

'Postcard from Morocco' Production Staff

Scenic Designer Andromache Chalfant
Costume Designer Jessica Trejos
Lighting Designer Mark Barton
Projection Designer Greg Emetaz
Musical Preparation Lisa Keller, Susan Nowicki, Donald St. Pierre
Supertitle Operator Allen Boxer
English Diction David Moody
Resident Wardrobe Supervisor Tricia Wenglar Rubin
Hair and Makeup Jon Carter
Master Electrician Derek Hachkowski
Scenery Construction Sysko Scenic Studios

Recording Staff

Recording Engineer Brian Destremps
Postproduction Engineer George Blood
Photographer Mark Barton

About the Curtis Opera Theatre

The Curtis Opera Theatre fully stages operas each year with professional directors and designers, creating fresh interpretations of standard repertoire and contemporary works. It often gives concert performances with the Curtis Symphony Orchestra, and singers appear on the Student Recital Series. Curtis's longtime, informal association with the Opera Company of Philadelphia recently developed into an annual production presented by the Kimmel Center in its Perelman Theater, combining OCP musical direction and marketing with Curtis performers and designers.

The entire program, which casts every singer in multiple roles each season, offers a training experience unique among American conservatories. This has enabled recent graduates to join the sixty-plus alumni who have performed with the Metropolitan Opera, as well as to perform with major opera companies worldwide. The Curtis Opera Theatre is directed by Mikael Eliassen.

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Postcard from Morocco

DOMINICK ARGENTO



The Curtis Opera Theatre with the Curtis Chamber Ensemble
Rossen Milanov, conductor **RECORDED LIVE**



Postcard from Morocco
Music by Dominick Argento
Text by John Donahue

Performed in Prince Music Theater, Philadelphia, April 19–22, 2007, at 8 p.m. by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

Cast

<i>Coloratura Soprano</i>	Rinnat Moriah
<i>Soprano</i>	Amanda Majeski
<i>Mezzo-Soprano</i>	Tammy Coil
<i>Lyric Tenor</i>	Joshua Stewart
<i>Tenor</i>	Brian Zachary Porter
<i>Baritone</i>	Elliot Madore
<i>Bass</i>	Evan Hughes

The Curtis Opera Theatre

Rossen Milanov, *conductor*
Emma Griffin, *stage director*
Andromache Chalfant, *scenic designer*
Jessica Trejos, *costume designer*
Mark Barton, *lighting designer*
Greg Emetaz, *projection designer*
Lisa Keller, *keyboards*

The Curtis Chamber Ensemble

Melissa White, violin | Alexander Michael Petersen, viola
Eric L. Thompson III, double bass
Johnny Teyssier, clarinet | Achilles Liarmakopoulos, trombone
Benjamin Folk and Gabe Globus-Hoenich, percussion | Lisa Keller, piano and celesta
Aaron Stewart, saxophone, guest artist | Stanley Alexandrowicz, guitar, guest artist

The Curtis Institute of Music

Roberto Díaz, President
Mikael Eliassen, Artistic Director of Vocal Studies and the Curtis Opera Theatre



Dominick Argento
Postcard from Morocco

CD 1

- | | | |
|----|--|--------|
| 1 | <i>(A high, shrill train whistle)</i> | (1:16) |
| 2 | "Pardon me, I'm waiting for a person" | (1:12) |
| 3 | "I never travel without one" | (3:34) |
| 4 | "Ahh! How clever!" | (2:07) |
| 5 | "I know! I know, a ship!" | (4:34) |
| 6 | "I know what I want" | (2:33) |
| 7 | "Oo! Conjovra las malika" | (5:38) |
| 8 | <i>Fascination Dance</i> , "Is anybody here from the group?" | (3:44) |
| 9 | "That's quite an odd little suitcase" | (3:30) |
| 10 | "Does anybody have a comic book?" | (2:14) |
| 11 | "Peep!! ... the instrument is rare" | (1:17) |
| 12 | "Is that a hat box?" | (4:43) |

Disc 1 Total Time 36:30

CD 2

- | | | |
|----|---|--------|
| 1 | <i>Souvenirs de Bayreuth</i> | (5:38) |
| 2 | "You'd think a person could travel lighter than this" | (5:14) |
| 3 | "Hand in Hand durch den Wald zu geh'n" | (2:40) |
| 4 | "I keep my beloved in a box" | (5:58) |
| 5 | "I think I saw you one time" | (4:14) |
| 6 | "Komm' doch" | (2:10) |
| 7 | "Once when I was a young man" | (2:56) |
| 8 | "I heard its music" | (4:07) |
| 9 | "Puppets puppets, sure" | (3:29) |
| 10 | "Mrs. Eeenie ... Mrs. Eeenie" | (3:31) |
| 11 | "I never travel without one ..." | (1:04) |
| 12 | "Hoo haa!" | (0:28) |
| 13 | <i>(All but Mr. Owen)</i> | (2:34) |
| 14 | "All hands, all hands! Move quickly, move quickly to your captain's call" | (5:05) |
| 15 | Stesso tempo—Languido, come prima | (1:54) |

Disc 2 Total Time 51:11

Synopsis

A small group of people are in a waiting room together, waiting to continue on with their travels. As they wait, they sing about what they might have in a suitcase. One of them sings about the hand mirror she carries. The passengers ask the tenor what he does; he does not answer. Two men sing about escaping on a boat. One of the group talks about his luggage. Another man has a cornet case, which he will not open. Another traveler makes hats for the movies and is misunderstood by the rest. One passenger reveals that he is a shoe salesman but also refuses to open his case. The tenor (Mr. Owen) is asked about his painting.

One of the ladies has a cake box, in which she says she keeps her lover. Mr. Owen talks about a magical ship he imagined when he was younger. A puppet-maker appears, talking about all of the things that go into puppet-making. Mr. Owen is asked to paint the passengers' portraits. As they wonder about his paint box, they bully him. His box falls open, revealing its contents. Everyone but Mr. Owen leaves for their next destinations. He sings about the ship of his childhood dreams.

A Chat with Stage Director Emma Griffin

Being stuck in an airport may be common, but how often is it inspirational? When scenic designer Andromache Chalfant was stranded overnight in the airport in Tanzania, she recognized the setting she would create for the Curtis Opera Theatre's production of *Postcard from Morocco*. There (or somewhere very much like it), among the standard couches and carpeting, people would wait. Strangers would interact. Curiosity would arise. Vulnerabilities would be probed. And all of it would be set to Dominick Argento's music.

