

Friday, May 6, 2022 | 7:30 PM
Saturday, May 7, 2022 | 7:30 PM
The Riverside Theater

MSM OPERA THEATRE

Die Zauberflöte

Music by Wolfgang Amadeus Mozart
Libretto by Emanuel Schikaneder

Jackson McKinnon, Conductor
A. Scott Parry, Director
Adam Crinson, Scenic Designer
Robin L. McGee, Costume Designer
Christopher Brusberg, Lighting Designer
Mary Grace Moran, Props Coordinator
Djordje Nestic, Vocal Coach
Nils Neubert, German Diction Coach
Evgenia Truksa, Pianist
Morgan Carder, Production Stage Manager
Steven Jude Tietjen, Supertitles Author

There will be one 15-minute intermission.

Sung in German, with English dialogue adapted by A. Scott Parry

Please be advised that this production contains the following:

- *Fog, haze, strobe light, and loud sound effects throughout the production*
- *Representations of attempted suicide and threats of physical and sexual violence in Act II*

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.

WELCOME

Welcome to the Senior Opera Theatre's production of *Die Zauberflöte*. Mozart's final staged work is one of the most-produced operas around the world. Its characters are timeless and the music never ceases to delight. It is an important work for all classically trained singers to know. For our seniors who have endured half of their college career during a pandemic, it is a particularly poignant opera in which to complete their undergraduate training.

The allegorical plot gives so much opportunity for creative exploration, and director A. Scott Parry has created a world to which our students can relate and explore their own sense of creativity. Our students, faculty, and staff have worked hard to bring this timeless opera to life and we hope you will enjoy it as much as they will performing it for you.

–Carleen Graham, Dean of Vocal Arts

THE CAST

	Friday, May 6	Saturday, May 7
<i>Pamina</i>	Seolbin Oh	Nikkole Dittler
<i>Tamino</i>	Mathieu Levan	Daniel Luis Espinal
<i>Papageno</i>	Ross Macatangay	Milutin Jovic
<i>Die Königin der Nacht</i>	Elizabeth Anderson	Ashia Simone Barnes
<i>Sarastro</i>	Fernando Watts	Benjamin R. Sokol
<i>Erste Dame</i>	Rose Iannuzzi	Abigail Dutler
<i>Zweite Dame</i>	Maia Gonzalez	Adja Thomas
<i>Dritte Dame</i>	Georgina Wu	Anna Maria Vacca
<i>Monostatos</i>	Ricardo Rodriguez	Kevin Lee
<i>Sprecher</i>	Benjamin R. Sokol	Simon Staples
<i>Priester</i>	Kevin Lee	Ricardo Rodriguez
<i>Papagena</i>	Chira Z. Bell	Irene Hyun Young Shin
<i>Erster Knabe</i>	Sarah Lassiter	Sarah Lassiter
	Cover: Lexi Brown	
<i>Zweiter Knabe</i>	Ria Iparraguirre	Alexandra Cirile
<i>Dritter Knabe</i>	Rini Zhang	Rini Zhang
	Cover: Ariel Wei	
<i>Zwei Wachen</i>	Daniel Luis Espinal	Mathieu Levan
	Simon Staples	Fernando Watts
<i>Chorus</i>	Ashia Simone Barnes	Elizabeth Anderson
	Lexi Brown	Chira Z. Bell
	Alexandra Cirile	Lexi Brown
	Nikkole Dittler	Maia Gonzalez
	Abigail Dutler	Rose Iannuzzi
	Milutin Jovic	Ria Iparraguirre
	Irene Hyun Young Shin	Ross Macatangay
	Adja Thomas	Seolbin Oh
	Anna Maria Vacca	Georgina Wu

DIRECTOR'S NOTE

Perhaps the most unusual element of our production of *Die Zauberflöte* is that the characters present themselves as anachronisms, all culled from different times and places, spanning the pre-Renaissance to the near Futuristic. They do not, however, interact with each other in any specific time or place, but rather in every time and place simultaneously. Think of this as the “time is a flat circle” paradigm Frederick Nietzsche spoke of in the 19th century. We as human beings are seen to repeat behavioral patterns throughout history, tending to make the same mistakes over and over again. But to counter this, we intercede, employing the 20th-century psychoanalyst Carl Jung’s concept of “individuation,” or the uncovering of the uniquely singular “self” as a release and elevation from this repetition. Jung argued that Individuation can only be found through the integration of both the personal *and* the collective, since the “self” is dependent on its relationship to the “other,” and most importantly in the balancing of what he termed the “anima/animus,” or the unconscious feminine and masculine elements within each person, regardless of gender, whose internal integration ultimately transcends personal psyche.

