



MANHATTAN SCHOOL OF MUSIC
GRADUATE OPERA THEATRE

Le portrait de Manon

Music by Jules Massenet

Libretto by Georges Boyer

Pavane in F-sharp Minor, Op. 50 (Choral version)

By Gabriel Fauré

Angélique

Music by Jacques Ibert

Libretto by Nino

New Dialogues by John de los Santos

Pierre Vallet, Guest Conductor

John de los Santos, Director

THURSDAY, DECEMBER 8, 2022 | 7:30 PM
FRIDAY, DECEMBER 9, 2022 | 7:30 PM
SATURDAY, DECEMBER 10, 2022 | 7:30 PM
SUNDAY, DECEMBER 11, 2022 | 2 PM
NEIDORFF-KARPATI HALL

WELCOME

Welcome to Graduate Opera Theatre's production of Massenet's *Le portrait de Manon*, Fauré's Pavane, and Ibert's *Angélique*. We are delighted to combine this uniquely French program of varied and distinctive works.

Le portrait de Manon is sort of a miniature view into the grand opera style that continues the Manon story in a more light-hearted way. Ibert's *Angélique* wildly contrasts this with its absurd characters and story, and angular yet effervescent music.

But how to connect them? Maestro Pierre Vallet and Stage Director John de los Santos selected Fauré's timeless Pavane to bridge the two works musically and dramaturgically. It is a delightful combination of nostalgia, delicacy, and outrageous humor—surely, something for everyone.

I hope you join us next semester for Opera Theatre productions, which include a concert version of Ravel's *L'enfant et les sortilèges* with the MSM Symphony Orchestra; *Svadba*, by Canadian-Serbian composer Ana Sokolovi ; Purcell's *Dido and Aeneas*; Monteverdi's *L'incoronazione di Poppea*; *Broadway Babies*, featuring MSM's Musical Theatre Lab; and Janáček's *The Cunning Little Vixen*.

—Carleen Graham, Dean of Vocal Arts

*This production is presented in honor of
the Gart Family Foundation
and in recognition of their ongoing generosity.*

*MSM Opera Theatre productions are made possible in part by the
Joseph F. McCrindle Endowment for Opera Productions.*

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John de los Santos, Director

Ann Beyersdorfer, Scenic Designer

Reza Behjat, Lighting Designer

Ashley Soliman, Costume & Wig, Hair, and Makeup Designer

Stefano Brancato, Props Supervisor

Matthieu Cognet, French Diction Coach & Translator

Jackson McKinnon, Assistant Conductor & Chorus Master

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

Jeremy Chan, Coach-Pianist

Djordje Nesic, Coach-Pianist

Morgan Carder, Production Stage Manager

Stephanie Sutherland, Intimacy Director

Donna Gill, English Diction Coach

Steven Jude Tietjen, Supertitles Author

There will be one 15-minute intermission.

Performed in French

Please be advised that this production contains haze and fog effects throughout. *Le portrait de Manon* and *Angélique* make references to suicide. *Angélique* contains strobe/flashing lights, a simulated gunshot, and a large prop gun on stage.

DIRECTOR'S NOTE

Conceiving a dramaturgical thread for this unlikely triptych sprung from two lines of Robert de Montesquiou's aesthetic text for Fauré's Pavane:

...and it's always the same, and will be so forever.

We love one another, we hate one another!

The plots of *Le portrait de Manon* and *Angélique* are both centered around marriage. In Massenet's *Le portrait*, the teenaged lovers Aurore and Jean are intoxicated by the anticipation and idealization of wedded bliss. Despite the protestations of the embittered Chevalier des Grieux, who is suffering from the effects of the deceased Manon's syphilitic gift, the youths are fiercely devoted to the prospect of spending the rest of their lives together. While *Le portrait de Manon* may be perceived by many as a forgotten sequel, in our production it serves as the opening chapter to a saga of Manon's descendants, all transformed by matrimony. In Fauré's Pavane, five generations of women gaze at the image of their tragically mercurial ancestor, passing it along to their daughters as the ages roll by. The final recipient of this inherited portrait is Angélique, who is suffocating from the mundanity and disappointments of her own marriage. *Angélique* proved challenging, since much of its humor stems from plot points and characters that some contemporary audiences may deem sickening or irredeemable. While several revisions will debut in our production, some questionable content remains. I therefore chose to stage Ibert's farce in the style of the Max Fleischer pre-code cartoons, particularly *Betty Boop* and *Popeye the Sailor*. These grotesque caricatures are hilarious yet still relatable in their evocation of the extremes experienced with any longtime partner. So, despite the first-glance disparity of these three pieces, their combination inspired a fruitful opportunity to illustrate some of the nostalgic, chaotic, and hilarious navigations resulting from crying, "I do!"

