

# CURTIS OPERA THEATRE

*presents*

## The Rake's Progress

Music by Igor Stravinsky

Libretto by W. H. Auden and Chester Kallman,  
*after William Hogarth's series of paintings*

Ari Pelto, *conductor*

Emma Griffin, *stage director*

Jo Winiarski, *scenic designer*

Jessica Trejos, *costume designer*

Mark Barton, *lighting designer*

Bonnie Wagner, *harpsichord*

Thursday, November 19 at 7:30 p.m.

Friday, November 20 at 7:30 p.m.

Saturday, November 21 at 7:30 p.m.

Sunday, November 22 at 2:30 p.m.

Prince Music Theater

Projected titles provided by arrangement with Bayshore Opera Translations.

Text by Lindley L. Becker

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## CAST

(in singing order)

	NOVEMBER 19 AND 21	NOVEMBER 20 AND 22
Anne Trulove	Ashley Thouret	Elizabeth Zharoff
Tom Rakewell	Joshua Stewart	Christopher Tiesi
Trulove	Joseph Barron	Evan Boyer
Nick Shadow	Evan Hughes	Allen Boxer
Mother Goose	Shir Rozzen	Shir Rozzen
Baba the Turk	J'nai Bridges	Jazimina MacNeil
Sellem	Diego Silva	Diego Silva
Keeper of the Madhouse	Thomas Shivone	Brandon Cedel
Chorus (all performances unless noted)	Anna Davidson, Meredith LaBouff, Kirsten MacKinnon, Elizabeth Reiter, Alize Rozsnyai, Allison Sanders, Sarah Shafer, Brandon Cedel (November 19 and 21), Elliot Madore, Kevin Ray, Jaguar Sasmito, Thomas Shivone (November 20 and 22)	

*The Rake's Progress* will run about two hours and forty minutes, with one twenty-minute intermission.

## SYNOPSIS

### ACT ONE

Tom Rakewell, Anne Trulove's irresponsible suitor, has refused to take the job her father found for him. A stranger, Nick Shadow, lies to Tom that he has been left a fortune by a rich uncle. Tom leaves for London with Shadow as his servant to settle the "estate."

At a brothel Tom laments his betrayal of love, but the madam, Mother Goose, claims him for herself and leads him off.

Anne, having heard nothing from Tom, goes off to find him.

Shadow shows the unhappy Tom a poster of the famous bearded lady, Baba the Turk, and urges Tom to marry her.

Anne arrives at Tom's house and learns from him that he has married Baba. It is too late to turn back.

### ACT TWO

Tired of Baba's chatter, Tom silences her by throwing a wig over her face. Shadow arrives with a machine that he says falsely can turn stones into bread, and Tom sets off with it thinking he will make bread to feed the poor and thus save his own soul.

Tom's business venture of marketing the machine has ended in ruin. An auction is held of his possessions, including Baba herself. Anne enters in search of him. Baba tells Anne that she should try to save Tom, who still loves her.

Shadow leads Tom to a graveyard where he claims his wage: Tom must end his own life by midnight. Then he offers a reprieve: they will gamble for Tom's soul. Tom calls upon Anne, whose voice is heard. Shadow, realizing that he has lost, condemns Tom to insanity, then sinks into the ground.

At the insane asylum Tom confesses his sins to Anne. She sings him to sleep and leaves. When he realizes that she has gone, he dies.

In an epilogue the principals tell the moral that each finds in the story.

## PROGRAM NOTES

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Igor Stravinsky's masterful opera *The Rake's Progress* is a Faustian tale of sorts, featuring a pleasure- and money-loving young man who is persuaded by a shadowy devil figure to desert his true love for the earthly delights of the big city. The rake's eventual fate is not a fiery hell but insanity and incarceration in London's infamous asylum known as Bedlam, where he dies.

The opera is considered to be one of the greatest stage works of the twentieth century. It is the last composition in Stravinsky's thirty-year neoclassical period (which was followed by a plunge into serialism). Inspired by the music of eighteenth-century Europe, he skillfully appropriated its set arias, ensembles and recitatives—as well as its classically proportioned orchestra. But the opera was distinctly of its time, with a sharp modernist edge characterized by gentle dissonances and quirky rhythms.

