

**MANHATTAN SCHOOL OF MUSIC
GRADUATE OPERA THEATRE**

Tazewell Thompson, Director of Opera Studies

presents

***RESISTANCE • RESILIENCE •
RECONCILIATION***

***SCENES OF MORAL STRUGGLE AND
SOCIAL JUSTICE***

from

*Le nozze di Figaro, Die Zauberflöte, Falstaff, Werther, Roméo et Juliette, Anna Bolena,
The Crucible, Tosca, The Consul, Margaret Garner, I Was Looking at the Ceiling and Then
I Saw the Sky, and Mrs. President*

A. Scott Parry, Director

Wednesday, December 16, 2020 | 1 PM

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A. Scott Parry, Director
Myra Huang, Vocal Coach & Pianist
Kristen Kemp, Vocal Coach & Pianist
Thomas Muraco, Vocal Coach & Pianist
Nicolò Sbuelz, Vocal Coach & Pianist
Danielle Ranno, Production Stage Manager
Megan Kolpin, Props Coordinator
Steven Jude Tietjen, Supertitles Author

RESISTANCE • RESILIENCE • RECONCILIATION: A NOTE FROM TAZEWELL THOMPSON

In a bitterly divided world, the future relies on those willing to take a stand against oppression. Resistance takes many forms: battles can be fought with military force, martyrdom, nonviolent resistance, philosophical argument, and/or witty maneuvers, as we see in some of the scenes that follow. But confrontation is only the first step: opera also gives us models for binding up our wounds, healing our divisions, and moving forward, wiser than before.

–Tazewell Thompson, Director of Opera Studies

DIRECTOR'S NOTE

It's a daunting task to put together a program with so raw and challenging a subject, but when Tazewell put forward this title and charged me with effectuating it for this fall, I felt it a privilege to do so. During this extremely uncertain time of great struggle and division, it is imperative that we as performing artists step into the public square to provide a purposeful voice with which to gather communities into conversation. Throughout opera's history, it has taken up themes that are core to the human experience and made them sing. Whether it be a piece from hundreds of years ago, or just this last decade, opera has the power to speak directly to us in our own time and place regardless of the era in which it was composed. All opera is contemporary because it engages us in the here and now, in the moment that we currently experience, with all the resonance of the news of the day and the multifaceted lives we all lead. Although distressing at times, it is our hope that this program may help to provide a sense of greater empathy and understanding to build better bridges between us. We are proud to raise our voices together in this cause, to breathe life into these characters, to embody their experiences, and to engage in this conversation with you.

– A. Scott Parry

SCENES

Act I, scene 1, “Cinque... dieci...” from *Le nozze di Figaro* (1786)

Music by **W. A. Mozart**

Libretto by **Lorenzo da Ponte**

Figaro Daniel Choi

Susanna Tate Chu

Myra Huang, coach-pianist

Livestreamed from Gordon K. and Harriet Greenfield Hall

Today is the day that Figaro, the Count's valet, is set to marry Susanna, the Countess's maid. Figaro measures their work room for a bed that the Count has gifted them, but Susanna objects, revealing that the Count plans to exert his right as “Lord of the Manor” to claim her virginity, a custom that had been previously abolished. Figaro resolutely determines to subvert his Master's unscrupulous plans.

“O zittre nicht, mein lieber Sohn!” from *Die Zauberflöte* (1791)

Music by **W.A. Mozart**

Libretto by **Emanuel Schikaneder**

Königin der Nacht Melanie Spector

Thomas Muraco, coach-pianist

Recorded in Leonia, NJ and NYC

The Queen of the Night implores Prince Tamino to rescue her imprisoned daughter Pamina who was cruelly abducted by the Queen's political rival Sarastro. If Tamino succeeds, he will win Pamina's hand.

Act I, scene 2, “Nonet” from *Falstaff* (1893)

Music by **Giuseppe Verdi**

Libretto by **Arrigo Boito**

Alice Ford Makila Kirchner

Nannetta Ripley Lucas-Tagliani

Meg Page Rosario Hernández Armas

Mistress Quickly Maria Consamus

Fenton Alexander Rodriguez

Master Ford Gerardo Becerra de la Torre

Dr. Caius Marcus Jefferson

Bardolpho Nicolas Farrauto

Pistola Yi Yang

Nicolò Sbuelz, coach-pianist

Kristen Kemp, second coach-pianist

Livestreamed from Neidorff-Karpati Hall

The aging, corpulent knight, Sir John Falstaff, has run out of funds. He instructs his henchmen Bardolph and Pistol to deliver identical letters to Alice Ford and Meg Page in hopes of seducing these wealthy wives of Windsor into gaining access to their fortunes. The henchmen refuse the assignment and go to find Master Ford to report the indecency, just as Alice and Meg compare their two letters, determined to upend the old knight's agenda. All the while, Nannetta and Fenton try to consummate their love and thwart her parents' desire for their daughter to marry the sycophantic Dr. Caius.