This seeming dichotomy calls to mind the ideals of the Enlightenment period in Western Europe, which imbued Mozart’s philosophical worldview when composing *Die Zauberflöte*. During the Enlightenment—and more precisely within its more progressive movements such as Freemasonry (to which all the creators of the opera belonged)—there was an overarching drive to find balance between oppositions, to create unity, liberty, and equality among people and ideas in a reaction to the more rigid hierarchical framework of earlier epochs. We see this clearly in the structure and content of *Flute* through its divisions and yin-yang pairings of sun/moon, masculine/feminine, reason/instinct, complex/simple, tragic/comedic, etc.

Through, then, this historically oppositional lens, we welcome you now here to a formal and presentational space seemingly in conflict with the natural world which intrudes upon it, disrupting this rigid proscenium theatre’s ability to present a direct and simple story. We see this venue littered with broken reflective surfaces, as if the theatre itself is searching for its own purpose as it is unable to give a traditional presentation. And into this conflicted space, we introduce an assemblage of characters, a wide array of archetypal figures, each a kaleidoscopic aspect of the variety of human experience. They are examples of our own conflicted natures throughout history, in search of communal balance, societal justice, and personal wholeness, with an innate fear of their ultimate truths, yet, like us, drawn to seek them all the same.

—A. Scott Parry, Director of Senior Opera Theatre

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

Elizabeth Anderson

Soprano, BM in Vocal Performance (antic. '22)
Marshall, Wisconsin

Vocal studies with Ruth Golden. Previous scene work: *Le nozze di Figaro* (Susanna) and *Carmen* (Frasquita) at Manhattan School of Music.

Ashia Simone Barnes

Soprano, BM in Vocal Performance (antic. '22)
Honolulu, Hawaii

Vocal studies with Mignon Dunn. Previous credits: *Porgy and Bess* (Clara) at Manhattan School of Music; Schubert's Mass No. 2 in G Major (Soprano soloist) and Mozart's *Regina coeli* (Soprano soloist) at Daytona State College. Scene work includes *Mireille* (Mireille) and *Don Giovanni* (Donna Anna) at Manhattan School of Music.

Associate of Arts degree, Daytona State College

Chiara Z. Bell

Soprano, BM in Vocal Performance (antic. '22)
Winchester, Virginia

Vocal studies with Catherine Malfitano. Previous credits: Belinda (*Dido and Aeneas*) at Manhattan School of Music. Previous scene work includes *From the Diary of Sally Hemings* (Sally Hemings) and *Cendrillon* (Cendrillon) at Manhattan School of Music.

Lexi Brown

Soprano, BM in Vocal Performance (antic. '22)
Bethlehem, Pennsylvania

Vocal studies with Mignon Dunn.

Alexandra Cirile

Mezzo-soprano, BM in Vocal Performance (antic. '22)
Los Angeles, California

Vocal studies with Ruth Golden. Previous credits: *Trial by Jury* (Ensemble with Bronx Opera; Vivaldi's *Beatus Vir* (Alto soloist), *La Traviata* (Ensemble), and Beethoven's Mass in C (Alto soloist cover) at Manhattan School of Music; Richard Tucker Gala (Chorus) with New York Choral Society. Previous scene work includes *Le nozze di Figaro* (Cherubino) at Manhattan School of Music; *Così fan tutte* (Dorabella) and *The Mikado* (Pitti-Sing) at Texas Music Festival Vocal Institute.