The inspiration for the opera was a series of eight engravings created in 1735 by the popular British artist William Hogarth, who graphically condemned the immorality and corruption he saw all around him. Stravinsky, inspired by prints of the engravings that were exhibited in Chicago, decided to create an opera based on them. This would be one of his very few non-commissioned works.

For the libretto the composer turned to poet W. H. Auden and his companion, Chester Kallman. The two drew on their knowledge of mythology, religion, philosophy, psychology, and autobiography to create a wittily idiomatic—if sometimes awkward and convoluted—fable. They interpreted the lithographs loosely, adding a major character—Baba the Turk, a bearded lady chatterbox with a fiery temper—and elevating Tom, the rake of the opera, from the most shallow of characters to one who inspires sympathy because at heart he remains faithful to his beloved.

Stravinsky worked on the opera for three years. The premiere, conducted by the composer, was held on September 11, 1951 at Venice's Teatro La Fenice—an ideally intimate setting—although the production and the star-filled cast emanated from Milan's La Scala. The opera was well received, attracting attention quickly from other opera houses. It did, however, have its share of detractors—notably many American critics who panned it after the first Metropolitan Opera performance in 1953. But far from being “very, very boring,” “unvocal,” a mere “pastiche” and “dried-out Mozart,” the opera was eventually seen as a brilliant simultaneous evocation of past and present.

Understanding the many layers of meaning in this dense work takes time and listening, yet it is also surprisingly accessible, with melodies that capture the essence of the wildly differing characters: the innocent and loving Anne, the insidiously persuasive Nick Shadow, and the maddening but ultimately wise Baba. Frequent changes in scene—from placid country home to wild brothel and finally psychiatric hospital—cause the opera to swing between black humor and

tragedy. Throughout, Stravinsky's orchestration is inspired, especially in the graveyard scene of the last act, which utilizes a solo harpsichord to convey a sense of harshness and midnight chill as Tom's fate is decided.

*The Rake's Progress* is one of the most intriguing twentieth-century operas to have joined the standard repertoire. An age-old morality story takes on a vivid new life through the pen of Igor Stravinsky.

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## BIOGRAPHIES

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### **Ari Peltó**, *conductor*

With performances that have been called poetic and highly individual, conductor Ari Peltó is in demand in the worlds of opera, orchestra, and ballet. Since his debut in 2004 conducting Verdi's *La Traviata* at the New York City Opera, he has been engaged as a regular guest conductor for the company, conducting *Madama Butterfly*, *Carmen*, and *La Bohème*. Mr. Peltó works regularly at some of the country's most prestigious conservatories and young artists' programs, including Wolf Trap, San Francisco Opera's Merola Program, Oberlin and San Francisco conservatories of music, Manhattan School of Music, Juilliard School, and Curtis Institute of Music. He has served as a regular faculty member and conductor at the New National Theatre in Tokyo. Recent engagements have included performances with the Florida Orchestra; Toledo Symphony; Atlanta Ballet; and Boston Lyric, Chautauqua, Minnesota, and Portland operas, among others.

This season Mr. Peltó conducts *Rusalka* at Boston Lyric, *La Bohème* at Opera Theatre of Saint Louis, *Così fan tutte* for Merola Opera Program, *The Rake's Progress* at Curtis, *Carmen* at Utah Opera, and *Falstaff* at the New National Theatre, Tokyo.

At age twenty-four he became assistant conductor of the Spoleto Festival USA, where he led symphonic and chamber orchestra programs to critical acclaim, and from 2000 to 2002, he served as assistant conductor of the Florida West Coast Symphony in

Sarasota. He holds a degree in violin performance from Oberlin Conservatory and has performed as a soloist, chamber musician, and orchestral violinist in Europe, China, and throughout the United States.

### **Emma Griffin**, *stage director*

Emma Griffin is a theater and opera director based in New York City. For Curtis Opera Theatre she has directed *Wozzeck*, *Postcard from Morocco*, and *The Magic Flute*. New York credits include work with companies such as Salt Theater, Target Margin Theater, Clubbed Thumb, New Georges, and Tiny Mythic Theatre Company/HERE Arts Center. She has directed at regional companies: Perseverance Theatre, Geva Theatre, Syracuse Stage, Southern Rep, Actor's Express, Virginia Stage Company, and Williamstown Theatre Festival. A frequent collaborator on new music/theater pieces, she is developing projects with composers Corey Dargel, Rachel Peters, Phil Kline, Rory Stitt, and the Newspeak Ensemble. Upcoming shows include *Boom* at Perseverance Theatre, *The Prairie Dog Operas* with Coterie, and *Paris Syndrome* with the Ex.P Girls. Ms. Griffin is an adjunct faculty member at New York University, where she teaches directing. For more information, visit [www.emmagriffin.net](http://www.emmagriffin.net).