“Werther... Werther... Qui m’aurait dit la place” from *Werther* (1892)

Music by Jules Massenet

Libretto by Édouard Blau, Paul Milliet, and Georges Hartmann

Charlotte **Xiao Xiao**

Myra Huang, coach-pianist

Recorded in Changsha, China and NYC

Rereading again the many letters she has received from him, Charlotte marvels at how she ever had the strength to send Werther away. Indeed, she returns his love, but is married to Albert, her deceased mother’s choice as her husband, to whom she has vowed to remain constant regardless her desires.

Act V, Final Scene, from *Roméo et Juliette* (1867)

Music by Charles Gounod

Libretto by Jules Barbier and Michel Carré

Roméo Montague **Giwooung Kim**

Juliette Capulet **Heather Lake**

Thomas Muraco, coach-pianist

Livestreamed from William R. and Irene D. Miller Hall

An age-old vendetta between their powerful families have driven these two star-crossed lovers to take desperate measures. Although their parents object, and Romeo having been banished, the lovers persist in their hope to be united. Juliet has imbibed a potion, making her appear dead so as to be able to eventually escape with her love. However, word of her secret plans fail to reach Romeo, who, believing Juliette to be deceased, arrives at her tomb to say a last goodbye and to end his own life.

“Al dolce guidami” from *Anna Bolena* (1830)

Music by Gaetano Donizetti

Libretto by Felice Romani

Anna Bolena **Hyeseong Kim**

Kristen Kemp, coach-pianist

Recorded in Incheon, South Korea and NYC

Locked in her cell in the Tower of London, the Queen, Anne Boleyn awaits execution, having been wrongly convicted by her husband King Henry VIII for infidelity with her former lover Richard Percy. She remained resolute in her wedding vows and so would not admit to the false charge of adultery. As such, she now recounts happier days with Percy as she awaits the horrors of the beheading scaffold.

Act III, scene 2, “Courtroom Scene” from *The Crucible* (1961)

Music by Robert Ward

Libretto by Bernard Stambler, after Arthur Miller

<i>John Proctor</i>	Michael Leyte-Vidal
<i>Judge Thomas Danforth</i>	Ongama Mhlontlo
<i>Abigail Williams</i>	Suehyun Ko
<i>Mary Warren</i>	Jordan Beaver
<i>Giles Corey</i>	Marcus Jefferson
<i>Ezekiel Cheever</i>	Alexander Rodriguez
<i>Elizabeth Proctor</i>	Maria Consamus
<i>Reverend Samuel Parris</i>	Nicholas Farrauto
<i>Thomas Putnam</i>	Daniel Chiu
<i>Ann Putnam</i>	Sara Mortensen
<i>Reverend John Hale</i>	Yi Yang
<i>Francis Nurse</i>	Wei Chen
<i>Ruth Putnam</i>	Haeun Baek
<i>Martha Sheldon</i>	Elizabeth Perry
<i>Betty Parris</i>	Julia Garcia
<i>Bridget Booth</i>	Heesoo Shin
<i>Susanna Walcott</i>	Martha Allen
<i>Mercy Lewis</i>	Ping Gu

Myra Huang, coach-pianist

Kristen Kemp, second coach-pianist

Recorded Live in Assembly Hall at Riverside Church

A conspiracy of witchcraft has overtaken Salem, Massachusetts, as a group of teenage girls, led by Abigail Williams, claim they have been psychically attacked by certain members of the community and now sit as special witnesses of the court. Judge Danforth has been summoned from Boston to oversee the proceedings, as has Reverend Hale, an expert in the occult. The well-respected farmer John Proctor’s own wife Elizabeth has been accused and taken into custody. John Proctor arrives at court with Mary Warren, the Proctor’s new house maid and former member of the girls’ crew, to try to dispel the machinations of Abigail Williams and the other girls whose motives are not as virtuous as they might appear.

