

MSM JUNIOR OPERA THEATRE

presents

***DÉMASQUÉ ET
PRÊT À CHANTER***

***An Evening of French
Opera Scenes***

Catherine Malfitano, Coordinator and Stage Director
Chun-Wei Kang, Music Director and Pianist

Saturday, April 30, 2022 | 8:30 PM

Sunday, May 1, 2022 | 8:30 PM

Gordon K. and Harriet Greenfield Hall

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***DÉMASQUÉ ET PRÊT
À CHANTER***

(UNMASKED AND READY TO SING)

An Evening of French Opera Scenes

Catherine Malfitano, Coordinator and Stage Director

Chun-Wei Kang, Music Director and Pianist

Manon

Jules Massenet

Libretto by Henri Meilhac & Philippe Giles

(Première 1884, Paris)

“Holà! Hé! Monsieur l’hôtelier!”

Poussette

Javotte

Rosette

Guillot de Morfontaine

De Brétigny

Tess Levine

Sofia Farrell

Madeleine Keane

Mark Filatov

William Wake Foster

“A nous les amours et les roses!”

Manon

Poussette

Javotte

Rosette

Sofia Farrell

Madeleine Keane

Nicole Eliev

Angelina Bush

Ciboulette

Reynaldo Hahn

Libretto by Robert de Flers & Francis de Croisset

(Première 1923, Paris)

“Ah! si vous étiez Nicolas”

Ciboulette Nicole Eliev
Antonin Evan Schelton

Orphée et Eurydice

Christoph Willibald Gluck

Libretto adapted by Pierre-Louis Moline from original

Italian libretto by Ranieri de' Calzabigi (1762)

(French Première 1774, Paris)

“Tendre amour”

Eurydice Madeleine Keane
L'Amour Angelina Yi
Orphée Mark Filatov

Lakmé

Léo Delibes

Libretto by Edmond Gandinet & Philippe Gille

(Première 1883, Paris)

“Sous le dôme épais”

Lakmé Angelina Yi
Mallika Tess Levine

Chérubin

Jules Massenet

Libretto by Francis de Croisset & Henri Cain

(Première 1905, Monte-Carlo)

“Pour élève, un tel garnement! . . . Qui parle dans la nuit confuse?”

Le Philosophe William Wake Foster
Chérubin Jordan Gilbert
L'Ensoleillad Elizabeth Pope

Mireille

Charles Gounod

Libretto by Michel Carré

(Première 1864, Paris)

“La brise est douce et parfumée” (*Chanson de Magali*)

Mireille Angelina Bush
Vincent Boosung Park
Ensemble

Intermission

La Périchole

Jacques Offenbach

Libretto by Henri Meilhac & Ludovic Halévy

(Première 1868, Paris)

“Le conquérant dit a la jeune indienne”

“Nous a t'on dit souvent”

La Périchole Shuying Li & Emma Ritto
Piquillo Richard James Sanchez

La jolie fille de Perth

Georges Bizet

Libretto by Jules-Henri Vernoy de Saint Georges &

Jules Adenis

(Premiere 1867, Paris)

“Ah! si j’avais ce Duc....A peine au printemps de la vie”

Henri Smith

David Freides

Catherine Glover

Eva Martinez

Mireille

Charles Gounod

Libretto by Michel Carré

(Premiere 1864, Paris)

“Mireille! Qui m’appelle? Ah! parle encore”

Mireille

Evelina Smolina

Vincenette

Shuying Li

The Black Christ

(Hopefully dedicated to White America)

Countee Cullen, poet

(published in 1929)

Recitation of excerpt

Jésus

Jaydon T. Belefond

Marie-Magdeleine

Jules Massenet

Libretto by Louis Gallet

(Oratorio Premiere 1873, Paris)

(First staged performance 1903, Nice, with

Pauline Viardot)

“Marthe, on m’a dit”

Judas

Henry Griffin

Marthe

Sophia Strang

“Marthe, voici que le soleil descend”

Marie-Magdeleine (Méryem)

Sara Stevens

Marthe

Sophia Strang

“Le repentir console et rafraîchit les âmes”

Méryem

Sara Stevens

Jésus

Jaydon T. Belefond

Cendrillon

Pauline Viardot

Based on Charles Perrault’s version of the tale of Cinderella

(Premiere 1904, Paris, in the composer’s salon)

“C’est moi! Ne craignez rien!”

