



CURTIS
INSTITUTE OF MUSIC

CURTIS OPERA THEATRE

THE ELIXIR OF LOVE

MARCH 10 & 12, 2023



2022
2023
SEASON
MADE WITH LOVE

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INTERIOR PHOTOGRAPHS
David DeBalko
Charles Grove
Cory Weaver

WELCOME

Dear Friends,

It is my pleasure to welcome you to our second Curtis Opera Theatre production of the 2022–23 school year: Donizetti’s delightful *Elixir of Love* (*L’elisir d’amore*) here at the Philadelphia Film Center.

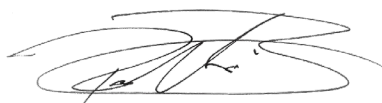
This charming bel canto masterpiece has been a favorite ever since its premiere in Milan in 1832. And no wonder: Not only does it have a fantastic score—including one of the most popular tenor arias of all time (“Una furtiva lagrima”)—but the appealing story can be easily transported to an array of times and settings.

In this version, director Sarah Ina Meyers takes us to the Victorian Era, capturing the spirit of a late nineteenth century culture both steeped in its history, yet filled with excitement about the dawn of a new era. In a way, this mirrors Curtis’s own vantage point as we near the threshold of our school’s centenary in 2024.

We hope to see you again in May for Curtis Opera Theatre’s last production of the school year: Handel’s *Ariodante* at the Perelman Theater in Kimmel Center, joined by members of Tempesta di Mare—Philadelphia’s baroque orchestra.

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

All my very best,



Roberto Díaz (Viola '84)
PRESIDENT

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



ABOUT CURTIS

The **Curtis Institute of Music** educates and trains exceptionally gifted young musicians to engage a local and global community through the highest level of artistry. For nearly a century Curtis has provided each member of its small student body with an unparalleled education alongside musical peers, distinguished by a “learn by doing” philosophy and personalized attention from a faculty that includes a high proportion of actively performing musicians.

With admissions based solely on artistic promise, no student is turned away due to financial need. Curtis makes an investment in the artistic potential of its students, providing them with

full-tuition scholarships and need-based grants for living expenses to ensure that each student can enter the profession without educational debt.

In a typical year, Curtis students hone their craft through more than 200 orchestra, opera, and solo and chamber music offerings and programs that bring arts access and education to the community. This real-world training allows these extraordinary young musicians to join the front rank of performers, composers, conductors, and musical leaders, making a profound impact on music onstage and in their communities.

To learn more, visit **Curtis.edu**.

ABOUT THE CURTIS OPERA THEATRE

The Curtis Opera Theatre has become known for imaginative productions, bold concepts, and absorbing theatre. Under the artistic direction of Eric Owens, promising young singers work alongside established professional directors and designers, resulting in fresh interpretations of standard repertoire and contemporary works.

All of Curtis’s vocal studies students are cast regularly throughout each season, receiving a rare level of

performance in fully staged productions, in recitals at Field Concert Hall, and as soloists with Curtis on Tour and the Curtis Symphony Orchestra. Curtis’s educational approach opens professional opportunities for Curtis graduates, who sing 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 ELIXIR OF LOVE (*L'elisir d'amore*)

Music Gaetano Donizetti

Libretto Felice Romani



Christian Capocaccia, *conductor*

Sarah Ina Meyers, *stage director*

Madison Hicks, *choreographer*

Cameron Anderson, *scenic designer*

Whitney Locher, *costume designer*

Tlálóc López-Watermann, *lighting designer*

Brittany Rappise, *hair and makeup supervisor*

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

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

Philadelphia Film Center

CAST

in order of appearance

Adina	Emilie Kealani
Nemorino	Joseph Tancredi
Belcore	Erik Tofte
Dulcamara	Evan Gray
Dulcamara's Assistant	Sam Higgins
Giannetta	Dalia Medovnikov

*With members of the
Curtis Symphony Orchestra and
Curtis Opera Theatre*

The production runs approximately 2 hour and 27 minutes, including one intermission after Act I.

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

Supertitles provided by Opera Titles by Sonya Friedman. Miriam Lewin, manager.

