



Dario Acosta

22|23 SEASON

 UNIVERSITY OF GEORGIA

presents

CURTIS ON TOUR

*The Nina von Maltzahn Global Touring Initiative
of the Curtis Institute of Music*

**ERIC OWENS, bass-baritone
SINGERS FROM CURTIS
OPERA THEATRE**

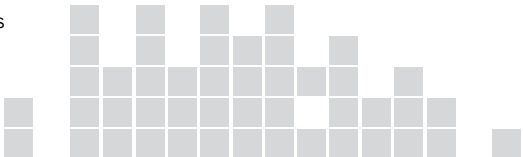
- SARAH FLEISS, soprano**
- LUCY BAKER, mezzo-soprano**
- JOSEPH TANCREDI, tenor**
- MILOŠ REPICKÝ, piano**
- TING TING WONG, piano**

THURS, OCT 13, 7:30 pm
Hodgson Concert Hall

Supported by
CARL W. DUYCK AND DENNIS J. FLOOD

Please silence all mobile phones and electronic devices. Photography, video and audio recording, and texting are prohibited during the performance.

#ugapresents



PROGRAM

JOHANNES BRAHMS (1833-1897)

Liebe und Frühling I, Op. 3, No. 2
Liebe und Frühling II, Op. 3, No. 3
Meine Liebe ist grün, Op. 63, No. 5
Von ewiger Liebe, Op. 43, No. 1

Eric Owens, *bass-baritone*
Miloš Repický, *piano*

FRANZ SCHUBERT (1797-1828)

Der Tanz, D. 826

Sarah Fleiss, *soprano*
Lucy Baker, *mezzo-soprano*
Joseph Tancredi, *tenor*
Eric Owens, *bass-baritone*
Ting Ting Wong, *piano*

FRANZ SCHUBERT

Licht und Liebe, D. 352

Lucy Baker, *mezzo-soprano*
Joseph Tancredi, *tenor*
Ting Ting Wong, *piano*

JOHANNES BRAHMS

Neue Liebeslieder, Op. 65

1. *Verzicht*
2. *Finstere Schatten der Nacht*
3. *An jeder Hand die Finger*
4. *Ihr schwarzen Augen*
5. *Wahre, wahre deinen Sohn*
6. *Rosen steckt mir an die Mutter*
7. *Vom Gebirge Well auf Well. Lebhaft*
8. *Weiche Gräser im Revier. Ruhig*
9. *Nagen am Herzen fühl ich*
10. *Ich Kose süß, mit der und der*
11. *Alles, alles in den Wind*
12. *Schwarzer Wald, dein Schatten*
13. *Nein, Geliebter, setze dich*
14. *Flammenauge, dunkles Haar.*
15. *Zum Schluss: Nun, ihr Musen, genug!*

Sarah Fleiss, *soprano*
Lucy Baker, *mezzo-soprano*
Joseph Tancredi, *tenor*
Eric Owens, *bass-baritone*
Miloš Repický, *piano*
Ting Ting Wong, *piano*

INTERMISSION

LEONARD BERNSTEIN (1918-1990)

What a Movie! from *Trouble in Tahiti*

Lucy Baker & Ensemble
Miloš Repický, *piano*

BENJAMIN BRITTEN (1913-1976)

Tell Me the Truth About Love from *Cabaret Songs*

Sarah Fleiss, *soprano*
Miloš Repický, *piano*

RICHARD RODGERS (1902-1979)

and OSCAR HAMMERSTEIN II (1895-1960)

If I Loved You from *Carousel*

Sarah Fleiss, *soprano*
Joseph Tancredi, *tenor*
Ting Ting Wong, *piano*

ALAN JAY LERNER (1918-1986)

and FREDERICK LOEWE (1901-1988)

If Ever I Would Leave You from *Camelot*

Eric Owens, *bass-baritone*
Ting Ting Wong, *piano*

GEORGES BIZET (1838-1875)

Au fond du temple saint from *Les pêcheurs de perles*

Joseph Tancredi, *tenor*
Eric Owens, *bass-baritone*
Ting Ting Wong, *piano*

RICHARD STRAUSS (1864-1949)

Mir ist die Ehre widerfahren from *Der Rosenkavalier*

Sarah Fleiss, *soprano*
Lucy Baker, *mezzo-soprano*
Miloš Repický, *piano*

GIUSEPPE VERDI (1813-1901)

Quartet: *Un dì, se ben rammentami...*

Bella figlia dell'amore from *Rigoletto*

Sarah Fleiss, *soprano*
Lucy Baker, *mezzo-soprano*
Joseph Tancredi, *tenor*
Eric Owens, *bass-baritone*
Miloš Repický, *piano*
Ting Ting Wong, *piano*

ABOUT CURTIS

The Curtis Institute of Music in Philadelphia 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. To ensure that admissions are based solely on artistic promise, Curtis makes an investment in each admitted student so that no tuition is charged for their studies.