“E lucevan le stelle” from *Tosca* (1900)

Music by Giacomo Puccini

Libretto by Luigi Illica and Giuseppe Giacosa

Mario Cavaradossi **Xiaojie Ji**

Nicolò Sbueltz, coach-pianist

Recorded in Changsha, China and NYC

Even after severe physical torture, Cavaradossi, a political sympathizer to the former Roman Republic, has refused to provide information to Baron Scarpia, the chief of police, concerning the whereabouts of the resistance movement. In the early morning hours on the rooftop of the Castel Sant’Angelo, Cavaradossi awaits his death by firing squad and reminisces on his loving memories of Tosca.

Act I, scene 2, “Papers Scene” from *The Consul* (1950)

Music and Libretto by Gian-Carlo Menotti

Magda Sorel **Tiffanie Trujillo**
Secretary **Kalyn Powers**

Thomas Muraco, coach-pianist

Livestreamed from Gordon K. and Harriet Greenfield Hall

Magda Sorel has tried in vain to escape her home country in order to join John, her political refugee husband, in freedom across the border. She arrives again at the Consulate only to be told once more that she has not submitted all of the required paperwork - she will need an additional appointment to speak with the Consul directly. Traumatized by the many fears she has faced due to the Secret Police, political unrest, and the health and safety of her family, Magda at last unleashes her inner torment.

“He is by” from *Margaret Garner* (2005)

Music by Richard Danielpour

Libretto by Toni Morrison

Cilla **Nina St. Preux**

Kristen Kemp, coach-pianist

Recorded in Chicago, IL and NYC

Margaret awaits her husband Robert’s return home so they can escape with their two children from Maplewood, the Kentucky plantation where they are held, to the free state of Ohio. Cilla, Robert’s mother, tells Margaret she will not make the journey with them, that she is too old to learn the new habits of freedom that await the enslaved family, but that she trusts God to take her in His own time.

“Go cry, girl” from *Margaret Garner*

Robert Garner **Ashton Jones**

Kristen Kemp, coach-pianist

Recorded in Houston, TX and NYC

Robert returns home to find Margaret awaiting him expectantly. It is the eve of their secretly arranged escape from Maplewood plantation. Robert knows how tremendously Margaret has suffered at the hands of the plantation owner, Edward Gaines, and so he comforts her, telling her to release her pain to him, that the gate now stands open for them to finally be able to flee north into freedom.

Act IV, Finale, “Tutto è tranquillo e placido” from *Le nozze di Figaro*

<i>Figaro</i>	Daniel Chiu
<i>Susanna</i>	Stephanie Foster
<i>Conte Almaviva</i>	Gerardo Becerra de la Torre
<i>Contessa Almaviva</i>	Jasmine Ismail
<i>Cherubino</i>	Inés Cordero
<i>Marcellina</i>	Emily Gehman
<i>Barbarina</i>	Cassie Chang
<i>Dr. Bartolo</i>	Michael Leyte-Vidal
<i>Don Basilio</i>	Siyuan Yin
<i>Don Curzio</i>	Yiquao Zhou
<i>Antonio</i>	Yi Yang

Nicolò Sbuclz, coach-pianist

Myra Huang, second coach-pianist

Livestreamed from Neidorff-Karpati Hall

Unbeknownst to Figaro, the Countess has lured the Count into the garden disguised as Figaro's just married bride Susanna in order to catch the Count in his infidelities. Figaro witnesses what he presumes to be his wife being wooed by his Master, but Cherubino, always a fly in every ointment, has scattered the various players in different directions. Figaro ruminates on his sad lot as Susanna suddenly reenters disguised as the Countess to try and play a trick on him as payback for his jealousy. Figaro instantly turns the tables on her, but things really heat up when the Count arrives to witness their playacting.

“Lift Ev’ry Voice and Sing” (arr. 1970)

Words by James Weldon Johnson

Music by J. Rosamond Johnson

Arranged by Roland Carter

Full Company:

Haeun Baek, Jordan Beaver, Eunji Byun, Cheng Chang, Tate Chu, Xiqian Feng, Stephanie Foster, Jiayi Gao, Julia Garcia, Xiaoyu Hu, Jasmine Ismail, Haeun Jang, Hyeeseong Kim, Joeeun Kim, Makila Kirchner, Suehyun Ko, Heather Lake, Yingxi Lei, Lydia Li, Ripley Lucas-Tagliani, Veronica Mak, Sara Mortensen, Elizabeth Perry, Sophia Santiago, Heesoo Shin, So-Chung Shinn, Melanie Spector, Nina St Preux, Tiffanie Trujillo, Yongxin Zhou, soprano