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

SYNOPSIS

By Ryan Scott Lathan

Act I

Everyone in town admires the brilliant and beautiful Adina. She is a woman ahead of her time, educated, independent and fascinated by the latest innovations in science and engineering. She inspires everyone with her genius and creativity from the florist to the tailor to the town gossip, Giannetta, and they frequently gather around her to see what new project or idea she is developing. Always hovering near is her lowly assistant Nemorino, who has fallen head-over-heels in love. Month after month, he works quietly alongside Adina in her laboratory, never daring to pursue his love for fear of being rejected. One sweltering hot summer day, she reads to everyone from the story of Tristan and Isolde—a medieval tale featuring a magic potion with the powers to ignite the flames of desire. Mesmerized by her charismatic delivery, Nemorino quietly dreams that he too could find an elixir and win Adina's love.

Suddenly the villagers hear trumpets and drums in the distance, as an elaborately costumed man—the dashing Sergeant Belcore—arrives in town seeking billets for his men. The pompous soldier greets Adina and instantly lays on the charm. In the wake of a foiled comic attempt to woo her, Belcore asks for her hand in marriage. While she doesn't accept his offer, she doesn't outright reject him either, for Adina is keeping her options open. Fearful of losing her, Nemorino reveals his true feelings for her, but she politely rebuffs him.

A trumpet sounds and another stranger arrives in town—the fast-talking con artist Dulcamara, a traveling salesman who peddles magic elixirs and swindles unwitting fools with his sleight-of-hand parlor tricks. Nemorino, looking for a quick solution to his romantic woes, asks the friendly swindler if he has any of Isolde's love potion. Dulcamara is ignorant of what he's referring to, but sly enough to recognize a goldmine when he sees one. He produces a mysterious bottle of "miracles," one

he promises can help win the girl of his dreams. Little does Nemorino know it's only cheap red wine. Convinced of its power, Nemorino offers Dulcamara a coin which represents his entire life's savings. Dulcamara warns him that the elixir won't take effect for twenty-four hours. Knowing he'll be miles away by the time the young man discovers he's a fraud, Dulcamara takes his money and hands over the bottle.

As he drinks the "potion," Nemorino begins to feel its intoxicating effects, having never had a sip of alcohol in his life. Emboldened by the spirits, and confident that the magic will work within the day—regardless of his behavior—he ignores Adina and feigns indifference. Adina is surprised and annoyed by the dramatic change in his attitude towards her. In an attempt to provoke him, she promises to marry Belcore in six days' time, but Nemorino, certain that she will love him tomorrow, only laughs. But when Belcore learns that his regiment must leave the following morning, he asks Adina to marry him today. Seeing that this possibility disturbs Nemorino, Adina impetuously agrees. Nemorino pleads with her to wait one day longer, but his efforts are futile. As Adina, Belcore, and the town prepare for their nuptials, he weeps in despair.

Act II

The pre-wedding festivities are in full swing and Dulcamara invites Adina to sing a duet with him to entertain the guests. Sergeant Belcore summons a notary to prepare the wedding contracts, but Adina keeps delaying the ceremony. Annoyed at Nemorino's absence, she becomes increasingly frustrated, since the whole illusion of a wedding was intended to punish him and test his affections. A penniless Nemorino begs Dulcamara for help, and he is told he must drink double the amount of the elixir for it to work faster. In order to acquire the money needed to pay for the potion, he joins Belcore's regiment and receives an enlistment bonus.

In the meantime, Giannetta, the town gossip, has learned that Nemorino's wealthy uncle has died, leaving him a sizeable fortune. She passes the news on to all the single ladies asking them to swear secrecy. They swarm him, vying for his attention, but he thinks it's because the potion has finally taken effect. Neither he nor Adina is yet aware of this tragic, yet fortuitous turn of events, and so she is startled and rattled to the core to discover that Nemorino has now become the most eligible bachelor in the land.

Dulcamara is quick to claim the credit for everything. He explains to Adina that he sold Nemorino an elixir to help him gain the love of some cruel and brilliant beauty. To pay for it, the poor young man had been forced to enlist in the army. Adina is awed by the extent of Nemorino's affection for her. Dulcamara offers to sell her some elixir too, but she determines to win him back on her own. She purchases his enlistment contract from Belcore and returns it to Nemorino, but struggles to admit her own love, having been independent for so long. When Nemorino threatens to join the army anyway if she does not love him, she finally admits it and the two are united at last. An irritated Belcore gathers his men and prepares to leave town empty-handed. Adina and Nemorino learn of his inheritance, and Dulcamara claims credit for that as well, which inspires the entire town to praise him and his magic elixir. Nemorino and Adina realize that the love and inspiration they had been looking for were right in front of them the whole time.



