

WELCOME

Welcome to MSM's spring mainstage production of *Le nozze di Figaro*. Providing our students with an opportunity to perform the traditional operatic canon is an important part of their education. I think almost every professional artist I know has been in or part of a production of *Le nozze* at some point in their lives (our director, Lawrence Edelson, was Basilio and I was Marcellina in our respective college productions). And for good reason—the Mozart/Da Ponte gem consistently ranks in the top 10 most-produced operas around the world. It requires technically skilled artists and its story is timeless.

Opera productions are complex by nature—each one requiring enormous cooperation and commitment from all involved. Sometimes an opportunity arises for a student that conflicts with performing in a production in which they are cast. A case in point, bass-baritone Le Bu was cast as one of the Figaros for this production. He also was recently named a semi-finalist in the MET Opera's Laffont Competition being held on April 24. If he moves on to the final round, it will be held on May 1. We knew Le had to follow his dream to continue in the competition and wish him great success. As such, we are grateful to bass-baritone Leo Radosavljevic for joining the cast in the last month of rehearsals. Welcome, Leo, and thank you!

Returning to live performances has been challenging and rewarding and I am most grateful to everyone for their hard work and commitment to this and all of our Vocal Arts productions this year. We are proud of our students and hope you enjoy the performance.

—Carleen Graham, Dean of Vocal Arts

MSM Opera Theatre Productions are made possible by the Fan Fox and Leslie R. Samuels Foundation and the Joseph F. McCrindle Endowment for Opera Productions at Manhattan School of Music.

Thursday, April 28, 2022 | 7:30 PM
Friday, April 29, 2022 | 7:30 PM
Saturday, April 30, 2022 | 7:30 PM
Sunday, May 1, 2022 | 2:30 PM
Neidorff-Karpati Hall

MSM OPERA THEATRE

Le nozze di Figaro

Music by Wolfgang Amadeus Mozart
Libretto by Lorenzo Da Ponte

George Manahan (BM '73, MM '76), Conductor
Lawrence Edelson, Director
Frank J. Oliva, Scenic Designer
Glenn Avery Breed, Costume Designer
Coby Chasman-Beck, Lighting Designer
Bobbie Zlotnik, Wig, Hair & Makeup Designer
Debbi Hobson, Costume Coordinator
Mary Grace Moran, Props Coordinator
Kristen Kemp, Head of Music in Opera for Vocal Arts & Vocal Coach
Jackson McKinnon, Assistant Conductor & Chorus Master
Jeremy Chan, Vocal Coach
Djordje Nesic, Vocal Coach
Stefano Sarzani, Italian Diction Coach
Nicolò Sbuelz, Italian Diction Coach
Peggy Imbrie, Production Stage Manager
Steven Jude Tietjen, Supertitles Author

There will be one 15-minute intermission.

Performed in Italian

This production is dedicated to the memory of Paul Frank (1939–2021), former President of the Arthur and Mae Orvis Foundation, and Rosalie J. Coe Weir (1930–2018)

MSM also presents the production in honor of the Baisley Powell Elebash Fund and in recognition of their long-time generosity.

THE CAST

	April 28 & 30	April 29 & May 1
<i>Figaro</i>	Zhenpeng Zhang	Leo Radosavljevic
<i>Susanna</i>	Yerin Han	Shan Hai
<i>Count Almaviva</i>	James C. Harris	Ke Yan
<i>Countess Almaviva</i>	Jasmine Rose Ismail	Jouelle A. Roberson
<i>Cherubino</i>	Rosario Armas	Daiyao Zhong
<i>Marcellina</i>	Leah Rivka Israel	Emily Gehman
<i>Bartolo</i>	Nan Wang	George Baolin
<i>Basilio</i>	Xiaojie Ji	Woo Jin Dong
<i>Don Curzio</i>	Benjamin Ruiz	AJ Rodriguez
<i>Barbarina</i>	Jinjin Wang	Helele Fan
<i>Antonio</i>	Pengyu Yang	Bo Wang
<i>Due Donne</i>	Hyeseong Kim	Hyeseong Kim
	Alexandra Olsson Andersen	Alexandra Olsson Andersen

Covers

<i>Susanna</i>	Hyeseong Kim
<i>Count Almaviva</i>	Nick Calabrese
<i>Countess Almaviva</i>	Yongxin Zhou
<i>Cherubino</i>	Alexandra Olsson Andersen
<i>Marcellina</i>	Elizabeth Perry
<i>Bartolo</i>	Pengyu Yang
<i>Basilio</i>	Xingxiang Liu, AJ Rodriguez, and Benjamin Ruiz
<i>Don Curzio</i>	Xingxiang Liu, Woo Jin Dong, and Xiaojie Ji
<i>Barbarina</i>	Erika Nicole Johnson

Ensemble

Soprano
Erika Nicole Johnson
Hyeseong Kim
Nina Antoinette St. Preux (Susanna role study)

Alto
Wen Liu (Cherubino role study)
Alexandra Olsson Andersen
Yongxin Zhou

Tenor
Xingxiang Liu
Mario Antonio Porras (Basilio role study)
Shuaiyu Qi (Basilio role study)

Bass
Nick Calabrese
Xiangduo Chen (Count Almaviva role study)
Jiahua Zhang

PROGRAM NOTE

As we take our places onstage, in the pit, and in the audience, we journey to mythical lands. We've entered the worlds of *Le nozze di Figaro* (*The Marriage of Figaro*) and *Die Zauberflöte* (*The Magic Flute*), Wolfgang Amadeus Mozart's operas of radical delight and transformation. We traverse imaginary landscapes, the Almaviva castle gardens and the forests surrounding Sarastro's Temple of the Sun—whether they're meant to represent Austria, Spain, or postmodern, post-apocalyptic dreamscapes much closer to home. We encounter dangerous aristocrats, ingenious workers, and adventurers battling for love and survival! We find ourselves inside one madcap comedy or the other, where everybody keeps singing about betrayal, revenge, death, and war! On this journey, menaced by horrid serpents and horrid lords, we often feel lost and miserable, yet our courage, wits, and virtue will prevail.

Since the earliest performances of *Le nozze di Figaro* (1786) and *Die Zauberflöte* (1791), their operatic artists have answered questions both farcical and profound. How many times in a row can a costume switcheroo gag save the day? Can magic bells protect you against a kidnapping? Can one of the most tragic arias ever written be, in fact, about a bungled minor errand? Can the audience, rising to its feet to scream "Bravi!" hit even higher pitches than the coloratura soprano did? And—can we exercise enough intelligence and bravery to protect ourselves and our loved ones against violent spouses, employers, and rulers? What recourses can we devise, when family, debt, religion, and the law force us into dire exigencies? How does each of us, from the smallest to the most powerful, go on living, carrying the weight of a terrible world, in terrible times?

We hear the Queen of the Night floating in, on a pulsing shimmer of strings, to cry, "I am destined to suffer."

We hear oboe and bassoon ask the Countess a plaintive question, to which she sings back, "Everything has changed for me into tears and pain."

These moments, so musically and dramatically rending that the audience can't help but hold its breath, will cede, over and over, to scenes of ridiculous, uproarious pranks. It's as though Mozart knew that we could bear such beautiful sorrow for only so long. To live, we have to laugh, too.

The students performing in Manhattan School of Music's 2022 Mozart productions are the latest to bring magic and music into our world, singing through and against the losses, setbacks, and troubles of our times. The past two years have taught us about silence and isolation on a global scale. As we welcome artists and audiences back to the stage, we might discern

new threads of hope and trepidation in Mozart's operas. We've learned new things about Pamina's and Tamino's isolation, separated from home and loved loves, constantly endangered—and still finding truth, love, and each other. We can all recognize the sparkling energy—and the endurance—that Susanna must bring to her eleventh-hour aria: she carries the whole opera's plot, bent upon her own survival and happiness, and that of everybody she loves.

