

CURTIS OPERA THEATRE

presents

LA SONNAMBULA

Music by Vincenzo Bellini

Libretto by Felice Romani,
after Eugène Scribe and J.-P. Aumer's ballet-pantomime
La somnambule, ou L'arrivée d'un nouveau seigneur

Benjamin Shwartz, *conductor*

Danielle Orlando, *musical preparation*

Concert production with the Curtis Symphony Orchestra

Thursday, February 18 at 7:30 p.m.

Friday, February 19 at 7:30 p.m.

Saturday, February 20 at 7:30 p.m.

Sunday, February 21 at 2:30 p.m.

Prince Music Theater

Projected titles provided by arrangement with Bayshore Opera Translations.

Translation by Lindley L. Becker.

Photographic and recording equipment may not be used in Prince Music Theater.

CAST

(in singing order)

	FEBRUARY 18 / 20	FEBRUARY 19 & 21
Amina	Elizabeth Zharoff / Charlotte Dobbs	Elizabeth Reiter
Lisa	Kirsten MacKinnon / Anna Davidson	Alize Rozsnyai
Teresa	J'nai Bridges	Jazimina MacNeil
Rodolfo	Joseph Barron / Thomas Shivone	Evan Boyer
Elvino	Diego Silva	Christopher Tiesi
Alessio	Jaguar Sasmito	Jaguar Sasmito

Chorus (all performances) Meredith LaBouff, Shir Rozzen, Allison Sanders, Sarah Shafer, Ashley Thouret, Allen Boxer, Brandon Cedel, Evan Hughes, Elliot Madore, Kevin Ray, Joshua Stewart

La sonnambula will run about two hours and thirty minutes, with one twenty-minute intermission.

SYNOPSIS

ACT ONE

The inhabitants of a Swiss village are celebrating the upcoming nuptials of the orphan Amina to the wealthy farmer Elvino, when Rodolfo, their feudal lord, appears after a long absence. Seeing Rodolfo admiring the lovely Amina, Elvino becomes angry. The villagers tell Rodolfo that a ghost has been haunting the area.

Lisa, the inn hostess, enters the room of Rodolfo, who is staying overnight, and he flirts with her. Suddenly Amina climbs in through the window. Lisa hides, dropping her handkerchief. Believing that Amina has come for an assignation with Rodolfo, she runs off to alert Elvino. Rodolfo, however, realizes that Amina is the village sleepwalker and, tempted though he is to take advantage of her, leaves her asleep on the sofa. The villagers arrive to find Amina and they denounce her. Furious, Elvino breaks off their engagement.

ACT TWO

The villagers regret their treatment of Amina and set out for Rodolfo's castle to talk with him. Amina and her friend Teresa pass Elvino's farm; once again he repulses her and takes back his ring.

Lisa is delighted to learn that Elvino has decided to marry her. Rodolfo explains to Elvino that the innocent Amina had been sleepwalking, but Elvino refuses to believe him. Then Teresa produces the handkerchief that Lisa had dropped in Rodolfo's room. Suddenly Amina is seen sleepwalking across the roof of the mill. Reaching the ground, she laments her lost love. Rodolfo convinces Elvino to replace the ring he took from Amina's finger. When she wakes up, she sees the repentant Elvino kneeling at her feet. Rejoicing, the couple and villagers set off to church for the wedding.

PROGRAM NOTES

In the early nineteenth century, scientists were fascinated with the phenomenon of sleepwalking. Hoping to learn more about it, they tried using magnets to hypnotize young women with the thought of turning them into sleepwalkers. The experiment didn't work, but the public was fascinated, as were composers, playwrights, and choreographers, who flooded the stage with works on the subject. "It's raining sleepwalkers," complained a Parisian journalist in 1827.