Upcoming: *The Bartered Bride* (Ensemble) and *La clemenza di Tito* (Ensemble) with Bronx Opera; *St. John Passion* (Alto soloist cover) with Church of St Ignatius Loyola

Nikkole Dittler

Soprano, BM in Vocal Performance (antic. '22)
Phoenix, Arizona

Vocal studies with Ashley Putnam. Previous credits: *Ciboulette* (Ciboulette) and *Nina, o sia La pazza per amore* (Nina) at Manhattan School of Music.

Upcoming: *Die Zauberflöte* (Erste Dame) with Lyric Opera Studio Weimar

Abigail Dutler

Soprano, BM in Vocal Performance (antic. '22)
Vernon Hills, Illinois

Vocal studies with Maitland Peters. Previous credits: *Riders to the Sea* (Cathleen) at Interlochen Arts Academy. Previous scene work: *Les Contes d'Hoffmann* (Giulietta), *Carmen* (Micaela), and *Don Giovanni* (Donna Elvira) at Manhattan School of Music.

Daniel Luis Espinal

Tenor, BM in Vocal Performance (antic. '22)
Sarasota, Florida

Vocal studies with Shirley Close. Previous credits: *Rev. 23* (Adam), *La Traviata* (Alfredo), and Mozart's Requiem (Tenor soloist) at Manhattan School of Music. Previous scene work includes *Les pêcheurs de perles* (Nadir) and *Postcard from Morocco* (Man with Old Luggage) at Manhattan School of Music and *Die Fledermaus* (Eisenstein) at Musik Theater Bavaria

Upcoming: *Die Zauberflöte* (Priester) with Merola Opera Program

Maia Gonzalez

Soprano, BM in Vocal Performance (antic. '22)
Hauppauge, New York

Vocal studies with Ashley Putnam. Previous credits include *Le nozze di Figaro* (Fiordiligi) at Manhattan School of Music.

Upcoming: Voice and Piano teacher at Music & Arts in Commack, New York; Master's studies in Vocal Performance at MSM

Rose Iannuzzi

Soprano, BM in Vocal Performance (antic. '22)
Detroit, Michigan

Vocal studies with Ruth Golden. Previous credits: *Riders to the Sea* (Nora) and *Cendrillon* (Cendrillon) at Interlochen Arts Academy. Previous scene work includes *Don Giovanni* (Zerlina) at Manhattan School of Music and *Béatrice et Bénédicte* (Hère) and *Il re pastore* (Elisa) at Classical Lyric Arts. Upcoming: Classical Lyric Arts France summer program

Upcoming: Classical Lyric Arts France summer program

Ria Iparraguirre

Soprano, BM in Vocal Performance (antic. '22)
Stamford, Connecticut

Vocal studies with Neil Rosenshein. Previous credits: *Honky-Tonk Angels* (Background singer) at Summer Theatre of New Canaan; *The Wizard of Oz* (Dorothy) and *Mary Poppins* (Mrs. Andrews) with Stamford All-School Musical; *Guys and Dolls* (Sarah Brown) with NorthStar Playmakers. Previous scene work includes *Le nozze di Figaro* (Susanna) and *Dido and Aeneas* (Second Woman) at Manhattan School of Music.

Milutin Jovic

Baritone, BM in Vocal Performance (antic. '22)
South Bend, Indiana and Belgrade, Serbia

Vocal studies with Joan Patenaude-Yarnell. Previous credits: *Misa Criolla* by Ariel Ramírez (Baritone soloist) at Ilija M. Kolarac Endowment and Fauré's Requiem (Baritone soloist) at Belgrade City Library.

Sarah Lassiter

Soprano, BM in Vocal Performance (antic. '22)
Winston-Salem, North Carolina

Vocal studies with Ruth Golden. Previous scene work includes *Dido and Aeneas* (Belinda) at Manhattan School of Music and *Le nozze di Figaro* (Contessa) at Classical Lyric Arts Italy.

Upcoming: Classical Lyric Arts Italy summer program

Kevin Lee

Tenor, BM in Vocal Performance (antic. '22)
Singapore, Singapore

Vocal studies with Joan Patenaude-Yarnell. Previous credits: *Bastien und Bastienne* (Bastien) with OperaViva. Previous scene work includes *La Traviata* (Alfredo) and *Roméo et Juliette* (Roméo) at Manhattan School of Music; *Die Zauberflöte* (Tamino), *L'elisir d'amore* (Nemorino), and *Così fan tutte* (Ferrando) at Mannes School of Music.