The original score specifies the setting as a train station. Stage director Emma Griffin has interpreted the location as a nondescript waiting room, like so many places encountered while traveling. "It's sort of like nowhere. It's between two places," she said.

What the room becomes depends on the work of all seven cast members, who are on stage throughout the production—theatrically present and engaged even when not singing.

Ms. Griffin said that everything in this ensemble production comes from the music, which she describes as "extraordinary and smart." The music has guided her through the endless possibilities of staging a group of people whose travels are on hold, and it has helped her to explore the freedom of a nonlinear story.

"The music plays with emotion," she said. "Narrative and character, everything we are doing is based

on the composition. The engagement between the singers and the orchestra is particularly playful.

"We're all falling even more deeply in love with the music," Ms. Griffin said as her directing journey proceeded.

—Laura C. Kelley

Postcard from Morocco

Disc 1

Track 1

A high, shrill train whistle. Indistinct, toneless muttering.

SOPRANO: How clever! You know, I'm only passing through here on my way to it. Ahh! My ... She has gone ev'ry place ... Ahh! Don't be silly, sir! I am never frightened of a gentleman! The Sphinx was there last time I traveled to the spot, my lover wants a picture near it ... will it be there now, I wonder. Will it be there now? Don't ever go without one. What do you do?

TENOR: Good idea, sir. ... I agree. Don't ever let anyone else touch it! Not for a moment! They might steal it and then where would you be without one ... where would you be? What time is it? And she took sandwiches in little boxes of shiny black ... prepared for her in haste ... and by a Japanese ...

BASS: Just a bevy of them. In a boat! In a boat! I play the saxophone ... you should look me up whenever special music is needed ... I play the drums. Oh, who knows the answer to a question anyway ... Where are you going? In a boat! Say, what do you do?

MEZZO-SOPRANO: Ahh! She carried it in and now I've lost my fortune. She was with a duck! Lower it down I said, a little lower to the wind, and he did! To sea. I travel with a pet; it is my tortoise ... it growls and snaps and pecks at anything that tries to see if I am an easy target for some mischief ... ha, ha, ha! take a ship, if you think you can make it ... What do you do?

LYRIC TENOR: Don't touch that ... it's too hot! I never travel with new luggage. Someone might see it. I'm lost ... lost without a map or chart to study I'll get gum or jam trapped in my shoe. Help! ... help me lift this ... Please! ... When traveling always take an extra bag ... were they any good ... at it ... What do you do?

BARITONE: I know I'm going round. I heard that he was going up in a balloon, but someone let the air out of his sandbags ... ha, ha, ha, ha, ha, ha, ha, ha ... Put things you value highly in little velvet pockets and pull the strings, pull all the strings and ribbons very tightly and don't be caught with colored potions and magic charms. What do you do?

Track 2

BASS: Pardon me, I'm waiting for a person, my cousin, who was a prince. He has on a hat.

Track 3

COLORATURA: I never travel without one ... a hand mirror; you can see places ... under things, behind, around ... anywhere ... into drawers. Check for things on the floor ... thieves ... eagles ... mice!! And you can peek over your shoulder at people sneaking up or signal lovers across beaches in the sunlight ... ha, ha, ha! Annoy monkeys at the zoo and check your face for cheeks and marmalade. I keep one handy—a hand mirror, and frighten away spiders and old men with it. They take one look and run away ... ha, ha, ha! To view a murder or a carnival reflected in the window of my mirror. To look down wells and search for any water flooding near my feet. I do not wish to get too wet ... someone might see me. Someone might drown me.

Track 4

ALL: Ahh!

SOPRANO: How clever! You know, I'm only passing through here on my way to it. Ahh! My...! She has gone ev'ryplace ... Ahh! Don't be silly, sir! I am never frightened of a gentleman! The Sphinx was there last time I traveled to the spot, my lover wants a picture near it ... will it be there now, I wonder. Will it be there now? Don't ever go without one. What do you do?

COLORATURA: I never travel without one ... a hand mirror; you can see places ... under things, behind, around ... anywhere ... into drawers. Check for things on the floor. And you can peek over your shoulder at

people sneaking up. One with pearl handles, sometimes others of strange design ... in a purse, in a pocket, inside luggage tops, too. O, I never travel without one. What do you do?

LYRIC TENOR: Good idea, sir. ... I agree. Don't ever let anyone else touch it! Not for a moment! They might steal it and then where would you be without one ... where would you be? What time is it? And she took sandwiches in little boxes of shiny black ... prepared for her in haste ... and by a Japanese. ... I ...

BASS: Just a bevy of them. In a boat! In a boat! I play the saxophone ... you should look me up whenever special music is needed ... I play the drums. Oh, who knows the answer to a question, anyway ... Where are you going? In a boat! Say, what do you do?

MEZZO-SOPRANO: She carried it in and now I've lost my fortune. She was with a duck! Lower it down I said, a little lower to the wind, and he did! To sea. I travel with a pet; it is my tortoise ... it growls and snaps and pecks at anything that tries to see if I am an easy target for some mischief ... ha, ha, ha! take a ship, if you think you can make it ... What do you do?

BARITONE: I know I'm going round. I heard that he was going up in a balloon, but someone let the air out of his sandbags ... ha, ha, ha, ha, ha, ha, ha, ha ... Put things you value highly in little velvet pockets and pull the strings, pull all the strings and ribbons very tightly and don't be caught with colored potions and magic charms. What do you do?

Track 5

LYRIC TENOR: I know! ... I know, a ship! We can build a ship, it can have sails!

BARITONE: Or not.

LYRIC TENOR: Yes, it can have sails and oars.

BARITONE: Or not, and a motor instead ... this can be the steering wheel ... ships need a steering wheel, right?

LYRIC TENOR: Right ... if they have one. This might be an older-fashioned ship.

BARITONE: Like a canoe?

LYRIC TENOR: No, like a Viking ship or in Rome ... Or a Greek ship to sail away on.

BARITONE: A steamboat would be nice.

LYRIC TENOR: No, not a steam ... But we could have a cloud ship, more magic than like a steam ship.