Of those artistic endeavors, only one has achieved lasting fame: the opera *La sonnambula* by Vincenzo Bellini, which was based on a ballet-phantom by Eugène Scribe and Jean-Pierre Aumer. Bellini, twenty-nine years of age when he was commissioned to compose an opera for the Teatro Carcano in Milan, was hugely popular; his librettist, the poet Felice Romani, was an ideal partner. In all the two collaborated on seven operas.

Initially Bellini and Romani had another subject in mind: *Hernani*, a Victor Hugo play that dealt with a Spanish nobleman, a mysterious bandit, and a conspiracy against the king. However, a series of political insurrections in Europe had resulted in tightened censorship, so they abandoned that idea for the pastoral tale of a young woman in a Swiss village who is cast off by her fiancé after being found asleep in the bedroom of a count. (Of course the poor girl was merely sleepwalking.) As for the discarded Hugo play, it did become an opera, penned by a composer of extraordinary power: Giuseppe Verdi.

The premiere of *La sonnambula*, held on March 6, 1831, was hugely successful with both critics and audiences. Central to that success were the two singers for whom it had been composed: soprano Giuditta Pasta as the heroine Amina and tenor Giovanni Battista Rubini as her fiancé, Elvino. Pasta was one of the greatest singing actresses of the 19th century, her breath control superb and her voice breathtaking in its range of color. Rubini, the Caruso of his day, had such amazing coloratura dexterity in the highest register of the tenor voice that the role of Elvino had to be lowered in pitch to accommodate most subsequent singers. *La sonnambula* remained popular throughout the nineteenth and into the twentieth century but then, like many operas in the *bel canto* tradition, fell into obscurity. The 1950s saw a revival of these works, thanks to such singers as Joan Sutherland and Maria Callas, who were equipped to deal with the huge vocal demands of composers like Bellini.

As an example of opera *semiseria*, *La sonnambula* has elements both of humor and pathos. Its magic lies not in the plot but in Bellini's ravishing melodies—a gift facilitated by Romani's ability to imagine the inner life of the main characters, especially the innocent Amina, and to reveal this through heartfelt and elegant verse.

It is no surprise that sopranos covet the role of Amina. From Luisa Tetrazzini to Renata Scotto, from Bidu Sayão to Anna Netrebko, Anna Moffo to Natalie Dessay, they all have put their own special imprint on the role, especially in the beloved aria "Ah non credea mirarti" ("Ah, I did not believe I would see you die so quickly, oh flowers.")

How fitting that those very words appear on the tombstone of the composer, whose song was stilled by death at age thirty-four.

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BIOGRAPHIES

Benjamin Shwartz, conductor

Benjamin Shwartz recently completed a three-season tenure as the resident conductor of the San Francisco Symphony, where he assisted Michael Tilson Thomas, led numerous concerts, and was the Wattle Foundation Music Director of the San Francisco Symphony Youth Orchestra. A youth orchestra highlight was leading a European tour during summer 2008. Of one performance a critic wrote, "Benjamin Shwartz practiced precision work; he by no means simply let his orchestra show off with brute sonic force, but shaped each phrase, even those of the solo winds, with the utmost refinement. In the slow movement, he succeeded in creating highly romantic moments of vibrant intensity in the strings. The Festsaal audience was in a frenzy."

Mr. Shwartz has also held appointments as assistant conductor of the San Francisco Symphony, Delaware Symphony Orchestra, and the Reading Symphony. He has conducted the New World Symphony and the BBC Scottish, Iceland, Trondheim, and Orgeon symphony orchestras, among others. Next season he will make debuts with the BBC Symphony London, Tokyo Symphony, Duisburg Philharmonic, and Korea's KBS Symphony Orchestra. Last season he made his opera debut with the Curtis Opera Theatre's production of Rossini's *Il viaggio a Reims*.

Committed to new music, Mr. Shwartz has led numerous world premieres of works by composers of his generation. He is the conductor of Mercury Soul, a new-music project that he curates with composer Mason Bates and designer Anne Patterson. The ensemble presents new music for acoustic and electronic instruments in clubs and other unusual locations blurring the lines between

classical, experimental, and electronic music.