Martha Allen, Ruoxi Bian, Maria Consamus, Inés Cordero, Emily Gehman, Ping Gu, Rosario Hernández Armas, Wen Liu, Kalyn Powers, Xiao Xiao, mezzo-soprano

Nicholas Farrauto, Marcus Jefferson, Xiaojie Ji, Giwooung Kim, Ongama Mhlontlo, Alexander Rodriguez, Xianghao Wen, Siyuan Yin, Doohyun Yoon, Yiqiao Zhou, tenor

Gerardo Becerra de la Torre, Nicholas Calabrese, Wei Chen, Daniel Chiu, Daniel Choi, Zheliang Huang, Ashton Jones, Michael Leyte-Vidal, Nathan Seldin, Zhuxin Xu, Yi Yang, Jiahua Zhang, baritone/bass

Kristen Kemp, coach-pianist

Recorded from locations around the globe and edited together

A poem written in 1900 as a celebration of President Lincoln's birthday, then set to music in 1905 by the poet's brother, this celebrated song of prayer and thanksgiving was adopted by the NAACP in 1919 and dubbed the “Negro national anthem.” Dr. Roland Carter arranged the song in 1970 in some part as a reaction to the events of the Vietnam War and the variety of social unrest surrounding it, hoping to bring about wider exposure for the piece: “I wanted people to embrace this song, because more than about Black and White, it's about man's inhumanity to man. It's much broader than Black and White relationships. My goal was to make the song meaningful not only to Blacks, but to everyone.”

ABOUT THE ARTISTS

A. Scott Parry, Director

A. Scott Parry's direction has been hailed by *Opera News* as "marvelous," "lively," "imaginative," and "spot-on." His productions have spanned an enormous range of repertoire, from *West Side Story* to *Madama Butterfly* and *La bohème* to *La Cage aux Folles*. He conceived of, designed, and directed the world première of *I lavori d'amore persi*, a pastiche of music theatre fragments by Claudio Monteverdi for the Bloomington Early Music Festival, as well as the modern absurdist opera *The Pig, the Farmer, and the Artist* at La Mama (Off-Broadway). Mr. Parry spent almost a decade on the directing staff of New York City Opera at Lincoln Center and served on the faculty of Indiana University in Bloomington, where he had previously received his Master's degree in Stage Direction for Opera. He held a ten-year tenure as Producing Artistic Director of Opera & Lyric Theatre at the Ohio State University, has been a visiting professor at the New England Conservatory, Amherst College, and Peabody Conservatory, and is currently Stage Director and Acting Coach for Dolora Zajick's Institute for Young Dramatic Voices. As a composer, he premiered his quartet theatre song cycle *On the Impracticality... of Love* at NYC's Singers Forum and recently completed his operatic libretto adaptation of Beaumarchais's third "Figaro play," *La mère coupable* (*The Guilty Mother*), which is currently being set to music. Mr. Parry is represented by Robert Gilder & Co.

Myra Huang, Vocal Coach & Pianist

Acclaimed by *Opera News* as being "among the top accompanists of her generation" and as "a colouristic tour de force" by the *New York Times*, Grammy-nominated pianist Myra Huang performs in recitals and chamber music concerts around the world. Highly sought after for her interpretation of lieder and art song as well as for her depth of musicianship and impeccable technique, she regularly performs with acclaimed opera singers around the world. Last season Huang performed in recitals throughout the U.S., including at the Walt Disney Concert Hall in Los Angeles, the Kennedy Center, Aspen Music Festival, Hill Auditorium at the University of Michigan, Shriver Hall at Johns Hopkins University, and the Mostly Mozart Festival at Lincoln Center. Her recital with tenor Lawrence Brownlee at Carnegie Hall was chosen by WQXR as one of 2018's best classical recitals of the year, and she was chosen as the recipient of the Samuel Sanders Collaborative Artist Award for 2019 by the Classical Recording Foundation for her consummate artistry. Her participation with the "Emerging Voices" project under Nicholas Phan's curation at the Philadelphia Chamber Music Society in January 2020 included six concerts, exploring themes of social connection through art song. Huang made her 92nd St Y debut in March 2020 with mezzo-soprano Fleur Barron, one of the first concerts to be streamed online during the covid-19 pandemic, which was viewed by over 77,000 people around the world from over 125 countries. She joined Lawrence Brownlee in September at Opera Philadelphia as the music director for the program "Larry Brownlee and Friends" and performed "Cycles of My Being" by Tyshawn Sorey, both for subscription broadcast.