BARITONE: A cloud ship, more magic ... Hmm ... what color? green?

LYRIC TENOR: Maybe red.

BARITONE: Or grey ... It could be glass,

LYRIC TENOR: Or made of ice for a cold climate. The Snow Queen's boat. Ha-ha!

BARITONE: A fireship! Aaahh!

LYRIC TENOR: In the shape of a bull's head. Paaah!

BARITONE: Aie! Waa ... Woe ... Woo ... Wee ...

Track 6

LYRIC TENOR: I know what I want and it's the best.

BARITONE: No, mine's the best. Mine's the best!

TENOR: I'd like to sail that boat myself.

SOPRANO: Please make a cloud ship, make a cloud ship, please.

BASS: I'd like to see them build it first.

COLORATURA: To sail away aboard a Viking ship!

MEZZO: And I'll take the Snow Queen's boat.

BARITONE: My idea's the best and you lie, you fool. Hoo haa!

TENOR: I know what I want!

BARITONE: An ice ship. It can have sails and oars and will be my ship.

SOPRANO and TENOR: I'd like to take that ship myself and sail away to far-off lands.

MEZZO and BASS: I'd like to see them build it first before I'd get on board with them.

TENOR: I know what I want and it's the best!

BARITONE: This can be the steering wheel ...

TENOR: No my idea's the best ... A cloud ship ... More magic than a steam ...

COLORATURA: Sail away, sail, sail away ... Sail with me ...

MEZZO: I'll take the Snow Queen's boat, make it of ice.

SOPRANO: Take me away to some distant land, take me aboard your magic ...

COLORATURA, SOPRANO, MEZZO, TENOR: Ah, it can have sails.

BASS: I'd like to see them build an older-fashioned ship. It can have sails. I'd like to see them make a ship of ice or fire.

LYRIC TENOR, BARITONE: My idea is the best! Mine's the best! You lie, you fool! Mine's the best ship of all!

COLORATURA, SOPRANO, MEZZO, TENOR, BASS: It can have oars. We can build a boat ... made of ice, made like the Snow Queen's ship. We can build a boat ... made of fire: a Flying Dutchman's ship.

ALL: A Roman or Greek ship to sail away in. Hoo haa! Waa. Hoo haa! Wee.

Track 7

MEZZO: Oo! Conjovra las malika, malokai brastone, a lim, meoli stitozon, bidu.
O, vrom, tu essominiasham, O vrom tu essominiasham zal. Porfru latsinam.
Brochi, crasto, Shamula, shamula, Vlanadi, vlanadu, vlanada.

BASS: Oh, Mister Magoge—so we meet again!

LYRIC TENOR: What?

MEZZO: Conjovro, confogri, conjota. Oo!

BASS: Mister Magoge ... you ... you're the ...

LYRIC TENOR: you don't know my name—that isn't my name.

BASS: Oh ...

MEZZO: Sabrotan, Sabrotanci. Ci, ciloka, ciloka O, gaba shamula.

COLORATURA: Say, is it here yet?

MEZZO: Brastone, alim, meolistitozon, bidu. Conjovra las malika. Alim, meolistitozon, bidu.

SOPRANO: I'm so anxious to have it be here ... he, he, he ...

BARITONE: You should settle down.

TENOR: There are little paperback books of ev'ry type available if you would want them, on all subjects so it seems, and of course, all available at a reasonable price, which is after all something to be considered.

MEZZO: Vlanadi, vlanadu, vlanada. Conjovro, conjofri, conjota. Oo!

BARITONE: Is anybody here from the group?

SOPRANO: What do you mean?

BARITONE: Is Mrs. Eeener here?

COLORATURA: Bamie, Bamie, we're over here!

BASS: Put them down here and sit with me. We can talk and read at the same time. Is it here yet?

Track 8

Fascination Dance

LYRIC TENOR: Is anybody here from the group?

BARITONE: Do you smoke? No? Oh, well, say ... smell this anyway in case you might change your mind—oh, oh some day? Say—Who ... do you look like somebody? Here put on my hat—ah-ha—say, no ... you could look like somebody with that hat on—Look at that little boy over there! Is he kicking his mother? Well, perhaps he should be! He, he, he!

ALL: La, la, la ...

MEZZO: Brastone, alim, meolistitozon, bidu. Conjovra las malika. Alim, meolistitozon, bidu.

TENOR: Is it coming yet?

SOPRANO: Fanny, Fanny!

COLORATURA: Here—I found this piece of chewing gum—here I'll throw it! Oh ...

MEZZO: Vlanadi, vlanadu, vlanada. Conjovro, conjofri, conjota, las malika.

Track 9

BASS: That's quite an odd little suitcase.

LYRIC TENOR: What?

BASS: That's quite a suitcase you have with you isn't it?

LYRIC TENOR: Oh ... Well, I'd never buy new luggage when traveling ... lest it should be stolen on the way

along ... old used cases are the best choice, the best choice ... and I never take anything too important with me in them ... I wouldn't want to lose anything too important to me, and so ... there are no rubies ... rare feathers ... or birds, no secrets or old magic formulas and diagrams ... No expensive accessories, pins, decorations or fancy shoes. No rare wine or dark potions and powders and nothing of course that I love too much. Ha, ha, ha, he, heee, ha ... Isn't this an odd label in the corner here? What country do you think this is from? It's in the shape of a diamond ... I wonder whose suitcase this is ... was ... whose suitcase this was?

Track 10

COLORATURA: Does anybody have a comic book?

TENOR: What time is it?

MEZZO: You know, here we all sit with our suitcases just like birds on a fence ... ha, ha, ha ... PEEP!! ...

BASS: I play the cornet ... I play the cornet at weddings, parties, dances ... it's here in this case ... in this special case, ha, ha. A cornet case.

BARITONE and TENOR: *[Wordless, march-like melodies.]*

BASS: It was my uncle's who was a professional—which I am not. As yet. But of which I am aspiring to be.

BARITONE: I play the cornet at weddings, parties, dances, and parades.

Track 11

MEZZO: PEEP!! ...

BASS: ... the instrument is rare, it is valuable and rare, with inscriptions and designs, ... it is mine ...

TENOR: May I see it?

BASS: Oh, no! This case is locked.

Track 12

COLORATURA and SOPRANO: Is that a hat box?

