



CONCERT
a Wagner Society in NSW Inc event

CHRISTOPHER CURCURUTO, bass-baritone
KORI MILLER, soprano
KATHERINE DAY, piano

2.00PM Sunday 30 July, 2023
St Columba Community Centre, 53A Ocean Street
(cnr Forth Street), Woollahra

Das Rheingold, production in the Jahrhunderthalle, Bochum (Ruhrtriennale) on 12 September 2015. Directed by Johan Simons, designed by Bettina Pommer, MusicAeterna conducted by Teodor Currentzis. Alberich - Leigh Melrose, Woglfinde - Anna Patalomg, Flosshilde - Jurgitta Adamonyte and Wellgunde - Dorottya Lang.

To find out more about the Wagner Society in NSW Inc. please go to:

www.wagner.org.au

PROGRAMME

RICHARD WAGNER (1813 - 1883)

Abendlich strahlt der Sonne Auge from **Das Rheingold**

Christopher Curcuruto

ANDRÉ PREVIN (1929 - 2019)

I want magic from **A Streetcar Named Desire**

Kori Miller

WOLFGANG AMADEUS MOZART (1756 - 1791)

Se vuol ballare from **Le Nozze di Figaro**

Christopher Curcuruto

Porgi Amor from **Le Nozze di Figaro**

Kori Miller

GIACOMO PUCCINI (1858 - 1924)

Si corre dal notaio from **Gianni Schicchi**

Christopher Curcuruto

Donde lieta usci from **La Bohème**

Kori Miller

PAUSE

HUGO WOLF (1860 - 1903)

Michelangelo Lieder

i) *Wohl denk ich oft an mein vergangnes Leben*

ii) *Alles endet, was entsteht*

iii) *Fühlt meine Seele das ersehnte Licht*

Christopher Curcuruto

CARLISLE FLOYD (1926 - 2021)

Ain't it a pretty night from **Susannah**

Kori Miller

I'm a lonely man + Hear me, oh Lord from **Susannah**

Christopher Curcuruto (+Kori Miller)

FRANZ LISZT (1811 - 1886)

Au lac de Wallenstadt from **Années de Pèlerinage S.160 No. 2**

Katherine Day

RICHARD WAGNER (1813 - 1883)

Bin ich nun frei from **Das Rheingold**

Christopher Curcuruto

(encore) **RICHARD STRAUSS** (1864 - 1949)

Wie schön ist doch die Musik from **Die schweigsame Frau**

Christopher Curcuruto

3.20pm (approx) **REFRESHMENTS**



KATHERINE DAY, piano

One of the most versatile pianists of her generation, Melbourne based pianist Katherine Day is in demand as a soloist, orchestral pianist, chamber musician, arranger, répétiteur, and art song collaborator. Katherine Day is a graduate of the Victorian College of the Arts and Royal College of Music. In 1999, she won the VCA concerto competition and later in London was a finalist in the RCM's concerto trials.

In Australia, she appears regularly as a concerto soloist, performing the Grieg Concerto in A minor, Mozart Concerto in D minor, Gershwin Rhapsody in Blue, Mozart Concerto in E flat and Beethoven Concerto in G Major. In 2020, she directed performances of Bach Keyboard Concerto in D Minor and Finzi Eclogue for Piano and Strings from the keyboard.

In 2007, Katherine won the Liederfest Accompanist Prize and travelled to the UK to tutor on an international master course for pianists. She has performed countless art song recitals, with singers like Margaret Haggart, Shu-Cheen Yu, Bradley Cooper, Michael Smallwood, David Hobson, and many more.

In 2016, Katherine curated and performed in Canberra's Satie Festival, organising ten pianists to perform the marathon work Vexations at the National Portrait Gallery. This performance received national coverage on ABC TV.

In 2017, she toured the Eastern seaboard and South Australia in Promac Production's Mikado and La Prima Opera's Encore, was soloist in Beethoven's Emperor Concerto with the National Capital Orchestra and with Melbourne New Orchestra. As an orchestral pianist, Katherine has been Principal Pianist with the Canberra Symphony Orchestra for three years, most recently performing in the Westlake Oboe Concerto with Diana Doherty.