Huang has served on the music staffs of the Washington National Opera, Houston Grand Opera, New York City Opera, and the Palau de les Arts in Valencia, Spain. She worked closely with directors Lorin Maazel and Zubin Mehta as an assistant conductor at the Palau de les Arts. From 2011 to 2013, she served as the Head of Music Staff at New York City Opera. She was a staff pianist for the Operalia competition from 2005 to 2019, directed by Plácido Domingo, performing at opera houses around the world, such as Teatro alla Scala (Milan), the Royal Opera House (U.K.), the National Centre for the Performing Arts (Beijing), and Teatro Real (Madrid). Huang enjoys training young opera singers and pianists in programs throughout the U.S., teaching at companies such as the Music Academy of the West and the Houston Grand Opera Studio. Huang is on the music staff of the Atkins Program in the Mariinsky Theatre in St. Petersburg, the Steans Music Institute at Ravinia, and the Metropolitan Opera Lindemann Young Artist Development Program, as well as a Manhattan School of Music faculty member in the department of Opera Studies.

During this pandemic season, Huang has also performed on the Metropolitan Opera At-Home Gala, the LA Opera's 35th Anniversary virtual gala, the New York Festival of Song's Spring Gala, the Collaborative Works Festival of the Collaborative Arts Institute of Chicago, and on recitals broadcast live from the Schubert Club and Open Space Music Series. Upcoming engagements for the 2020–21 season include a recital with mezzo-soprano Fleur Barron, presented by the Cincinnati Song Initiative, and recitals with mezzo-soprano Sasha Cooke and soprano Susanna Phillips, as well as baritone Joshua Hopkins.

Huang is an avid recitalist and recording artist. Her recordings have received critical acclaim from the *New York Times*, *Gramophone UK*, *Opera News*, and the *Boston Globe*. Her recent album *Gods and Monsters* with tenor Nicholas Phan was nominated for "Best Classical Vocal Solo Album" category at the 2018 Grammy Awards. Of this album, *Opera News* wrote, "Huang matches the tenor with pianistic arsenal of colors and attacks, controlled by her astonishing technique." Her most recent album, *Clairieres*, on the Avie label with Nicholas Phan, featuring the music of Lili and Nadia Boulanger, has been released to critical acclaim anew. Other albums include *Illuminations*, *Winter Words*, and *Still Falls the Rain* on the Avie label with Nicholas Phan, and *Paysages* on the Bridge label with soprano Susanna Phillips. Huang is a Steinway Artist.

Kristen Kemp, Vocal Coach & Pianist

Vocal coach and accompanist Kristen Kemp joined the Opera Theatre faculty at Manhattan School of Music in 2018. Originally from Florida, she has worked with numerous opera companies throughout the United States, including Cincinnati Opera, Michigan Opera Theater, Sarasota Opera, Utah Festival Opera, Martina Arroyo Foundation Prelude to Performance, Opera North, and Chelsea Opera, as well as the Opera Theatre of Lucca, Italy, in association with the Cincinnati Conservatory. Kristen was a music staff member at Sarasota Opera beginning in 2003, as well as the Studio Artist Director for five seasons. As Studio Artist Director, she regularly coached mainstage roles and prepared and performed over 30 outreach concerts each season. As a member of the coaching staff for Sherrill Milnes V.O.I.C. Experience, she has had the pleasure of working with the programs in New York, Florida, and Savannah since 2010. She received her MM degree and AD degree in opera coaching from the Cincinnati College–Conservatory of Music.

Thomas Muraco, Vocal Coach & Pianist

Thomas Muraco has been described as “simply one of the finest collaborative artists before the public today” by the *Boston Globe*. As the conductor of *Idomeneo* for Opera McGill, he was “the star of the evening,” wrote *Le Devoir* (Montréal). “He animates the music masterfully, and infuses everything he does with poignancy and sentiment.” He has partnered such singers as Adele Addison, Martina Arroyo, Arleen Augér, John Cheek, Phyllis Curtin, Mary Dunleavy, Faith Esham, Ben Heppner, Sumi Jo, Susanne Mentzer, and Dolora Zajick and instrumentalists John Graham, Robert Mann, Arnold Steinhardt, Zara Nelsova, Ransom Wilson, Peter Winograd, and the American and Shanghai String Quartets.

