

MANHATTAN SCHOOL OF MUSIC OPERA THEATRE

Tazewell Thompson, Director of Opera Studies

GRADUATE OPERA SCENES

presents

***The Family Dynamic–
Untangling the Ties That Bind***

Featuring scenes from

*Cendrillon, Idomeneo, Lucia di Lammermoor, Serse, Arabella, Carmen, Highway 1, USA,
A Quiet Place, and Candide*

A. Scott Parry, Director

Bryan Wagorn (DMA '13), Music Director

Friday, April 30, 2021 | 7:30 PM

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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

Cynthia Hennon Marino, Production Stage Manager

Megan P. G. Kolpin, Props Coordinator

Steven Jude Tietjen, Supertitles Author

DIRECTOR'S NOTE

FAMILY (*noun*)

1. The basic societal unit traditionally consisting of parents and their children
2. A collection of individuals living under the same roof
3. Persons of related ancestry or those sharing common characteristics
4. Any group united by certain held convictions or affiliations

Although there are many definitions of what a family is, and any number of ways that they may be constituted, what exactly are the core elements underneath that ultimately tie them tightly together or tear them inexorably apart? Why does this unique bond exist that so intimately binds us each to the other and yet also repels us so? How can the family unit be such a source of solace and support while simultaneously being the root of so much tension, heartache, and shame?

With the scenes that follow, we explore many circumstantial variations that may help to shed some light on the familial attachments in which we might find ourselves entangled, and perhaps show ways that we can contextualize our own particular pushes and pulls found within them.

Apart from these specific scenarios, however, it is my hope that we might eventually see beyond our own unique families, those we alternately hold dear and malign, and instead discover a wider communal definition from which we may draw even greater acceptance and support—regardless of color, creed, race, or religion— that of the whole human family.

– A. Scott Parry

SCENES

Act I from *Cendrillon* (1904)

Music, Book, and Lyrics by **Pauline Viardot**

Translation and Transcription by **Elsa Quéron**

Marie, an orphaned girl called “Cinderella”

Prince Charming, heir to the Kingdom

Baron Pictordu, Marie’s stepfather

Maguelonne, the Baron’s elder daughter

Armeline, the Baron’s younger daughter

The Fairy, Marie’s Fairy Godmother

Nicolò Sbulz, coach-pianist

Ripley Lucas-Tagliani

Alexander Rodriguez

Daniel Choi

Elizabeth Perry

Emily Gehman

Heather Lake

Performed and Recorded in French in Riverside Church

The Drawing Room of the Pictordu Manor

Marie, who is treated as a servant in the Pictordu household, reads a story of a prince who wants to be married but is unable to find a suitable wife. A beggar calls asking for food, and when Marie steps out, reveals himself to be the Prince. Marie returns just before her stepsisters arrive to shoo away the supposed pauper. Marie asks her stepsisters who would clean the house and take care of them if she were to leave as well, before being interrupted by another knock at the door. It’s the Prince again, this time disguised as a valet, offering an invitation to the ball that evening. The sisters accept and exit to ready themselves. The Baron enters and recalls a time when he was a greengrocer and a long-ago jail sentence he served, as well as reminiscing about his late wife. The sisters return, explaining the invitation and encouraging their father to get dressed. Marie explains to the girls that all she wants is to be loved by her family. The Baron and stepsisters depart, leaving Marie to lament how much she wishes to see the handsome valet again, crying herself to sleep. Fantastically, an apparition of her godmother appears. The Fairy turns a pumpkin into a carriage and a mousetrap into horses. Providing glass slippers and a miraculous veil, she sends Marie off to the ball, but warns her to return home before midnight or the magic spell will be broken.