—John de los Santos

THE CAST

Le portrait de Manon

DECEMBER 8 & 10

DECEMBER 9 & 11

Le Chevalier des Grieux

YeongTaek Yang

Nan Wang

Tiberge

Moses Sunghyun Park

Seong Beom Choi

Aurore

Huiying Chen

Jiyu Kim

u/s Sabrina Di Battista

Jean, Vicomte de Morcerf

Anna Maria Vacca

Alexandra Olsson Andersen

u/s Ha Young Synn

Ensemble

SOPRANO

Sabrina Di Battista

Sea Jeong Jang

Young-hae Jeon

So-Chung Shinn

ALTO

Ya Gao

Ha Young Synn

Yuhao Zhang

TENOR

Fernando A. Silva-Gorbea

Siyuan Tian

Xingxiang Liu

Lei Zhang

BASS

Zheliang Huang

Liyuan Liu

Eric D. Olson

Rongjun Xu

Pavane in F-sharp Minor, Op. 50

SOPRANO

Annelise Burghardt

Sabrina Di Battista

Lily Chien

Sea Jeong Jang

Young-hae Jeon

So-Chung Shinn

TENOR

Xingxiang Liu

Fernando A. Silva-Gorbea

Hang Su

Siyuan Tian

Xianghao Wen

Lei Zhang

ALTO

Ya Gao

Ha Young Synn

Sara Trenner

Vanessa Yearsley

Yuhao Zhang

BASS

Gregory Gropper

Zheliang Huang

Johannes Linneballe

Liyuan Liu

Eric D. Olson

Rongjun Xu

Angélique

DECEMBER 8 & 10

DECEMBER 9 & 11

Angélique

Emelia Petersen

Maia Gonzalez

Boniface

Zhenpeng Zhang

Ross Macatangay

L'Italian

Benjamin Ruiz Scott

Rubén La Marca

L'Anglais

Isaiah Traylor

Joshua Burke

Charlot

James C. Harris

James C. Harris

u/s Johannes Linneballe

L'Américain

Benjamin R. Sokol

Benjamin R. Sokol

u/s Gregory Gropper

Le Diable

Fernando A. Silva-Gorbea

Fernando A. Silva-Gorbea

u/s Hang Su

Première Commère

Annelise Burghardt, Sabrina Di Battista, Lily Chien

Deuxième Commère

Ha Young Synn, Sara Trenner, Vanessa Yearsley

Supernumeraries

Angélique's Mother

Julia Johnstone

Granddaughter

Nadine Nagyeong Lee

Aurore's Daughter

Jinjin Wang

Ensemble

SOPRANO

Annelise Burghardt

Sabrina Di Battista

Lily Chien

ALTO

Ha Young Synn

Sara Trenner

Vanessa Yearsley

TENOR

Xingxiang Liu

Hang Su

Siyuan Tian

Xianghao Wen

BASS

Johannes Linneballe

Eric D. Olson

Gregory Gropper

PROGRAM NOTES

Jules Massenet

Le portrait de Manon

Massenet's mastery of vocal characterization through fluid motives, his skillful evocation of exotic places through orchestral color, and his flair for religious scenes contributed to his becoming the most successful French opera composer of his time. He was astonishingly productive in the 1890s—in 1894 alone, just after the opening of *Thaïs* at the Paris Opéra in March, *Le portrait de Manon* premiered at the Opéra-Comique on May 9 and *La Navarraise* opened at Covent Garden in June.