Curtis students hone their craft through more than 200 orchestra, opera, and solo and chamber music offerings each year 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 CURTIS ON TOUR

Curtis on Tour is the Nina von Maltzahn global touring initiative of the Curtis Institute of Music. Grounded in the school’s “learn by doing” philosophy, tours feature extraordinary emerging artists alongside celebrated alumni and faculty. In addition to performances, musicians offer master classes, educational programs, and community engagement activities while on tour. Curtis on Tour also manages solo engagements for Curtis artists with professional orchestras and presenters. Since the program was established in 2008, Curtis on Tour ensembles have performed more than 375 concerts in over 100 cities in Europe, Asia, and the Americas.

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 25 students in vocal studies 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.

ABOUT THE ARTISTS

SARAH FLEISS, soprano

Sarah Fleiss, originally from North Bergen, New Jersey, is a soprano currently studying with Julia Faulkner at the Curtis Institute of Music. This year at Curtis, she sang Despina in Mozart’s *Così fan tutte* and Monica in Menotti’s *The Medium*.



This summer, Ms. Fleiss attended the Music Academy of the West, and looks forward to premiering a song cycle of Tania León, singing in the Pergolesi *Stabat Mater*, and performing as Dalinda in *Ariodante* this upcoming year. Prior to Curtis, she was a student at Columbia University and participated in the Juilliard Exchange program. Other roles include Pamina (*The Magic Flute*), Cherubino (*Le nozze di Figaro*), and Annio (*La clemenza di Tito*).

LUCY BAKER, mezzo-soprano

Lucy Baker, from Wilmington, N.C., entered the Curtis Institute of Music in 2021 and studies with Julia Faulkner. All students at Curtis receive merit-based, full-tuition scholarships, and Ms. Baker is a Curtis Institute of Music Fellow.

A mezzo-soprano, Ms. Baker’s previous roles include Dorabella (*Così fan tutte*) and The Hostess (*Triple Sec*) with Curtis Opera Theatre, Cherubino (*Le nozze di Figaro*), and Hansel (*Hansel and Gretel*) for DePaul Opera Theatre, Serse (*Serse*) with the Chautauqua Institution Online Voice Program, and the cover for Justice Ruth Bader Ginsburg (*Scalia/Ginsburg*) for Chautauqua Opera Company. Additionally, she appeared as a soloist with the Chautauqua Symphony Orchestra in 2021 and performed the national anthem for the Chicago Bulls in 2019.

Ms. Baker received a top prize from the National Association of Teachers of Singing Chicago Chapter and the Edith Newfield Award from the Musicians Club of Women. She has been a fellow with Ravinia Steans Music Institute and has attended the Chautauqua Institution and Music Academy International.

Ms. Baker holds a Bachelor of Music from DePaul University. Her previous teachers include Amanda Majeski, Nicole Cabell, and Marlena Kleinman Malas.

JOSEPH TANCREDI, tenor

Tenor Joseph Tancredi, from Bayville, New York, entered the Curtis Institute of Music in 2019 and studies in the Opera Program with Jack LiVigni, adjunct faculty. All students at Curtis receive merit-based, full-tuition scholarships, and Mr. Tancredi is the Alfred Greenberg Memorial Fellow.

Mr. Tancredi's recent credits include Roderick Usher (*The Fall of the House of Usher*) and the cover of Steuermann (*Der fliegende Holländer*) with Opera Maine, Ferrando (*Così fan tutte*) and Conte Almaviva (*Il barbiere di Siviglia*) with Curtis Opera Theatre, Albert (*Albert Herring*) with both Curtis Opera Theatre and Manhattan School of Music, and Raimondo (*I due timidi*) with Manhattan School of Music. Joseph has participated in the Apprentice Singer Program at the Santa Fe Opera for two summers, where he sang the Peasant (*Eugene Onegin*) and covered Benjamin (*The Thirteenth Child*) and Jon Harker (*The Lord of Cries*). He has also participated in the Chautauqua Voice Institute where he sang Nemorino (*L'elisir d'amore*) and Detlef (*The Student Prince*). Mr. Tancredi has garnered a lot of recognition in the competition circuit—he won the Rohatyn Great Promise 2nd Place Award in the Eastern Region Final of the MONC, an Encouragement Award in Memory of Alfred Hubay from the George London Foundation, and the Dr. David DiChiera Encouragement Award from the Premiere Opera Foundation. This season, Joseph looks forward to performing Nemorino (*L'elisir d'amore*) and Lurcanio (*Ariodante*) with Curtis Opera Theatre.