Act III, scene 1 from *Idomeneo* (1781)

Music by **W.A. Mozart**

Libretto by **Giambattista Varesco**

Ilia, a captured Greek princess

Idamante, heir to the Cretan throne, in love with Ilia

Idomeneo, Idamante’s father, King of Crete

Elettra, Princess of Argos, in love with Idamante

Thomas Muraco, coach-pianist

Sara Mortensen

Rosario Hernández Armas

Marcus Jefferson

Suehyun Ko

Performed and Recorded in Italian in the Alan M. and Joan Taub Ades Performance Space

A Seaside Vista overlooking the Mediterranean

On his return home to Crete, Idomeneo, a hero of the Trojan Wars, escaped a raging storm by promising Neptune he would sacrifice the first person he saw should he be delivered safely. That person was his son, Idamante, who has been keeping watch over the war prisoner Ilia, daughter of their rival, the now deceased Greek king Priam, and in so doing, he has fallen in love with her. Meanwhile, the Argon princess Elettra has become infatuated with the Prince. The King, to avoid his vow to kill his own son, sends Idamante to escort Elettra back home to Argos in hopes it will assuage Neptune’s anger. The lovestruck Elettra is thrilled by this, but Ilia, confused by her own burgeoning feelings for Idamante whom she knows she should hate, foregoes a farewell and retires to a secluded seaside vista. However, as Idamante and Elettra prepare to set sail, a sea monster is unleashed by the vengeful Neptune, savagely attacking the Cretans, leaving the island bloodied and in disarray. Act III discovers Ilia alone, giving voice to her conflicted love, unaware of the traumatic events occurring on the other side of the island.

Act II, scene 1 from *Lucia di Lammermoor* (1835)

Music by Gaetano Donizetti

Libretto by Salvatore Cammarano

Enrico Ashton, Lord of Lammermoor

Lucia Ashton, Enrico's younger sister

Nicolò Sbuelz, coach-pianist

Jose Gerardo Becerra de la Torre

Makila Kirchner

Performed and Recorded in Italian in the Gordon K. and Harriet Greenfield Hall

Enrico's Study in Lammermoor Castle

Edgardo of Ravenswood had been coming to the castle often to meet clandestinely with Lucia, though she has received a supernatural omen warning her to abandon him, since the Ravenswoods are her family's enemies. For political reasons, Edgardo has had to leave for France. He had hoped to make peace with Enrico, Lucia's brother, and marry Lucia, but Lucia knew this was impossible, so instead, the two swore a vow of marriage and exchanged rings in private. Preparations had already been made, however, for the wedding of Lucia to Arturo, a necessary political move for the Ashtons. Enrico, worried that Lucia will not submit to the wedding, now shows his sister a forged letter seemingly proving that Edgardo has forgotten her and taken a new lover. Enrico demands that Lucia renounce her secret vow to Edgardo and, for the good of the family, marry Arturo.

Act I, scene 1 from *Serse* (1738)

Music by G.F. Handel

Libretto by Silvio Stampiglia

Serse, King of Persia

Arsamene, Serse's younger brother, in love with Romilda

Romilda, a plucky neighboring princess

Elviro, Arsamene's beleaguered servant

Myra Huang, coach-pianist

Maria Consamus

Kalyn Powers

Cassie Chang

Daniel Choi

Performed and Recorded in Italian in Riverside Church

A Grove in the Royal Gardens

It's morning and Serse, King of Persia, arrives at his gardens, taking special care and giving effusive attention to his most-favored exotic plant. His brother Arsamene, alongside the hungover servant Elviro, enters, searching for Arsamene's elusive sweetheart, the princess Romilda. They stop as they hear her singing nearby. Romilda is poking gentle fun at Serse with a song: he is in love with a plant, but the plant does not return his affections. Romilda then enters, continuing to jest and flirt with Serse, who is disturbed by her provocations but also enthralled. He does not know that his brother himself is secretly in love with the princess. Infatuated by her teasing, Serse announces that he desires Romilda as his consort. Arsamene says it is impossible for a princess to be a concubine, so Serse suggests her as his bride. But his brother again informs him that only a queen should marry a king. Serse orders his brother forthwith to tell Romilda of his love regardless, but Arsemene demurs, and so the King determines he will inform her himself.