Cendrillon

Feihong Yu

Le Prince Charmant

Emma Ritto

“Je viens pour la dernière fois”

Entire Ensemble

ABOUT THE ARTISTS

Catherine Malfitano, Coordinator and Stage Director

Catherine Malfitano, singer, actor, director, and teacher, was born in New York City to a dancer/actress mother and violinist father. Her Emmy-award winning portrayal of *Tosca*, broadcast live from the actual Roman settings of the opera, was seen by more than one billion viewers worldwide.

Renowned as a unique music theatre performer, Ms. Malfitano has appeared at all the world's leading opera houses, including the Metropolitan Opera, the Lyric Opera of Chicago, the Vienna State Opera, La Scala, the Bavarian State Opera, the Paris Opera, the Royal Opera Covent Garden, Berlin's Deutsche Opera and State Opera, the Salzburg Festival, Florence's Teatro Comunale, the San Francisco Opera, the Netherlands Opera, the Los Angeles Opera, the Houston Grand Opera, the Théâtre du Chatelet in Paris, the Grand Théâtre du Genève, Barcelona's Liceu, the Hamburg State Opera, and Brussels's Théâtre Royal de la Monnaie.

Catherine Malfitano's stage repertoire of more than 70 roles spans the entirety of operatic history. Some of her many varied roles were Monteverdi's Poppea and Ottavia, Donizetti's Adina and Lucia; Humperdinck's Gretel; Beethoven's Marzelline and Leonore; Berg's Lulu and Marie; Mozart's Konstanze, Susanna, Zerlina, and Donna Elvira; Rossini's Rosina and Fiorilla; Janáček's Katya, Emilia Marty, and Kostelnicka; Massenet's Manon and Thais; the three heroines in Offenbach's *Les contes d'Hoffmann*; the three heroines in Puccini's *Il Trittico*, as well as his *Tosca*, *Cio-Cio-San*, *Mimì*, *Liù*, and *Minnie*; Verdi's *Nannetta*, *Gilda*, *Violetta*, *Amelia Grimaldi*, and *Lady Macbeth*; Poulenc's *Thérèse* in *Les mamelles de Tirésias* and *Elle* in *La voix humaine*; Annina in Menotti's *The Saint of Bleeker Street*; Samuel Barber's *Cleopatra* in *Antony and Cleopatra*; Shostakovich's *Lady Macbeth of Mtsensk*; Kurt Weill's *Rose* and *Anna Murrant* in *Street Scene*, *Polly* in *Threepenny Opera*, *Jenny* in *Mabagony*, and both *Anna I* and *Anna II* in *The Seven Deadly Sins*; and Wagner's *Senta* and *Kundry*. Throughout her career, Ms. Malfitano has worked with the world's leading conductors and stage directors.

A champion of 20th-century music, she has sung in the world premieres of Carlisle Floyd's *Bilby's Doll*; Conrad Susa's *Transformations*; Thomas Pasatieri's *Washington Square*, *The Seagull*, *The Family Room*, and *The Martyrs*; and William Bolcom's *A View from the Bridge*, *McTeague*, *A Wedding*, and *Medusa*.

In the summer of 2005 Catherine Malfitano made her debut as a stage director, with a new production of *Madama Butterfly* for the Central City Opera. In the following seasons she also directed new productions of

Poulenc's *La voix humaine* for La Monnaie in Brussels, Menotti's *The Saint of Bleeker Street* and *Lucia di Lammermoor*, again for Central City Opera, *Tosca* for Florida Grand Opera, *Rigoletto* for Washington National, *Don Giovanni* for San Francisco Opera's Merola Program, *Tosca* for English National Opera in London, *Lucia* for the Lyric Opera of Chicago, and a new double-bill production of Zemlinsky's *Eine florentinische Tragödie* and Puccini's *Gianni Schicchi* for the Canadian Opera Company.

Since 1998 Ms. Malfitano has been teaching privately, giving master classes worldwide—including her own special course, “Revealing the Actor/Singer Within.”