### **Jo Winiarski**, *scenic designer*

Jo Winiarski's credits include Off-Broadway productions of *Love, Loss, and What I Wore*; *The JAP Show: The Jewish American Princesses of Comedy*; *I Love You Because*; and *A Likely Story*.

Off-Off Broadway, she has designed for *Stretch: A Fantasia* (New Georges) and *Gone* (E59E59), and she has been an associate designer for Broadway's *Rock of Ages*, *Jay Johnson: The Two & Only*, *LoveMusik*, and *The 25th Annual Putnam County Spelling Bee*. She has also designed for the national tour of *The Great American Trailer Park Musical*, Utah Shakespearean Festival, Alpine Theater Project, and Hangar Theatre. In addition Ms. Winiarski has provided art direction for *A Colbert Christmas: The Greatest Gift of All* (Emmy Award nomination), *Real World: Brooklyn*, and the 2009 NHL Awards. She is a part-time faculty member at Ramapo College and an adjunct professor at New York University.

**Jessica Trejos**, *costume designer*

Jessica Trejos is a costume designer based in New York. Some of her recent projects include *A Clean House* for Geva Theater; *Government Inspector* for Perseverance Theatre; *Stretch* for New Georges; *Misery* for Syracuse Stage; *Il Combattimento di Tancredi e Clorinda* for the Juilliard Opera Center; and *Wozzeck*, *Postcard from Morocco*, and *Le nozze di Figaro* for the Curtis Opera Theatre. Her film work, in production and costume design, can be seen at theburg.tv and theallfornots.com.

**Mark Barton**, *lighting designer*

Mark Barton's designs include Curtis Opera Theatre productions of *Wozzeck*, *Ainadamar*, *Albert Herring*, *L'Ormino*, *The Magic Flute*, *Postcard from Morocco*, and *La Voix humaine*, as well as Off-Broadway productions *Circle Mirror Transformation*, *The Shipment*, *Chair*, *The Sound & the Fury (April 7th, 1928)*, *Paradise Park*, *Young Jean Lee's Church*, *All the Wrong Reasons*, *No Child ...*, *Five Course Love*, and *Thom Pain (Based on Nothing)*. Among the many New York City companies he has worked with are Elevator Repair Service, Young Jean Lee's Theater Company, Playwrights Horizons, Theatre for a New Audience, NYTW, Target Margin, Signature Theater, Salt Theater, P.S. 122,

New Georges, Clubbed Thumb, HERE Arts Center, Epic Theater Center, and Edge Theater Company. Productions of Elevator Repair Service's *Gatz* have played across the United States, Europe, and, most recently, at the Sydney Opera House. Mr. Barton's regional work includes productions for Yale Repertory Theatre, Perseverance Theatre, REDCAT, Berkeley Rep, Kirk Douglas Theatre, Woolly Mammoth, A.R.T., Lookingglass Theatre, Syracuse Stage, Asolo Rep, Southern Rep, and Hangar Theatre.

**Bonnie Wagner**, *harpsichord*

Bonnie Wagner enjoys a career as a freelance coach and accompanist in Philadelphia. In addition to being a vocal studies pianist at the Curtis Institute of Music, she is the pianist for the Philadelphia Orchestra's Sound All Around program, rehearsal accompanist for the Opera Company of Philadelphia, and a staff member at the Chautauqua Institution. She holds affiliations with West Chester University and the Settlement Music School, where she has performed and taught. A native of San Francisco, Ms. Wagner has performed as a chamber musician on the Eastman in Geneva series, Brevard College Chamber Music Series, Hill and Hollow Chamber Music Festival, and at the University of North Carolina. In the summer of 2005, she produced Center City Chamber Recitals, a small series in Philadelphia. Ms. Wagner has spent two summers at the Tanglewood Music Center under the direction of James Levine. She studied with Martin E. Katz at the University of Michigan and privately with Helmut Deutsch in Munich, Germany.

