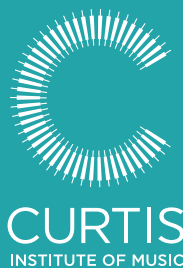


CURTIS
INSTITUTE OF MUSIC

CURTIS OPERA THEATRE
ARIODANTE

MAY 4 - 7, 2023

THANK YOU for joining us for
a fantastic **2022-23 Season!**
It was truly, *Made With Love.*



2022-23 SEASON MADE WITH LOVE



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2022
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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 and Miloš Repický, 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.

WELCOME

Dear Friends,

It is my pleasure to welcome you to our final Curtis Opera Theatre production of the 2022–23 school year: George Frideric Handel’s opera seria, *Ariodante*, here at the Perelman Theater.

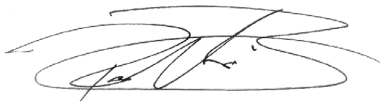
We are thrilled to present this lesser-known gem of the opera repertoire, and to be joined in our performances by members of Tempesta di Mare, Philadelphia’s self-led baroque orchestra, under the baton of David Stern. This riveting tale of obsession, desire, and royal intrigue is directed by Omer Ben Seadia, in her Curtis debut.

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 soon say goodbye to our graduating students. I am so very proud of them and look forward to seeing all they will accomplish as Curtis alumni.

Although *Ariodante* is the final opera production of the year, there are still a few more recitals on offer in the final days of the school year before Commencement and our Curtis Symphony Orchestra West Coast Tour. We would love to see you there, or at one of our many exciting performances planned for the coming year. Stay tuned for our 2023–24 season announcement, which will be coming in a few short weeks.

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

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



Curtis Opera Theatre

PRESENTS

ARIODANTE

Music George Frideric Handel

Libretto Unknown, anonymously adapted from Antonio Salvi's *Ginevra principessa di Scozia*, based upon Ariosto's *Orlando furioso*.



David Stern, *conductor*

Omer Ben Seadia, *stage director*

Johnathan McCullough ('14, '16, '17), *assistant stage director*

Ryan M. Howell, *scenic designer*

Ryan Park, *costume designer*

Joe Beumer, *lighting designer*

Brittany Rappise, *hair and makeup supervisor*

Mary Moon, *violence design and fight direction*

Thursday, May 4, 2023, at 7:30 p.m.

Friday, May 5, 2023, at 7:30 p.m.

Saturday, May 6, 2023, at 7:30 p.m.

Sunday, May 7, 2023, at 7:30 p.m.

Perelman Theater, Kimmel Center

CAST

	May 4, 6	May 5, 7
King of Scotland	Evan Gray	Evan Gray
Polinesso	Anastasiia Sidorova ('22)*	Anastasiia Sidorova ('22)*
Odoardo	Jason Kakuk*	Jason Kakuk*
Lurcanio	Joseph Tancredi	Ben Schaefer
Ginevra	Sarah Fleiss	Juliette Tacchino
Dalinda	Emilie Kealani	Dalia Medovnikov
Ariodante	Lucy Baker	Sophia Maekawa

**guest artist*

Featuring members of Tempesta di Mare

This production runs approximately three hours, 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.

Omer Ben Seadia's participation is generously underwritten by Allen R. and Judy Brick Freedman.

Supertitles provided by Celeste Montemarano Alexander.

This edition of the *Ariodante* score is published by Bärenreiter and is used by arrangement with European American Music.

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

SYNOPSIS

Part I

In the privacy of her chambers, Princess Ginevra quietly tells Dalinda, her close confidante and handmaid, that she has fallen deeply in love with Ariodante and that her father, the King, has openly supported their union. Polinesso, Duke of Albany, suddenly bursts into the room and interrupts their conversation to declare his passion for Ginevra, but she openly rebukes his advances and forces him to leave. Infatuated with the Duke and blind to his diabolical plot, Dalinda later informs him that Ginevra will soon wed Ariodante and hints that he should abandon his efforts and pursue her instead. In the gardens of the kingdom, Ariodante and Ginevra gather to pledge their love for one another and hear that the King has given the royal order for their wedding to be celebrated the following day. He instructs his courtier Odoardo to begin preparing the festivities. Once alone, Polinesso hatches a devious plan to manipulate Dalinda's emotions and overthrow his rival in pursuit of Ginevra's hand and the crown. In return for his heart, he persuades her to impersonate the princess by dressing in her clothing and giving him access to her quarters. Lurcanio, Ariodante's brother, professes his love for

Dalinda, but she rejects him and swears fidelity to Polinesso. Ginevra and Ariodante celebrate their joy on the eve before their wedding, unaware that their blissful wedding plans will soon be thwarted in a cruel twist of fate.