She joined the Manhattan School of Music voice faculty in the fall of 2008, where she teaches voice and acting and directs the Junior Opera Theater. It is a great honor for her to teach at MSM, the conservatory she graduated from in 1971, having performed, as an undergraduate, the following roles: *Pamina* in Mozart's *The Magic Flute*; *Suzel* in Mascagni's *L'amico Fritz*; *Abigail* in *The Crucible* by Ward; and *Manon Lescaut* in *Boulevard Solitude* by Henze.

Chun-Wei Kang, Music Director and Pianist

Chun-Wei Kang has performed in concerts both as soloist and ensemble performer throughout the United States, Canada, and East Asia. She has appeared on national Taiwanese television in recitals with violinist Long-Long Kang, was broadcast in Japan with soprano Monique McDonald, and appeared on PBS SundayArts in a showcase for rising young opera singers. She has won several awards and scholarships, including the Gwendolyn Koldofsky Memorial Award for “a musician who demonstrated outstanding professionalism in collaborative piano.”

Ms. Kang has served as staff pianist in the National Music Competition in Taiwan, the Canadian Provincial Festival, the Centro Studi Italiani Opera Festival, and the International Vocal Arts Institute (New York, Virginia, Puerto Rico, and Montreal). A graduate of the Cleveland Institute of Music with a Master's degree, Ms. Kang is a faculty member at Manhattan School of Music, OperaWorks, BridgeMusik, and the Manhattan International Music Festival and has been the Assistant Music Director for the New Choral Society since 2008. At MSM, she served as Music Director for the Opera Role Preparation Workshop directed by legendary mezzo-soprano Mignon Dunn from 2010 to 2017 and was Assistant Music Director for *The Tailor of*

Gloucester. In addition, she was Artistic Director for Creative Voice Institute (Taiwan) and Vocal Coach Asia (Singapore) from 2016 to 2019.

Ms. Kang has appeared on many stages, including David Geffen Hall and Carnegie Hall, and has worked with internationally acclaimed masters such as Anne Epperson, Warren Jones, Nico Castel, Marilyn Horne, Paul Nadler, and Joan Dornemann.

Jaydon T. Beleford, tenor
Student of Maitland Peters
Renton, Washington

Angelina Bush, soprano
Student of Maitland Peters
St. Charles, Maryland

Nicole Eliev, mezzo-soprano
Student of Mignon Dunn
San Francisco, California

Sofia Farrell, soprano
Student of Joan Patenaude-Yarnell
Abington, Pennsylvania

Mark Filatov, tenor
Student of Neil Rosenshein
Brooklyn, New York

William Wake Foster, bass-
baritone
Student of James Morris
Houston, Texas

David Freides, tenor
Student of Maitland Peters
New York, New York

Jordan Lee Gilbert, soprano
Student of Edith Bers
Holmdel, New Jersey

Henry Griffin, baritone
Student of Marlena Malas
Oak Park, Illinois

Madeleine Keane, soprano
Student of Cynthia Hoffmann
Milwaukee, Wisconsin

Tess Levine, soprano
Student of Cynthia Hoffmann
Birmingham, Alabama

Shuying Li, soprano
Student of Shirley Close
Shanghai, China

Eva Rae Martinez, soprano
Student of Shirley Close
Doylestown, Pennsylvania

Boosung Park, tenor
Student of Neil Rosenshein
Busan, South Korea

Elizabeth Pope, soprano
Student of Catherine Malfitano
New York, New York

Emma Ritto, soprano
Student of Ruth Golden
Palo Alto, California

Richard James Sanchez, baritone
Student of Cynthia Hoffmann
New York, New York

Evan Schelton, baritone
Student of Mark Oswald
Nashville, Tennessee

Evelina Smolina, soprano
Student of Shirley Close
Riga, Latvia

Sara Stevens, soprano
Student of Cynthia Hoffmann
Marietta, Georgia

Sophia Strang, mezzo-soprano
Student of Ruth Golden
Green Brea, California

Angelina Yi, soprano
Student of Edith Bers
Atlanta, Georgia

Feihong Yu, soprano
Student of Cynthia Hoffmann
Dalian, China

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 985 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

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

Your gift helps a young artist reach for the stars!

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

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

Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations.

This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.