Mathieu Levan

Tenor, BM in Vocal Performance (antic. '22)
Paris, France

Vocal studies with Marlena Malas.

Ross Macatangay

Baritone, BM in Vocal Performance (antic. '22)
New York, New York

Vocal studies with Ashley Putnam. Previous scene work includes *La bohème* (Marcello), *Orphée aux enfers* (Jupiter), *Carmen* (Dancaïro), and *Dido and Aeneas* (Aeneas) at Manhattan School of Music.

Seolbin Oh

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

Vocal studies with Edith Bers. Previous credits: *Tosca* (Choir) at Seoul Arts Center, Young Artist Soloist's Concert with New Jersey Sinfonietta at Merkin Concert Hall, and Nunes Garcia's *Stabat Mater* (Soprano soloist) at Manhattan School of Music. Previous scene work includes *Il re pastore* (Elisa) and *Litaliana in Algeri* (Elvira) at Classic Lyric Arts; *Roméo et Juliette* (Juliette) and *L'elisir d'amore* (Adina) at Manhattan School of Music.

Upcoming: Erste Dame (*Die Zauberflöte*) with Berlin Opera Academy; Adina (*L'elisir d'amore*) with Monterrey Opera Academy

Ricardo Rodriguez

Tenor, BM in Vocal Performance (antic. '22)
Montevideo, Uruguay

Vocal studies with Ruth Golden. Previous scene work includes *Luisa Fernanda* (Javier) at Escuela Nacional de Arte Lirico, Uruguay, and *L'elisir d'amore* (Nemorino) and *La tabernera del puerto* (Leandro) with Taller de Ópera y Zarzuela, Uruguay.

Irene Hyun Young Shin

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

Vocal studies with Joan Patenaude-Yarnell. Previous credits: *Die Zauberflöte* (Erster Knabe) at Ewha Womans University summer program. Previous scene work includes *Ciboulette* (Ciboulette) by Reynaldo Hahn at Manhattan School of Music; *Così fan tutte* (Fiordiligi) and *Le nozze di Figaro* (Susanna) at the Juilliard School.

Upcoming: Ottavia and Virtue (*L'incoronazione di Poppea*) with Chicago Summer Opera

Benjamin R. Sokol

Bass-baritone, BM in Vocal Performance (antic. '22)
Westbury, New York

Vocal studies with James Morris. Previous credits: Michael Ching's *A Royal Feast* (Don Magnifico, Seagull #2) at Savannah VOICE Festival. Scene work includes *Don Giovanni* (Commendatore) at Florida VOICE Project; *Don Giovanni* (Don Giovanni), *Don Pasquale* (Don Pasquale), *Les pêcheurs des perles* (Zurga), *Madama Butterfly* (Sharpless), and *Rigoletto* (Sparafucile) at Manhattan School of Music.

Upcoming: Artist with Taos Opera Institute

Simon Staples

Bass-baritone, BM in Vocal Performance (antic. '22)
Salem, Oregon

Vocal studies with Mark Oswald. Previous credits: *La bohème* (Benoit and Alcindoro) with Vienna Summer Music Festival.

Adja Thomas

Mezzo-soprano, BM in Vocal Performance (antic. '22)
Baldwin, New York

Vocal studies with Ruth Golden. Previous credits: *Dido and Aeneas* (Dido) at Manhattan School of Music. Scene work includes *Le roi de Labore* (Kaled) at Manhattan School of Music and *Hansel and Gretel* (Hansel) at Westminster Choir College Solo Vocal Artist Program.

Upcoming: *A Midsummer Night's Dream* (Hippolyta/Hermia cover) with Miami Music Festival Apprenticeship Program

Anna Maria Vacca

Mezzo-soprano, BM in Vocal Performance (antic. '22)
Providence, Rhode Island

Vocal studies with Catherine Malfitano. Previous credits: *Die Zauberflöte* (Dritte Dame) and *Dido and Aeneas* (Dido) at Manhattan School of Music. Previous scene work includes *Der Rosenkavalier* (Octavian), *Rigoletto* (Maddalena), and *Lucia di Lammermoor* (Alisa) at Manhattan School of Music.