Act I, scene 3 from *Arabella* (1933)

Music by Richard Strauss

Libretto by Hugo von Hofmannsthal

Arabella Waldner, Count Waldner's eldest daughter
Zdenka Waldner, Arabella's younger sister, dressed as a boy

Jasmine Ismail
Stephanie Foster

Myra Huang, coach-pianist

Performed and Recorded in German in the Gordon K. and Harriet Greenfield Hall

The Living Room of the Waldner's Viennese Hotel Suite

The Countess Adelaide, Arabella and Zdenka's mother, has had her fortune told. The psychic predicted Arabella would marry a man from afar, but that trials would be in store. The Waldners have a second daughter, Zdenka, but since they cannot afford the dowry of two daughters marrying, they have indulged her tomboyishness by presenting her as a boy. Zdenka secretly loves Matteo, a poor army officer who in turn loves Arabella. To prevent him from committing suicide at Arabella's indifference, Zdenka writes Matteo love letters that she signs with Arabella's name. Meanwhile, Arabella is being wooed by three suitors, Elemer, Dominik, and Lamoral, and acknowledges that she may have to accept one of them, even though she isn't very interested. Zdenka reproaches Arabella for her unsympathetic treatment of Matteo's affections, but Arabella says that she is waiting for the "Right Man" to whom she can give her heart completely.

Act I Duet from *Carmen* (1875)

Music by Georges Bizet

Libretto by Henri Meilhac and Ludovic Halévy

Don José, a corporal in the Spanish Army
Micaëla, a village girl and close family friend of José and his mother

Giwooung Kim
Tiffanie Trujillo

Kristen Kemp, coach-pianist

Performed and Recorded in French in the Alan M. and Joan Taub Ades Performance Space

A Public Square in Seville, Spain

The young peasant girl, Micaëla, has asked some local soldiers if they have seen Don José. Telling her he'd soon be back, they tried to persuade her to stay with them, but she declined and left. Relief soldiers, including Don José, arrive, and Carmen, on a break from the cigarette factory, focuses her attention on Don José, who pretends not to notice. Before leaving, she seductively tosses a flower at him. Alone, Don José now inspects the flower and reflects on Carmen's charms. Micaëla returns to find him and delivers a letter and money as well as a chaste kiss from his mother. Don José feels it is providence that she has come to save him from a dark path, and promises fidelity to Micaëla and his mother, despite the temptations Carmen has shown him.

"What does he know of dreams?" from *Highway 1, USA* (1962)

Music by William Grant Still

Libretto by Verna Arvey

Nate, Bob's younger brother, an entitled idealist

Ongama Mhlontlo

Thomas Muraco, coach-pianist

Performed and Recorded in English in the William R. and Irene D. Miller Recital Hall

The Kitchen of Bob and Mary's South Carolina Apartment

As a guest in his brother and sister-in-law's house, and having slept-in late again, Nate overhears his older brother Bob insinuating that he might want to take a job fixing up cars at the garage before leaving for the shop. Nate rails at the thought of menial work being his sole aspiration like his brother. Awaiting Mary to serve his breakfast, he explains he was meant for loftier things.

Act III from *A Quiet Place* (1984)