What the artists bring to the stage, and what the audience sees and hears, must be the result of two centuries of performance history—and two years of unusual university education! We'll absorb the histories of the works both as they were conceived and in the contexts of contemporary adaptation. We, along with Mozart, can ask together how love and virtue can prevail against violence, enslavement, and the urgings of our worse natures. (Can regime change accomplish what personal enlightenment cannot, and vice versa, to establish a better world? What answers can art give us about the flaws in our lives, our cultures, and the belief systems through which we even frame these questions?) Whether we're fleeing sorcery or sexual assault, we look to the operas for provocations, inquiries, and moments of vitality, to refresh and strengthen us for our next struggles in art, in music, and in the world.

Any new production of a classic work has the potential to challenge and transform the canon, the audience's expectations, and our aesthetic standards. Mozart's operas are full of glorious music and affecting drama, but also racist stereotypes, jokes that needlessly punch down, and sometimes plain old ickiness. New productions offer us the opportunity to push, prod, argue with, and refine and vivify the originals, asking what is still worth honoring (a lot), and what we can do to refresh the tradition (a lot!). Any classic work deserving of performance deserves the artistic and ethical criticism and ingenuity that this conversation can offer. The musings of the Countess—and of Papageno!—show us that nostalgia for the good old days isn't enough to transform the intolerable present: that's up to us, to ally cherished tradition with careful renewal of the work.

"The pieces that remain with us, like *Die Zauberflöte*, like *Figaro*, ask us what it means to be quintessentially human," says director A. Scott Parry. "That's the point of opera." About his production of *Die Zauberflöte*, he says, "This opera written two hundred years ago is in the contemporary moment. It's in the now. We as artists can't divorce ourselves from the world we're participating in. The audience doesn't leave at the door that there's a war in Ukraine, or the political environment of the country we live in, or

our personal struggles. As artists, we have a responsibility to engage the community with the work we do.... We have to give ourselves this challenge.”

Director Lawrence Edelson’s production notes for *Le nozze di Figaro* quote Anne Bogart: “Art, like life, is understood through experience, not explanations. As theatre artists, we cannot create an experience for an audience; rather, our job is to set up the circumstances in which an experience might occur.” We’ll see and hear that moment in the opera when—spoiler alert!—“a day of torment, caprices, and folly” must end...but how will that resolve? The outcome will hinge on a supreme effort of grace, maturity, and love—but also of patience, fear, and sorrowful fidelity. The pain of hope: that’s what’s required of us, artists and audiences, speaking honestly with each other to heal ourselves and the world.

Mozart’s operas were generated in times of war, political strife, and systemic and interpersonal violence, when, as in our times, the hope for change must often have felt as urgent as it felt impossible. It’s no surprise that in the worlds of the operas, the most definitive, predictable thing is change itself. The operas are exercises in flux, the exchanges between instruments and voices, space and play. They’re about transformation as magic. As farce. As the powers of nature, faith, forgiveness, courage, defiance, dressing to be the diva you want to be, and a Masonic ritual or two! Art is only one kind of response to the world, but that response can advocate for the utter transformation of our forms of expression, our cultures, and our lives.

Parry says, “The power that we have to move people, to bring people together into a cathartic moment, is great. Our responsibility in researching, understanding, and being clear with our intentions, is also great.... We move people to come together as a community in a physical space. I might not know who I’m sitting next to in this auditorium, but it gives the audience a chance to connect as a community, and to connect with us on the stage.... We’re in this make-believe world that has real consequences for our lives.”

In these times, to sing out at all—to remove the padlocks from our mouths, to step out from the shadows to tell the truth—is to defy all the fears, injustices, and silences that would rule our lives. That is how we end, with choruses of contentment and joy! And also how we keep beginning again.

—Alison Kinney

Alison Kinney is the author of Avidly Reads Opera (NYU Press 2021) and Hood (Bloomsbury 2016). She is Assistant Professor of Writing at Eugene Lang College, The New School.

CAST BIOGRAPHIES

Alexandra Olsson Andersen

Mezzo-soprano, MM in Vocal Performance (antic. ’23)
Stockholm, Sweden

Vocal studies with Shirley Close. Previous credits: *Katie: The Strongest of the Strong* (Katie Sandwina) at Manhattan School of Music; *Antigone—De Etterlatte* (Kung Kreon) at the Norwegian National Opera & Ballet; and *Les Contes d’Hoffmann* (Niklausse and La Voix), *Così fan tutte* (Dorabella), and *Eugene Onegin* (Olga) at Oslo National Academy of the Arts. Scene work includes *Der Rosenkavalier* (Octavian), *Cendrillon* (Prince Charmant), *La clemenza di Tito* (Sesto), *Don Giovanni* (Donna Elvira), and *The Consul* (Secretary) at Stockholm Opera Studio.

BM in Vocal Performance, Royal College of Music in Stockholm, Sweden; BS in Musical Science, Umeå University, Sweden; One Year Diploma in Opera Performance, Stockholm Opera Studio; Studio Artist at the Opera Academy Young Artist Program at Oslo National Academy of the Arts and the Norwegian National Opera & Ballet. Recipient of the Anders Zorns Scholarship from the Swedish American Foundation.

Alexandra Olsson Andersen is the recipient of the Mae Zenke Orvis Opera Scholarship.

Rosario Armas

Mezzo-soprano, BM (’20) in Vocal Performance, MM in Vocal Performance (antic. ’22)
Tlaxcala, Mexico

Vocal studies with Joan Patenaude-Yarnell. Previous credits: *Suor Angelica* (Suora Zelatrice) and *Le nozze di Figaro* (Cherubino) at La Musica Lirica Italy; *La Traviata* (Flora) and *Moscow, Cheryomushki** (Masha) at Manhattan School of Music; and *Così fan tutte* (Dorabella) with the Opera Next Door NYC. Scene work includes *La Cenerentola* (Angelina) at the International Summer Opera Festival of Morelia and *Idemeneo* (Idamante) and *Falstaff* (Meg Page) at Manhattan School of Music. Third-prize winner of the 2022 Ades Vocal Competition.

Upcoming: *Così fan tutte* (Dorabella) in Mexico City and recitals in Guadalajara, Mexico and Havana, Cuba.

Rosario Armas is a recipient of the Judith Raskin Scholarship and the International Advisory Board Scholarship.

*Cancelled due to COVID-19

George Baolin

Bass-baritone, MM ('20) in Voice, PS in Vocal Performance (antic. '22)
Inner Mongolia, China

Vocal studies with Shirley Close. Previous credits: *Così fan tutte* (Don Alfonso) at the American Opera Center; *Tosca* (Sciarrone) at the Music Festival at Castel of San Martino; and *Acis and Galatea* (Polyphemus) at Manhattan School of Music. Scene work includes *La Cenerentola* (Don Magnifico), *Don Giovanni* (Leporello), *Carmen* (Zuniga), and *Rigoletto* (Sparafucil) at Manhattan School of Music.

BA in Economics, Wake Forest University

Nick Calabrese

Baritone, MM in Vocal Performance (antic. '22)
Norwalk, Connecticut

Vocal studies with Shirley Close. Previous credits: *Orpheus in the Underworld* (Jupiter) at Manhattan School of Music and *Little Women* (Professor Bhaer) at University of Delaware. Scene work includes *La bohème* (Marcello) at Classic Lyric Arts Italy and *I Was Looking at the Ceiling and Then I Saw the Sky* (Mike) at Manhattan School of Music.

BM in Music Education, University of Delaware

Xiangduo Chen

Baritone, MM in Vocal Performance (antic. '22)
Shanghai, China

Vocal studies with Mark Oswald. Scene work includes *Pagliacci* (Tonio) at Shanghai Conservatory of Music and *Rigoletto* (Rigoletto) and *La forza del destino* (Carlo) at Manhattan School of Music.