MEZZO: No...

COLORATURA: a box for hats with lots of feathers like a bird's nest?

SOPRANO: do you like hats with lots of feathers like a bird's nest?

MEZZO: No!

COLORATURA and SOPRANO: Is that a hat box for holding hats for ladies' heads to wear at weddings?

MEZZO, COLORATURA, and SOPRANO: Oh!

COLORATURA and SOPRANO: Say, is that a hat box, ma'm?

MEZZO: This is a hat box.

COLORATURA and SOPRANO: Ah!! Is that a hat box!

MEZZO: Yes, this is a hat box.

COLORATURA and SOPRANO: Is that a present?

SOPRANO: Did someone give you anything?

COLORATURA and SOPRANO: Did you buy something special for a loved one

COLORATURA: or get a surprise packet in the mail?

SOPRANO: Is that a present, tell us, is that a present or not?

MEZZO: I didn't get a prize or anything like that.

COLORATURA and SOPRANO: Surprise!! Is that a present?

MEZZO: What?

COLORATURA and SOPRANO: Is that a present?

MEZZO: No ... I make them!!!

COLORATURA and SOPRANO: What? What!!

MEZZO: I make them.

COLORATURA and SOPRANO: Ah!

MEZZO: What?

COLORATURA and SOPRANO: Ah! She makes boxes of all shapes and manner, color and material, any kind of hamper or container, round or long with strings and snaps and leather handles on the sides to carry home ... and waterproof in case you fall out of a boat en route ... her boxes will not sink or lea, she makes them very perfectly!

MEZZO: Oh! ... No, I don't make boxes ...

COLORATURA and SOPRANO: She does it very ...

MEZZO: What?

COLORATURA and SOPRANO: perfectly make boxes!

MEZZO: I make ...

COLORATURA and SOPRANO: ... boxes?

MEZZO: hats ...

COLORATURA, SOPRANO, and MEZZO: Oh!

MEZZO: I make hats for use when any special hats are needed, I am often called—for movies, I mean whenever they are making any special movies.

COLORATURA and SOPRANO: Oh, What are you called? What is your name? Your name is WHAT? Are you listed in the book?

COLORATURA: ... and don't I know you from somewhere ... have we met before?

COLORATURA and SOPRANO: What are you called?

MEZZO: I am called—whenever any special movies are needed ... I am called—

COLORATURA and SOPRANO: What are you called?

MEZZO: What?

COLORATURA and SOPRANO: What is your bus'ness called?

MEZZO: What?

COLORATURA and SOPRANO: Are you listed in the book?

MEZZO: What?

COLORATURA and SOPRANO: Your bus'ness ...

MEZZO: Oh, I see ... Irene Giroux Hats ... hats made on request ...

COLORATURA and SOPRANO: Do you have a card?

MEZZO: No!

Disc 2

Track 1

Souvenirs de Bayreuth (Instrumental)

Track 2

BARITONE: You'd think a person could travel lighter than this, ten suits, shoes ... shoes!!! Whew! no! They're not mine. I'm a shoe salesman ... that's right ... special ... this is a special suitcase made to carry shoes. Has little cloth pockets inside for holding the pairs of shoes. Velvet pockets with little silk ties and many colors and styles and types of ware for the feet ... Oh, yes ... of course ... yes, indeed ... I have shoes for sultan feet, little grass shoes ... glass buttons along the sides of high shoes, all shiny leather shoes ... high shoes with glass heels, real expensive slippers lined with fuzz ... or velvet, velvet or silk ... Oh, yes ... very special ... yes ... I have shoes of ev'ry kind, even rubber shoes, shoes for running away in ... speedy shoes for frightened runners in case a bat should chase a lady ... I've got boots with brooms for lady bats, and that's no joke ... you should see them ... can you see them? eh?

LYRIC TENOR: Oh, say ...

BARITONE: Oh, yes, it's int'resting work quite! ... All those people but ... well ...

BASS: Oh, I'll bet!

COLORATURA: Ha! did you ever ... shoes of ev'ry style and type ... ev'ry color, all shiny leather shoes ... real expensive slippers lined with fuzz ... rubber shoes in case a bat should chase a lady ...

SOPRANO: Oh! Would you show us? shoes of ev'ry style and type ... shoes of ev'ry kind and color, rubber shoes in case a bat should chase a lady ... and speedy shoes for frightened runners, slippers lined with fuzz or velvet ...

MEZZO: Ah! ... how exciting ... shoes of ev'ry kind and color, for any need or purpose ... in velvet pockets tied with silk ... special shoes for sultan feet ... little grass shoes ... real expensive shiny leather shoes to wear at formal parties ...

LYRIC TENOR: Oh! ... so int'resting! ... shoes of ev'ry kind and color, for any need or purpose ... glass buttons on the sides of high shoes ... high shoes with glass heels and shiny leather shoes for weddings, real expensive carpet slippers ...

BARITONE: Vel ...

BASS: Say ... must be great fun ... shoes of ev'ry kind, even rubber shoes, shoes for running away in ... speedy shoes for frightened runners, slippers lined with fuzz or velvet, boots with brooms for lady bats, real expensive shiny leather shoes with buttons ...

ALL but BARITONE: and many other styles and types of footwear, O let me see!

COLORATURA, SOPRANO, and MEZZO: O let me see. Have you a pair ... a pair for me? O let me see. Do let me see. Do you have a pair for me?

ALL but BARITONE: Oh!

BARITONE: Uh uh! Not the time to see the shoes-ees! Ha ha ha. At a certain time, perhaps ... later ... by appointment I would be delighted to show my wares ... yes, indeed!

BASS: I'll bet a shoe sample kit like that is quite expensive. Is it quite high? Do you pay money?

BARITONE: Well, I'm well-heeled ... he, he, heh.

Track 3

COLORATURA: Bubi, Bubi,

LYRIC TENOR: Mädi, Mädi,

COLORATURA and LYRIC TENOR: Hand in Hand durch den Wald zu geh'n,

COLORATURA: Bubi, Bubi, so mit Dir bei einander zu steh'n; Ach, Komm' doch, Komm' doch, Hand in Hand durch den Wald zu geh'n, Bleib' doch, Bleib' doch, so mit Dir bei einander zu steh'n; In Deine Augen mich zu verschau'n, An Deine Arme mich zu vertrau'n, Mein' Freud' ist das, Mein' Glück ist das: Ich hab Dichlieb, so lieb, Komm' doch, Komm' dech, Hand in Hand durch den Wald zu geh'n, Bleib' doch, Bleib' doch, so mit Dir bei einander zu steh'n: In Deine Augen ...