Portrait de Manon, which Massenet called “a delightful distraction” in his *Souvenirs*, sought to capitalize on the popularity of his great five-act opera *Manon* (libretto by Meilhac and Gilles after Prévost) from ten years before. Librettist Georges Boyer's scenario brings to mind the similar case of Beaumarchais revisiting his characters Count Almaviva and Rosina from the *The Barber of Seville* in its sequel, *The Marriage of Figaro*. Boyer likewise imagined Chevalier des Grieux having aged some 20 years since the events of *Manon*. In this case, however, Boyer created a one-act scenario with des Grieux as the only carried-over character, though Manon's presence is felt throughout.

Des Grieux is still haunted by his memories of his beloved Manon, but he has grown disillusioned and curmudgeonly since her death, so much so that he forcefully objects to the idea of his adopted son Jean marrying commoner Aurore—much like his own father had forbidden his marriage to Manon. Des Grieux is eventually won over after his friend Tiberge, who is Aurore's tutor, has her dress up as Manon, to whom she bears a striking resemblance. Des Grieux's heart softens, and, learning that Aurore is Manon's niece, he consents to the marriage.

Massenet's treatment of this charming story is full of delicacy, warmth, and humor with, as one would expect, numerous ingeniously interlaced references to *Manon*. The composer employs Manon's theme from Act I throughout *Portrait*, and when des Grieux remembers her in the first scene, “Voilà ton image chérie” (Here is your image darling), Massenet naturally recalls other *Manon* themes, such as when he muses about “our little table.” Yet one need not know the references to appreciate the sequel, owing to Massenet's skillful integration and admirable new material such as Aurore's Scene 8 aria “L'amour, ineffable mystère!” (Love, ineffable mystery!) or the thwarted lovers' Scene 5 duet when they debate ways in which they might kill themselves over gentle mocking in the orchestra.

Le portrait de Manon achieved a modest success in its day, praised as a “a real jewel, finely cut, of an exquisite grace” and reaching its 100th performance at the Opéra-Comique in 1901. Since that time it has received only occasional revivals, making this a welcome opportunity to experience its charms.

Gabriel Fauré **Pavane in F-sharp Minor, Op. 50**

Composed in 1886 for the concert series of Jules Danbé, the Pavane “germinated by itself,” wrote Fauré to his wife.

While I was thinking about a thousand different things of no importance whatsoever, a kind of rhythmical theme in the style of a Spanish dance took form in my brain. And this theme followed its own dictates. . . .

Although preoccupied by everyday life, this theme developed by itself, became harmonized in different ways, changed and modulated.

With his delicately melancholy Pavane, Fauré took a backward glance at the stately Renaissance dance and in so doing influenced two others to do the same—Debussy in his *Passepied* (originally called Pavane) from his *Suite bergamasque* (1890) and Ravel, a student in Fauré’s class, in his famous *Pavane pour une infante défunte* (1899, orch. 1910).

At the suggestion of his patroness Vicomtesse Élisabeth Greffulhe, Fauré added chorus parts in 1887, setting some admittedly quaint verses fashioned in the style of Verlaine by the Vicomtesse’s cousin, Count Robert de Montesquiou. The first performance seems not to have been given by Danbé, but by Charles Lamoureux at the Société Nationale in Paris on April 28, 1888. The Vicomtesse, together with Fauré, also had in mind a dramatic presentation of the Pavane with mime, dance, costume, hidden choir, and orchestra, which in fact took place at an evening party she gave in the Bois de Boulogne on July 21, 1891. The Pavane achieved more widespread recognition when it was taken up by the Ballets Russes in 1917 for a ballet entitled *Les meninas* and later *Les jardins d’Aranjuez*.

The opening flute melody of the Pavane is one of Fauré’s most memorable. The various subtle changes it undergoes, which “germinated” of their own accord, show Fauré’s ingenuity. The central more impassioned section is notable for its series of four-bar sequences over held bass notes that descend in Fauré’s beloved whole steps. The Pavane is almost always performed in its purely orchestral form, thus we are privileged to be able to hear the version with chorus in these performances.