BIOGRAPHIES

Creative Team

Christian Capocaccia

Conductor

Recognized as an “energetic” performer by *The New York Times*, Italian conductor Christian Capocaccia has distinguished himself as an artist of keen insight and musicianship. His ease on the podium and comfortable coaching style with musicians and singers have made him a favorite with orchestras, opera companies and vocalists.

The 2022–23 season is Maestro Capocaccia’s first as artistic and music director of both Syracuse Opera and Tri-Cities Opera and leads performances of *The Medium* and *Le nozze di Figaro*. In the summer of 2023, he debuts *Pagliacci* at the Pittsburgh Festival Opera, followed by the rarely performed *La Vestale* with Teatro Grattacielo, where he also conducted Zandonai’s *Giulietta e Romeo* in 2022. He made a company debut conducting the inaugural production of *L’Orfeo* by Monteverdi with Orpheus PDX.

The 2021–22 season saw Maestro Capocaccia guiding Syracuse Opera out of the pandemic into a strategic partnership with Tri-Cities Opera in *La Cenerentola*.

Mr. Capocaccia’s 2019–20 season credits included a new production of *Il barbiere di Siviglia* with Curtis Opera Theatre and his debut with the Württembergische Philharmonie conducting in both Stuttgart and Reutlingen.

In 2018 Mr. Capocaccia made his debut with the Rochester Philharmonic Orchestra and conducted Pittsburgh Opera’s production of *L’elisir d’amore* following a very well-received debut conducting Verdi’s *La Traviata*.

Sarah Ina Meyers

Stage Director

Sarah Ina Meyers is a stage director and educator based in New York. She has been on the directing staff at the Metropolitan Opera since 2006, and in this current season directed the Met’s revival productions of *The Magic Flute*, *La Traviata*, and *Dialogues des Carmélites*. Additional recent directing credits include *Tosca* for the Chautauqua Opera Company, a staging of *Die Walküre* for New Orleans Opera featuring a cinematic installation by filmmaker Samantha Aldana, and a new production of Tom Cipullo’s *Glory Denied* which opened Berkshire Opera Festival’s 2021 season to high acclaim. She has coached and taught for a wide variety of institutions, including Boston University’s Tanglewood Institute, Juilliard Opera, Aspen Opera Theater Center, the Crested Butte Music Festival and Columbia University. She is also the author of a new translation and adaptation of *Die Fledermaus*, most recently performed by MassOpera. ARTSFUSE described the translation as “a major feat... blow[s] the dust off a creaky antique.” In 2018, she directed the premiere of Gregg Kallor’s *Dramatic Sketches from Frankenstein* as part of the exciting performance series, *The Angel’s Share*, at Green-Wood Cemetery. The production received rave reviews and was declared one of WQXR’s standout performances of 2018. She looks forward to directing the world premiere of the completed *Frankenstein* with Arizona Opera in the fall of 2023.

Madison Hicks

Choreographer

Madison Hicks holds a B.F.A. in dance from the Juilliard School and an M.F.A. in choreography from California Institute of the Arts. In 2022 she received the Orsolina28 Call for Creation residency for her project, *Corrupt(ed)*. Ms. Hicks was one of eight choreographers chosen for the Jacobs Pillow Ann and Weston Hicks Choreographic Fellowship in 2021. In 2022 and 2023, Ms. Hicks received commissions from the Ailey/Fordham B.F.A. Program, Peabody University, Vitacca Ballet, and Wayne State University, and was chosen as a choreographer for DanceLabNY and a choreographer in residence at Chez Bushwick. She was a guest choreographer at the Juilliard School's Summer Intensive and will be a choreographer for UNCSA Professional Studies and MoveNYC in 2023. She is the director and founder of Moving Forward, an innovative non-profit organization for young artists and founded the Moving Forward Collective in 2022, a group of collaborators that present original work across the country.