LYRIC TENOR: Mädi, Mädi, so mit Dir bei einander zu steh'n; Ach, Komme, mein Liebchen, Komme, mein Liebchen, Hand in Hand durch den Wald zu geh'n, Bleibe, mein Liebchen, Belibe, mein Liebchen, so mit Dir bei einander zu steh'n; In Deine Augen mich zu verschau'n, An Deine Arme mich zu vertrau'n, Mein' Freud' ist das, Mein' Glück ist das: Ich hab Dichlieb, so lieb, mein Liebchen, Komm' doch, Komm' dech, Hand in Hand durch den Wald zu geh'n, Bleib' doch, Bleib' doch, so mit Dir bei einander zu steh'n: In Deine Augen ...

BASS: Do you paint?

TENOR: Huh? oh ... yes ...

MEZZO: Oh! I did a painting once! Of a face.

BASS: What kind do you do? Who are you?

SOPRANO: Shhhh! don't bother him.

MEZZO: Do me, do me ... heh, heh, heh.

TENOR: Sure, sometime ...

BASS: What's your fav'rite color?

BARITONE: Did you ever paint any shoes? I could probably use a painting of one of my pairs of shoes. Do you think you could paint a picture of that? Here, try and take a little sketch of my foot here ...

MEZZO: What's in *that* bag?

SOPRANO: A cake.

MEZZO: What kind is it?

SOPRANO: What?

MEZZO: What kind is it?

SOPRANO: Five twenty-eight.

MEZZO: No, what kind is it?

BARITONE: What kind is it?

TENOR: Can't you see she's trying to listen to the music?

Track 4

SOPRANO: I keep my beloved in a box ... this box ... my lover is in here at this moment ... in this box ... my lover is here ... for safe keeping. He is in this box for safe keeping.

BARITONE: You're joking, of course.

SOPRANO: Do you wonder what he looks like? ... I know you do ... Oh, well ... ha, ha ... I know you do. If you could only see him as I see ... His eyes ... his hair, or hear him speak the way he speaks to me, sweetly like some distant music, some wind, some tune, some distant cry. We travel like this together, all over together, we visit places, we take photographs of the places we visit ... of our costumes ... with children ...

COLORATURA: Have you a photo of him?

SOPRANO: We visit temples and churches and in a plaza we fed the birds and put our shoes in the water. I was given blue flowers ... We sent postcards ... we went on tiptoe through fog ... we are in love ... when we get off the train next time ... next time ... next time we may go dancing ... we may go dancing ... we may go ...

ALL but SOPRANO: Where?

SOPRANO: We may go dancing ...

Track 5

TENOR: I think ... I saw you ... one ... time...

SOPRANO: No! ... no! ...

TENOR: With him ... Yes, just you two ...

SOPRANO: No ...

TENOR: The two of you ... were near a church.

SOPRANO: What church?

TENOR: Just near the fountain of a church yard ...

SOPRANO: There was no church ...

TENOR: a church yard near the square ...

SOPRANO: I don't remember any church!

TENOR: But you were younger! You were younger then.

SOPRANO: Yes? How silly!

TENOR: I was sketching in that square and I remember now! *His* back was turned toward the sea ... and you turning from the sun, smiled in my direction ...

SOPRANO: You are mistaken ... ha, ha, so quite mistaken. We were never near a church. We never were near one. And it was raining that square ... there was no sun!

TENOR: and I traced that smile on my page, very quickly on my page. I quickly traced on my page just as you smiled in my direction, turning from the sun!



TENOR: I could show it once ...

SOPRANO: No, don't bother, don't bother, I don't remember any church square.

TENOR: But now I've lost it ...

SOPRANO: WHERE??

TENOR: What?

SOPRANO: Where did you lose the little drawing?

TENOR: Oh, somewhere among my things, ... somewhere ... we could look for it ... once we are under way ... We could look for it. I can remember you ...

SOPRANO: I suppose you are always making little sketches ... little papers filled with faces ... little faces looking once or twice in your direction ... well! ... I don't remember you ...

TENOR: He was very handsome. He wore a hat, a Spanish hat, and he carried blossoms to be given to a lady ...

SOPRANO: What lovely lady? ... to his lovely lady? Like some distant music ... some wind ... some tune, some distant cry ...

TENOR: to his lovely lady. He looked into her eyes and spoke so sweetly ... Like some distant music ... to his lovely lady he spoke so sweetly.

Track 6

COLORATURA and LYRIC TENOR: Komm' doch, Komm' doch, Hand in Hand durch den Wald zu geh'n, Bleib' doch, Bleib' doch, so mit Dir bei einander zu steh'n; In Deine Augen mich zu verschau'n, An Deine Arme mich zu vertrau'n, Mein' Freud' ist das, Mein' Glück ist das: Ich hab Dichlieb, so lieb, so lieb.

SOPRANO: We travel like this together, all over together ... we visit places, we take photographs, we went on tiptoe through fog ... then we sent postcards ... ha, ha! ... We may go dancing ...

TENOR: The two of you were strolling moving slowly through a fog, the sun was warm and it was morning ... you were smiling and he held your hand. Ha, ha ... I have seen postcards of the place! You paused and waited while he chased a flock of sparrows and then he danced upon the stones ... He waltzed and laughed the flock of birds away into the sun ... We may go dancing ...

Track 7

TENOR: Once when I was a young man ... I imagined I saw a magical sailing vessel, it floated by my bedroom window, resting in the branches of the trees, anchoring by a steeple, washing shallow in a port of clouds ... the captain beckoned to me, bade me come aboard, he offered me his wheel and his cap with feathers ... He called the wind to fill the cloth ... he blew his whistle and the ropes danced round the mast ... he fired cannons and a flag stretched out open handed ... it was the color of the blanket on my bed. I cried aloud and spied from on the sill, my fleet off in the distance ... resting in a forest top!