Later that night, Ariodante, restless and unable to fall asleep, strolls through the royal gardens, where he encounters Polinesso, who proclaims that he is shocked to hear that Ariodante is marrying Ginevra out of love. Lurcanio hides in the shadows and watches this exchange as Polinesso insists that he and Ginevra are lovers. As the conversation unfolds, Ariodante is convinced to witness this betrayal with his own eyes and sees his soon-to-be bride (Dalinda dressed as Ginevra) openly welcoming Polinesso into her bed chambers. Looking on in horror, Ariodante is convinced of the lie and becomes distraught and suicidal at this unfortunate turn of events. Lurcanio urges him to seek revenge instead of pointlessly ending his life, but Ariodante is so caught up in this false narrative that he questions everything and laments his fate. Tormented by the perceived betrayal he is despondent and inconsolable.



Part II

News is delivered to the King that his future son-in-law has tragically thrown himself off a cliff and has presumably drowned in the sea. The King shares this news with a heartbroken Ginevra, who faints in shock and is carried to her chambers. Lurcanio approaches the King with a letter that details what he had observed the night before. In it, he accuses the princess of cheating on his brother and claims that Ariodante has killed himself over Ginevra's infidelity. He announces that he is willing to defend this claim to the death. Furious at his daughter's reprehensible behavior, the King disavows her, and Ginevra falls into a delirious bout of despair.

Ariodante, who has survived his failed suicide attempt, wanders aimlessly until he encounters a woman being attacked. As he rescues her, he discovers that she is none other than Dalinda. Polinesso, in pursuit of the throne, had ordered the court handmaids to murder her, the only living witness to his sinister scheme. Saved by Ariodante, she confesses her misdeeds, and the two unite to clear the princess's name. In the kingdom, Odoardo continues to petition the King to finally forgive his daughter and stop

waiting for a champion to arise and defend her honor. Polinesso then appears before the King and offers his services. Ginevra, who has been sentenced to death for her alleged role in Ariodante's death, asks to kiss her father's hand one last time before she dies but is appalled to hear that Polinesso is fighting for her. She refuses Polinesso's aid to no avail. The duel begins between Lurcanio who is defending his brother's honor and Polinesso who is feigning chivalry on behalf of Ginevra. Lurcanio fatally wounds Polinesso and is now prepared to fight his next contender. A mysterious person approaches to defend Ginevra's honor and reveals that it is in fact Ariodante. Ariodante promises to explain everything if Dalinda is forgiven for her participation in the deception. The traitorous Polinesso confesses all before he dies, and Lurcanio professes his love for Dalinda, hoping she will finally have a change of heart. Ginevra is overjoyed to hear the news from her father that her true love is alive and well. Ariodante asks for her forgiveness, and the King proclaims that love and innocence have triumphed.

—Ryan Scott Lathan

DIRECTOR'S NOTE



These days it seems all we do is fight over facts. The truth has somehow become something to be contested, manipulated, and debated over, making trust a rare commodity. *Ariodante* is an exploration of how our perceptions can easily be obscured, testing even the strongest bonds.

In this production, we chose to highlight the themes of light and shadow, reflection, veiling and unveiling. The walls act both as a mirror and as opaque reflective surfaces. The wedding veil is both celebratory and a tool for the obstruction of the character's view of the world. Light illuminates the darkened corners of our soul.

The saving grace of our story is the prevailing of faith and love. Because what is love if not an act of faith? As our young lovers, Ariodante and Ginevra, embark on their journey as a couple, they are tested both in their commitment to one another and in their own constitution as young adults coming into their own.

As the characters in this opera are tested, so are we daily. Who do we believe when our reality is constantly shaken? We must be reminded again and again to have faith—not in an abstract concept but in one another and in ourselves.