Katherine is a recording artist with MOVE Records and is featured on albums with Shu-Cheen Yu and Peter Sheridan. She can be heard on recordings for ABC Classic FM and 3MBS FM. Katherine maintains two busy teaching studios - one in Sydney, the other in Canberra.

We welcome back Katherine after she accompanied Ellen McNeil and Olivia Swain at our Wagner's Birthday concert earlier this year.





KORI MILLER, soprano

With a soprano voice “possessing indescribable height of emotion” (Charleston Today), Kori Miller is an emerging artist poised to take to the world’s operatic and choral stages. “Obviously talented and comfortable on stage” (Charleston Today), Miller is widely recognized for her charismatic characterization and “hauntingly beautiful notes” (Post and Courier).

Miller has enjoyed extensive success both as an active concert artist, most recently singing Handel’s *Messiah* with Irving Symphony Orchestra, as well as a professional choral singer. Her engagements include performances with ensembles

such as *Conspirare* (Austin, TX), Cincinnati’s Vocal Arts Ensemble (VAE), VOCES8 Scholars, Orpheus Chamber Singers, Dallas Bach Society, Verdigris Ensemble, Incarnatus, Taylor Festival Choir, and Franklin Chamber Choir.

In addition to concert and choral work, Miller was recently seen in the lead role of Blanche in UNT Opera’s production of *A Streetcar Named Desire* by André Previn. She also sang the role of Eve in Melani’s *Il Fratricidio di Caino* at the Oloumuc Baroque Festival in the Czech Republic (2022). She will next perform the lead role of Apollo in Durón’s *Apolo y Dafne* with Orchestra of New Spain. Previously, Miller has delighted audiences in the roles of Gianetta (*L’elisir d’amore*), Contessa (*Le Nozze di Figaro*), Ciesca (*Gianni Schicchi*), Yum-Yum (*The Mikado*), and Lola Markham (*Gallantry*). In 2018, Miller was a Young Artist with Opera Naples, during which time she had the opportunity to coach extensively with Metropolitan Opera singers Bruce Ford, Sherill Milnes, and Verónica Villarroel.

Hailing from Charleston, South Carolina, Miller is currently based in Denton, Texas where she is undertaking a Doctor of Musical Arts degree with a related field in opera performance and vocal pedagogy at the University of North Texas. She is currently serving as a Teaching Fellow and studying under internationally renowned pedagogue Dr. Stephen Austin.