Music by Leonard Bernstein

Libretto by Stephen Wadsworth

Dede, Sam's 30-year-old daughter

Junior, Sam's son; Dede's older brother by almost a decade

François, Dede's Québécois husband and Junior's former lover

Sam, Dede and Junior's ultra-masculine, conservative-minded father

Dinah, the recently deceased matriarch of the family

Sophia Santiago

Daniel Chiu

Nicholas Farrauto

Wei Chen

Ping Gu

Kristen Kemp, coach-pianist

Performed and Recorded in English in Neidorff-Karpati Hall

The Backyard Garden of the Family Home in Westchester County

Sam's wife Dinah, an alcoholic, has just died in a drunk driving accident. Their two grown children, Junior and Dede, return home from Montreal for their mother's funeral with Dede's husband (and Junior's former lover), François. Sam has been estranged from his children for many years and has never met François. Junior, who suffers with mental illness and a rhyming tic, had fled to Canada to dodge the Vietnam draft, and Dede and François live with and care for him there. Later that night, after a disastrous funeral service, Sam reads in Dinah's diary of her unhappiness, and of a dream of her being trapped in a dead garden and hearing a voice saying that "there love will lead us to a quiet place." Dede enters, ending Sam's reverie, and together they go through Dinah's closet. Meanwhile, François confronts Junior about his unacceptable behavior at the funeral. Junior has a psychotic episode in which he imagines a memory of his father shooting him with a gun as a child on Christmas Eve. François calms Junior and gets him to go to sleep. He and Dede meet in the hallway and cry in each other's arms before going to bed and making love, the first time in their marriage. It's now the next morning, and Dede, the first to get up, has made some coffee and takes it out to the backyard where her mother had always sought refuge in solitude.

Finale, "Make Our Garden Grow" from *Candide* (1956)

Music by Leonard Bernstein

Lyrics by Richard Wilbur

Candide, a penniless and naïve optimist, in love with Cunegonde

Cunegonde, a highborn socialite and Candide's distant cousin

Alexander Rodriguez

Veronica Mak

Ensemble

Haeun Baek, Jose Gerardo Becerra de la Torre, Cassie Chang, Wei Chen, Daniel Chiu, Daniel Choi, Maria Consamus, Inés Cordero Becker, Nicholas Farrauto, Madison Fitzpatrick, Stephanie Foster, Emily Gehman, Ping Gu, Rosario Hernández Armas, Xiaoyu Hu, Jasmine Ismail, Marcus Jefferson, Giwooung Kim, Makila Kirchner, Suehyun Ko, Heather Lake, Ripley Lucas-Tagliani, Ongama Mhlontlo, Sara Mortensen, Elizabeth Perry, Kalyn Powers, Sophia Santiago, So-Chung Shinn, Tiffanie Trujillo

Bryan Wagorn, coach-pianist

Performed and Recorded in English in Sakura Park

After traveling the world, enduring unbelievable trials of body, mind, and soul, Candide and Cunegonde finally let go their indoctrinated belief in eternal Optimism, knowing that they are not who they once were, nor do they wish to be. They instead now see themselves, each other, and the world for what it truly is, weaving together their community by taking positive action, building their future, together, upon the solid ground of truth and acceptance.

Students in this performance are supported by the *Edgar Foster Daniels Scholarship in Voice*, the *International Advisory Board Scholarship*, the *Judith Raskin Scholarship*, the *Licia Albanese Scholarship*, and the *Margaret Hoswell van Der Marck Scholarship in Opera*.

We are grateful to the generous donors who made these scholarships possible, including the Licia Albanese Puccini Foundation, Edgar Foster Daniels, the Chisholm Foundation, Dr. Jonathan Raskin, and Dr. Lisa Raskin, among others. For information on establishing a named scholarship at Manhattan School of Music, please contact Susan Madden, Vice President for Advancement, at 917-493-4115 or smadden@msmny.edu.

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" with over 125 productions that have spanned an enormous range of repertoire, from *West Side Story* to *Così fan tutte* and *La traviata* to *La Cage aux Folles*. He conceived of, designed, and directed the world premières 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 close to a decade on the directing staff of New York City Opera at Lincoln Center, has served on the faculty of Indiana University in Bloomington, and has been a Visiting Professor at the New England Conservatory, Amherst College, and Peabody Conservatory. He also spent ten years as the Producing Artistic Director of Opera & Lyric Theatre at The Ohio State University and is currently the 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 Singer's Forum and recently completed his libretto adaptation of *La mère coupable* (*The Guilty Mother*), the third "Figaro play" of Beaumarchais, which is currently being set to music. Mr. Parry is represented by Robert Gilder & Co.