Mr. Muraco has trained pianists in the art of accompanying and coaching, as well as singers, at Manhattan School of Music since 1993, and has given master classes at the Aspen and Banff Music Festivals and the St. Louis Conservatory. At MSM, he has conducted Opera Repertoire Ensemble productions of *Rigoletto*, *Falstaff*, *Lucia*, *Faust*, *Hänsel und Gretel*, *I Capuleti e i Montecchi*, *Lakmé*, *La Bobème*, *La Traviata*, *Carmen*, *Madama Butterfly*, *Don Giovanni*, *Dialogues des Carmélites*, *Il Tabarro*, *Gianni Schicchi*, *Luisa Miller*, *Così fan tutte*, *La Voix Humaine*, *Suor Angelica*, and *Les pêcheurs de perles*. He has conducted *Lakmé* for the International Vocal Arts Institute; *La Cenerentola* with Opera San José as his debut in 2002; and *Idomeneo* at Opera McGill. He made his debut at Tri-Cities Opera in April 2015 conducting *Faust*.

Influential teachers in his own training include Brooks Smith at the Eastman School of Music, Jeaneane Dowis, and conductors John Nelson and David Gilbert.

Mr. Muraco had the honor of assisting in the preparation of performances and a recording of *La Bobème* under the direction of Leonard Bernstein. He assisted in preparing both operatic and symphonic repertoire for John Nelson for performances of the Verdi Requiem at Carnegie Hall and *Die Entführung aus dem Serail* with L'Ensemble Orchestral de Paris, and for James Conlon with the Cincinnati Symphony.

As the Studienleiter-Kapellmeister at the Theater Bremen in the 2007–08 season, he conducted performances of *Nabucco* and *Merlin*. In 2009 he performed with tenor Ben Heppner at La Scala, Dortmund Konzerthaus, Opéra National de Paris, Berlin Philharmonie, and the Barbican Centre in London. He has coached at the Santa Fe Opera, the Banff Centre, and Opera Advantage; is on the Board of the Art Song Preservation Society of New York; and regularly serves as a judge for the Metropolitan Opera National Council Auditions throughout the United States.

Nicolò Sbuelz, Vocal Coach & Pianist

Nicolò Sbuelz is an Italian pianist, coach, and assistant conductor from Udine, Italy. Over the last decade, he has worked as an assistant conductor, diction coach, prompter, répétiteur, and chorus master with internationally acclaimed opera houses and festivals such as Teatro alla Scala (Italy), Opéra National de Lyon (France), Holland Festival (Amsterdam), Wiener Festwochen (Vienna), Co-Opera Co. (London), Houston Grand Opera, Sarasota Opera, and Wolf Trap Opera, where he has served as coach/pianist and Italian consultant since 2017. In addition to his extensive experience in the opera house, Mr. Sbuelz is a graduate of the Accademia del Teatro alla Scala, where he worked with some of the greatest singers of our time, such as Mirella Freni and Renato Bruson, among others. In the United States, he was a coaching fellow at the Aspen Music Festival as well as an apprentice coach with the Merola Opera Program. Mr. Sbuelz received undergraduate degrees in piano and composition from the Conservatorio “G. Tartini” (Trieste, Italy) as well as a Master’s degree in musicology with a concentration in Aesthetics and the Cross-Cultural Reception of Music and Languages from the University of Pavia. A devoted educator, Mr. Sbuelz joined Manhattan School of Music’s Opera faculty in 2018 where he has coached the opera scenes programs, as well as the mainstage productions of *I due Figaro* and *Emmeline*.

Danielle Ranno, Production Stage Manager

Danielle Ranno has worked as a freelance stage manager in opera, theatre, dance, and special events for the last decade. Recent credits include *Bernadette's Cozy Book Nook* (World Premiere with Fort Worth Opera), *Zoom Speed Dating Tonight!* (NYU and World Premiere with Brevard Music Center), *Miranda: A Steampunk VR Experience* (World Premiere with Tri-Cities Opera and Opera Omaha), Kanye West's opera *Mary* at Lincoln Center and *Pergolesi: Stabat Mater* presented by Death of Classical in the catacombs of Brooklyn's Green-Wood Cemetery. Other companies include the Maltz Jupiter Theatre, Gulfshore Playhouse, TheatreZone, the Mother Line Story Project, Opera Columbus, On Site Opera, International Summer Opera Festival of Morelia, Lakes Area Music Festival, Brevard Music Center, Opera Grand Rapids, the Castleton Festival, Opera Naples, and Gulfshore Opera. She has been a guest lecturer at Florida Gulf Coast University, Rutgers University, SUNY Sullivan, Salisbury University, and Northwestern University. Danielle Ranno received her MFA from Mason Gross School of the Arts at Rutgers University. She is a proud member of the Actors Equity Association and American Guild of Musical Artists.

