Florence Pike (*Albert Herring*), and Ježibaba (*Rusalka*). A district winner of the 2027 Metropolitan Opera Laffont Competition, Quinn is also a two-time Encouragement Award recipient in the competition and a semifinalist in the Dallas Opera Guild's Lone Star Vocal Competition. She holds degrees from the Cleveland Institute of Music, where she received the Boris Goldovsky Prize in Opera, and the Juilliard School. Last season with Curtis Opera Theatre, she performed La messaggera (*L'Orfeo*), the alto soloist (*La Passion de Simone*), and Hermia (*A Midsummer Night's Dream*).

Soprano **JULIET RENÉE RAND** (Mrs. Gleaton), from Southold, N.Y., first entered Curtis in 2021, earning her B.M. in 2025. She is now pursuing her master's degree, studying opera with Elliot Madore, as the Barbara Moskow Fellow. An active advocate for contemporary music, Juliet performed in *Words Like Freedom: To Langston with Love* with the Curtis New Music Ensemble. She covered the title role in Kaija Saariaho's *La Passion de Simone* for Curtis Opera Theatre, and has appeared as Euridice (*L'Orfeo*), Joan of Arc 3 (Amy Beth Kirsten's *Savior*), Baroness/First Sheep (*Candide*), Due ragazze (*Le nozze di Figaro*), Pepík (*The Cunning Little Vixen*), La Dame élégante (*Les Mamelles de Tirésias*), and in the choruses of Amy Beth Kirsten's *Infernal Angel* (world premiere), *L'elisir d'amore*, *Ariodante*, and *Così fan tutte*. She was a fellowship artist at the Mostly Modern Festival, covered the title role in *Alcina* at Chautauqua Opera Conservatory and sang Pamina (*Die Zauberflöte*) with Queens Summer Vocal Institute. She plays organ at St. Patrick's Church, Southold, and sings for the First Presbyterian Church of Ambler, Pennsylvania.

Soprano **JENNIFER ROBINSON** (Susannah Polk), from Lakeland, Fla., studying opera with Rachel Francesca Mondanaro, is the Edith Evans Frumin Fellow and entered Curtis in 2025. This past summer, she sang Najade in *Ariadne auf Naxos* with San Francisco Opera's Merola Opera Program. She will return to

San Francisco in the spring, presenting a debut recital in collaboration with San Francisco Opera. The previous summer, she joined the Aspen Music Festival as a Fleming Artist, performing the soprano solo in Handel's *Messiah*. Ms. Robinson will expand her network in Philadelphia this spring, covering the role of High Priestess in Verdi's *Aida* with Opera Philadelphia. She is the recipient of multiple honors including an emerging artist award from the Opera Index Foundation (2024), third place in the Metropolitan Opera Laffont Competition (New England Region), third prize at the 2025 Gerda Lissner Foundation Art Song Competition, and an encouragement award in the finals of the George and Nora London Foundation Competition. Ms. Robinson is also a recipient of the Shoshana Foundation's Richard F. Gold Career Grant and receives support from the Bagby Foundation for the Musical Arts. For Curtis Opera Theatre last year, she performed the roles of Proserpina (*L'Orfeo*) and Helena (*A Midsummer Night's Dream*).

Tenor **HARUN ELLIS TEKIN** (Little Bat), from the village of Woodhall Spa in rural Eastern England, is the Edwin B. Garrigues Fellow studying opera with Patrick Carfizzi and entered Curtis in 2025. Half English and half Turkish, Harun was brought up around a family-owned restaurant. His love of music began through film, TV and folk traditions, nurtured by his elementary school teacher, the composer Peter Seaborne, who introduced him to singing. Harun is a graduate of the Guildhall School of Music & Drama, where he received the Sheriff's Prize for outstanding achievement. At Curtis, Harun has performed the title role in Monteverdi's *L'Orfeo* and will sing the title role in Haydn's *Orlando Paladino* in February. Next summer, Harun will join Glyndebourne for the chorus of Bizet's *Carmen* and Rossini's *La Cenerentola*, where he will also cover the role of Prince Ramiro. Recently, Harun has performed *La Cenerentola*'s Ramiro for Glass Light Opera and the role of David in Charpentier's *David et Jonathas* for New Sussex Opera. He also joined The Grange Festival Chorus in summer 2026 for their *La bohème* and *Eugine Onegin* productions—covering the role of Triquet in the latter.

Bass-baritone **SEBASTIAN WITTMOSER HERRERA** (Elder Ott), from Querétaro, Mexico, and Stuttgart, Germany, is the Allen R. and Judy Brick Freedman Fellow studying opera with Alan Held and entered Curtis in 2025. Born in Stuttgart, Sebastian began his musical journey in 2013 as a member of the children's chorus in Puccini's Turandot with Ópera de Bellas Artes in Mexico City. He holds a bachelor's degree in music and innovation, with a specialization in classical voice and honors distinction, from Universidad Panamericana in Mexico City, where he studied with Gabriela Herrera and received musical guidance from Carsten Wittmoser. His artistic development has been enriched through master classes with renowned artists including Bryn Terfel, Elīna Garanča, Francisco Araiza, John Relyea, and Anne Sofie von Otter, among others. Previous engagements include Giordano in Iain Bell's *Stonewall* at Teatro de la Ciudad Esperanza Iris, Masetto in *Don Giovanni* at the Morelia International Summer Festival, and Leporello in *Don Giovanni* with Universidad Panamericana, the Mozart Opera Studio of the European Music Institute in Vienna, and Teatro de

la Paz. He has also performed the title role in *The Marriage of Figaro* and the bass solos in Handel's *Messiah*. Recent Curtis Opera Theatre appearances include Plutone in Monteverdi's *L'Orfeo*, the bass in Saariaho's *La Passion de Simone*, and Peter Quince in Britten's *A Midsummer Night's Dream*.



Le nozze di Figaro (2025)



La Passion de Simone (2026)



L'Orfeo (2025)

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