**Joseph Barron** (Trulove—November 19 and 21), from Pittsburgh, is a bass-baritone studying in the opera program with W. Stephen Smith, adjunct faculty. Credits include: *Il viaggio a Reims* (Don Prudenzo), *Wozzeck* (Handwerksbursch 1), *Impressions of Pelléas* (Arkel), and *Don Giovanni* (The

Commendatore) for the Curtis Opera Theatre; and roles for Santa Fe Opera, Oberlin Conservatory of Music, Oberlin in Italy, Opera Theatre of Saint Louis, and Opera North.

**Allen Boxer** (Nick Shadow—November 20 and 22), from Cincinnati, is a bass-baritone studying in the opera program with Patricia McCaffrey, adjunct faculty. He graduated from the Curtis voice program with a Bachelor of Music degree in 2009. Credits include: *Il viaggio a Reims* (Don Profondo), *Impressions of Pelléas* (Golaud), *Iolanta* (Ibn-Hakia), *L'elisir d'amore* (Dulcamara), *Le nozze di Figaro* (Antonio), *L'Ormino* (Ariadeno), *Albert Herring* (Superintendent Budd), *Le Rossignol* (Le Bonze), and *The Magic Flute* (Sarastro) for Curtis Opera Theatre; and roles for the Castleton Residency for Young Artists in Opera, Britten-Pears Young Artist Programme in Aldeburgh, European Academy of Music in Aix-en-Provence, Opera Theatre of Saint Louis, Chautauqua Institution, Northern Kentucky University, and Lyrique-en-Mer festival.

**Evan Boyer** (Trulove—November 20 and 22), from Louisville, Ky., is a bass studying in the opera program with Marlena Kleinman Malas. Credits include: *Il viaggio a Reims* (Barone di Trombonok), *Wozzeck* (Doktor), *Impressions of Pelléas* (Arkel), *Don Giovanni* (Leporello), *Iolanta* (René), *Ainadamar* (José Tripaldi), and *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; roles for the Tanglewood Music Center, Chautauqua Institution, and Northwestern University; and, as a soloist, concerts with the Chautauqua Symphony Orchestra and Northwestern University's Philharmonia, University Chorale, and Chapel Choir.

**J'nai Bridges** (Baba the Turk—November 19 and 21), from Lakewood, Wash., is a mezzo-soprano studying in the opera

program with Joan Patenaude-Yarnell. Credits include: *Così fan tutte* (Dorabella), *Semele* (Ino), and *The Beggar's Opera* (Polly) for the Manhattan School of Music; *Carmen* (Mercedes), *Die Zauberflöte* (Second Lady), and *Madama Butterfly* (La Zia) for Opera North; and performances with New Triad for Collaborative Arts and Chorale Le Chateau.

**Brandon Cedel** (Chorus—November 19 and 21, Keeper of the Madhouse—November 20 and 22), from Hershey, Pa., is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *Il viaggio a Reims* (Antonio), *Wozzeck* (Chorus), *The Medium* (Mr. Gobineau), *Don Giovanni* (Chorus), *L'elisir d'amore* (Belcore), *Le nozze di Figaro* (Antonio), *La rondine* (Crébillon), *The Audition* (ensemble), and *L'Ormino* (Osmano) for the Curtis Opera Theatre; roles for the Chautauqua Institution, scenes for the Juilliard School's precollege vocal department, and, as a soloist, concerts with the Hershey Symphony and the Wednesday Club Symphony.

**Anna Davidson** (Chorus), from Los Angeles, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Carmen* (Frasquita) and *L'incoronazione di Poppea* (Fortuna) for the Chautauqua Institution; *The Long Christmas Dinner* (Leonora) for the Juilliard School; and roles for the International Vocal Arts Institute and University of Miami Frost School of Music at Salzburg.