Mr. Tancredi holds a Bachelor of Music degree from Manhattan School of Music and a master's degree from the Curtis Institute of Music.

ERIC OWENS, bass-baritone

Bass-baritone Eric Owens has a unique reputation as an esteemed interpreter of classic works and a champion of new music. Equally at home in orchestral, recital, and operatic repertoire, Mr. Owens has brought his powerful poise, expansive voice, and instinctive acting faculties to stages around the world in the 25 years since his graduation from the Curtis Institute of Music.

At the Metropolitan Opera, Mr. Owens has appeared in leading roles in Kaija Saariaho's *L'amour de Loin*, Dvorák's *Rusalka*, Mozart's *Idomeneo*, Strauss's *Elektra*, and John Adams's *Doctor Atomic*; and as Alberich and Hagen in Wagner's *Ring* cycle. He is in the midst of a *Ring* cycle as Wotan/Wanderer for the Lyric Opera of Chicago, where he has also appeared in Gershwin's *Porgy and Bess* and Dvorák's *Rusalka* and serves as a Community Ambassador. He appears regularly in leading roles at LA Opera, San Francisco Opera, Houston Grand Opera, Washington National Opera, and the Glimmerglass Festival, where he is artistic advisor.

Mr. Owens has also appeared in concert with most of the leading U.S. orchestras. His international credits include the Royal Opera House, Covent Garden, and English National Opera; the Berlin Philharmonic and the Bavarian Radio Symphony Orchestra; the Toronto Symphony and the Canadian Opera Company; the Swedish Radio and New Zealand symphony orchestras; and the Verbier Festival.

A native of Philadelphia, Mr. Owens began his musical training as a pianist at the age of six, followed by formal oboe study at age eleven. He holds a bachelor's

degree in voice from Temple University and a master's degree in opera from the Curtis Institute of Music, where he currently serves on the board of trustees. He joined the faculty of the Curtis Institute of Music in 2019.

MILOŠ REPICKÝ, piano

Born in Bratislava, Slovakia and raised in France and Canada, pianist and conductor Miloš Repický is on the music staff of the Metropolitan Opera. At the Met he has played harpsichord continuo for *Le nozze di Figaro* and has led the musical preparation of *Jenufa*, *Anna Bolena*, *The Death of Klinghoffer*, and *Lady Macbeth of Mtsensk*, among many other operas. He has collaborated with the Cleveland Orchestra on productions of *Pelléas et Mélisande* and *The Cunning Little Vixen*, with the Lincoln Center Festival on *Daphne*, and with the Joffrey Ballet on *Bluebeard's Castle* and *The Miraculous Mandarin*. He has also worked with the Canadian Opera Company, Houston Grand Opera, Orquesta Nacional de Galicia, Royal Opera House Muscat in Oman, San Francisco Opera, the Spoleto Festival, and the Kennedy Center's World Stages Festival; and is co-artistic director of Music for Montauk.

As a pianist, Mr. Repický has performed at Alice Tully Hall, Carnegie Hall's Weill Hall, the Chicago Cultural Center, Montreal's Jeunesses-Musicales de Canada, and the Banff Centre for the Arts. His performances have been heard on NPR, American Public Media's Performance Today, the Canadian Broadcasting Corporation, New York's WQXR Radio, and CUNY TV. He is the pianist on the Sundialtech Pictures multimedia DVD of *Pierrot Lunaire*, and conducted the score for the feature film *The Bohemians*, an adaptation of Puccini's *La bohème*.

Mr. Repický studied at the Manhattan School of Music with Warren Jones, and at the Music Academy of the West, the Merola Program at San Francisco Opera, and the Banff Centre. He joined the faculty of the Curtis Institute of Music in 2016.

TING TING WONG, piano

Collaborative pianist Ting Ting Wong is a sought-after recitalist, coach, and assistant conductor. Ms. Wong made her debut at the Kennedy Center in 2016 and has performed in France, Hong Kong, and with Opera Philadelphia, Princeton Festival, ConcertOPERA Philadelphia, Opera Theater of Pittsburgh, IlluminArts Miami, and the Castleton Festival. Currently, Ms. Wong is a collaborative pianist at the Academy of Vocal Arts, Curtis Institute of Music, and Mendelssohn Chorus of Philadelphia. Ms. Wong joined Ravinia's Steans Music Institute as collaborative pianist this summer and Opera Philadelphia for their O22 Festival as an associate pianist. She has collaborated with James Valenti, Othalie Graham, John Matthew Myers, Anne Marie Stanley, and Burak Bilgili.

Born and raised in Hong Kong, Ms. Wong holds a master's degree in Piano Performance from Carnegie Mellon University, where she also earned a certificate in piano pedagogy; and a master's degree in piano accompanying and coaching from Temple University, where she studied with Lambert Orkis and Charles Abramovic.