



University of North Texas
College of Music

Guest Artist Masterclass | Monday, April 14, 2025 | 10:30 a.m. | Recital Hall

Masterclass with Patricia Racette, voice
Willem van Schalkwyk, piano

Klänge der Heimat (Csardas), from *Die Fledermaus* (1874) ... Johann Strauss II
(1825–1899)
Libretto by Karl Haffner, Richard Genée
Chandler Head, soprano

Pourquoi me réveiller, from *Werther* (1885–1887) Jules Massenet
(1842–1912)
Libretto by Edouard Blau, Paul Milliet, Henri Grémont
Spencer Simpson, tenor

Quel guardo il cavaliere, from *Don Pasquale* (1842) Gaetano Donizetti
(1797–1848)
Libretto by Giovanni Ruffini
Yuhui Yang, soprano

La donna è mobile, from *Rigoletto* (1851) Giuseppe Verdi
(1813–1901)
Libretto by Francesco Maria Piave
Rudy Polk, tenor

Program six hundred four of the 2024–2025 season
Photography and videography are prohibited

Come scoglio, from *Così fan tutte* (1789–1790) * .. Wolfgang Amadeus Mozart
(1756–1791)
Libretto by Lorenzo Da Ponte

Rebecca Mugnolo, soprano

Awoke as a Butterfly, from *M. Butterfly* (2022) *Huang Ruo
(b. 1976)

Libretto by David Henry Hwang

Haolun Zhang, countertenor

* Asterisk denotes alternate performer and selection

For more than three decades, soprano **Patricia Racette** has appeared in the most acclaimed opera houses of the world including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Teatro dell'Opera di Roma, The Canadian Opera Company, Royal Opera House, La Scala, Paris Opera, Theater an der Wien, Gran Teatro del Liceu, Bayerische Staatsoper, Opera Firenze, the Vienna Staatsoper, Opera Lisbon, Opera Geneva, Opera Carlo Felice Genova, Teatro Comunale Bologna, The Houston Grand Opera, The Dallas Opera, and The Santa Fe Opera. Established as a great interpreter of Janáček and Puccini, she has gained particular acclaim for her portrayals of the title roles of *Madama Butterfly*, *Tosca*, *La Bohème*, *Jenůfa*, *Kátya Kabanová*, and all three lead soprano roles in *Il Trittico* as well as putting her stamp on the repertory of Verdi, including the leading lady roles of *La Traviata*, *Don Carlos*, *Simon Boccanegra*, and *Il Trovatore*. Her repertory expanded to include triumphant portrayals of Strauss's *Salome*, Minnie in *La Fanciulla del West*, Katerina in *Lady Macbeth of Mtsensk*, Magda in Menotti's *The Consul*, Anna Murrant in *Street Scene*, Kostelnička in *Jenufa*, and Elle in *La voix humaine*. More recently added several new roles to her repertoire, including Sister Helen in Jake Heggie's *Dead Man Walking* and Desirée Armfeldt in *A Little Night Music*. Additionally, she added a third role, Madame de Croissy, in *Les Dialogues des Carmélites*, an opera in which she has starred multiple times in the roles of Madame Lidoiné and the protagonist, Blanche de la Force. She has been a favorite on *The Met: Live in HD* series as both leading lady in *Madama Butterfly*, *Tosca*, *Pagliacci*, and *Peter Grimes* and a celebrated host for other HD productions.

A champion of new works, Ms. Racette has created roles in multiple world premieres, including her portrayal of Leslie Crosbie in Paul Moravec's *The Letter* at The Santa Fe Opera, Roberta Alden in Tobias Picker's *An American Tragedy* at the Metropolitan Opera, the title role in Tobias Picker's *Emmeline* at the Santa Fe Opera (broadcast on PBS/Albany Records audio), Love Simpson in Carlisle Floyd's *Cold Sassy Tree* at the Houston Grand Opera, and most recently, the title role in Tobias Picker's *Dolores Claiborne* at the San Francisco Opera.

Among Ms. Racette's symphonic appearances are performances with The New York Philharmonic, The Boston Symphony, The Chicago Symphony at both the CSO and The Ravinia Festival, The London Philharmonic, The Orchestra of St. Luke's, the San Francisco Symphony, and The Houston Symphony.

Ms. Racette made her directorial debut with a new production of *La Traviata* for Opera Theatre of St. Louis in the summer of 2018 and has since returned there to direct productions of Floyd's *Susannah* and Poulenc's *La Voix Humaine*, the latter in which she served as both leading lady and director. The St. Louis Theater Circle recognized *Susannah* as Outstanding Production of an Opera and *La Voix Humaine* as Outstanding Achievement in Opera. Other recent productions have included *The Metropolitan Opera Lindemann Young Artists Scenes Program* at Juilliard's Paul Sharp Theater, *Roméo et Juliette* at the Arizona Opera, *Don Giovanni* for the San Francisco Opera's Merola Program, and *The Consul* for San Francisco Conservatory of Music, and *An Evening of Scenes* for the Ryan Opera Center at Lyric Opera of Chicago. This season she directs John Corigliano's *The Ghosts of Versailles* at Rice University and the Santa Fe Opera *Apprentice Scenes*. Future projects include directing *Susannah* for both Opera Omaha and San Diego Opera and her directorial debut at Houston Grand Opera in an upcoming season.

Outside the classical world, Ms. Racette came full circle to her pre-opera roots in jazz and cabaret in 2013. Her cabaret show, *Diva on Detour*, with pianist and arranger Craig Terry, was captured in front of live studio audiences in New York City. Together, Patricia and Craig have performed this show in over fifty venues ranging from New York's famed 54Below to Barcelona's ethereal Salón de Baile in Madrid's Teatro Real. From the popularity of an Edith Piaf medley on this album, *Patricia Sings Piaf* was born and had its debut performance at Chicago's Harris Theater in December of 2022. The show had its West Coast premiere at The Presidio Theatre in San Francisco in the spring of 2024 and will be heard at The Sheldon Theater in St. Louis and Seattle Opera in the fall of 2025.

Since 2019, Ms. Racette has been the Artistic Director of Opera Theatre of St. Louis' Gerdine Young Artist and Richard Gaddes Festival Artist programs. She continues to be sought after for masterclasses and workshops to foster artistry in the next generation of classical singers. In January 2017, she presented the pilot program of her intensive seminar, *Integrative Artistry*, at the San Francisco Conservatory, and has since presented it at The Juilliard School, the Washington National Opera, the Marion Roose Pullin Studio at Arizona Opera, and the New England Conservatory of Music. Additionally, she created and delivered a pilot course on *The Art of Cross-Over Singing for The Classical Voice* at San Francisco Conservatory of Music in January of 2025. Its success garnered an offer to make it a recurring course in the school's future winter terms.

Born and raised in New Hampshire, Ms. Racette is graduate of the University of North Texas where studied jazz and music education. In 2017, she was awarded an honorary Doctorate of Music from the San Francisco Conservatory of Music. She has been recognized at the highest level in the industry. Among her credits are the prestigious Opera News Award, the Richard Tucker Award, the Marian Anderson Award, a Licia Albanese-Puccini Foundation Lifetime Achievement Award, and the 25th Anniversary Medal of Honor at San Francisco Opera. She also received the 2017 Grammy Award for Best Opera Recording for her performance of Marie Antoinette in the Los Angeles Opera's production of *The Ghosts of Versailles*.