Bryan Wagorn, Music Director

Canadian pianist Bryan Wagorn serves as Assistant Conductor at the Metropolitan Opera and regularly performs throughout North America, Europe, and Asia as soloist, chamber musician, and recital accompanist to the world's leading singers and instrumentalists. In the 2013–14 season, Mr. Wagorn made his Metropolitan Opera debut as Assistant Conductor in their new production of *Falstaff*. He has appeared on major television and radio stations including Good Morning America, WQXR, and CBC Radio; has performed in recital for the George London Foundation, the Marilyn Horne Foundation, and Richard Tucker Foundation; and has worked with artists such as Pinchas Zukerman, Anthony Roth Costanzo, Eric Owens, Nadine Sierra, Karita Mattila, Joyce DiDonato, Carol Wincenc, the New York Woodwind Quintet, and members of the Metropolitan Opera Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Chicago Symphony.

A participant at the Marlboro Music Festival, Mr. Wagorn has also been engaged by the Ravinia and Glyndebourne Festivals, served on the faculty of the National Arts Centre Orchestra's Summer Music Institute led by Pinchas Zukerman, and worked with Carnegie Hall's National Youth Orchestra. He has been a guest coach at the Royal Academy of Music in London, the Metropolitan Opera's Lindemann Young Artist Program, McGill, the Glenn Gould School, and the Glyndebourne Festival's Jerwood Young Artist Program. He made his solo recital debut at New York's Carnegie Hall in 2009 and has performed two extensive tours with Jeunesses Musicales de Canada. Mr. Wagorn is also on the advisory board of the Hildegard Behrens Foundation and the Time In Children's Arts Initiative.

Mr. Wagorn holds degrees in piano performance from the Royal Conservatory of Music in Canada, the University of Ottawa, and the Mannes College of Music, and a Doctor of Musical Arts degree from the Manhattan School of Music. He is a graduate of the Metropolitan Opera Lindemann Young Artist Development Program and serves on the faculty of Mannes College of Music.

Myra Huang, Vocal Coach & Pianist

Acclaimed by *Opera News* as being "among the top accompanists of her generation," and "a colouristic tour de force" by the *New York Times*, Grammy Award-nominated pianist Myra Huang is highly sought after for her interpretation of lieder and art song as well as her depth of musicianship and impeccable technique. Last season, Huang performed in recitals throughout the U.S., including the Walt Disney Concert Hall in Los Angeles, the Kennedy Center, the Mostly Mozart Festival at Lincoln Center, and the 92nd St Y. Huang was chosen as the recipient of the Samuel Sanders Collaborative Artist Award for 2019 by the Classical Recording Foundation for her consummate artistry. Regular collaborations include recitals with tenor Lawrence Brownlee, tenor Nicholas Phan, bass-baritone Eric Owens, baritone Joshua Hopkins, and soprano Susanna Phillips.

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 was a staff pianist for the Operalia Competition, directed by Plácido Domingo, for 15 years. Huang regularly teaches at young artist programs throughout the U.S. and is on the music staff of the Steans Music Institute at Ravinia, as well as guest staff of the Lindemann Young Artist Development Program at the Metropolitan Opera. This season, Huang joins the Manhattan School of Music faculty in the Vocal Arts Department, Opera Studies Division.

Huang is an avid recitalist and recording artist. Her album *Gods and Monsters* with tenor Nicholas Phan was nominated for "Best Classical Vocal Solo Album" at the 2018 Grammy Awards. Her most recent album with Phan, *Clairières*, was nominated in the same category for the 63rd Grammy Awards in 2021. Huang is a Steinway Artist.

Kristen Kemp, Vocal Coach & Pianist

A Florida native, vocal coach and pianist Kristen Kemp has worked with numerous opera companies throughout the United States, including Cincinnati Opera, Michigan Opera Theater, Sarasota Opera, Utah Festival Opera, Martina Arroyo Prelude to Performance, Opera North, Chelsea Opera, as well as the Opera Theatre of Lucca, Italy, in association with the University of Cincinnati Conservatory.