These are the golden days of new opera. New compositions are being premiered at an exhilarating rate and we are so thrilled to be surrounded by an embarrassment of riches of new voices. For those of us writing and producing new opera, Handel continues to be the blueprint. As a skilled dramatist and a thoughtful explorer of the human condition, *Ariodante* is one of Handel's finest works. With fully rounded characters and a nuanced dramatic arch, he keeps the dramatic action constantly propelling forward. He then offers us, his contemporary interpreters, room to play and challenge ourselves in a work that feels ever relevant.

It has been a tremendous joy to work on this piece here at Curtis along my esteemed colleague, Maestro David Stern. The students have thrown themselves with us wholeheartedly into this challenging and deeply rewarding artistic adventure. They have taken a leap of faith with us and especially with themselves and it has paid off in so many ways.

—Omer Ben Seadia

BIOGRAPHIES

Creative Team

David Stern

Conductor

David Stern is much admired in the worlds of music and opera as an exceptional conductor, a creator of inspiring original projects, an educator of the singers of tomorrow and an outstanding musician. His multi-faceted career has three main pillars: symphonic music, opera, and education.

David Stern is currently chief conductor of the Palm Beach Opera, a position he has held since 2015. He is the former music director of the Israeli Opera and of the Theater St. Gallen (Switzerland), and has worked with the Opéra de Lyon, the English National Opera, Boston Lyric Opera, and the operas of Metz and Massy in France, among others.

He founded Opera Fuoco in 2003 as a platform for young professional singers in France, combining both a young artist program and a period-instrument orchestra, which produces semi-staged and fully-staged productions both nationally and internationally. Many of the laureates are the most sought-after singers in Europe today.

David Stern's repertoire ranges from the mainstream to the eclectic. His opera recordings include Giovanni Simone Mayr's *L'amor conjugale* and *Medea in Corinto*, Johann Christian Bach's *Zanaïda*, Handel's *Semele* and *Jephtha* with Opera Fuoco.

Mr. Stern received his Bachelor of Arts degree from Yale College and his Master of Music degree from the Juilliard School. He is married to the violinist Katharina Wolff.

Omer Ben Seadia

Stage Director

Omer Ben Seadia moved to the U.S. in 2012 after a decade with the Israeli Opera. She is praised for her productions of contemporary opera, including the world premiere of *The Snowy Day* at Houston Grand Opera, *Steal a Pencil for Me* at Opera Colorado, and *Thumbprint* at Chautauqua Opera. Other recent successes include *Elektra* at Canadian Opera Company, *Carmen* and *Ariadne auf Naxos* at Cincinnati Opera, *Tosca* at Utah Opera, *Atalanta* at the Juilliard School, *Idomeneo* at Wolf Trap Opera, *Charlie Parker's YARDBIRD* at Atlanta Opera, *Amahl and the Night Visitors* with The Philadelphia Orchestra, *The Golden Spike* (as dramaturg and director) at Utah Opera, *La bohème* at Opera Santa Barbara, and the double bill of Tom Cipullo's *Josephine* and *After Life* at Opera Colorado. She is deeply committed to the development and training of young artists and has taught acting for the HGO Studio and Young Artist Vocal Academy, the Ryan Opera Center at Lyric Opera of Chicago, Santa Fe Opera, and the Merola Opera Program at San Francisco Opera. She completed the prestigious opera directing program at the Cincinnati College-Conservatory of Music and was an apprentice stage director at the Merola Opera Program. Ms. Ben Seadia is also a graduate of Seminar Ha'kibutzim, School of Performing Arts in Tel Aviv, with a degree in theater directing, as well as a teaching degree in theater education. Future productions include *Lucia di Lammermoor* at the Israeli Opera.

Johnathan McCullough

Assistant Stage Director

GRAMMY-nominated baritone and director, Johnathan McCullough, recently premiered his production of David T. Little's *Soldier Songs* produced by Opera Philadelphia which the *New York Times* called "a pacesetter for cinematic opera." He, alongside Christopher Allen, are the co-creators of *Emily*, a piece centered around works written by Emily Dickinson which was produced by Opéra de Montréal. He has sung leading roles at Opera Philadelphia, Komische Oper Berlin, English National Opera, Opéra de Lausanne, Portland Opera, Wolf Trap Opera, and Opera Theatre of Saint Louis among others. Upcoming appearances include Figaro in *Il barbiere di Siviglia* with Pittsburgh Opera, Ophéon in *The Anonymous Lover* with Opera Philadelphia, and Mercutio in *Roméo et Juliette* with Lyric Opera of Kansas City. He holds a Bachelor and a Master of Music degree and an Artist Diploma from the Curtis Institute of Music. He is the opera program director for the National Children's Chorus leading Vail Opera Camp.