Woo Jin Dong

Tenor, MM in Vocal Performance (antic. '23)
Seoul, South Korea

Vocal studies with Maitland Peters. Previous credits: José Maurício Nunes Garcia's *Stabat Mater* (Tenor soloist) at Manhattan School of Music. Scene work includes *Rigoletto* (Duca), *Manon* (Des Grieux), and *Les pêcheurs de perles* (Nadir) at Manhattan School of Music.

BM in Vocal Performance, Seoul National University

Upcoming: *Don Giovanni* (Don Ottavio) with Prague Summer Night; scenes from *Lucia di Lammermoor* (Edgardo) and *Carmen* (Don Jose) at Manhattan School of Music; and a recital featuring selections from Schubert's *Winterreise* at Manhattan School of Music.

Helele Fan

Soprano, MM in Vocal Performance (antic. '23)
Chongqing, China

Vocal studies with Neil Rosenshein. Scene work includes *The Rape of Lucretia* (Lucia) at Manhattan School of Music.

BM in Music Education, China Conservatory of Music

Emily Gehman

Mezzo-soprano, MM in Vocal Performance (antic. '22)
Denver, Pennsylvania

Vocal studies with Ruth Golden. Previous credits: *Katie: The Strongest of the Strong* (Barbelle 3) at Manhattan School of Music and *L'enfant et les Sortilèges* (Maman/La tasse chinoise/La libellule) with Colorado State University. Scene work includes *Orlando* (Medoro) with Classic Lyric Arts and *Cendrillon* (Armelinde) and *Le nozze di Figaro* (Marcellina) at Manhattan School of Music.

BM in Vocal Performance, Colorado State University

Shan Hai

Soprano, BM ('20) in Vocal Arts, MM in Vocal Performance (antic. '22)
Beijing, China

Vocal studies with Marlena Malas. Previous credits: *Orpheus in the Underworld* (Eurydice) and *Moscow, Cheryomushki** (Lidochka) with Manhattan School of Music and *Serse* (Romilda) with the Chautauqua Voice Program. Winner of the 2022 Eisenberg-Fried Concerto Competition.

Yerin Han

Soprano, MM in Vocal Performance (antic. '22)
Seoul, South Korea

Vocal studies with Shirley Close. Previous credits: *O, My Country* (Suny) and *Cloudy Yonder* (Arirang Girl) with the city of Busan; *Die Zauberflöte* (Erste Knabe) with the Lotte Classic Festival; Soloist in the Chosunilbo Debut Concert; and Soloist in the Busan Cultural Center Gala. Scene work includes *Die Zauberflöte* (First Lady), *La Rondine* (Yvette), and *Le nozze di Figaro* (Susanna) at Manhattan School of Music.

BA in Vocal Arts, Seoul National University

James C. Harris

Baritone, MM in Vocal Performance (antic. '23)
Manassas, Virginia

Vocal studies with Maitland Peters. Previous credits: *Orpheus in the Underworld* (Jupiter) at Manhattan School of Music; *Oedipus Rex* (Chorus) with Opera Philadelphia; *Così fan tutte* (Guglielmo) and *Le nozze di Figaro* (Count Almaviva) at Westminster Choir College; and *L'enfant et les Sortilèges* (Une Bête/Chorus) with the Philadelphia Orchestra. Scene work includes *Il barbiere di Siviglia* (Figaro) and *Don Giovanni* (Masetto) at Westminster Choir College and *Die Zauberflöte* (Papageno) and *L'elisir d'amore* (Belcore) with the CoOPERative Program.

BM in Vocal Performance, Westminster Choir College of Rider University

Upcoming: *La bohème* (Custom House Sergeant/Chorus) with Spoleto Festival USA

Jasmine Rose Ismail

Soprano, MM ('21) in Classical Voice, PS in Vocal Performance (antic. '22)
Winston Salem, North Carolina

Vocal studies with Ruth Golden. Previous credits: *Orpheus in the Underworld* (Diana), *Katie: The Strongest of the Strong* (Marina) at Manhattan School of Music; and *Gianni Schicchi* (Lauretta) with Berlin Opera Academy. Scene work includes *Arabella* (Arabella) at Manhattan School of Music. Second-prize winner of the 2022 Ades Vocal Competition.

BM in Vocal Performance, Boston Conservatory at Berklee

Upcoming: *Die Zauberflöte* (Pamina Cover) with Utah Festival Opera

Leah Rivka Israel

Mezzo-soprano, BM (yr.?) in Vocal Performance, MM in Vocal Performance (antic. '23)

Cape Elizabeth, Maine

Vocal studies with Catherine Malfitano. Previous credits: *Katie: The Strongest of the Strong* (Bernice/Sandow) at Manhattan School of Music. Scene work includes *Die Zauberflöte* (Third Lady), *Hänsel und Gretel* (Hänsel), *Falstaff* (Mistress Quickly/Meg Page), and *The Coronation of Poppea* (Ottone) at Manhattan School of Music.

Upcoming: Classic Lyric Arts Berkshires

Xiaojie Ji

Tenor, MM in Vocal Performance (antic. '22)
Guangzhou, China

Vocal studies with Maitland Peters. Previous credits: *Orpheus in the Underworld* (Mercury) at Manhattan School of Music; *Der Schauspieldirektor* (Monsieur Vogelsang) with China Hunan Symphony Orchestra; *Savage Land* (Bai) and *Red Valley* (Gesang) at China Conservatory of Music. Scene work includes *Carmen* (Don José), *Rigoletto* (Duke), *Tosca* (Cavaradossi), and *Die Zauberflöte* (Tamino) at Manhattan School of Music and *La Traviata* (Alfredo Germont) at China Conservatory of Music.

BM in Vocal Performance, China Conservatory of Music

Upcoming: *Rigoletto* (Duke) and *Don Carlo* (Don Carlo) with Pittsburgh Festival Opera

Erika Nicole Johnson

Soprano, MM in Vocal Performance (antic. '23)
Dallas, Texas

Vocal studies with Joan Patenaude-Yarnell. Previous credits: *Gianni Schicchi* (Lauretta) and *The Mikado* (Yum Yum) at Arts Magnet and *Suor Angelica* (Suor Dolcina) at Varna International. Scene work includes *Lelisir d'amore* (Chorus) at Manhattan School of Music.

BS in Vocal Performance, Florida A&M University

Hyeseong Kim

Soprano, MM in Vocal Performance (antic. '22)
Incheon, South Korea

Vocal studies with Shirley Close. Previous credits: *La Cenerentola* (Clorinda), *Anna Bolena* (Anna), and *I Puritani* (Elvira) at Manhattan School of Music; *Il Barbiere di Siviglia* (Rosina) at Yonsei University; and *Die Schöpfung* (Soprano soloist) with Dongchun Church. Scene work includes *La Cenerentola* (Clorinda) at Manhattan School of Music.

BM in Classical Voice, Yonsei University

Upcoming: Hans and Leslie Fleischner Young Artists Program with Pittsburgh Festival Opera

Xingxiang Liu

Tenor, MM in Vocal Performance (antic. '23)
Shanghai, China

Vocal studies with Mark Oswald. Previous credits: *A Flourish of Green* (Lorenzo) at Manhattan School of Music. Scene work includes *Die Zauberflöte* (Papageno), *Il Barbiere di Siviglia* (Count Almaviva), *Pacific Overture* (American Admiral), and *West Side Story* (Tony) at Wake Forest University.