Kristen served on the music staff of Sarasota Opera from 2003-2015, where she was also the Studio Artist Director for her last five seasons. As a member of the coaching staff for Sherrill Milnes V.O.I.C. Experience, Kristen has had the pleasure of working with the programs in New York, Florida and Savannah since 2010.

Since moving to New York City in 2013, Kristen has been a frequent performer and collaborator at the Mannes School of Music, Hunter College, and in numerous concerts with piano and orchestra at Carnegie Hall and David Geffen Hall. Additionally, each February Kristen joins the Metropolitan Opera Guild Opera Singers Intensive, coaching students in a week-long training program.

In 2018, Kristen joined the faculty at Manhattan School of Music as a coach in Opera Theatre. She received her Master's degree in collaborative piano and Artist Diploma in opera coaching from the University of 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 opera pianist, coach, and assistant conductor from Udine, Italy. 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 (Milan, Italy), Opéra National de Lyon (Lyon, France), Holland Festival (Amsterdam, Nederland), Wiener Festwochen (Vienna, Austria), Co-Opera Co. (London, United Kingdom), Houston Grand Opera, Charleston Opera Theater, Opera Theater Saint Louis, Sarasota Opera, and Wolf Trap Opera, where he has served as vocal coach and Italian consultant since 2017. In the endeavor to constantly find new ways to present opera, Mr. Sbuelz collaborated with Divaria Production to develop critically acclaimed cross-disciplinary shows (*Don Giovanni in NY*, *The Human Voice*, *Otello: The Opera* and *Play Enmeshed*) which were performed in New York City and the Bay Street Theater in Long Island.

Mr. Sbuelz is a graduate of the Accademia del Teatro alla Scala, where he worked and learned from some of the greatest singers of our time, such as Mirella Freni and Renato Bruson. Sbuelz was a Coaching Fellow at the Aspen Music Festival as well as an Apprentice Coach with the Merola Opera Program in San Francisco. He received undergraduate degrees in piano and composition from the Conservatorio “G. Tartini” in 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. His research was part of the project “Musica migrante” and focused on cross-cultural music education in the context of the Edward Said National Conservatory of Music in the Palestinian Territories, where he served as piano teacher. A devoted educator, Mr. Sbuelz joined the Manhattan School of Music’s Opera Department’s faculty in 2018 as vocal coach and instructor for the Graduate Opera Program.

Alexander Sargent, Videographer & Editor

Alexander Sargent is a filmmaker and choreographer based in New York City. He spearheads Sargent Images, a digital media production company specializing in the performing arts. This year his work has won placements in the Opine Dance Film Festival, the 2021 EDMFF, and the Espoo Digi-Dance International festival in Finland. He looks forward to two upcoming premieres through spring and summer, including a new work of his own commissioned by the Juilliard Center for Innovation in the Arts. When not on set he enjoys street photography and writing music.

Danielle Ranno, Production Stage Manager

Danielle has worked as a freelance stage manager in opera, theatre, dance and special events for the last decade. Recent credits include *La Bohème*, a film adaptation with More Than Musical, Tri-Cities Opera and Opera Omaha, *Bernadette’s Cozy Book Nook* (World Premiere with Fort Worth Opera), *Miranda: A Steampunk VR Experience* (World Premiere with Tri-Cities Opera & Opera Omaha), and Kanye West’s *Mary* at Lincoln Center. Other companies include: Death of a Classical, 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 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.

Cynthia Hennon Marino, Production Stage Manager

Cynthia Hennon Marino has fifteen years of experience as a Stage Manager, Production Manager, and Director of Production. She has made a career working in non-traditional and found venues, on new works and, with helping to revive unknown bel canto operas. She stage managed the world premieres of *The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke and Mr. Hare* by Julian Grant and Mark Campbell at Boston Lyric Opera and was the Production Supervisor on *Denis and Katya* by Philip Venables and Ted Huffman as part of Opera Philadelphia's '09 Festival. Some of her favorite productions are *Hydrogen Jukebox* with Long Beach Opera, *The Handmaid's Tale* with Boston Lyric Opera, *The Wreck* with Opera Omaha, and *Faust* at Portland Opera. During the Great Pause of the Pandemic, Cindy was the Production Manager with Tri-Cities Opera on their co production of *MIRANDA: A Steampunk Opera*. Produced by LUMA, Tri-Cities Opera, Opera Omaha and Enhanced VR, *MIRANDA* was the first ever VR opera that incorporated motion capture suites, face recognition software and live performances from singers.