Ryan M. Howell

Scenic Designer

Ryan Howell's Off-Broadway credits include *Pretty Hunger* and *Teenage Dick* (The Public) and *Adoration of the Old Woman* (INTAR). His regional credits include *Atalanta* (The Juilliard School); *The Magic Flute* (Opera Theatre of Saint Louis); *Thérésè* (Sarasota Opera); *Ariadne Auf Naxos* (Cincinnati Opera); *Idomeneo* (Wolf Trap Opera); *A Few Good Men* and *School Girls: Or the African Mean Girls Play* (Pittsburgh Public Theater); *Lights Out: Nat King Cole* (Geffen Playhouse); *Loving vs. Virginia* (Williamstown Theatre Festival); *Evita*, *Newsies*, and *The Little Mermaid* (Westport Country Playhouse);

Grease and *Altar Boyz* (The Cape Playhouse); *Little Shop of Horrors* and *The Last Five Years* (ACT of CT); and *Dreamgirls*, *Smokey Joe's Cafe*, *The Legend of Georgia McBride*, and *Rock of Ages* (Playhouse on the Square). Mr. Howell's Broadway credits include associate designer for *Latin History for Morons* (Studio 54) and *Eclipsed* (Golden Theater), and assistant designer for *Hadestown* (Walter Kerr Theatre) and *Paradise Square* (Ethel Barrymore Theatre). He has also served as assistant art director for HBO's *Succession* (seasons 3 and 4) and Showtime's *Three Women* (season 1).

Ryan Park

Costume Designer

Ryan Park's design credits include *LatinXOXO* (The Public), *Atalanta* (The Juilliard School), *Dial M for Murder* (The Old Globe), *English with an Accent* (Lincoln Center), *Kinky Boots* (Paramount), *ALIEN/NATION* (Williamstown Theatre Festival), *Evita* and *Beauty and the Beast* (Drury Lane), *American Dream Study* (Forest of Arden Company), *Joseph and the Amazing Technicolor Dreamcoat* (Drury Lane and 50th anniversary concert at Lincoln Center), *Ariadne auf Naxos* (Cincinnati Opera), *Little Shop of Horrors* (ACT of CT and The Cape Playhouse), *Cabaret* (Boston Conservatory), and *Altar Boyz* (The Cape Playhouse). On Broadway, he was the associate designer for *Mrs. Doubtfire*, *War Paint*, and revivals of *Fiddler on the Roof* and *Gigi*; he was assistant designer for revivals of *My Fair Lady* and *The King and I* (Lincoln Center Theater) and *The Bridges of Madison County*.

Joe Beumer

Lighting Designer

Joe Beumer designs for opera and theatre both nationally and internationally. Recent designs include *Thumbprint* (Portland Opera); *Aida* (Cincinnati Opera); *Cavalleria Rusticana* and *Rigoletto* (Opera Colorado); *Tosca* (Utah Opera); *Charlie Parker's YARDBIRD* (Atlanta Opera); *Elixir of Love* (Permian Basin Opera); *Speakeasy Times Square* (Bond 45 in N.Y.C.); *Indecent* (Playhouse on Park); and *The 39 Steps*, *Mamma Mia*, *West Side Story*, *Bonnie and Clyde*, and *Chicago* (Summer Repertory Theatre Festival in Santa Rosa, Calif.).

Additional credits and companies include *The Book of Mormon* (2022 National Tour), The Old Vic's *A Christmas Carol* (First National Tour, Los Angeles), Prototype Festival, The Public, Atlantic Theater Company, Geva Theatre Center, Syracuse Stage, BC/EFA's *Broadway Bares*, New York Musical Festival (NYMF), Norwegian Cruise Lines, Cincinnati Shakespeare, Kansas City Ballet, Long Island Lyric Opera, Detroit Opera, Lyric Opera of Chicago, Houston Grand Opera, Opéra de Montréal, and Opéra National Bordeaux.

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.