BM in Vocal Performance, Wake Forest University

Wen Liu

Mezzo-soprano, MM in Vocal Performance (antic. '22)
Shandong, China

Vocal studies with Ashley Putnam. Previous credits: José Maurício Nunes Garcia's *Stabat Mater* (Mezzo-soprano soloist) at Manhattan School of Music. Scene work includes *Le nozze di Figaro* (Cherubino), *Cavalleria rusticana* (Lucia), and *Legend of Mudiao* (Mandelva) at Mizu University of China; and *La Cenerentola* (Tisbe) at Manhattan School of Music.

BM in Vocal Performance, Mizu University of China

Upcoming: Professional Studies at Manhattan School of Music

Elizabeth Perry

Soprano, BM ('20) in Vocal Performance, MM in Vocal Performance (antic. '22)
Collierville, Tennessee

Vocal studies with Mignon Dunn. Previous credits: *Die Zauberflöte* (First Lady) with Mark Oswald's Summer Program and *Amahl and the Night Visitors* (Mother) with Collierville High School. Scene work includes *The Rape of Lucretia* (Female Chorus), *Cendrillon* (Maguelonne), and *Don Giovanni* (Zerlina) at Manhattan School of Music; *Orphée et Eurydice* (Eurydice) at Classic Lyric Arts; and *Die Fledermaus* (Rosalinda) at Washington National Opera Summer Program.

Upcoming: *The Tenderland* (Laurie) with Chicago Summer Opera

Mario Antonio Porras

Tenor, MM in Vocal Performance (antic. '23)
El Paso, Texas

Vocal studies with Maitland Peters. Previous credits: *Orpheus in the Underworld* (Pluto) at Manhattan School of Music and *Don Giovanni* (Don Ottavio), *Gianni Schicchi* (Maestro Spinelloccio), and *The Cunning Little Vixen* (Mosquito) with University of North Texas.

BM in Vocal Performance, University of North Texas

Shuaiyu Qi

Tenor, MM in Vocal Performance (antic. '22)
Shandong China

Vocal studies with Maitland Peters. Previous credits: *Orpheus in the Underworld* (Ensemble) at Manhattan School of Music.

Leo Radosavljevic, Guest Artist

Bass-baritone Leo Radosavljevic is sought after internationally for his “excellent musicianship” and “expansive delivery.” Leo received a Bachelor’s degree with scholastic distinction and a Master’s degree from the Juilliard School. He was the third-prize winner of the 8th Klaudia Taev Competition in Estonia, grand-prize winner of the 2017 Bel Canto Competition, and a regional finalist in the 2020 Metropolitan Opera National Council Auditions. On the concert stage, he has appeared as soloist with the Buffalo Philharmonic, Metropolis Symphony, Orchestra Now, New Juilliard Ensemble, and Juilliard415, with whom he performed Telemann’s rarely heard *Die Tageszeiten* to acclaim from the *New York Times*, as well as made a studio recording with the Canadian Broadcasting Company. He has also appeared regularly as an art song recitalist at the Ravinia Festival in Chicago, the Toronto Summer Music Festival, and Carnegie Hall. In the past year, Leo has been heard as Colline in Puccini’s *La bohème* with the Savannah Voice Festival, Belcore in *L’elisir d’amore* with Opera in Williamsburg, in a workshop of *Proximity* (premiered in 2023) at the Lyric Opera of Chicago, and as Zuniga in *Carmen* with Opera San Jose.

Jouelle A. Roberson

Soprano, PS in Vocal Performance (antic. '22)
Washington, D.C.

Vocal studies with Cynthia Hoffmann. Previous credits: *Don Quixote: At Camacho’s Wedding* (Gristotom) with Saratoga Opera; *Porgy and Bess* (Strawberry Woman) with the Atlanta Opera; and Verdi’s Requiem (Soprano soloist) and *Lyrics of Sunshine and Shadows* (Alice Ruthmore) with Morgan State University. Scene work includes *La forza del destino* (Leonora) at Manhattan School of Music and *The Consul* (Magda) and *Don Giovanni* (Donna Anna) at Morgan State University. First-prize winner of the 2022 Ades Vocal Competition.

BA in Vocal Performance, MA in Vocal Performance, Morgan State University

AJ Rodriguez

Tenor, MM in Vocal Performance (antic. '22)
Bay Area, California.

Vocal studies with Maitland Peters. Previous credits: *Die Fledermaus* (Alfred) and *Lenfant et les Sortilèges* (Little Old Man) at San Jose State University; *MASS* (Celebrant) and *Threepenny Opera* (Macheath) at San Jose Opera Theater; and *Orpheus in the Underworld* (Mercury) at Manhattan School of Music. Scene work includes *Così fan tutte* (Ferando) at San Jose State University and *Falstaff* (Fenton), *Candide* (Candide), and *Cendrillon* (Le Prince Charmant) at Manhattan School of Music.

BM in Music Education, San Jose State University

Benjamin Ruiz

Tenor, MM in Vocal Performance (antic. '23)
Harlingen, Texas

Vocal studies with Neil Rosenshein. Previous credits: *Orpheus in the Underworld* (John Styxx) at Manhattan School of Music; *Der Vogelbändler* (Profesor Würchem) with Mittelsächsisches Theater; *Dido and Aeneas* (Aeneas) at German Opera Experience; *Turn of the Screw* (Peter Quint and Prologue) at Texas State University; and the world premiere of *Lady Bird: First Lady of the Land* (Young Lyndon B. Johnson) at Texas State University. Scene work includes *The Rake’s Progress* (Tom Rakewell), *The Mikado* (Nanki-Poo), and *Don Giovanni* (Don Ottavio) at Texas State University.

BM in Vocal Performance, Texas State University

Upcoming: *Die Zauberflöte* (Tamino) with Trentino Music Festival

Benjamin Ruiz is the recipient of the Edgar Foster Daniels Scholarship in Voice.

Nina Antoinette St. Preux

Soprano, MM in Vocal Performance (antic. '22)
Chicago, Illinois

Vocal studies with Shirley Close. Previous credits: *Katie: The Strongest of the Strong* (Marina) at Manhattan School of Music and *A Game of Chance* (First Knitter) and *Kinyamaswa* (Esther) at Howard University Opera Theater. Scene work includes *Coronation of Poppea* (Virtue) at Manhattan School of Music; *Die Zauberflöte* (Pamina) at Howard University Opera Theater; and *Die Zauberflöte* (Papagena) at Prague Summer Nights.

BM in Vocal Performance, Howard University

Nina Antoinette St. Preux is the recipient of the Dona D. Vaughn Endowed Voice Scholarship.

Bo Wang

Baritone, MM in Vocal Performance (antic. '23)
Harbin, China

Vocal studies with Neil Rosenshein. Previous credits: *Le nozze di Figaro* (Count) at Shenzhen University. Scene work includes *Don Giovanni* (Leporello) and *Hérodiade* (Hérode) at Shenzhen University.

BM in Vocal Performance, Shenzhen University

Upcoming: *Così fan tutte* (Guglielmo) at Chicago Summer Opera

Jinjin Wang

Soprano, MM ('21) in Vocal Performance, PS in Vocal Performance (antic. '22)
Chongqing, China

Vocal studies with Neil Rosenshein. Previous credits: *Gianni Schicchi* (Lauretta) at Novafeltria. Scene work includes *Le nozze di Figaro* (Susanna) at Manhattan School of Music and *Die Zauberflöte* (First Lady) and *The Old Maid and The Thief* (Laetitia) at Temple University.

BM in Vocal Performance, Sichuan Conservatory of Music

Upcoming: *L'incoronazione di Poppea* (Amore/Valleto) with Chicago Summer Opera

Nan Wang

Bass-baritone, MM in Vocal Performance (antic. '22)
Handan, Hebei, China

Vocal studies with Marlena Malas. Previous credits: *Dido and Aeneas* (Sorcerer), *Flying to the Moon* (Wu Gang), *The Last Time of Christ* (Christ), and *China, Asian Copper in September* (Soloist) at Central Conservatory of Music, China, and *Martha** (Sir Tristan) at Manhattan School of Music. Scene work includes *La bohème* (Marcello) at Manhattan School of Music and *Le nozze di Figaro* (Figaro) at Central Conservatory of Music, China.