Jacques Ibert

Angélique

The success of the first public concert of Ibert's works in 1922 set him on a rising trajectory that continued with the premiere of his masterful orchestral work *Escapes* in 1924, followed the next year by his entrée onto the Paris Opéra stage with the ballet *Rencontres* (arranged from his piano work). Then on January 28, 1927, his one-act farce, *Angélique*, was premiered by Paris's Théâtre de Bériza company at the Théâtre Fémina, establishing beyond doubt his reputation as one of the leading composers of his generation.

Ibert had already written a full-length opera, *Persée et Andromède*, on a libretto by Nino (pseudonym for his wife's brother, Michel Veber), who was known for his witty parodies. But it was the success of *Angélique*, his second collaboration with Nino, that gained him the renown to have the Paris Opéra produce *Persée et Andromède* in 1929. Ibert himself was particularly proud of *Angélique*, which he described as innovative for a stage work: "Using the voices to the limits of their possibilities, I did not spare the orchestra, using the minimum of instruments for the maximum result." His language includes tuneful, clear-cut melodies often offset by piquant or bitonal harmonies, colorful elements to portray the varied nationalities of his characters, and a chorus speaking in rhythm, which comments on the action and serves as a transition between vocal numbers.

Angélique perfectly captures the spirit of Paris in the 1920s with its paring down of Romantic excess, its piquant harmonies, and its savvy characterizations. It remains the most popular of Ibert's seven operas, owing in no small measure to its witty plot but also to vocal and instrumental challenges of which Ibert thought so highly.

—Program Notes ©Jane Vial Jaffe

SYNOPSES

Le portrait de Manon

Since the death of his beloved Manon many years before, Chevalier des Grieux has lived in retirement at an old castle, his sorrow having hardened him and made him distrustful of love. He has taken in his friend's orphaned son Jean, Vicomte de Moncerf (sung by a mezzo-soprano), who is in love with Aurore, the ward of his friend Tiberge.

In the first scene, des Grieux is alone in his library hearing the happy strains of peasants outside extolling the joys of love. Their songs, to which Aurore adds a pretty one of her own, send him into a reverie. He pulls out a miniature portrait of Manon, recalling when they first met, their happiness at their “little table”—and their thwarted love.

Jean enters for a lesson about Rome and Scipio—whom des Grieux holds up as an example of someone who put duty above love—but Jean is bursting with passion and can't resist telling him about his own love for Aurore. Des Grieux sternly tells him to forget about her because she has no fortune nor is she nobly born. When the distraught Jean leaves, Tiberge pleads Jean and Aurore's case, but des Grieux remains unmoved. Jean and Aurore come running to Tiberge, hopeful that he has persuaded des Grieux, but end up sobbing as their hopes are dashed.

Alone, they sing of dying together and discuss various methods of killing themselves to the point of absurdity. They can't despair for long, and as Jean playfully tries to kiss her, they knock over the box where des Grieux secretly keeps a portrait of Manon. “How pretty this lady is,” Aurore comments as Tiberge returns and spies the portrait, which gives him an idea of how he can help the lovers. Sending Jean away, he goes off with Aurore.

Jean receives another scolding from des Grieux, who insists he must leave to join the regiment today. He is determined that a passing delirium of love will not destroy Jean's honor. Suddenly Aurore appears in the darkness, dressed by Tiberge in the same way Manon was dressed when des Grieux first met her. Aurore's song of love melts des Grieux's heart. Tiberge reveals that the resemblance between the two women is so striking because Aurore is Manon's niece, whom he raised after Manon's brother died. Des Griuex rushes to unite Jean and Aurore, and all rejoice.

—©Jane Vial Jaffe

Angélique

The action takes place in a French port in front of Boniface's house and china shop called "Au Bonheur fragile" (The fragile happiness).

Boniface appears, railing against Angélique for breaking his china and boxing his ears, to which she responds by insulting him. Charlot convinces him that instead of divorcing her, it would be much better to sell her! Charlot promises to take matters into his own hands—he persuades Angélique that it would be good to be sold to someone who could provide her with a life of luxury and hangs a sign advertising "Wife for sale." The gossipy neighbors are dubious and sympathize with Angélique.

An Italian tourist is the first to show interest. Angélique woos him with a seductive vocalise and describes her mistreatment by her husband, and the Italian rapturously sings her name, describes all the Italian riches that await her, and closes the deal with Charlot. Boniface's happiness is short-lived when the Italian promptly returns her. Charlot resolves to try again, prompting more gossip from the neighbors.