Cindy is the Director of Production for Teatro Nuovo, an opera company and training program specializing in the repertory and performance practice of bel canto opera, as well as Death of Classical, a company committed to bringing new life to classical music and opera experiences, bringing them to crypts, catacombs, and more. She is Co-Host and Co-Producer of the podcast *Twins Talk Theatre*, that throws the spotlight on the action back stage behind the theatre curtain. Created with her twin sister Stacy in 2017, *Twins Talk Theatre* currently boasts over 120 episodes. She is a member of AGMA, AEA and is on the Executive Board of the Stage Managers' Association.

Megan P. G. 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 from *Cendrillon* (1904)

Music, Book, and Lyrics by Pauline Viardot

Translation and Transcription by Elsa Quéron

Marie, an orphaned girl called “Cinderella”

Prince Charming, heir to the Kingdom

Baron Pictordu, Marie’s stepfather

Maguelonne, the Baron’s elder daughter

Armeline, the Baron’s younger daughter

The Fairy, Marie’s Fairy Godmother

Xiaoyu Hu

Nicholas Farrauto

Daniel Chiu

Stephanie Foster

Inés Cordero Becker

So-Chung Shinn

Act III, scene 1 from *Idomeneo* (1781)

Music by W.A. Mozart

Libretto by Giambattista Varesco

Ilia, a captured Greek princess

Idamante, heir to the Cretan throne, in love with Ilia

Idomeneo, Idamante’s father, King of Crete

Eletra, Princess of Argos, in love with Idamante

Ripley Lucas-Tagliani

Maria Consamus

Ongama Mhlontlo

Veronica Mak

Act I, scene 1 from *Serse* (1738)

Music by G.F. Handel

Libretto by Silvio Stampiglia

Serse, King of Persia

Arsamene, Serse’s younger brother, in love with Romilda

Romilda, a plucky neighboring princess

Elviro, Arsamene’s beleaguered servant

Rosario Hernández Armas

Ping Gu

Haeun Baek

Wei Chen

Act I, scene 3 from *Arabella* (1933)

Music by Richard Strauss

Libretto by Hugo von Hofmannsthal

Arabella Waldner, Count Waldner’s eldest daughter

Zdenka Waldner, Arabella’s younger sister, dressed as a boy

Makila Kirchner

Madison Fitzpatrick

Act I Duet from *Carmen* (1875)

Music by Georges Bizet

Libretto by Henri Meilhac and Ludovic Halévy

Don José, a corporal in the Spanish Army

Micaëla, a village girl and close family friend of José and his mother

Marcus Jefferson

Sophia Santiago

“What does he know of dreams?” from *Highway 1, USA* (1962)

Music by William Grant Still

Libretto by Verna Arvey

Nate, Bob’s younger brother; an entitled idealist

Marcus Jefferson

Act III from *A Quiet Place* (1984)

Music by Leonard Bernstein

Libretto by Stephen Wadsworth

Dede, Sam’s 30-year-old daughter

Junior, Sam’s son; Dede’s older brother by almost a decade

François, Dede’s Québécois husband and Junior’s former lover

Dinab, the recently deceased matriarch of the family

Sara Mortensen

Daniel Choi

Alexander Rodriguez

Kalyn Powers

Finale, “Make Our Garden Grow” from *Candide* (1956)

Music by Leonard Bernstein

Lyrics by Richard Wilbur

Candide, a penniless and naïve optimist, in love with Cunegonde

Cunegonde, a highborn socialite and Candide’s distant cousin

Marcus Jefferson

Heather Lake

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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.

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