BM in Vocal and Opera Performance, Central Conservatory of Music, China

Upcoming: *Don Giovanni* (Masetto) with Chautauqua Opera Company

Ke Yan

Baritone, MM in Vocal Performance (antic. '22)
Wuhan, China

Vocal studies with James Morris. Previous credits: *Orpheus in the Underworld* (Mars) at Manhattan School of Music. Scene work includes *Le nozze di Figaro* (Conte) and *La Traviata* (Giorgio Germont) at Wuhan Conservatory of Music and *Pagliacci* (Tonio) at Shanghai Conservatory of Music.

BM in Vocal Performance, Wuhan Conservatory of Music

Pengyu Yang

Baritone, MM in Vocal Performance (antic. '22)
Beijing, China

Vocal studies with James Morris. Previous credits: *Orpheus in the Underworld* (Ensemble) at Manhattan School of Music. Scene work includes *Le nozze di Figaro* (Figaro) and *Die Zauberflöte* (Papageno) at Manhattan School of Music.

BM in Voice Performance from Communication University of China

Zhenpeng Zhang

Baritone, MM in Vocal Performance (antic. '23)
Tianjin, China

Vocal studies with Maitland Peters. Previous credits: *L'elisir d'amore* (Dulcamara) and *La bohème* (Alcindoro) at New England Conservatory; *Pagliacci* (Silvio) at Shanghai Conservatory; *Jiageng Chen* (Jingxian Chen) at Xiamen University; and *Orpheus in the Underworld* (Mars cover) at Manhattan School of Music. Scene work includes *Don Giovanni* (Don Giovanni), *Le nozze di Figaro* (Conte Almaviva), and *Die Zauberflöte* (Papageno) at New England Conservatory.

BM in Vocal Performance, New England Conservatory

Upcoming: *Jiageng Chen* (Jingxian Chen) with Xiamen Philharmonic Orchestra

Jiahua Zhang

Bass-baritone, MM in Vocal Performance (antic. '22)
Qingdao, China

Vocal studies with James Morris. Scene work includes *Le nozze di Figaro* (Figaro) and *Don Giovanni* (Commendatore) with New England Conservatory and *La forza del destino* (Guardiano) and *L'elisir d'amore* (Dulcamara) with Manhattan School of Music.

BM in Vocal Performance, New England Conservatory

Daiyao Zhong

Mezzo-soprano, BM ('19) in Vocal Performance, MM in Vocal Performance (antic. '23)
Guangzhou, China

Vocal studies with Mignon Dunn. Previous credits: *Orpheus in the Underworld* (Public Opinion), *Albert Herring* (Nancy) and Mozart's Requiem (Alto soloist) at Manhattan School of Music; *Lucia di Lammermoor* (Alisa) with Maryland Lyric Opera; and *Die Zauberflöte* (Third Lady) with New York Lyric Opera Theatre. Scene work includes *Carmen* (Mercédès) with iSING! International Young Artists Festival; *Così fan tutte* (Dorabella) with International Vocal Arts Institute; *Falstaff* (Meg) at Suzhou Culture and Arts Centre; and *Vanessa* (Erika) and *Les Contes d'Hoffmann* (Nicklausse) at Manhattan School of Music.

Yongxin Zhou

Soprano, MM in Vocal Performance (antic. '22)
Changsha, China

Vocal studies with Joan Patenaude-Yarnell. Previous credits: *Don Giovanni* (Donna Anna) and *Suwu in Han Dynasty* (Suorena) at China Conservatory of Music.

BM in Vocal Performance, China Conservatory of Music

Students in this performance are supported by scholarships provided by Herbert R. Axelrod, the Chisholm Foundation, the late Edgar Foster Daniels, Eric Gronningsater and the late Amy Levine, Carol B. Grossman, the International Advisory Board, the Arthur and Mae Orvis Foundation, David and Susan Rahm / the Allen H. and Selma W. Berkman Charitable Trust, the Raskin Family, and the estate of Robert Mann. We are grateful to the generous donors who made these scholarships possible. 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.

ORCHESTRA

VIOLIN I

Chrystelle Catalano,
Concertmaster
Student of Sylvia Rosenberg
Padova, Italy

Tara Pagano-Toub
Student of Sheryl Staples
New York, New York

Luxi Wang
Student of Lucie Robert
Shanghai, China

Yihan Zhu
Student of Lucie Robert
New York, New York

Yuah Ok
Student of Lucie Robert
Seoul, South Korea

VIOLIN II

Christopher Koenig, principal
Student of Curtis Macomber
East Aurora, New York

Liyan Zhou
Student of Todd Phillips
Jingzhou, China

Yulin Zhou
Student of Curtis Macomber
Guangzhou, China

Bangjun Xia
Student of Lucie Robert
Astoria, New York

Jinyu Xiong
Student of Lucie Robert
Shanghai, China

VIOLA

Ella Bukszpan, principal
Student of Patinka Kopec
Givatayin, Israel

Se Lyin Hong
Student of Samuel Rhodes
New York, New York

Joseph Rittendale
Student of Karen Dreyfus
Kirkwood, Missouri

Jie Zhu
Student of Shmuel Katz
Nigbo, China

CELLO

Nina Pitts, principal
Student of Qiang Tu
Houston, Texas

Miles Goosby
Student of Julia Lichten
Virginia Beach, Virginia

Tianbo Zhang
Student of David Geber
Shijiazhuang, China

DOUBLE BASS

Sienna George
Student of David Grossman
Long Beach, California

Kyle Perea
Student of Jeremy McCoy
Huntington, New York

FLUTE

Joanne Lee
Student of Robert Langevin
Seoul, South Korea

Darilyn Fine
Student of Linda Chesis
Verona, New Jersey

OBOE

Jiadi Pei
Student of Sherry Sylar
Guangzhou, China

Hyunchung Ahn
Student of Robert Botti
New York, New York

CLARINET

Ka Hei Chan
Student of Charles Neidich
Hong Kong, Hong Kong

Ki-Deok Park
Student of Pascual Martinez-Forteza
Chicago, Illinois

Fang Ling Hsu
Student of Charles Neidich
Vancouver, Canada

BASSOON

Hunter Lorelli
Student of Kim Laskowski
Washington D.C.

Lucas Zeiter
Student of Frank Morelli
Las Vegas, Nevada

HORN

AllenJade Carter
Student of Michelle Baker
Austin, Texas

Sophia Filippone
Student of Michelle Baker
Glen Mills, Pennsylvania

TRUMPET

Ariel Shores, principal
Student of David Krauss
Greensboro, North Carolina

Themba Pieterse
Student of Ethan Bendorf
Albany, New York

TIMPANI

Leo Simon
Student of Christopher Lamb
New York, New York

CREATIVE TEAM BIOGRAPHIES

George Manahan (BM '73, MM '76), Conductor

George Manahan is in his 11th season as Director of Orchestral Activities at Manhattan School of Music, as well as Music Director Emeritus of the American Composers Orchestra. He served as Music Director of the New York City Opera for 14 seasons and was hailed for his leadership of the orchestra. He was also Music Director of the Richmond Symphony (VA) for 12 seasons. Recipient of Columbia University's Ditson Conductor's Award, Mr. Manahan was also honored by the American Society of Composers and Publishers (ASCAP) for his "career-long advocacy for American composers and the music of our time." His Carnegie Hall performance of Samuel Barber's *Antony and Cleopatra* was hailed by audiences and critics alike. "The fervent and sensitive performance that Mr. Manahan presided over made the best case for this opera that I have ever encountered," said the *New York Times*.