The next prospective buyer, an English lord, questions Charlot about Angélique's physical merits and examines her like livestock; they settle on a price. He, too, shortly brings her back, saying she's too violent. Again, the neighbors comment.

The third interested customer is a wealthy American who lives on a safari ranch in Africa. He describes all the bounty—including rhinoceroses, zebras, giraffes, and precious minerals—that he can offer her, and Angélique is thrilled. Boniface decides he should pack everything up and leave before she is returned, but before he can get away, the American reappears, declaring he no longer wants any part of her. Exasperated, Boniface turns to Angélique and roars, "Go to hell!" To his surprise, she promptly does just that. But is Boniface truly finished with Angélique?

—©Jane Vial Jaffe

CAST

Annelise Burghardt

Angélique (Première Commère,
Ensemble)

MM antic. '23

Syracuse, New York

Student of Ruth Golden

Joshua Burke

Angélique (L'Anglais)

MM antic. '23

Sunnyvale, California

Student of Sidney Outlaw

Huiying Chen

Le portrait (Aurore)

MM antic. '23

Weibai, Shandong Province, China

Student of Shirley Close

Seong Beom Choi

Le portrait (Tiberge)

MM antic. '24

Seoul, South Korea

Student of Shirley Close

Upcoming: Tenor Viñas Contest,
November 2023

Sabrina Di Battista

Angélique (Première Commère,
Ensemble)

Le portrait (u/s Aurore)

MM antic. '23

Toronto, Canada

Student of Harolyn Blackwell

Ya Gao

Ensemble

MM antic. '24

Shenzhen, China

Student of Cynthia Hoffmann

Maia Gonzalez (BM '22)

Angélique (Angélique)

MM antic. '24

Smithtown, New York

Student of Ashley Putnam

Gregory Gropper

Ensemble

Angélique (u/s L'Américain)

MM antic. '24

New York, New York

Student of Mark Schnaible

James C. Harris

Angélique (Charlot)

MM antic. '23

Manassas, Virginia

Student of Sidney Outlaw

Upcoming: *Secret of the Possible*, Mystical
Feet Company, 14th Street Y Theater

Lily Chien

Angélique (Première Commère,
Ensemble)

MM antic. '24

Santiago, Chile

Student of Joan Patenaude-Yarnell

Zheliang Huang

Ensemble

MM antic. '23

Fujian, China

Student of Sidney Outlaw

Sea Jeong Jang

Ensemble

MM antic. '23

Seoul, South Korea

Student of Joan Patenaude-Yarnell

Young-hae Jeon

Ensemble

MM antic. '24

Seoul, South Korea

Student of Ruth Golden

Julia Johnstone

Angélique (Angélique's Mother)

MM antic. '23

Coquitlam, British Columbia, Canada

Student of Ashley Putnam

Jiyu Kim

Le portrait (Aurore)

MM antic. '23

Seoul, South Korea

Student of Edith Bers

Scott Rubén La Marca

Angélique (L'Italien)

MM antic. '24

Long Island, New York

Student of Marlena Malas

Nadine Nagyong Lee

Angélique (Grandaughter)

MM antic. '24

Daegu, South Korea

Student of Ruth Golden

Johannes Linneballe

Ensemble

Angélique (u/s Charlot)

MM antic. '24

Copenhagen, Denmark

Student of Dimitri Pittas

Xingxiang Liu

Ensemble

MM antic. '23

Shanghai, China

Student of Dimitri Pittas

Liyuan Liu

Ensemble

MM antic. '24

Yancheng, China

Student of Cynthia Hoffmann

Ross Macatangay (BM '22)

Angélique (Boniface)

MM antic. '24

New York, New York

Student of Mark Schnaible

Eric D. Olson

Ensemble

MM antic. '24

Portland, Oregon

Student of Mark Schnaible

Alexandra Olsson Andersen

Le portrait (Jean)

MM antic. '23

Stockholm, Sweden

Student of Mark Schnaible

Moses Sunghyun Park

Le portrait (Tiberge)