Cameron Anderson

Scenic Designer

Cameron Anderson is an internationally acclaimed scenic and projection designer and has designed extensively at the world's leading theatre and opera companies. Recent projects include the world premiere of the operas *The Leopard* (South Miami Dade Cultural Center) and *RUR: A Torrent of Light* (Tapestry Opera); *West Side Story* (Kilden Performing Arts Center, Norway, and Vancouver Opera); *Simon Boccanegra* (Argentina's 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); *Photograph 51* (South Coast Repertory); and *Madame Butterfly* (Pacific Symphony). Select other opera credits include the Glimmerglass Festival, San Francisco Opera, Seattle Opera, Central City Opera, Minnesota Opera, Opera Theatre of St. Louis, Gotham Chamber Opera, and On Site Opera. Select 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 *The Winter's Tale* (Hartford Stage), and *Semele* (Wolf Trap Opera).

Whitney Locher

Costume Designer

Whitney Locher is a costume designer for theatre, opera, and dance. Recent opera designs include *Così fan tutte* and *Albert Herring* (Curtis Institute of Music); *Sky on Swings* (Opera Saratoga); *L'Orfeo* (Pegasus Early Music); *Don Giovanni* (Opera Grand Rapids, Opera Carolina); and *Kept* (Virginia Arts Festival). National Tours include *Into The Woods* (NETworks) and *Love Never Dies* (Troika). International credits: *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 the assistant professor of costume design at Oakland University and a member of United Scenic Artists, Local 829.

Tlálóc López-Watermann

Lighting Designer

Tlálóc Lopez-Watermann's designs have been seen at In-Series, Salisbury University, Opera Omaha, Alabama University, Opera Columbus, Hawaii Opera Theatre, Lakes Area Festival, Pittsburgh Opera, Opera Grand Rapids, the Castleton Festival, Tri-Cities Opera, North Carolina Opera, Toledo Opera, Utah Festival Opera, Opera Roanoke, Amarillo Opera, Guerrilla Opera (Boston, Mass.), Crested Butte Music Festival, DiCapo Opera (New York City), Brevard Music Festival, and many others. He is the owner of Light Conversations LLC, a lighting and video design company based in New York City. He has a Bachelor of Fine Arts from Cornish College of the Arts, and a Master of Fine Arts in design from NYU/Tisch. Mr. Lopez-Watermann was the 2002 Allen Lee Hughes Lighting Fellow at Arena Stage in Washington, D.C.

Brittany Rappise

Hair and Makeup Supervisor

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 designing for the 2022–23 season. Recent engagements include designing operas for Des Moines Metro Opera, North Carolina Opera, Pensacola Opera, Opera Delaware, and Amarillo Opera. She also builds wigs and teaches workshops for Busch Gardens, Disney, and universities across the country. Upcoming work includes *Carousel* (Pensacola Opera), *La traviata* (Shreveport Opera), and the 2023 summer season at Des Moines Metro Opera.



BIOGRAPHIES

Singers

Countertenor **Sam Higgins** (Dulcamara's Assistant), entered the Curtis Institute of Music in 2021, studying voice with Julia Faulkner, and is the Arthur Tracy Fellow. Awards include prizes include the National Association of Teachers of Singing National Student Auditions, Schmidt Vocal Competition, Fidelity Investments Young Artists Competition from the Boston Pops and the 2020 Classical Singer Competition. Mr. Higgins appeared on NPR's *From the Top* and was featured in *Classical Singer* magazine. He participated in the Metropolitan Opera Guild High School Singers Intensive and the Boston University Tanglewood Institute Young Artist Vocal Program. He was a member of the Boston Symphony Children's Choir and Boston City Singers. Mr. Higgins has performed as a soloist with ensembles such as the New England Philharmonic, Polymnia Choral Society, and Coro Allegro.

Bass-baritone **Evan Gray** (Dulcamara), from Zurich, Switzerland, entered the Curtis Institute of Music in 2019, studying voice with Mark Schnaible, and is Jill and Sheldon Bonovitz Fellow. 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 10, Mr. Gray toured China with the Zurich Boys' Choir, singing Haydn's *Creation*, and at age 13 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. 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.

Soprano **Emilie Kealani** (Adina), from San Francisco, entered the Curtis Institute of Music in 2022, studying opera with Joan Patenaude-Yarnell, and is the Walter and Leonore Annenberg Fellow. She recently made her professional debut with the Santa Fe Opera as an apprentice artist, performing in productions of *Carmen*, *Falstaff*, and the world premiere of *M. Butterfly*. In their renowned Apprentice Scenes program, she also portrayed the roles of Sophie (*Der Rosenkavalier*) and Zerlina (*Don Giovanni*). Holding a bachelor's degree from the Manhattan School of Music, Ms. Kealani is the winner of numerous awards from organizations, including the Gerda Lissner Foundation, National Shirley Rabb Winston Scholarship, Beach Blanket Babylon, and Schmidt Vocal Arts. Earlier this year, she sang the role of Miss Jessel in Curtis Opera Theatre's *The Turn of the Screw*.