Upcoming: Scene work from *Mireille* (Vincenette) at Manhattan School of Music; Nolan Gasser's *Secret Garden* and Leoš Janáček's *Cunning Little Vixen* at Chautauqua Institution

Fernando Watts

Bass, BM in Vocal Performance (antic. '22)
Bridgetown, Barbados

Vocal studies with Ruth Golden. Previous credits: *La Traviata* (Dottore and Marchese cover) at Manhattan School of Music; Stainer's *Crucifixion* (Bass soloist) and Handel's *Messiah* (Bass soloist) with St. Leonard's Boys Choir.

Associate degree in music, Barbados Community College

Ariel Wei

Mezzo-soprano, BM in Vocal Performance (antic. '22)
Beijing, China

Vocal studies with Mignon Dunn. Previous scene works includes *Werther* (Charlotte), *Carmen* (Carmen), *Rigoletto* (Giovanna), and *La Traviata* (Annina) at Manhattan School of Music; and *Die Zauberflöte* (Zweite Dame) at the International Vocal Arts Institute.

Upcoming: *Gianni Schicchi* (Zita) and *Die Fledermaus* (Orlofsky) with Berlin Opera Academy and *Die Zauberflöte* (Zweite Dame) with Miami Beach Classical Music Festival

Georgina Wu

Mezzo-soprano, BM in Vocal Performance (antic. '22)
Beijing, China

Vocal studies with Joan Patenaude-Yarnell. Previous scene work includes *Cendrillon* (Cendrillon) and *Orfeo ed Euridice* (Orfeo) at Manhattan School of Music and *Le nozze di Figaro* (Cherubino) at International Vocal Art Institute.

Upcoming: *Suor Angelica* (La Principessa) with La Musica Lirica

Rini Zhang

Mezzo-soprano, BM in Vocal Performance (antic. '22)
Nagoya, Japan

Vocal studies with Maitland Peters. Previous credits: *Dido and Aeneas* (Spirit) at Manhattan School of Music.