Mr. Manahan's guest appearances include the Orchestra of St. Luke's, Atlanta, San Francisco, Hollywood Bowl, and New Jersey, where he served as acting Music Director for four seasons. He has been a regular guest with the Curtis Institute and the Aspen Music Festival and has appeared with the opera companies of Seattle, Philadelphia, San Francisco, Chicago, Santa Fe, Paris, Sydney, Bologna, St. Louis, the Bergen Festival (Norway), and the Casals Festival (Puerto Rico). His many appearances on television include productions of *La bohème*, *Lizzie Borden*, and *Tosca* on PBS. The Live from Lincoln Center telecast of New York City Opera's production of *Madama Butterfly*, under his direction, won a 2007 Emmy Award.

George Manahan's wide-ranging recording activities include the premiere recording of Steve Reich's *Tebillim* for ECM; recordings of Edward Thomas's *Desire Under the Elms*, which was nominated for a Grammy; Joe Jackson's *Will Power*; and Tobias Picker's *Emmeline*. He has conducted numerous world premieres, including Charles Wuorinen's *Haroun and the Sea of Stories*, David Lang's *Modern Painters*, Hans Werner Henze's *The English Cat*, Tobias Picker's *Dolores Claiborne*, and Terence Blanchard's *Champion*.

He received his formal musical training at Manhattan School of Music, studying conducting with Anton Coppola and George Schick, and was appointed to the faculty of the school upon his graduation, at which time the Juilliard School awarded him a fellowship as Assistant Conductor with the American Opera Center. Mr. Manahan was chosen as the Exxon Arts Endowment Conductor of the New Jersey Symphony the same year he made his opera debut with the Santa Fe Opera, conducting the American premiere of Arnold Schoenberg's *Von Heute auf Morgen*.

Lawrence Edelson, Director

Lawrence Edelson is highly respected not only as a critically acclaimed stage director, but also as a visionary company leader who has created programs in the areas of artist mentorship and new works development that have served as models of innovation for opera companies around the country. As a director, Lawrence's productions include the American premiere of Telemann's *Orpheus* for Wolf Trap Opera; Philip Glass's *Hydrogen Jukebox* for Fort Worth Opera; *La Traviata* for the Minnesota Opera; *Il Barbiere di Siviglia* for Hawaii Opera Theater; *Three Decembers* for Virginia Opera; *Werther* for Florida Grand Opera; *The Cradle Will Rock*, *The Consul*, *Il Postino*, and *La Cenerentola*, for Opera Saratoga; and the New York premiere of Fauré's *Pénélope* for Manhattan School of Music. Lawrence is the Founder of American Lyric Theater (ALT), where he has been responsible for creating the Composer Librettist Development Program (CLDP); and for initiating the Opera Writers Diversity and Representation Initiative (OWDARI), for which he was recognized in 2021 by Musical America as one of the Top 30 Professionals of the year. In 2014, Lawrence was appointed Artistic and General Director of Opera Saratoga, a position he now holds concurrently with his leadership of ALT.

Frank J. Oliva, Scenic Designer

Frank J. Oliva is a Cuban-American stage designer. Recent projects include world premieres and new productions with the Shed, the Bushwick Starr, Gablestage, Area Stage Company, Weston Playhouse Theatre Company, Colorado Springs Theatre Center, Two River Theatre Company, Guthrie Theatre, Urban Stages, the Kitchen Theatre and the Cincinnati Symphony, among others. Frank was Associate Designer on the recent Broadway productions of *Oklahoma!*, *West Side Story*, and *Hangmen*. Forthcoming work includes projects at Geva Theatre Center, Clubbed Thumb, and TheatreWorksUSA. Frank is a recipient of the 2022 OperaAmerica Director/Designer Prize and the 2017 Innovative Theatre Award for Stage Design and was nominated for a 2018 Audelco Award for Set Design. His design for the world premiere of *Lost/Not Found* was selected for the American exhibit at the 2019 Prague Quadrennial of Performance Design. He is an executive committee member of Wingspace, a nonprofit providing mentorship, fostering conversation, and furthering activism in the field of theatrical design. Frank is a member of United Scenic Artists and a graduate of New York University's Tisch School of the Arts. www.frankjoliva.com // @frankjoliva

Glenn Avery Breed, Costume Designer

Glenn Avery Breed is currently a full professor of Costume Design and Technology at the University of West Florida in Pensacola, Florida, having taught and designed at UWF for 15 years. He is also the owner/designer of Wardrobe Witchery Opera and Theatrical Costumes, a rental house that produces and rents 40 to 60 productions a year. His most recent designs include *Barber of Seville* and *The Magic Flute* at Pensacola Opera, *Rigoletto* at Shreveport Opera, *Semele* at St. Pete Opera, and *Into the Woods* at Annapolis Opera. Glenn received his MFA at the University of Cincinnati College-Conservatory of Music and his Bachelor of Arts degree at St. Edwards University in Austin, Texas.

Coby Chasman-Beck, Lighting Designer

Coby Chasman-Beck is a New York based designer whose work around the world includes theater, opera, dance, fashion, industrial design, and broadcast. His international work extends to Ireland, England, Poland, Italy, the Dominican Republic, Canada, and China. Broadway work includes *Tootsie*, *Kiss Me Kate*, *Hello Dolly!*, *In Transit*, *She Loves Me*, *Time and the Conways*, *Death of a Salesman*, *Betrayal* (Associate LD). Off-Broadway/regional credits include *Princess Ivona*, *Mutant Olive*, *You're a Good Man Charlie Brown*, *Peter Pan*, *Godspell*, *Footloose*, *Mary Poppins*, *Sophisticated Ladies*, *Peter Pan*, and *Praying Small*. Recent fashion designs include Brooks Brothers 200th Anniversary, Philipp Plein Spring/Summer 2018 Runway Show, and Tom Ford runway shows from 2016 to 2021. Previous TV/film work includes *The Marvelous Mrs. Maisel*, *MTV*, *Oceans 8*, and *Spirited*. Previous collaborators include the Roundabout Theater Company, Battery Dance Company, Guthrie Theatre, Ordway Center for Performing Arts, 5th Avenue Theatre (Seattle), Debbie Allen Dance, Cabrillo Music Theatre, NoHo Arts Center, Nate Holden Performing Arts Center, Seattle Theatre Group, Light Opera of New York, Purchase Rep, Katselas Theatre Company, Beverly Hills Playhouse, the Ordway Center, and CS Global. Coby currently serves on the faculty of Williams College and Rutgers University. He is a member of United Scenic Artists Local 829. www.cobychasman-beck.com

Bobbie Zlotnik, Wig, Hair, and Makeup Designer

Bobbie Zlotnik is delighted to return to MSM after designing the hair and make-up for *I due Figaro* (2019) and *The Mystery of Edwin Drood* (2020). A New York based hair and make-up designer, Bobbie built his diverse skill set through working with hair and wigs in many mediums including opera, theatre, dance, film/TV, drag, burlesque, print, installations, and puppets. Yes... puppets!! In 2020 he was nominated for a Drama Desk Award for his hair design for *Emojiland* (The Duke on 42nd St.) and he will reprise his work for the upcoming U.S. tour. Other recent NYC design credits include *Fairycakes* (Greenwich House), *Mornings at Seven* (Pecadillo Theatre), and *Rescue Rue* (DR2). Recent regional theatre credits include *Kinky Boots* (Hangar Theatre), *Elf* (Gateway Playhouse), and *Ain't Misbehavin'* (Park Playhouse). As a proud member of and educator for I.A.T.S.E. #798 he has been fortunate enough to work as a hairdresser on two dozen Broadway shows, including *Wicked*, *Beautiful*, *To Kill a Mockingbird*, and numerous TV shows and films, including *The Marvelous Mrs. Maisel*, *The Gilded Age*, and *Halston*. Up next: *CoCoMelon Live* (U.S. tour) and *Wonderland* (Tucahn Amphitheatre). www.BobbieZlotnik.com

Debbi Hobson, Costume Coordinator

Currently a resident artist with the Phoenix Theatre Ensemble, Debbi Hobson has been a costume designer for over 20 years. Previously at Manhattan School of Music she designed *The Mystery of Edwin Drood*, directed by Evan Pappas. Her credits include *A Letter to Harvey Milk*, directed by Evan Pappas; *Luft Gangster*, directed by Austin Pendleton; and *Liberty! A Monumental New Musical*, directed by Evan Pappas (Off Broadway), and *Unmentionables*, directed by Monserrat Mendez, for which she won the 2015 NYIT Outstanding Costume Design Award; *Tartuffe*, directed by Craig Smith, for which she was nominated for the 2018 NYIT Outstanding Costume Design Award; and *Echoes in the Garden*, directed by Aimee Todoroff (Off Off Broadway). She is currently designing a new musical premiering spring 2022, *Sewing the Dream*, directed by Zillah Glory.