CHRIS CURCURUTO, bass-baritone

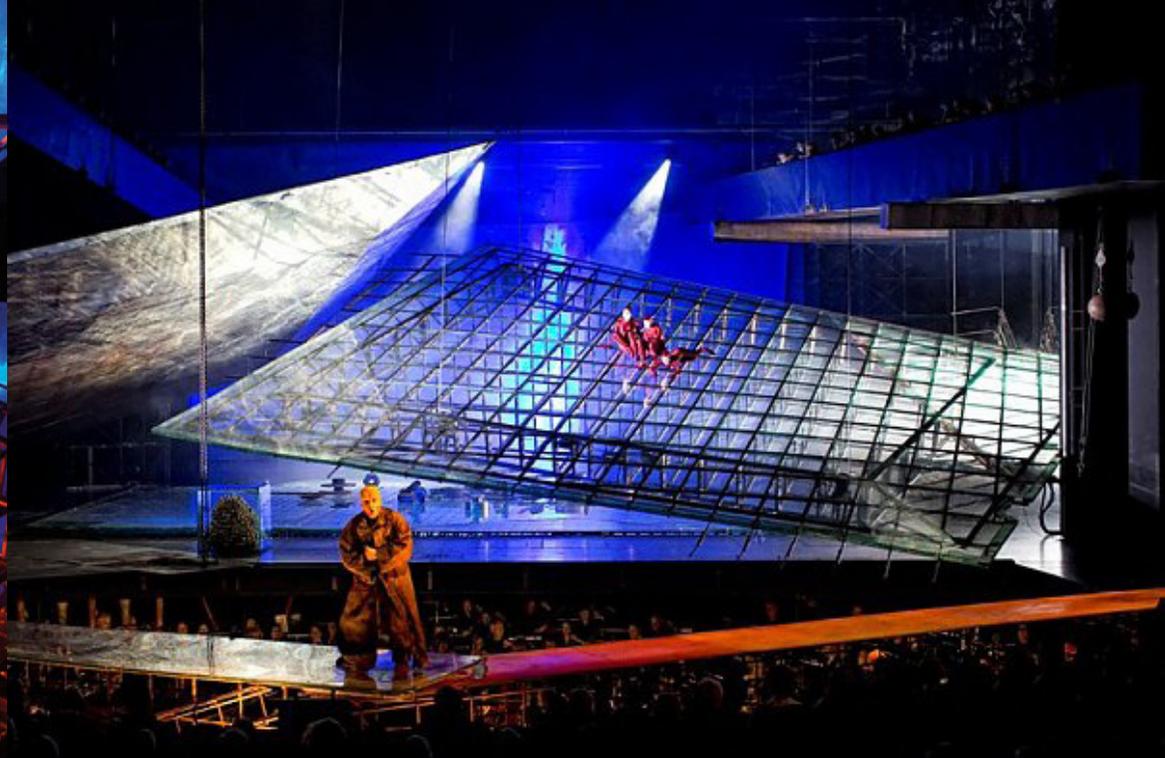
Praised for his “satisfyingly rich” and “resonant” tone, bass-baritone Christopher Curcuruto is quickly making a name for himself both as a soloist & professional opera singer. Hailing from Sydney, Australia, Mr. Curcuruto’s most recent engagements include the mainstage role of Alidoro in Rossini’s *Cenerentola* as a Mary Ragland Emerging Artist with Nashville Opera. Since 2019, Christopher has been a Studio Artist with Fort Worth Opera and an Education Artist with The Dallas Opera since 2020. Previously, Christopher was a Resident Artist at the Pittsburgh Festival Opera and Mastersingers Program for Young Dramatic Voices in 2019 under dramatic soprano Jane Eaglen, and was a Young Artist with Pacific Opera (Sydney) from 2015 -2018. Presently, Mr. Curcuruto is completing a Doctor of Musical Arts (Vocal Performance) degree at the University of North Texas under the tutelage of internationally-renowned voice teacher and pedagogue, Dr. Stephen Austin, and is the recipient of a competitive Winspear Opera Scholarship.



In 2017, Christopher was the recipient of the Australian Elizabethan Theatre Trust Overseas Music Scholarship, which allowed him to participate in the Varna International Opera Academy where he made his international debut singing the roles of Leporello and Masetto in *Don Giovanni* at the Stara Zagora State Opera, Bulgaria. Christopher has appeared in some of Australia’s most prestigious competitions as a Finalist in the Opera Foundation for Young Australians’ Lady Fairfax Scholarship in 2017, a Finalist in the Sydney Eisteddfod Opera Awards in 2016 and 2017, and most recently as a Finalist in the Sydney Eisteddfod Opera Scholarship (formerly the McDonalds Aria Competition).

Christopher graduated from the prestigious Western Australian Academy of Performing Arts (WAAPA) with a Graduate Diploma of Music and holds an Honours degree in Theatre Performance from the University of New England. Christopher has had the opportunity to work with some of Australia’s best teachers including Patricia Price, Linda Barcan, Gregory Yurisich, Dr Rowena Cowley, and most recently with Glenn Winslade and Simon Kenway.

We are honoured to welcome back Christopher (still thrilled to have received WSNSW’s support) who last sang for the Society in May 2018.



Das Rheingold images from two different Rings, designed by George Tsybin. Two different and distinct approaches. Above two images from the Amsterdam Ring (De Nederlandse Opera) directed by Pierre Audi and conducted by Hartmut Haenchen. Below two images from the Mariinsky Opera directed by Alexander Zeldin and conducted by Valery Gergiev.