Megan Kolpin, Properties Coordinator

Megan P. G. Kolpin holds a BFA from Purchase College in New York. Over the past ten years she has worked all over the country, from Utah Shakespeare Festival to Connecticut Repertory Theatre. Megan's most recent design credits include *The Wild Party* at MSM and *Eco Village* at the Theatre at St. Clements. She would like to thank her partner James for supporting and encouraging her, as well as her family and friends. She is currently the resident Properties Coordinator at Manhattan School of Music.

COVERS

Act I, scene 1, “Cinque... dieci...” from *Le nozze di Figaro* (1786)

<i>Figaro</i>	Daniel Chiu
<i>Susanna</i>	Veronica Mak

Act I, scene 2, “Nonet” from *Falstaff* (1893)

<i>Alice Ford</i>	Tiffanie Trujillo
<i>Nannetta</i>	Haeun Jang and Sara Mortensen
<i>Meg Page</i>	Inés Cordero
<i>Mistress Quickly</i>	Kalyn Powers
<i>Fenton</i>	Ongama Mhlontlo
<i>Master Ford</i>	Daniel Choi
<i>Dr. Caius</i>	Ongama Mhlontlo
<i>Bardolfo</i>	Siyuan Yin
<i>Pistola</i>	Wei Chen

Act V, Final Scene, from *Roméo et Juliette* (1867)

<i>Roméo Montague</i>	Ongama Mhlontlo
<i>Juliette Capulet</i>	Jordan Beaver

Act III, scene 2, “Courtroom Scene” from *The Crucible* (1961)

<i>Judge Thomas Danforth</i>	Giwooung Kim
<i>Abigail Williams</i>	Heather Lake
<i>Mary Warren</i>	Ripley Lucas-Tagliani
<i>Elizabeth Proctor</i>	Rosario Hernández Armas
<i>Reverend Samuel Parris</i>	Yiqiao Zhou
<i>Thomas Putnam</i>	Gerardo Bercerra de la Torre
<i>Ann Putnam</i>	So-Chung Shinn
<i>Reverend John Hale</i>	Nicholas Calabrese
<i>Francis Nurse</i>	Nicholas Calabrese
<i>Ruth Putnam</i>	Cassie Chang
<i>Martha Sheldon</i>	Veronica Mak
<i>Betty Parris</i>	Xiaoyu Hu
<i>Bridget Booth</i>	So-Chung Shinn
<i>Susanna Walcott</i>	Emily Gehman
<i>Mercy Lewis</i>	Inés Cordero

Act I, scene 2, “Papers Scene” from *The Consul* (1950)

<i>Magda Sorel</i>	Jasmine Ismail
<i>Secretary</i>	Rosario Hernández Armas

“Mike’s Song About Arresting a Particular Individual” and “Dewain’s Song of Liberation and Surprise” from *I Was Looking at the Ceiling and Then I Saw the Sky* (1995)

<i>Mike</i>	Michael Leyte-Vidal
<i>Dewain</i>	Ongama Mhlontlo

Act IV, Finale, “Tutto è tranquillo e placido” from *Le nozze di Figaro*

<i>Figaro</i>	Michael Leyte-Vidal
<i>Susanna</i>	Tate Chu
<i>Conte Almaviva</i>	Daniel Choi
<i>Contessa Almaviva</i>	Makila Kirchner
<i>Cherubino</i>	Xiaoyu Hu
<i>Marcellina</i>	Martha Allen
<i>Barbarina</i>	Haeun Jang
<i>Dr. Bartolo</i>	Wei Chen
<i>Don Basilio</i>	Nicholas Farrauto
<i>Don Curzio</i>	Alexander Rodriguez
<i>Antonio</i>	Nicholas Calabrese

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Alessandra Mauro, Assistant Stage Manager

Andres Diaz Jr., Production Supervisor

Pamela Pangaro, Lead Technician

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Tyler Donahue, Production Coordinator

Dash Lea, Production Coordinator

Jesdelson Vasquez, Student Stagehand

Megan Kolpin, Props Coordinator

Mary Grace Moran, Assistant Props Coordinator

Katie Lipow, Supertitles Operator

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Jacob Schmid, Technical Director

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Miki Takashima, Camera Operator

Johannes Felscher, Sound Engineer

VIDEO OF “LIFT EV’RY VOICE AND SING”

Simon C.F. Yu, Video Editor

Matthew Soares, Mixing Engineer

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Miriam Charney, Contemporary Opera Ensemble

Andy Gale, Spring Cabaret

Myra Huang, Opera Scenes

Mark Janas, Discover Opera!