Mary Grace Moran, Props Coordinator

New York based props designer Mary Grace Moran holds a BFA in Design/Technology from Purchase College with a focus in props and scenic design. They are thrilled to work on their first season as resident Props Coordinator at Manhattan School of Music. They would like to thank their props team for their hard work and their friends and family for their support in these hectic times.

Kristen Kemp, Head of Music in Opera for Vocal Arts & Vocal Coach

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, Indianapolis Opera, Utah Festival Opera, Martina Arroyo Prelude to Performance, and Opera North, 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 to 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 and Hunter College and in numerous concerts with piano and orchestra at Carnegie Hall and David Geffen Hall. Kristen Kemp joined Manhattan School of Music as a coach in Opera Theatre in 2018 and in 2021 was named Head of Music in Opera for Vocal Arts. She received her Master's degree in collaborative piano and her Artist Diploma in opera coaching from the University of Cincinnati College Conservatory of Music.

Jackson McKinnon, Assistant Conductor and Chorus Master

Equally at home with repertoire old and new, Jackson McKinnon is quickly establishing himself as a go-to conductor of opera and orchestral repertoire. Recently on staff at Manhattan School of Music as the Assistant Conductor and Chorus Master for the Graduate Opera Theatre Program, Mr. McKinnon has returned to lead the Senior Opera Theatre's production of *Die Zauberflöte*. Mr. McKinnon has worked with ensembles all over the world, including the International Contemporary Ensemble, Grafenegg Academy Orchestra in Austria, The Orchestra Now (TÖN), Vienna State Opera Chorus, Linz Landestheater Opera Choruses, Bard Festival Chorale, American Symphony Orchestra, and Face the Music, and has served as Music Director for City Lyric Opera and Opera Maine's Studio Artists. He has spent three seasons as a part of the creative team for the Bard Summerscape and Music Festival as assistant chorus master for James Bagwell, assistant conductor, and musicological consultant. Other conducting projects include Ana Sokolović's *Svadba*, at the request of Dawn Upshaw, and the American debut of Pauline Oliveros' *Sound Geometries* with members of the International Contemporary Ensemble. Debuting numerous new works across all genres, Mr. McKinnon champions new music and collaborations, ensuring a forward momentum for classical music in the 21st century.

Jeremy Chan, Vocal Coach

Jeremy Chan is an Australian pianist and vocal coach based in New York City. He has been praised as “superb” and for “summoning about as much color as can possibly be coaxed out” (*New York Classical Review*). Recently appointed to the Manhattan School of Music opera coaching faculty, Jeremy is also on staff at Juilliard and serves as Director of Music at Advent Lutheran Church.

A passionate activist for diversity in the arts, Jeremy serves on the Board of the Asian Opera Alliance and is an executive team member of Wear Yellow Proudly. His writing on Asian representation in opera was recently published in *Opera America* magazine. Recent engagements include productions of *A Midsummer Night's Dream* and *Lelisir d'amore* (Juilliard) and performances at Wigmore Hall, Lincoln Center, Carnegie Hall, and St. John's in the Village. Together with mezzo soprano Kristin Gornstein, Jeremy established the Vertex Duo in 2020, which was in residence at Yellow Barn for fall 2021 and is returning for spring 2022. Jeremy also moonlights as a cover pianist for popular music from Adele to Korean drama songs under the pseudonym Nangman Pianist. www.jeremychanpiano.com

Djordje Nestic, Vocal Coach

Djordje Stevan Nestic's performances have been described as artful, assertive, sensitive and quietly virtuosic, and his career highlighted by recital, concerto, chamber, and collaborative performances, both in the U.S. and internationally. He makes an effort to promote music that addresses contemporary, social justice, and human rights issues. Upcoming and recent engagements include the Berkshire Opera Festival, Carnegie Hall in NYC, Kolarac Hall in Belgrade, the Prototype Festival in NYC, the KotorArt Festival in Montenegro, the Serbian Cultural Center in Paris, and the Caixa Cultural in Brasilia. With a group of his students from Carnegie Mellon University, he presented four concerts, including the staged premiere of the opera *Svadba* by Ana Sokolovic. Recent recordings include Marc Blitzstein's *The Cradle Will Rock* on Bridge Records, Ricky Ian Gordon's *Ellen West* on Bright Shiny Things, and *Opera America Songbook*. Other venues include Lincoln Center, the United Nations General Assembly Hall, the Mann Performing Arts Center in Philadelphia, FUJI TV in Japan, the Aspen Music Festival, Tanglewood Festival, Glimmerglass Opera, Houston Grand Opera, the Greenwich Music Festival, and the Phoenicia Voice Festival. He is a citizen of both the U.S.A. and Serbia. Formerly a faculty member of Carnegie Mellon University School of Music, he currently teaches at Manhattan School of Music and SUNY Purchase Music Conservatory. www.djordjenestic.com/about

Stefano Sarzani, Italian Diction Coach

Stefano Sarzani, conductor, pianist, and coach, has been part of the musical staff of the Lyric Opera of Chicago since 2018, recently conducting Rossini's *Il barbiere di Siviglia*, Puccini's *La bohème*, and the special program *The Magic Victrola*, and serving as cover conductor for many productions. He cultivates an international career in North America and Europe, striving for a musical path that keeps integrated all the aspects of music making (symphony, opera, crossover, multimedia experimentation, etc.): his conducting engagements include collaborations with Des Moines Metro Opera, Central City Opera, Symphony New Hampshire, Opera Idaho, FORM (Orchestra Filarmonica Marchigiana), Boise Philharmonic Orchestra, New World Symphony, Opéra National de Lorraine (France), National Repertory Orchestra, Atlanta Symphony Youth Orchestra, Bulgaria Classic Orchestra, Orchestra Sinfonica di Sanremo (Italy), Den Jyske Opera (Denmark), Opera Maine, Atlanta Opera, and Sarasota Opera. Sarzani is a recipient of Career Assistance Awards of the Solti Foundation U.S. (2016, 2018, 2019, 2020, 2021) and is a graduate of Indiana University and Conservatorio G. Rossini (Pesaro, Italy). He has also studied at Università di Bologna, Accademia Chigiana (Siena, Italy), CCM University of Cincinnati, and the Monteux School.