**Evan Hughes** (Nick Shadow—November 19 and 21), from Santa Barbara, Calif., is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Il viaggio a Reims* (Lord Sidney), *Wozzeck* (Chorus), *Don Giovanni* (title role), *Iolanta* (René), *Ainadamar* (José Tripaldi), *Le nozze di Figaro* (title role), *Postcard from Morocco* (Man with a Cornet Case), *La rondine* (Périchaud), *The Audition*

(ensemble), and *L'Ormindo* (Ariadeno) for the Curtis Opera Theatre; roles for the Tanglewood Music Center, Music Academy of the West, UCLA, Opera Santa Barbara, and Skagen Festival in Denmark; performances with the Saint Paul Chamber Orchestra, Ensemble ACJW, Metropolitan Opera Chamber Ensemble, Santa Barbara Symphony, and Santa Barbara Choral Society; and, as a winner of the Marilyn Horne Foundation Vocal Competition, recitals at Carnegie Hall and throughout the United States and Europe.

**Meredith LaBouff** (Chorus), is a soprano from Tenafly, N.J., studying in the voice program with Marlena Kleinman Malas. Credits include: *The Mikado* (Yum-Yum) for Tenafly High School; soloist with the Juilliard School's precollege orchestra and Tenafly High School Orchestra; and roles for the Boston University Tanglewood Institute, Académie Internationale d'Été de Nice, and Dolora Zajick's Institute for Young Dramatic Voices.

**Kirsten MacKinnon** (Chorus), from Burnaby, British Columbia, is a soprano studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: *Il viaggio a Reims* (Maddalena), *Wozzeck* (Chorus), *The Medium* (Mrs. Gobineau), and *Don Giovanni* (Chorus) for the Curtis Opera Theatre; roles for Vancouver Opera; and concert soloist in Vancouver and Spoleto, Italy. As the senior classical voice competition winner at the B.C. Provincials, she represented British Columbia at the 2008 National Festival in Edmonton, Alberta.

**Jazimina MacNeil** (Baba the Turk—November 20 and 22), from Lincoln, Mass., is a mezzo-soprano studying in the opera program with Cynthia Hoffman, adjunct faculty. Credits include: *Die Fledermaus* (Prince Orlofsky), *The Rape of Lucretia* (Bianca), *Semele*

(Athamus), and *Street Scene* (Nursemaid #2) for the Manhattan School of Music; *The Rape of Lucretia* (Bianca) for Aspen Opera Theater Center; and performances at SongFest in Malibu, Calif.

**Elliot Madore** (Chorus), from Weston, Ontario, is a baritone studying in the opera program with Marlena Kleinman Malas. He graduated from the voice program with a Bachelor of Music degree in 2009. Credits include: *Wozzeck* (Chorus), *Don Giovanni* (title role), *L'elisir d'amore* (Belcore), *Postcard from Morocco* (Man with a Shoe Sample Kit), *La rondine* (Rambaldo), *The Audition* (ensemble), *L'Ormindo* (Nerillo), *Albert Herring* (Sid), *Dido and Aeneas* (Aeneas), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Speaker) for the Curtis Opera Theatre; roles for Tanglewood Music Center, Chautauqua Institution, Opera Theatre of Saint Louis as a Gerdine Young Artist, and Opera Colorado; and, as a soloist, concerts with the Canada Pops Orchestra and Etobicoke School for the Arts Symphony Orchestra.

**Kevin Ray** (Chorus), from Cornwall, N.Y., is a tenor studying in the opera program with Patricia McCaffrey, adjunct faculty. Credits include: *Il viaggio a Reims* (Don Alvaro), *Wozzeck* (Chorus), *Impressions of Pelléas* (Golaud), *Don Giovanni* (Masetto), *Iolanta* (Robert), and *Le nozze di Figaro* (Count) for the Curtis Opera Theatre; and roles for Santa Fe Opera, Music Academy of the West, Oberlin Opera Theater, Oberlin in Italy, and the Rossini Opera Festival.

**Elizabeth Reiter** (Chorus), from Chicago, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Il viaggio a Reims* (Corinna), *Wozzeck* (Chorus), and *Don Giovanni* (Zerlina) for the Curtis Opera Theatre; and roles for Tanglewood Music Center, Opera Theatre of Saint Louis, Manhattan School of Music, Chautauqua

Institution, Chicago Opera Theater, and Aspen Opera Theater Center.

**Alize Rozsnyai** (Chorus), from San Diego, is a soprano studying in the voice program with W. Stephen Smith, adjunct faculty. Credits include: *Hypermetra* (title role) for the Indiana University Early Music Institute; and, as a soloist, with the Cabrillo Chamber Orchestra, San Diego Youth Symphony, and Rancho Bernardo High School Orchestra, and University of San Diego Orchestra.