Track 8

TENOR: I heard its music, I heard it music, I heard the rowing voices call my name in strange and foreign tongues ... they called my name. I heard its music ... I heard its music. It was in the early summer morning when they sailed above the hollyhocks, and I rushed undressed, naked through the kitchen pantry to the ocean floor and I waited in the seagrass for the diver who would save me to the deck above ... Our iceman saw me drowning there and laughed my fleet away ... I swam deep into the cellar window to hide and wait, but my sailors never called again ... my sailors never, never, never called again ... I head toward the sea now with my paint box.

Track 9

BASS: Puppets puppets sure

LYRIC TENOR: What kind?

BASS: Oh, hand puppets, marionettes, ventriloquist type all types

MEZZO: Oh, do you make them yourself?

BASS: Oh, yes

MEZZO: oh, my

BASS: Oh, yes I do the carving and the dressing up, the painting of the faces and the hands, little fingernails, the eye, eyebrows, gluing the hair on—in—on, and I make the clothes, all the outfits for all the types. I hold all the strings. And invent the expressions on the faces.

SOPRANO: And how do you get your ideas?

BASS: Oh, by looking at people I see, I run across, I often make little sketches of faces I see (at times I peek over my shoulder) and various things, such as luggage, shoes, fancy hats for ladies, the way people smile, maybe you, or you, or them or her, who knows ... You may be a puppet next.

BARITONE: May we see some ... Mister ... I didn't get your name.

Track 10

COLORATURA: Mrs. Eeenie ... Mrs. Eeenie ...

LYRIC TENOR: Paint my picture, will you?

BARITONE: Do you use a palette?

MEZZO: But change my hair color if you do.

SOPRANO: What time is it?

BASS: Here, I'll be the artist now ...

TENOR: Give me that! Give me that!

BARITONE: Here, ladies, men, sit down! Leave Mr. ... Mr.?

TENOR: Mr. Owen.

BARITONE: Mr. Owen alone ... shush ... here ... shoo ... Now then, Mr. Owen, a painter are you?

COLORATURA: Mrs. Eeenie ...

TENOR: Yes, sir.

BARITONE: Ah, yes, I'm in travel myself—Egypt, all over, by ship, on land, balloon, you know—but never mind me. And this is your paint kit, eh?

TENOR: Yes.

BARITONE: May I see? You must forgive me, I'm a simple man, Mr. Owen, but what does a painter have in a box like that; being as I am a traveler I've little touch with art. Brushes, no doubt,

TENOR: What?

BARITONE: Brushes, to paint with.

TENOR: Yes.

BARITONE: And what else have you?

SOPRANO: What time is it?

BARITONE: Tubes?

TENOR: What? Oh, just tubes well ... actually I'm out of most of my tubes right now, I've used up a lot of my paint lately ...

BARITONE: But you must have some paints ...

TENOR: Oh, yes, oh yes!

BARITONE: and paper and canvas and oil and something for cleaning up ...

COLORATURA: Spirits or chemicals, some stuff for cleaning up, Porcelain trays just for mixing your colors, you must have an easel, do you work in clay? Don't be shy, do you wear any special hat? Don't be shy.

SOPRANO: Camel's hair brushes, and spirits or chemicals, some stuff for cleaning up, do you paint faces, do you have a smock, don't be shy. Do you paint out-of-doors mostly? Have you a drawing or anything?

MEZZO: Old rags and spirits for cleaning the brushes, you must have an easel and one of those folding chairs. Do you do sculpture, too? Don't be shy. Do you wear special hats? Something to keep the sun out of your ...

LYRIC TENOR: Porcelain trays just for mixing your colors, do you work in clay, have you ever tried portraits, have you been to Paris? Do you like those modern things? Don't be shy. Which do you like best, the French or the ...

BARITONE: cleaning the paint brushes, cleaning the palette knives, porcelain trays just for mixing your colors, and fine little brushes for painting mustaches and eyebrows, or signing your name on the ...

BASS: Paper and canvas and turpentine, some stuff for cleaning the brushes, your camel's hair brushes, your fine little brushes for painting mustaches and eyebrows, do you use live models, are they really ...

MEZZO: Are you asking Mr. Owen about his painting?

COLORATURA: Oh, let's do get him to paint us now, a group portrait? eh?

SOPRANO: Oh, yes!

TENOR: Oh, no, I'm afraid not, I don't

LYRIC TENOR: Oh, nonsense, here,

BARITONE: Now then, Mr. Owen ...

COLORATURA: Nonsense!

MEZZO: Please, please!

LYRIC TENOR: come and gather round ev'rybody—here

COLORATURA and SOPRANO: Ev'rybody gather round! Mrs. Eeenie!

LYRIC TENOR: Mr. Owen is going to do a portrait of us, together!

COLORATURA: ... a portrait of us in a station!

SOPRANO: ... he'll do a portrait. Oh yes!

MEZZO: Oh, change my hair color

BARITONE: get my shoes in it. If you can.

BASS: a picture of us in Morocco!

TENOR: Oh, no, no! I'm afraid I don't

MEZZO: Oh, change my hair color, make it darker.

BARITONE: get my shoes in it if you can, will you?

COLORATURA: ... a portrait of us in a station! How funny!

LYRIC TENOR: a portrait of us, together!

BASS: ... a picture of us in Morocco, right?

TENOR: Oh, no! Let me see YOUR stuff—have a puppet show ... that's better than a picture. Would ev'rybody like to see a puppet or a dummy? Some fancy shoes, Let me see your lover. See a puppet or a dummy ... doesn't *he* have some int'resting luggage? ... Why don't you play your cornet? ... Let's look at ourselves

in her mirrors, *that's* better than a painting ... besides, I'm out of most of my paint just now, see a puppet or a dummy, or a dummy ...

COLORATURA: Now where did I put that mirror ...

SOPRANO: Is my hair all in place ...

MEZZO: This should really be something ...

LYRIC TENOR: Come on, everybody ...

BARITONE: Don't forget my shoes ...

BASS: Let me help you up ...

Track 11

COLORATURA: I never travel without one ... a hand mirror; you can see places, under things, behind, around, anywhere ... into drawers. Check for things on the floor ... a hand mirror, a hand mirror! It may flood. ... or inside my hat. You can see places ...

SOPRANO: ... my lover is here ... for safe keeping. He is in this box. ... next time we may go dancing ... Bubi, Bubi, mein! my lover wants a picture near it ... Will it be there now, I wonder ...