Raised in Los Angeles and Israel, Mr. Shwartz attended the Curtis Institute of Music, where he received the Shanis Fellowship to study conducting and worked closely with Christoph Eschenbach in preparing the Curtis Symphony Orchestra for concerts. He also studied composition with James Primosch at the University of Pennsylvania, with Karlheinz Stockhausen in Germany, and at IRCAM in Paris.

Danielle Orlando, musical preparation

Curtis Principal Opera Coach Danielle Orlando collaborated with Luciano Pavarotti as accompanist, judge, and artistic coordinator for all of the Luciano Pavarotti International Voice Competitions. She spent nine seasons working with Gian Carlo Menotti for the Festival dei due Mondi in Spoleto, Italy, as the artistic coordinator and coach for the operas, in addition to editing several of his compositions and performing with the festival. Ms. Orlando has served on the music staffs of many opera companies, festivals, and young-artist programs, including the Metropolitan Opera; Washington National Opera (where she collaborated with Plácido Domingo); Teatro Colón in Buenos Aires; Michigan Opera Theatre; Opera Company of Philadelphia (artistic administrator); Pittsburgh Opera; Wolf Trap Opera Company; Festival dei Due Mondi in Charleston, S.C.; American Institute of Music Studies in Graz, Austria; European Center for Opera and Vocal Arts in Belgium; Merola Opera Program at San Francisco Opera; Portland Opera Performing Institute; New Jersey Opera Theater; and Arizona Opera. She is also a guest judge for the Metropolitan Opera National Council Auditions. She recently added Oberlin in

Italy and the Florence Voice Seminar to her summer engagements and this season will perform in the Savonlinna Opera Festival in Finland. Ms. Orlando is also a master vocal coach at the Academy of Vocal Arts.

Joseph Barron (Rodolfo—February 18), from Pittsburgh, is a bass-baritone studying in the opera program with W. Stephen Smith, adjunct faculty. Credits include: *The Rake's Progress* (Trulove), *Il viaggio a Reims* (Don Prudenzio), *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 (Chorus), 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: *The Rake's Progress* (Nick Shadow), *Il viaggio a Reims* (Don Profondo), *Impressions of Pelléas* (Golaud), *Iolanta* (Ibn-Hakia), *L'elisir d'amore* (Dulcamara), *Le nozze di Figaro* (Antonio), *L'Ormindo* (Ariadeno), *Albert Herring* (Superintendent Budd), *Le Rossignol* (Le Bonze), and *The Magic Flute* (Sarastro) for the 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 (Rodolfo—February 19 and 21), from Louisville, Ky., is a bass studying in the opera program with Marlena Kleinman Malas. Credits include: *The Rake's Progress* (Trulove), *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 (Teresa—February 18 and 20), from Lakewood, Wash., is a mezzo-soprano studying in the opera program with Joan Patenaude-Yarnell. Credits include: *The Rake's Progress* (Baba the Turk) for the Curtis Opera Theatre; *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 the Master Chorale of South Florida, New Triad for Collaborative Arts, and Chorale Le Chateau.

Brandon Cedel (Chorus), from Hershey, Pa., is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *The Rake's Progress* (Keeper of the Madhouse), *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'Ormindo* (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 (Lisa—February 20), from Los Angeles, is a soprano studying in the opera program with Marlena Kleinman

Malas. Credits include: *The Rake's Progress* (Chorus) for the Curtis Opera Theatre, *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.

Charlotte Dobbs (Amina—February 20), from Chester, Vt., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *Don Giovanni* (Donna Elvira), *Iolanta* (title role), *Ainadamar* (Nuria), and *Le nozze di Figaro* (Countess) for the Curtis Opera Theatre; soloist, Nielsen Symphony No. 3 ("Sinfonia espansiva") with the Curtis Symphony Orchestra conducted by Alan Gilbert; and roles for the Chicago Opera Theater, Castleton Festival, Rossini Opera Festival in Italy, Marlboro Music, Chautauqua Institution, and Juilliard School.