Mary Moon

Violence Design and Fight Direction

Mary Ann Moon is a New York City-based artist, actor, and choreographer. As a military kid, she grew up balancing athletics and the arts, finding her passion in stage combat and consent-based movement. Known as Zuzu, some of her recent work includes assisting fight master Michael G. Chin at the Juilliard School and Pace University on various productions. She is a proud member of the Vixens En Garde, an all-female sword-fighting company dedicated toward the empowerment of young adults and tours with them nationally. Through all her work, Ms. Moon strives to build positive, communication-filled relationships and is honored to join the production team bringing *Ariodante* to life. She extends her gratitude to Curtis Opera Theatre and its students, her Curtis colleagues in administration and production, her husband, the Vixens En Garde, and Banquo.

BIOGRAPHIES

Singers

Mezzo-soprano **Lucy Baker** (Ariodante: May 4 and 6), from Wilmington, N.C., a student of adjunct faculty member Julia Faulkner, is the Gene and Jean Stark Fellow and entered Curtis in 2021. Ms. Baker's recent roles with the Curtis Opera Theatre include Dorabella (*Così fan tutte*), The Hostess (*Triple-Sec*), and covered Emilie and Marquise de Merteuil (*The Dangerous Liaisons*). Other roles include Cherubino (*Le nozze di Figaro*) and Hansel (*Hansel and Gretel*) with DePaul Opera Theatre, Serse (*Serse*) with the Chautauqua Institution, and cover for Justice Ginsburg (*Scalia/Ginsburg*) with the Chautauqua Opera Company. Ms. Baker has performed in concert with the Philadelphia Chamber Music Society and Chautauqua Symphony Orchestra, and has sung the national anthem for the Chicago Bulls. Ms. Baker received the Edith Newfield Award from the Musicians Club of Women and was awarded first prize from the Chicago Chapter of the National Association of Teachers of Singing. In the summer of 2022, she was a fellow at the Ravinia Steans Music Institute. Ms. Baker holds a Bachelor of Music degree from DePaul University.

Soprano **Sarah Fleiss** (Ginevra: May 4 and 6), from North Bergen, N.J., a student of adjunct faculty member Julia Faulkner, is the Jack Wolgin Fellow and entered Curtis in 2019. She recently sang 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 of the West. Prior to Curtis, she was a student at Columbia University, also participated in the Juilliard Exchange program. Other roles include Pamina (*The Magic Flute*), Cherubino (*Le nozze di Figaro*), and Annio (*La clemenza di Tito*).

Bass-baritone **Evan Gray** (King of Scotland), from Zurich, Switzerland, a student of adjunct faculty member Mark Schnaible, is the Jill and Sheldon Bonovitz Fellow and entered Curtis in 2019. 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. Earlier this year, Mr. Gray performed as Dulcamara (*The Elixir of Love*) for the Curtis Opera Theatre. Before entering Curtis, Mr. Gray studied at the Pre-College of the Konservatorium Winterthur. In his spare time, Mr. Gray enjoys studying languages and history, playing sports, and raising chili plants.

Tenor **Jason Kakuk** (Odoardo), from Queenstown, Md., holds a Bachelor of Music degree in vocal performance from Temple University. There, he appeared as Pelléas in Debussy's *Impressions de Pelléas* and covered the role of Don Basilio in *Le nozze di Figaro*. Earlier this year, Mr. Kakuk performed with Curtis Opera Theatre for the first time as a member of the ensemble in *L'elisir d'amore*. Mr. Kakuk's other roles include Lamplighter (Rachel Portman's *The Little Prince*) with Teen Opera Initiative and Monostatos (*Die Zauberflöte*) and Beadle (*Sweeney Todd*) with Bethesda Summer Music Festival. Other engagements include masterclasses at Classical Singing and New York in June 2022. He is preparing for graduate school auditions this fall and is an active performer in the Philadelphia area.

Soprano **Emilie Kealani** (Dalinda: May 4 and 6), from San Francisco, a student of Joan Patenaude-Yarnell, is the Walter and Leonore Annenberg Fellow and entered Curtis in 2022. Curtis Opera Theatre credits include Miss Jessel (*The Turn of the Screw*) and Adina (*The Elixir of Love*). 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 RabbWinston Scholarship, Beach Blanket Babylon, and Schmidt Vocal Arts.