**Shir Rozzen** (Mother Goose), from Karmey-Yosef, Israel, is a mezzo-soprano studying in the voice program with Lorraine Nubar, adjunct faculty. Credits include: *Il viaggio a Reims* (Delia), *Wozzeck* (Chorus), *The Medium* (Mrs. Nolan), and *Don Giovanni* (Chorus) for the Curtis Opera Theatre; and roles for the Washington National Opera's Institute for Young Singers, Juilliard School's Pre-College Division, Mannes Preparatory, and Thelma Yellin High School of the Arts.

**Allison Sanders** (Chorus), from Memphis, is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. She graduated from the voice program with a Bachelor of Music degree in 2009. Credits include: *Il viaggio a Reims* (La Marchesa Melibea), *Wozzeck* (Chorus), *Impressions of Pelléas* (Geneviève), *Iolanta* (Brigitta), *Ainadamar* (Chorus), *L'elisir d'amore* (Giannetta), *Le nozze di Figaro* (Barbarina), *La rondine* (Bianca), *The Audition* (ensemble), *L'Ormindo* (Melide), *Dido and Aeneas* (Dido), and *The Magic Flute* (Papagena) for the Curtis Opera Theatre; roles for the Opera Company of Philadelphia, Chautauqua Institution, Centro Studi Lirica in Italy, University of Memphis, and Opera Memphis's summer opera program; and a concert at the National Civil Rights Museum's Freedom Award Public Forum.

**Jaguar Sasmito** (Chorus), from Sacramento, Calif., is a baritone studying in the voice program with Barbara Honn, adjunct faculty. Credits include: *La rondine* (Périchaud) for Oberlin in Italy and roles for the Oberlin Conservatory of Music's Vocal Academy for High-School Students. He was a semifinalist in *Classical Singer* magazine's High School Vocal Competition in 2008.

**Sarah Shafer** (Chorus), from State College, Pa., is a soprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Il viaggio a Reims* (Modestina), *Wozzeck* (Chorus), *Impressions of Pelléas* (Mélisande), *Don Giovanni* (Chorus), *Ainadamar* (Chorus), *L'elisir d'amore* (Chorus), *Le nozze di Figaro* (Barbarina), *La rondine* (Cantor), *The Audition* (ensemble), and *L'Ormindo* (Mirinda) for the Curtis Opera Theatre; performances for Songfest and the Vocal Arts Symposium at Colorado College; an appearance on NPR's *From the Top*; and, as a soloist, concerts with the Richmond Symphony and State College Choral Society.

**Thomas Shivone** (Keeper of the Madhouse—November 19 and 21, Chorus—November 20 and 22), from Fort Worth, Tex., is a bass-baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Wozzeck* (Chorus), *The Medium* (Toby), *Don Giovanni* (Masetto), *Iolanta* (Bertrand), *L'elisir d'amore* (Chorus), and *Le nozze di Figaro* (Dr. Bartolo) for the Curtis Opera Theatre; roles for Opera Company of Philadelphia, Songfest, and Centro Studi Lirica in Italy; and, as a soloist, Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth.

**Diego Silva** (Sellem), from Mexico City, is a tenor studying in the voice program with Marlena Kleinman Malas. Credits include: *Il viaggio a Reims* (Cavaliere Belfiore), *Wozzeck* (Der Narr), and *Don Giovanni* (Don Ottavio) for

the Curtis Opera Theatre; roles for the International Vocal Arts Institute in Montreal and International Opera Summer Program in Saltillo, Mexico; and, as a soloist, concerts with the Coyoacán Symphony Orchestra, Bellas Artes Orchestra, Acapulco Philharmonic, Minería Symphony Orchestra, and Aguascalientes Symphony Orchestra.