Nicolò Sbuclz, Italian Diction Coach

Nicolò Sbuclz is an opera pianist, educator, coach, and assistant conductor from Udine, Italy. At present, Mr. Sbuclz is a member of the Metropolitan Opera music staff as an Italian diction coach, as well as a staff Music Coach for the Lindemann Young Artist Development Program. He has worked with internationally acclaimed opera houses and festivals such as Teatro alla Scala, Opéra National de Lyon, Holland Festival, Wiener Festwochen, Houston Grand Opera, Charleston Opera Theater, Sarasota Opera, Opera Theater Saint Louis, and Wolf Trap Opera, and he is joining the Aspen Music Festival's faculty in the summer of 2022. Mr. Sbuclz has been teaching at Manhattan School of Music since 2018 and joined the Juilliard School's Vocal Arts faculty in 2021. He is a graduate of the Accademia del Teatro alla Scala and received undergraduate degrees in piano and composition from the Conservatorio "G. Tartini" in Trieste, Italy. He has 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. In the United States, Mr. Sbuclz has been a Coaching Fellow at the Aspen Music Festival and an Apprentice Coach with the Merola Opera Program in San Francisco.

Peggy Imbrie, Production Stage Manager

Peggy Imbrie is delighted to be returning to Manhattan School of Music. Previous productions here include *Dangerous Liaisons* and *The Ghosts of Versailles*. Peggy's career in opera has taken her to dozens of companies throughout the United States. Her career highlights include the world premieres of *Marilyn*, *Bok Choy Variations*, and *To Kill a Mockingbird*; the American premieres of *The Maids*, *Kinkaku-ji*, *The Visit*, and *Il viaggio a Reims*; and PBS Live from Lincoln Center productions of *A Little Night Music*, *Paul Bunyan*, and *The Merry Widow*. She has worked on seventy-five productions for the New York City Opera, including a tour of *Little Women* to Tokyo and Nagoya, Japan. When not stage managing, Peggy runs the feral cat spay/neuter program for the Benewah Humane Society in northern Idaho.

Stephanie Foster (MM '20, PS '21), Assistant Director

Boston/New York based soprano Stephanie Foster has begun a vibrant artistic career as a musician and teacher, most recently competing in the Boston district of the Metropolitan Opera Laffont Competition and appearing in *La Bobème* (Musetta) with the Vienna Summer Music Festival in St. Petersburg, Florida and *Alcina* (Morgana) with the Saluzzo Opera Academy in Saluzzo, Italy. This spring, in addition to several concert appearances, after serving as assistant director for MSM's production of *Le nozze di Figaro*, she is heading back to Florida to perform in *Don Giovanni* (Donna Elvira) with the Vienna Summer Music Festival and *Carmen* (Frasquita) with the Miami Music Festival. Stephanie is also an active private music tutor, specializing in music theory, ear training, and voice.

Kenny Duecker, Assistant Scenic Designer

Kenny Duecker is thrilled to be helping with Manhattan School of Music's production of *Le nozze di Figaro*. He is a recent graduate of NYU where he studied scenic design and minored in urban design and architectural studies. Recently he's been assisting designers in NYC and around the country. Some of his work can be found at kennyduecker.com.

Charlotte McPherson, Assistant Lighting Designer

Charlotte McPherson works as a New York based lighting designer, assistant, and associate. Their recent credits as assistant designer include *Confederates* (Signature Theatre), *Once Upon a One More Time* (Shakespeare Theater Company, D.C.), and *All the Natalie Portmans* (MCC). Associate designer credits include the *What to Send Up When it Goes Down* regional tour and designs for *Cendrillon* (City Lyric Opera), *Lear: That Old Man I Used To Know* (A.R.T. NY), *La tragédie de Carmen* (City Lyric Opera), *Age of Bees* (Stella Adler Studio), *Mary Stuart* (Hedgepig Ensemble), Ghostlight Theater Camp, and more. www.charlottemcpherson.com

JoAnn Battat, Associate Wig Designer

JoAnn Battat is ecstatic to be a part of the creative team at Manhattan School of Music as opera was the start of her career in wigs and makeup at the Florida Grand Opera. Once she had discovered her passion she went to the University of North Carolina School of the Arts to get her BFA in wig and makeup design and production. Since then some notable work includes *Tina: The Tina Turner Musical* (hair swing), *Chicago* (hair swing), and *The Book of Mormon* (hair swing) on Broadway; the *Cats* tour (hair swing); *The Gilded Age* HBO series (hair PA/Dayplayer); the Radio City Rockettes' *Christmas Spectacular* (wig crew); the 2021 Ogunquit Playhouse season (assistant wig supervisor); and *Mornings at Seven* (associate wig designer) off Broadway.

Natalie Wagner, Assistant Stage Manager

Natalie Wagner (ASM) is a multi-arts stage manager who has had the pleasure of working in NYC, Chicago, and D.C. on productions ranging from dance to concerts to storefront-style new work to new musicals. Most recently she was in Washington D.C., stage managing *The Servant of Two Masters* with Synthetic Theater Company. Selected NYC credits: seven New York Musical Festival concerts and musicals as SM/ASM/PA. Selected Chicago credits: *Language Rooms* (Broken Nose); *The Light Fantastic*, *Ideation* (Jackalope); *The Broken Jug* (TAPSgrad @ UChicago); *Consumed* (Chicago Danztheatre Ensemble); and *The Rite of Spring* (CORE @ ATC).

LE NOZZE DI FIGARO PERSONNEL

CREATIVE TEAM

Stephanie Foster, Assistant Director

Kenny Duecker, Assistant Scenic Designer

Charlotte McPherson, Assistant Lighting Designer

JoAnn Battat, Associate Wig Designer

OPERA AND MUSICAL THEATRE PRODUCTIONS

Christina Teichroew, Managing Director

Kathryn Miller, Assistant Managing Director

Josi Petersen Brown, Associate

PRODUCTION STAFF

Daniel Huston, Production Manager

William Adams, Associate Production Manager

Natalie Wagner, Assistant Stage Manager

Max Breslow, Technical Director

Teddy Mueller, Assistant Technical Director

Andres Diaz Jr., Production Supervisor

Cassandra Deveau, Wardrobe Supervisor

Jenna Miller, Adanne Spencer-Johnson, Dressers

Kelly Alfonso, Zack Lankford, Wig Crew

Pamela Pangaro, Production Electrician

Lutin Tanner, Assistant Production Electrician

Jeff Englander, Programmer

Joanna Conte, Assistant Props Coordinator

Pat Beckerle, Props Artisan

Christopher Zander, Supertitles Operator

William Burton, Matteo Cipollone, Haley Crawford, Grace Dziedzic,
Chris Grainer, Vinh Le, Julia Little, Caitlyn Piccirilio, Rupert Ramsay,
Tuquan Smith, Nick Tzorzi, Carpenters

Thomas Ambrosino, Matteo Cipollone, Avalon Cole, Jeffrey
D'Ambrosio, Cameron Filepas, Ariana Finnamore, Burkett Horrigan,
Aiden Mitchell, Joseph Messana, Ryan O'Donell, Shirley Parra, Patrick
St. John, Jenna Stewart, Reid Sullivan, Nick Tampkin, Electricians

Special thanks to PRG and Susanna Harris for helping to make this production possible.

RUN CREW

Tyler Donahue, Flyman

William Burton, AJ Taysom, Deck Carpenters

Caitlyn Piccirilio, Props Runner

Pam Pangaro, Deck Electrician

Samuel Gordon, Board Operator

Vinh Le, Jenna Stewart, Followspot Operators

MSM PERFORMANCE AND PRODUCTION OPERATIONS

Madeline Lucas Tolliver, Dean of Performance and Production Operations

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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 Tahiti*, 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*.

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Manhattan School of Music's Centennial Project was an ambitious program of improvements to the School's architecturally distinguished campus coinciding with MSM's 100th anniversary. The centerpiece of the Project was the renovation of Neidorff-Karpati Hall, MSM's principal performance space, which has been transformed into a state-of-the-art venue to showcase our talented students. Built in 1931 and designed by Shreve, Lamb & Harmon, the architects of the Empire State Building, the hall has been called "one of the Art Deco treats in the city" by the *New York Times*. The Project also included a dramatic and welcoming new campus entrance on Claremont Avenue, new practice rooms, and an expansion of the main entryway and lobby.

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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!

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