ORCHESTRA

VIOLIN I

Hanlon McGarity, concertmaster
Student of Sheryl Staples
Bellingham, Washington

Lumeng Yang
Student of Lucie Robert
Beijing, China

Benjamin Hudak
Student of Isaac Malkin
San Francisco, California

Tsai-Chieh Wang
Student of Koichiro Harada
Taipei, Taiwan

VIOLIN II

Yixiang Wang, principal
Student of Nicholas Mann
Shanghai, China

Yaewon Choi
Student of Nicholas Mann
Busan, South Korea

Tsun Sze Jess Lo
Student of Laurie Carney
Hong Kong

VIOLA

Wenbo Xin, principal
Student of Samuel Rhodes
Beijing, China

Jeong-Jae Lee
Student of Karen Ritscher
Naju-si, Jeollanam-do, South Korea

CELLO

Shirley Kim, principal
Student of Alan Stepansky
Los Angeles, California

Zoe Lavoie-Gagne
Student of Philippe Muller
San Diego, California

DOUBLE BASS

Christopher Yick
Student of Jeremy McCoy
Honolulu, Hawaii

Riley Schultz
Student of Jeremy McCoy
Bayville, New York

FLUTE

Kamilla Dancsa
Student of Linda Chesis
Baja, Hungary

Julie (Jiwoo) Park
Student of Linda Chesis
Seoul, South Korea

OBOE

Rebecca Nelsen
Student of Sherry Sylar
Manorville, New York

Aaron Haettenschwiller
Student of Robert Botti
Baltimore, Maryland

CLARINET**Jiale Wang**Student of Charles Neidich
*Wuban, China***Arim Joo**Student of Charles Neidich
*Seoul, South Korea***BASSOON****Yuanhong Sun**Student of William Short
*Beijing, China***Erin Acree**Student of Roger Nye
*Birmingham, Alabama***HORN****Daniel Jansen**Student of Richard Deane
*Aspen, Colorado***Zachary McIntyre**Student of Michelle Baker
*West Milford, New Jersey***TRUMPET****Lindsay Ross**Student of David Krauss
*Footbill Ranch, California***Allie Jenkins**Student of David Krauss
*Jacksonville, Florida***TROMBONE****Hans Kang**Student of Colin Williams
*Atlanta, Georgia***Oh Min Gueon**Student of Colin Williams
*Seoul, South Korea***Jakob Larson**Student of George Curran
*Minneapolis, Minnesota***TIMPANI/PERCUSSION****Matthias Ziolkowski**Student of Christopher Lamb
*Montigny-en-Gobelle, France***KEYBOARD****Artyom Pak**Student of Warren Jones
Tashkent, Uzbekistan

Students in this performance are supported by scholarships provided by the Bettina Baruch Foundation, International Advisory Board, Jephson Educational Trust, Lado Foundation, The Arthur and Mae Orvis Foundation, Rosalie J. Coe Weir Foundation, and the estate of Rea F. Hooker. 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.

CREATIVE TEAM BIOGRAPHIES

Jackson McKinnon, Conductor

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.

A. Scott Parry, Director

With over 125 productions spanning an enormous range of repertoire, A. Scott Parry's direction has been hailed by *Opera News* as "marvelous," "lively," "imaginative," and "spot-on." He conceived of, designed, and directed the world premiere productions of *I lavori d'amore persi*, a pastiche of music-drama fragments by Claudio Monteverdi, for the Bloomington Early Music Festival, and of the modern absurdist opera *The Pig, the Farmer, and the Artist* by David Chesky for the New York Fringe Festival at La Mama. Mr. Parry spent a decade on the directing staff of New York City Opera at Lincoln Center, has served on the faculty of Indiana University, New York University, and The Ohio State University, and has been a visiting professor at the New England Conservatory, Peabody Conservatory, and Amherst College. He is currently the Stage Director/Acting Coach for Dolora Zajick's Institute for Young Dramatic Voices and the American Wagner Project. 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, currently being set to music. Mr. Parry is represented by Robert Gilder & Co. www.ascottparry.com

Adam Crinson, Scenic Designer

Adam Crinson is thrilled to be returning to the opera world with this production of *Die Zauberflöte*. He has spent the past ten years designing opera, theater, and dance productions across the country. Originally from Detroit, Michigan, Adam studied at Wayne State University, where he received his Bachelor's degree, and currently resides in New York City as a freelance designer. Past productions include *Fairycakes* (co-designed with Shoko Kambara), *Elizabeth Cree*, *Dog Days*, and *Sunday in the Park with George* at Louisiana State University; *Bon Appetit* and *Soldier Songs* with Des Moines Metro Opera; and *As One* and *Glory Denied* with Urban Arias. acrinsondesign.com

Robin L. McGee, Costume Designer

Robin L. McGee is extremely happy to be working with these wonderful students! New York credits include designs for the Roundabout Theatre, Irish Repertory Theatre, York Theatre, Cherry Lane Theatre, Little Shubert Theatre, American Globe Theatre, and the New York Fringe Festival. Regional credits: the MUNY, Goodspeed Opera House, Des Moines Metro Opera, Musical Theatre West, the Maltz, SeaWorld Orlando, Gulfshore Playhouse, the Fulton Theatre, Palm Beach Dramaworks, Arizona Broadway Theatre, Nashville Children's Theatre, and clown costumes for Ringling Bros. and Barnum & Bailey Circus. When Covid is over, Robin hopes to continue her design career and to complete her goal of visiting all fifty states and all seven continents! She is a proud member of USA 829. www.rlmcgeedesign.com

Christopher Brusberg, Lighting Designer

Christopher Brusberg is a lighting designer for theater, opera, dance, and live events based in New York City and Boston. He has worked with the following companies: Tri-Cities Opera, BandPortier (NYC), Dance Place (DC), Cherry Arts (Ithaca, NY), Annapolis Opera, Lawson Dance Theater (Chicago), Imagination Stage (DC), Wolftrap Opera/NOI, New Rep Theater (Boston), Lyric Stage Company of Boston, Actor Shakespeare Project (Boston), Company One (Boston), Boston Midsummer Opera, ART Institute, Caborca w/ART, Boston Opera Collaborative, Guerilla Opera (Boston), Gotham Early Music Scene (NYC), Northeastern University (Boston), Cal Lutheran University (CA), and Vassar College (NY). Christopher also started Out of Work Artists, www.oowa.art, a digital collective producing work that is coming out in summer 2022. Instagram: [@ctblighting](https://www.instagram.com/ctblighting), www.ctblighting.com

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.