Evan Hughes (Chorus), from Santa Barbara, Calif., is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *The Rake's Progress* (Nick Shadow), *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 Rake's Progress* (Chorus) for the Curtis Opera Theatre; *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'Eté de Nice, and Dolora Zajick's Institute for Young Dramatic Voices.

Kirsten MacKinnon (Lisa—February 18), from Burnaby, British Columbia, is a soprano studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: *The Rake's Progress* (Chorus), *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 (Teresa—February 19 and 21), from Lincoln, Mass., is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *The Rake's Progress* (Baba the Turk) for the Curtis Opera Theatre; *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: *The Rake's Progress* (Chorus), *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: *The Rake's Progress* (Chorus), *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 (Amina—February 19 and 21), from Chicago, is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *The Rake's Progress* (Chorus), *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 (Lisa—February 19 and 21), from San Diego, is a soprano studying in the voice program with W. Stephen Smith, adjunct faculty. Credits include: *The Rake's Progress* (Chorus) for the Curtis Opera Theatre; *Hypermnestra* (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 (Chorus), from Karmey-Yosef, Israel, is a mezzo-soprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: *The Rake's Progress* (Mother Goose), *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 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: *The Rake's Progress* (Chorus), *Il viaggio a Reims* (LaMarchesa 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 (Alessio), from Sacramento, Calif., is a baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: *The Rake's Progress* (Chorus) for the Curtis Opera Theatre; *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: *The Rake's Progress* (Chorus), *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 Master Chorale of South Florida, Richmond Symphony, and State College Choral Society.

Thomas Shivone (Rodolfo—February 20), from Fort Worth, Tex., is a bass-baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: *The Rake's Progress* (Keeper of the Madhouse), *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, Handel's *Messiah* with the Master Chorale of South Florida and Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth.

Diego Silva (Elvino—February 18 and 20), from Mexico City, is a tenor studying in the voice program with Marlena Kleinman Malas. Credits include: *The Rake's Progress* (Sellem), *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 (Chorus), from New Orleans, is a tenor studying in the opera program with Fred Carama, adjunct faculty. He graduated from the voice program with a Bachelor of Music degree in 2009. Credits include: *The Rake's Progress* (Tom Rakewell), *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'Ormindo* (Erice), *Albert Herring* (Mr. Upfold), *Dido and Aeneas* (First Sailor), *Trouble in Tahiti* (Jazz Trio), and *The Magic Flute* (Monostatos) for the Curtis Opera Theatre; as a soloist in Handel's *Messiah* with the Master Chorale of South Florida; 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 (Chorus), 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: *The Rake's Progress* (Anne Trulove), *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 HandMirror), *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 (Elvino—February 19 and 21), from Sarasota, Fla., is a tenor studying in the opera program with Marlina Kleinman Malas. Credits include: *The Rake's Progress* (Tom Rakewell) for the Curtis Opera Theatre; *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 (Amina—February 18), from Wenatchee, Wash., is a soprano studying in the opera program with Marlina Kleinman Malas. Credits include: *The Rake's Progress* (Anne Trulove) for the Curtis Opera Theatre; *Die Zauberflöte* (Pamina), *Cendrillon* (Noémie), and *L'incoronazione di Poppea* (Drusilla) for the Oberlin Opera Theater; *Street Scene* (Anna Maurant) 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* — Francesco Lecce-Chong
- Musical Preparation* — Danielle Orlando
- Lighting* — Derek Hachkowski
- Italian Diction* — Corradina Caporello
- Projected Title Operator* — Tiziana Vieira

Special Thanks

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

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You are invited to a free behind-the-scenes tour of Curtis's historic home.

Tour classrooms and studios, view decades of memorabilia, and see Curtis's two active performance spaces, Field Concert Hall and the black-box Curtis Opera Studio.

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