LYRIC TENOR: Well, I'd never buy new luggage when traveling ... old used cases are the best choice, the best choice ... Mädi, Mädi, Hand in Hand, Mädi, Mädi, mein! When trav'ling always take an extra bag ... were they any good ... at it ...

MEZZO: I am called whenever any special movies are needed I am called. I travel with my pet; it is my tortoise it growls and snaps and pecks at anything that tries to see if I am an easy target for some mischief ... ha, ha, ha! Take a ship, if you think you can make it ... Why don't you try?

BARITONE: I have shoes of ev'ry color, all shiny leather shoes ... high shoes with glass heels, real expensive slippers lined with fuzz. Don't be caught with colored potions and magic charms. What do you do?

BASS: I play the cornet ... and the drums. Oh, who knows the answer to a question anyway ... Where are you going? In a boat!! Where are you going?

Track 12

ALL: Hoo haa! Waa. Hoo haa! Wee! Waa! Woe! Woo! Wee! Ha ...

Track 13

(Instrumental)

Track 14

TENOR: All hands, all hands, move quickly, move quickly to your captain's call. Now hear me, my men, and listen well. We sail this summer morning, set sail this summer morning, we sail new waters, uncharted seas, with new stars on high and new seabeasts at our side. But do not fear. The boat is magical, made out of glass and ice. We'll sail through fire and clouds. We'll anchor in a flower's bell. The birds will guide us home. Their wings will be our sails, for this is my ship, my ship, I'm captain of this magic ship. This vessel with the stars and birds for eyes, and no one comes aboard this boat who cannot sail with me. Who cannot set to sea with me. We sail this early summer morning.

ALL but TENOR, offstage: Hee hoe ...

TENOR: We sail this early summer mor ... All hands, all hands, bring up the apples, grab up the turtle soup, where are all the camels? Get ready for the pygmy army. Set sail ... set sail ...

ALL but TENOR: Hweee hoe ...

Track 15

(Instrumental)

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Biography

Dominick Argento (composer), considered to be America's pre-eminent composer of lyric opera, was born in York, Pa., in 1927. At Peabody Conservatory, where he earned his bachelor's and master's degrees, his teachers included Nicholas Nabokov, Henry Cowell, and Hugo Weisgall. Argento received his Ph.D. from the Eastman School of Music, where he studied with Alan Hovhaness and Howard Hanson. Fulbright and Guggenheim Fellowships allowed him to study in Italy with Luigi Dallapiccola and to complete his first opera, *Colonel Jonathan the Saint*. Following his Fulbright, Argento became music director of Hilltop Opera in Baltimore, and taught theory and composition at the Eastman School. In 1958, he joined the faculty of the Department of Music at the University of Minnesota, where he taught until 1997. He now holds the rank of professor emeritus.

Although Argento's instrumental works have received consistent praise, the great majority of his music is vocal, whether in operatic, choral, or solo context. This emphasis on the human voice is a facet of the powerful dramatic impulse that drives nearly all of his music, both instrumental and vocal. Writer Heidi Waleson has described Argento's work as "richly melodic ... [his] pieces are built with wit and passion, and always with the dramatic shape and color that make them theater. They speak to the heart."

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John Donahue (librettist) has worked as a producer, director, designer, actor, choreographer, playwright, and librettist on more than 250 productions in theater, dance, opera, television, and film. He was the founding and artistic director of the world-renowned Children's Theatre Company, associate artistic director of the Arizona Theatre Company, and a designer and director at Guthrie Theater, Jungle Theater, Theatre de la Jeune Lune, Mixed Blood Theatre, Great American History Theatre, Hidden Theatre, Frank Theatre, Theater Latté Da, Walking Shadow, and Minnesota Dance Theatre. Mr. Donahue is author of twenty-two original plays and ten adaptations

for the stage; the librettist and director (for the premiere) of Dominick Argento's *Postcard from Morocco*; author and director of the film *The Suitcase*; and director of an award-winning television adaptation of Hans Christian Anderson's *Red Shoes*. He is the recipient of the 2000 McKnight Theater Artistic Fellowship, the 1971 American Theatre Association Margo Jones Award, and the John K. Sherman Award for outstanding lifetime contribution to the arts.

About the Artists *as of April 2007*

Tammy Coil (Mezzo-Soprano), from Centennial, Colo., is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *L'Ormindo* (Sicle) for the Curtis Opera Theatre; *L'Enfant et les sortilèges* (L'Enfant) for the New Jersey Opera Theater; *L'Elisir d'amore* (Giannetta) for the Chautauqua Institution; *Die Zauberflöte* (Second Lady) for the Juilliard Opera Workshop; *L'Enfant et les sortilèges* (La Tasse chinoise and La Libellule) for the Juilliard Opera Center; and, as a soloist, a concert with the New York Philharmonic.

Evan Hughes (Bass), from Santa Barbara, Calif., is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *La rondine* (Périchaud), *The Audition* (ensemble), and *L'Ormindo* (Ariadeno) for the Curtis Opera Theatre; and roles for Music Academy of the West, UCLA, Opera Santa Barbara, and Interstate Five Productions. As winner of the Marilyn Horne Foundation Vocal Competition, he made his New York recital debut in 2006 at St. Bartholomew's Church.

Elliot Madore (Baritone), from Weston, Ontario, is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *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* (the Speaker) for the Curtis Opera Theatre; roles for the Chautauqua Institution; and concerts with the Canada Pops Orchestra, Etobicoke School for the Arts Symphony Orchestra, and Toronto All-Star Big Band.

Amanda Majeski (Soprano), from Gurnee, Ill., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *La rondine* (Magda), *The Audition* (ensemble), and *L'Ormindo* (Erisbe) for the Curtis Opera Theatre and roles for both the Opera Theatre of Saint Louis and Northwestern University. Recent

awards include: first place in the 2005 Bel Canto Vocal Scholarship Competition (Rhode Island), the Bravo Award and "Bella Voce" Award from the Bel Canto Foundation (Chicago), and first place in the 2005 National Association of Teachers of Singing Competition.