Mezzo-soprano **Sophia Maekawa** (Ariodante: May 5 and 7), from Kyoto, Japan, a student of adjunct faculty member Julia Faulkner, is the Edith Evans Frumin Fellow and entered Curtis in 2016. Ms. Maekawa has appeared as Nancy (*Albert Herring*), Maurya (*Riders to the Sea*), Second Woman (*Dido and Aeneas*), Mrs. Nolan (*The Medium*), and Teacup (*L'Enfant et les sortilèges*), as well as in the chorus of *La rondine* and *Doctor Atomic*, for the Curtis Opera Theatre. She has covered Rosina in *Il barbiere di Siviglia* and Comrade Chin/Shu Fang in *M. Butterfly* as a 2022 Santa Fe Opera Apprentice Artist. Ms. Maekawa was the finalist of the 2022 Opera Grand Rapids competition and semi-finalist of the Houston Grand Opera 2021 Concert of Arias competition. She has participated in the Gerdine Young Artist program with Opera Theater of Saint Louis, covering Kadin in the world premiere of *On the Edge*, and sang several scenes in the Center Stage concert. Other roles in Ms. Maekawa's repertoire include Hermia (*A Midsummer*

Night's Dream), Annio (*La clemenza di Tito*), Mercédès (*Carmen*), and Dorabella (*Così fan tutte*). Ms. Maekawa began voice lessons at age fifteen. Her previous teachers include Wakana Noriyake and Tsubata Yasuko.

Soprano **Dalia Medovnikov** (Dalinda: May 5 and 7), from Woodbridge, Conn., a student of Emily Olin, is the Mimi Lane and Robert Durham Fellow and entered Curtis in 2019. 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 Giannetta (*The Elixir of Love*), 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 **Ben Schaefer** (Lurcanio: May 5 and 7), from Des Moines, Iowa, a student of adjunct faculty members Patricia McCaffrey and Mark Schnaible, is the Mitchell Family Fellow and entered Curtis in 2019. Credits include *The Turn of the Screw* (Peter Quint), *Albert Herring* (Sid), and *The Barber of Seville* (Figaro) with the Curtis Opera Theatre; *The Ghosts of Versailles* (Figaro) with the Royal Opera of Versailles; *The Ghosts of Versailles* (Figaro), *The Barber of Seville* (Fiorello), and *The Queen of Spades* (Yeletsky) at the Glimmerglass Festival; *La traviata* (Barone

Douphol) and *Die Fledermaus* (Eisenstein) with Palm Beach Opera as part of the Beneson Young Artist Program; *La fanciulla del West* (Il Postiglione) for Arizona Opera; *Dead Man Walking* (Older Brother) for Des Moines Metro Opera; and several roles at Rice University and Simpson College. Mr. Schaefer recently won second prize and the Sylvia Busse Award in the annual Houston Saengerbund Competition for German singing.

Mezzo-soprano **Anastasiia Sidorova** (Polinesso) recently graduated from the Curtis Institute of Music in Philadelphia where she held the Curtis Friends Board Fellowship and studied with Patricia McCaffrey. In addition to two seasons with Opera Philadelphia as an emerging artist, she has sung engagements with Wolf Trap Opera, Verbier Festival, Ravinia Festival, Russian Chamber Art Society, Academy of Vocal Arts and Music Academy of the West. In the 2021–22 season, Mrs. Sidorova sang Sesto in *MERCY*, a film by the Curtis Opera Theatre based on Mozart's *La clemenza di Tito*, Madame Flora (Baba) in *The Medium*, as well as performed Mahler's "Lieder eines fahrenden Gesellen" under the baton of Robert Kahn. Mrs. Sidorova is a first prize winner of the 2023 World's Biggest Stage and Classical Singer competitions, and has received encouragement awards from the Metropolitan Opera National Council Auditions and the Gerda Lissner Lieder/Song competition.

Soprano **Juliette Tacchino** (Ginevra: May 5 and 7), from Nice, France, a student of Joan Patenaude-Yarnell, is the Lelia A. Wike Fellow and entered Curtis in 2022. 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.

Tenor **Joseph Tancredi** (Lurcanio: May 4 and 6), from Bayville, N.Y., a student of adjunct faculty member Jack Li Vigni, is the Alfred Greenberg Memorial Fellow and entered Curtis in 2019. Mr. Tancredi has performed the roles of Nemorino (*The Elixir of Love*), 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.

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