Soprano **Dalia Medovnikov** (Giannetta), from Woodbridge, Conn., entered the Curtis Institute of Music in 2019 studying voice with Emily Olin and is the Mimi Lane and Robert Durham Fellow. Most recently, Ms. Medovnikov was the winner of the Schmidt Foundation Vocal Competition in 2022, along with a grant from the Gerda Lissner Foundation Competition. This past summer, she attended the Music Academy in Santa Barbara, Calif. Ms. Medovnikov has performed the roles of Emmie (*Albert Herring*) and Barbarina (scenes from *Le nozze di Figaro*) for the 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.

Tenor **Joseph Tancredi** (Nemorino), from Bayville, N.Y., entered the Curtis Institute of Music in 2019, studying in the opera program with Jack Li Vigni, and is the Alfred Greenberg Memorial Fellow. Mr. Tancredi has performed the roles of Albert Herring (*Albert Herring*) and Count Almaviva (*The Barber of Seville*) for the Curtis Opera Theatre; Albert Herring (*Albert Herring*) and Raimondo (*I due timidi*) with the Manhattan School of Music Opera Theater; Nemorino (*L'elisir d'amore*) and Detlef (*The Student Prince*) with the Chautauqua Voice Program; and covered Benjamin (*The Thirteenth Child*) as a participant in the 2019 Apprentice Singer Program at the Santa Fe Opera. His recent awards include the Rohatyn Great Promise Award in the Eastern Region Final of the Metropolitan Opera National Council Auditions, and an Encouragement Award in memory of Alfred Hubay from the George London Foundation. Mr. Tancredi holds a Bachelor of Music degree from Manhattan School of Music.

Baritone **Erik Tofte** (Belcore), from Oswego, N.Y., entered the Curtis Institute of Music in 2022, studying in the opera program

with Mark Schnaible, and is the William J. Fenza Fellow. 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.



THE ELIXIR OF LOVE

ORCHESTRA

Violin I

Leah Amory
Yiyang Hou
Danny Yehun Jin
Eunseo Lee
Dindin Jingyi Wang

Violin II

Maya Anjali Buchanan
Na Hyun Della Kyun
Michael Shaham
Hannah Tam

Viola

Yizilin Liang
Haneul Park
Alyssa Warcup

Cello

Sai Sai Ding
Eunae Jin
Laura Navasardian

Double Bass

Hanxiao Deng
Jason Henery

Flute

Emily DeNucci
Anastasia Samsel

Oboe

Christopher Correa
Ben Price

Clarinet

Simon Bakos
Hwaseop Jeong

Bassoon

Diego Peña
Kahlan Yenney

Horn

Jack Bryant
Christine Ott
Marcus Shaw

Trumpet

Justin Bernardi
Dasara Beta

Trombone

Natanel Bikov
Diogo Fernandes
Changwon Park

Harp

Subin Lee

Timpani and Percussion

Zachary Strickland*
Zachary Thomas

**guest artist*

CHORUS

Soprano I

Maya Mor Mitrani
Shikta Mukherjee
Juliet Rand

Soprano II

Hannah Klein
Juliette Tacchino
Katie Trigg

Tenor

Gabriel Feldt*
Jason Kakuk*

Bass

Stephen DaGrosa*
Loren Greer*
Yulin Yan

**guest artist*

COVERS

Sarah Fleiss (Adina)
Juliet Rand (Gianetta)