Evgenia Truksa (PS '11), Pianist

Pianist Evgenia Truksa, born in Riga, Latvia, emigrated to the United States in 2001 to pursue her education in the United States. She received a Master's degree in piano performance from Texas Christian University, followed by postgraduate studies with Dr. Daniel Pollack at the University of Southern California, and received a Professional Studies Certificate in collaborative piano from Manhattan School of Music, studying with Thomas Muraco.

Evgenia Truksa was a prizewinner of several national and international piano competitions, including the Wideman International Piano Competition (U.S.A.), Concours International de Piano d'Epinal (France), and Music Teachers National Association Piano Competition. Performance venues include Frederick P. Rose Hall at Lincoln Center, Carnegie Hall (Zankel Hall and Weill Recital Hall), OPERA America Center (NYC), Manhattan School of Music, and Opera in Williamsburg (Virginia).

Ms. Truksa has served as collaborative piano faculty, vocal coach, recitalist, and visiting artist at the School of Mahanaim (Long Island), New York Lyric Opera, Manhattan School of Music Summer Voice Festival, International Vocal Arts Institute at Mannes School of Music, Amore Opera, Musical Olympus Foundation (St. Petersburg, Russia), OPERA America, and the American Opera Project and has worked as a staff accompanist at Texas Christian University and San Diego University.

At Manhattan School of Music she has served as a vocal coach and collaborative pianist since 2010 and as assistant to the Music Director of Senior Opera Theatre since 2016.

Nils Neubert, German Diction Coach

Tenor Nils Neubert was born and raised in Hamburg, Germany, and is active as a performer, educator, coach, and scholar in the United States and abroad. He teaches German diction at Manhattan School of Music, the Juilliard School, and Mannes School of Music and has served as German coach at the Music Academy of the West since 2016. He joined the Glimmerglass Festival in that same capacity during 2020, and the music staff at the Metropolitan Opera in 2022. Nils Neubert holds degrees from the Juilliard School (BM, Voice), Teachers College, Columbia University (MA, Music and Music Education), and the CUNY Graduate Center (DMA, Performance). He lives in New York City with his wife, pianist Yuri Kim. www.nilsneubert.com

Morgan Carder, Production Stage Manager

Morgan Carder is a graduate of Fairmont State University with a B.A. in theatre, and a concentration in stage management. Morgan has worked as a professional stage manager in West Virginia, Ohio, and NYC. She most recently finished working with Oberlin College and Conservatory as the stage manager for their fall opera, *Acis and Galatea*. Morgan was also the supervisor for the Production/Music Services department at the Santa Fe Opera this past summer. Some of her favorites of the productions she has worked on are Fairmont State University Town & Gown's *Urinetown*, Oberlin College and Conservatory's *A Midsummer Night's Dream*, and the Santa Fe Opera's *The Lord of Cries*. This is her first year working at Manhattan School of Music and she couldn't be more excited. She'd like to thank her partner and her dog, Buddha Eugene, for all of their support.

Leyla DeMolina, Assistant Stage Manager

Leyla DeMolina is a multidisciplinary theater artist based in Brooklyn. She is an actor, a mover, a stage manager, a baker, and a competitive crossword puzzler. Leyla received her Bachelor's degree in theater arts and performance studies from Brown University in 2019. Since then, she has been living in Bushwick with her cat, Paloma, and giving time and focus to film and immersive theater projects. Leyla has worked with SheNYC Arts, Third Rail Projects, Amazon Studios, and as a kid's summer theater teacher.

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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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The Centennial Project

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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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.

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