**Joshua Stewart** (Tom Rakewell—November 19 and 21), from New Orleans, is a tenor studying in the opera program with Patricia McCaffrey, adjunct faculty. He graduated from the voice program with a Bachelor of Music degree in 2009. Credits include: *Il viaggio a Reims* (Conte di Libenskof), *Wozzeck* (Hauptmann), *Don Giovanni* (Don Ottavio), *Iolanta* (Almeric), *Ainadamar* (Ruiz Alonso), *L'elisir d'amore* (Nemorino), *Le nozze di Figaro* (Don Basilio, Don Curzio), *Postcard from Morocco* (Man with Old Luggage), *La rondine* (Gobin, Prunier), *The Audition* (ensemble), *L'Ormino* (Eric), *Albert Herrig* (Mr. Upfold), *Dido and Aeneas* (First Sailor), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Monostatos) for the Curtis Opera Theatre; and roles for Music Academy of the West, Centro Studi Lirica in Italy, Intermezzo Young Artist Development Program, and New Orleans Center for Creative Arts.

**Ashley Thouret** (Anne Trulove—November 19 and 21), from Toronto, is a soprano studying in the opera program with Marlena Kleinman Malas. She graduated from the voice program with a Bachelor of Music degree in 2009. Credits include: *Il viaggio a Reims* (Servant), *Wozzeck* (Chorus), *Impressions of Pelléas* (Mélisande), *Don Giovanni* (Zerlina), *Iolanta* (Friend of Iolanta), *Ainadamar* (Chorus), *L'elisir d'amore* (Adina), *Le nozze di Figaro* (Susanna), *Postcard from Morocco* (Lady with a Hand Mirror), *La rondine* (Lisette), *The Audition* (ensemble), *L'Ormino* (Melide), *Dido and Aeneas*

(Belinda), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Pamina) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and concerts and recitals with several orchestras and organizations in the Toronto and Philadelphia areas.

**Christopher Tiesi** (Tom Rakewell—November 20 and 22), from Sarasota, Fla., is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: *Gianni Schicchi* (Rinuccio) and *Tender Land* (Martin) for the Juilliard School; roles for the Chautauqua Institution; and a recital appearance in the New York Festival of Song with Steven Blier.

**Elizabeth Zharoff** (Anne Trulove—November 20 and 22), from Wenatchee, Wash., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Die Zauberflöte* (Pamina), *Cendrillon* (Noémie), *L'incoronazione di Poppea* (Drusilla) for the Oberlin Opera Theater; *Street Scene* (Anna Maurrant) and *L'enfant et les sortilèges* (Le feu and L'écureuil) for Pacific Lutheran University Opera; roles for the Opera Theatre of Saint Louis; and concerts with the Cleveland Orchestra, Yakima Symphony Orchestra, Lake Chelan Bach Fest, and Firelands Symphony Orchestra.

**Mikael Eliassen**, artistic director of the Curtis Opera Theatre, *The Hirsig Family Head-of-Department Chair in Vocal Studies* Danish-born coach and accompanist Mr. Eliassen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell, and Curtis alumni Theodor Uppman, Michael

Schade, and Rinat Shaham. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. Mr. Eliassen has given master classes at Aix-en-Provence, the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, and National Opera of Prague. He has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States, he works regularly at the Lyric Opera of Chicago, LA Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera. Mr. Eliassen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twenty years he has taught at Chautauqua's Voice Program during the summers.

**Ralph Batman**, managing director of *Vocal Studies* and the Curtis Opera Theatre

Ralph Batman joined the Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest. Mr. Batman's design work includes set and costume designs for Beef 'n' Boards Dinner Theatres, St. Joseph's University, La Salle Music Theatre, and the Curtis Opera Theatre. Direction credits include productions of *The Diary of Anne Frank* and *Mary, Mary*, as well as the world premiere of Jonathan Holland's opera based on Christopher Durang's play *Naomi in the Living Room* and Tchaikovsky's *Iolanta* and *Eugene Onegin* for the Curtis Opera Theatre.

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## Production Credits

*Assistant Conductor* — Daniel Stewart

*Musical Preparation* — Danielle Orlando, Susan Nowicki, Donald St. Pierre, Bonnie Wagner

*Rehearsal Pianists* — Kristin Ditlow, Tiziana Vieira, Bonnie Wagner

*Stage Manager* — John Wesley Reid

*Production Assistant* — Asaki Kuruma

*Resident Wardrobe Supervisor* — Tricia Wenglar Rubin

*Projected Title Operator* — Lisa Keller

## Special Thanks

Jim Griffith, production manager, Prince Music Theater, and the entire production staff of the Prince Music Theater

Scenery constructed and installed by Scenery First, Inc.