THE ELIXIR OF LOVE

PRODUCTION CREDITS

Musical Preparation

Grant Loehnig
Susan Nowicki
Reese Revak
Ting Ting Wong

Italian Diction

Stefano Baldasseroni

Rehearsal Pianists

Grant Loehnig
Reese Revak
Ting Ting Wong

Chorus Musical Preparation

Reese Revak

Projected Titles Operator

Jinhyun Park

Stage Manager

Luci Burdick

Assistant Stage Managers

Elliot Foster
Cat Brennan

Production Manager

Britt Plunkett

Technical Director

Andy Campbell

Wardrobe Supervisor

Catherine Blinn

Dressers

Becca Austin
Gina Faiola
LaRue Ford

Properties

Avista Custom Theatrical
Services LLC

Assistant Choreographer

Erin McElhone

Scenic Design Associate

Craig Napoliello

Hair and Make-up Assistant

Margaret Sackman

Assistant Lighting Designer

Madeleine Anderson

CURTIS OPERA THEATRE

Director, Vocal Studies and the Curtis Opera Theatre

Eric Owens

Hirsig Family Chair in Vocal Studies

Principal Opera Coach

Miloš Repický

Additional Music Staff

Lisa Keller
Jinhyun Park
Nikolay Verevkin

Senior Director of Administration and Operations

Laura Vercelli

Director of Production

Keith Obaza

Vocal Studies and Opera Theatre Associate

Isabel Tague

STUDENTS

COMPOSITION

Leigha Amick
Jimmy Brent Fellowship

Elise Arancio
Edith Evans Braun
Fellowship

Alistair Coleman
Daniel W. Dietrich II
Composition Fellowship

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

Adrian Wong
Milton L. Rock
Composition Fellowship

GUITAR

Muxin Li
Curtis Institute of Music
Fellowship

Radomir
Romashkov-Danilov
Curtis Institute of Music
Fellowship

Xingxing Yao
Emilio Gravagno Fellowship

ORGAN

Emily Dawn Amos
Stephanie Yen-Mun Liem
Azar Fellowship

Alexander Leonardi
Dr. Mi-Wha Lee Fellowship

Oak Martin
Mrs. Cary William Bok
Fellowship

Isabella Isza Wu
Charles and Judith Freyer
Fellowship

PIANO

Élias Ackerley
Gay Elliot Scott
Fellowship

Kārlis Bukovskis
John J. Medveckis
Fellowship

Zach Hoi Leong
Cheong
Robert Ehrman
Fellowship

Avery Gagliano
Dr. Samuel R. and
Mrs. Beatrice S. Rossman
Fellowship

CharmHee Han
Ralph Berkowitz
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Nathan Lee
Wike Family Fellowship

Anton Mejias
Gerry and Marguerite
Lenfest Fellowship

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Anderson and Daria Pew
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William Yang
William A. Horn, M.D.
Fellowship

Lynn Ye
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Adrian Zaragoza
Hirsig Family Fellowship

VOCAL STUDIES

Lucy Baker
Gene and Jean Stark
Fellowship

Emily Damasco
Carol S. and Howard L.
Lidz Fellowship

Ruby Dibble
Margaret Aull Wynne and
Milly E. Wynne Fellowship

Sarah Fleiss
Jack Wolgin Fellowship

Evan Gray
Jill and Sheldon Bonovitz
Fellowship

Sam Higgins
Arthur Tracy Fellowship

Emilie Kealani
Walter and Leonore
Annenberg Fellowship

Hannah Klein
Amaranth Foundation
Fellowship

Sophia Maekawa
Edith Evans Frumin
Fellowship

Dalia Medovnikov
Mimi Lane and Robert
Durham Fellowship

Maya Mor Mitrani
Horace W. Goldsmith
Fellowship

Shikta Mukherjee
Charles and Judith Freyer
Fellowship

Juliet Rand
Barbara Moskow Fellowship

Benjamin Riverón
Horace W. Goldsmith
Fellowship

Ben Schaefer
Mitchell Family Fellowship

Juliette Tacchino
Lelia A. Wike Fellowship

Joseph Tancredi
Alfred Greenberg
Memorial Fellowship

Erik Tofte
William J. Ferza
Fellowship

Katie Trigg
Arthur and Hilda Stander
Fellowship

Yulin Yan
Florence Kirk Keppel
Fellowship

QUARTET IN RESIDENCE

*Nina von Maltzahn String
Quartet Program*

Viano String Quartet
Lucy Wang, violin
Hao Zhou, violin
Aiden Kane, viola
Tate Zawadiuk, cello

COMMUNITY ARTIST FELLOWS

Francis Carr

Zachary Mowitz

The Curtis Institute of Music thanks the individuals and organizations who are helping to support tomorrow's musical legends through named endowed and annual fellowships. For information on the Curtis Fellowship Program, please contact the development office at (215) 717-3131 or visit www.curtis.edu/Giving.

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