Kristen Kemp, Opera Scenes

Thomas Muraco, Opera Scenes

Gordon Ostrowski, Discover Opera! & Amato Opera-In-Brief

LeAnn Overton, Amato Opera-In-Brief

Jorge Luis Parodi, Senior Opera Theatre

Nicolò Sbuelz, Opera Scenes

Shane Schag, Spring Cabaret

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Edith Bers

Harolyn Blackwell

Shirley Close

Mignon Dunn

Ruth Golden

Cynthia Hoffmann

Marlena Kleinman Malas

Catherine Malfitano

James Morris

Mark Oswald

Joan Patenaude-Yarnell

Ashley Putnam

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Miriam Charney

Kenneth Cooper

Patrick Diamond

Warren Jones

Kathryn LaBouff

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Glenn Morton

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Calvin Johnson, Manager of Jazz Operations

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Matthew Jaimes, Instrumental Ensembles Associate

Hannah Marks, Instrumental Ensembles Associate

Matthew Ward, Percussion Operations Manager

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Hide Onishi, Chief Concert Technician

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Dash Lea, Production Coordinator

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Kevin Bourassa, Recording Engineer

Corey Mahaney, Recording Engineer

Mohit Diskalkar, Network Systems Engineer

Yue Mu, Instructional Designer

Roan Ma, Recording Services Coordinator

Graceon Challenger, Chief Maintenance Technician

OPERA AT MANHATTAN SCHOOL OF MUSIC

Recognized as one of the foremost opera training programs in the world, Manhattan School of Music's opera program attracts some of the most talented young singers from the United States and more than forty other countries. Students in the program refine their technique and develop their artistry under the guidance of a faculty of eminent artist-teachers while gaining exposure before New York City audiences through performances in opera scenes, community outreach concerts, and two full-length productions each year.

The Manhattan School of Music opera program has a long and proud tradition of producing some of the finest operatic artists in America and abroad. Manhattan School of Music's opera productions have been praised as a significant contribution to operatic life in New York City, and many students have gone on to major careers. Among notable alumnae are sopranos Dawn Upshaw, Catherine Malfitano, Alexandra Deshorties, Kathleen Kim, and Tonna Miller and mezzo-sopranos Susan Graham, Dolora Zajick, Jennifer Dudley, and Kate Aldrich of the Metropolitan Opera. Alumni who have appeared at the Metropolitan Opera and the New York City Opera are sopranos Lauren Flanigan, Pamela Armstrong, Lori Guilbeau, and Amy Johnson; mezzo-sopranos Beth Clayton and Heather Johnson; countertenor Anthony Roth Costanzo; tenors Matthew Chellis and Brandon Jovanovich; and baritone Scott Altman. Another noted alumnus is Maestro George Manahan, Music Director of the American Composers Orchestra and Director of Orchestral Activities at MSM.

Manhattan School of Music has issued CDs of Ned Rorem's *Miss Julie*, Benjamin Britten's *Albert Herring*, Gaetano Donizetti's *Il campanello di notte*, Leonard Bernstein's *Trouble in Tabiti*, Gustav Holst's *Savitri*, Ludwig Spohr's *Beauty and the Beast*, the world premiere recordings of Daniel Catán's *Rappaccini's Daughter*, William Mayer's *A Death in the Family*, Scott Eyerly's *The House of the Seven Gables*, Robert Ward's *Roman Fever*, Thomas Pasatieri's *The Seagull*, Lee Hoiby's *A Month in the Country*, John Musto's *Later the Same Evening*, Lee Hoiby's *Summer and Smoke*, Virgil Thomson's *The Mother of Us All*, Conrad Susa's *The Dangerous Liaisons*, and Nicolas Isouard's *Cendrillon*.

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 960 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege program continues to offer superior music instruction to 475 young musicians between the ages of 5 and 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

Your gift helps a young artist reach for the stars!

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

Contact the Advancement Office at 917-493-4434 or visit msmnyc.edu/support

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