Rinnat Moriah (Coloratura Soprano), from Holon, Israel, is a soprano studying at The Curtis Institute of Music in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: *La rondine* (Lisette), *The Audition* (ensemble), *Albert Herring* (Miss Wordsworth), *Le Rossignol* (title role), *Ariadne auf Naxos* (Zerbinetta), *The Magic Flute* (Queen of the Night), and *Così fan tutte* (Despina cover) for the Curtis Opera Theatre; roles for the New Jersey Opera Theater, Israel Vocal Arts Institute, and the National Opera Center; recitals at the Kennedy Center for the Performing Arts and the Library of Congress; and concerts with the Kansas City and Fort Worth symphonies.

Brian Zachary Porter (Tenor), from Bloomfield Hills, Mich., is a tenor studying in the opera program with Joan Patenaude-Yarnell. Credits include: *La rondine* (Prunier, Gobin), *The Audition* (ensemble), *L'Ormindo* (title role), *Albert Herring* (title role), *Le Rossignol* (Envoyé japonais), *Ariadne auf Naxos* (Scaramuccio), *The Magic Flute* (Monostatos and First Man in Armor), *Alcina* (Oronote), *Così fan tutte* (Ferrando), *The Rape of Lucretia* (Male Chorus), *Separate Tables* (Ensemble), and *Miss Julie* (Young Boy) for Curtis Opera Theatre; and roles for the Rossini Opera Festival, Aspen Opera Theater Center, Chautauqua Institution, and Juilliard Opera Workshop.

Joshua Stewart (Lyric Tenor), from New Orleans, is a tenor studying in the voice program with Joan Patenaude-Yarnell. Credits include: *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; Centro Studi Lirica in Italy; and roles for Intermezzo Young Artist Development Program and the New Orleans Center for Creative Arts.

Rossen Milanov (conductor) has been hailed as "one who bears watching by anyone who cares about the future of music" (*Chicago Tribune*). He is the associate conductor of the Philadelphia Orchestra and artistic director of the Philadelphia Orchestra at the Mann Center for the Performing Arts. Mr. Milanov also serves as music director of both the Haddonfield Symphony [now Symphony in C] in New Jersey and the New Symphony

Orchestra in his native city of Sofia, Bulgaria. In 2003 he was named chief conductor of the Bulgarian National Radio Symphony Orchestra.

With the Philadelphia Orchestra, Mr. Milanov's highlights have included critically acclaimed summer concerts at the Mann; performances of Adams's Violin Concerto and Shostakovich's Symphony No. 15; a highly praised production of Stravinsky's *L'Histoire du soldat*; the world premiere of Nicholas Maw's English Horn Concerto; and a program featuring Jennifer Higdon's blue cathedral and Gary Graffman in Ravel's Left-Hand Piano Concerto.

Mr. Milanov retains a close association with the city of Sofia, whose New Symphony Orchestra is Eastern Europe's first privately funded orchestra. He founded the Sofia-Mt. Vitosha International Conducting Institute and is leading a multiyear Mahler cycle with the Bulgarian National Radio Symphony Orchestra. Mr. Milanov studied conducting at The Curtis Institute of Music, the Juilliard School, Duquesne University, and the Bulgarian National Academy of Music.

Emma Griffin's (stage director) Off-Broadway credits include the premiere of *Five Course Love* at the Minetta Lane Theatre and productions for numerous other New York companies, including Target Margin Theater, Clubbed Thumb, New Georges, and Tiny Mythic/HERE. Opera credits include *The Magic Flute* for the Curtis Opera Theatre. She was invited to collaborate with JoAnne Akalaitis and the Baryshnikov Foundation on a project based on Roberto Calasso's *Marriage of Cadmus and Harmony*.

Ms. Griffin is the artistic director of the OBIE-award-winning Salt Theater; highlights include *Zippo Songs*, *Stage Door*, and *Inky*. Regional work includes: *A Christmas Carol* at Geva Theatre Center, *Bat Boy the Musical* at Southern Rep in New Orleans, *Gypsy* at Actor's Express in Atlanta, *Private Lives* and *Who's Afraid of Virginia Woolf?* at Virginia Stage Company, and Gertrude Stein's *Mother of Us All* at Williamstown Theatre Festival. Ms. Griffin is an adjunct faculty member at New York University, where she teaches directing.

Lisa Keller (keyboards) was educated at Catholic University, the Brevard Music Center summer program, and, for her master's degree, Duquesne University, where she studied with Metropolitan Opera coach Warren Jones. Ms. Keller was invited by Pittsburgh Opera general director Tito Capobianco to join the company as principal répétiteur, as well as coach and accompanist for its young artist program. She later served as pianist and vocal coach for the Hartt School of Music, Connecticut Concert Opera, and West Chester University School of

Music. Ms. Keller has studied with Maurizio Arena and served as vocal coach for the Ezio Pinza Council for American Singers of Opera program in Oderzo, Italy. She serves on the music faculties of the Opera Company of Philadelphia, Opera Colorado, and Wexford Festival Opera. In 2004 Ms. Keller became a répétiteur for The Curtis Institute of Music, where she is now an opera and voice coach.

Mikael Eliassen (artistic director of vocal studies and the Curtis Opera Theatre), a Danish-born accompanist and coach, has given numerous master classes around the world, including Moscow, Shanghai, Seoul, Jerusalem, Prague, and Dublin. He is a regular guest at the Royal Opera Academy in Copenhagen and the Netherlands Opera Studio in Amsterdam. Mr. Eliassen has given classes for the young artists' programs of the San Francisco, Los Angeles, Houston, and Metropolitan operas and often judges for the Metropolitan Opera National Council. Mr. Eliassen teaches at the Chautauqua Institution's summer voice program. His previous positions include artistic director of ECOV in Belgium, music director of the San Francisco Opera Center, and artistic director of the young artists' program of the New Israeli Opera. He has collaborated worldwide in recital with numerous singers, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Joan Patenaude-Yarnell, Florence Quivar, Sarah Walker, Mira Zakai, Michael Schade, and Rinat Shaham. He has recorded numerous times for CBC, Hilversum Radio, Polish State Radio, Kol-Israel, and RTE radio and television and can be heard on London Records, Musical Heritage Society, Supraphon, and Albany Records. Mr. Eliassen received his early training in Copenhagen, attended McGill University in Montreal, and studied in Vienna.

Ralph Batman (managing director of vocal studies and the Curtis Opera Theatre) 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.