MM antic. '24

Seoul, South Korea

Student of Mark Schnaible

Emelia Petersen

Angélique (Angélique)

MM antic. '23

Racine, Wisconsin

Student of Mark Schnaible

Benjamin Ruiz

Angélique (L'Italien)

MM antic. '23

Harlingem, Texas

Student of Dimitri Pittas

So-Chung Shinn (MM '19)

Ensemble

PPD antic. '24

Greenwich, Connecticut

Student of Mignon Dunn

Fernando A. Silva-Gorbea

Angélique (Le Diable, Ensemble)

MM antic. '24

Trujillo Alto, Puerto Rico

Student of James Morris

Benjamin R. Sokol (BM '22)

Angélique (L'Américain)

MM antic. '24

Westbury, New York

Student of James Morris

Hang Su

Ensemble

Angélique (u/s Le Diable)

MM antic. '24

Jining City, Shandong Province, China

Student of Mark Schnaible

Ha Young Synn

Angélique (Deuxième Commère,
Ensemble)

Le portrait (u/s Jean)

MM antic. '23

Torrance, California

Student of Shirley Close

Siyuan Tian

Ensemble

MM antic. '23

Shijiazhuang, China

Student of Chris Nomura

Isaiah Traylor

Angélique (L'Anglais)

MM antic. '24

Tupelo, Mississippi

Student of Shirley Close

Sara Trenner

Angélique (Deuxième Commère,
Ensemble)

MM antic. '23

Guilford, Connecticut

Student of Shirley Close

Anna Maria Vacca (BM '22)

Le portrait (Jean)

MM antic. '24

Providence, Rhode Island

Student of Marlena Malas

Upcoming: *L'enfant et les sortilèges*

(L'enfant), Chautauqua Opera

Conservatory

Jinjin Wang (MM '21)

Le portrait (Aurore's Daughter)

PPD antic. '23

Chongqing, China

Student of Sidney Outlaw

Nan Wang (MM '22)

Le portrait (Le Chevalier des Grioux)

PS antic. '23

Handan, China

Student of Marlena Malas

Xianghao Wen (MM '22)

Ensemble

PS antic. '23

Shanghai, China

Student of Joan Patenaude-Yarnell

Rongjun Xu

Ensemble

MM antic. '23

Shanghai, China

Student of Chris Nomura

YeongTaek Yang

Le portrait (Le Chevalier des Grioux)

MM antic. '24

Leonia, New Jersey

Student of James Morris

Vanessa Yearsley

Angélique (Deuxième Commère,
Ensemble)

MM antic. '24

Santa Cruz, California

Student of Marlena Malas

Lei Zhang

Ensemble

MM antic. '24

Maanshan Anhui, China

Student of Dimitri Pittas

Yuhao Zhang

Ensemble

MM antic. '24

Zhengzhou, China

Student of Mark Schnaible

Zhenpeng Zhang

Angélique (Boniface)

MM antic. '23

Tianjin, China

Student of Cynthia Hoffmann

ORCHESTRA

VIOLIN 1

Maïthéna Girault,
concertmaster
Montreal, Canada
Student of Lucie Robert

Carlos Martinez

Arroyo
Cordoba, Spain
Student of Pinchas
Zukerman

Allion Salvador

Seattle, Washington
Student of Peter Winograd

Jinyu Xiong

Shanghai, China
Student of Lucie Robert

Jackson Chang

New Taipei City, Taiwan
Student of Laurie Carney

Xinyi Wang

Suzhou Jiangsu, China
Student of Lisa Kim and
David Chan

Xiaodan Zhang

Beijing, China
Student of Maria
Radicheva

VIOLIN 2

Jisu Kang, principal

Seoul, South Korea
Student of Pinchas
Zukerman

Subin Choi

Seoul, South Korea
Student of Lucie Robert

Adryan Rojas

Delaware, Ohio
Student of Maria
Radicheva

Alina Hernandez

Temecula, California
Student of Isaac Malkin

VIOLA

Kyran Littlejohn,

principal
Philadelphia, Pennsylvania
Student of Karen Ritscher

Oryann Tsaig

Kadima, Israel
Student of Patinka Kopec

Soolim Shin

Goyang-Si, South Korea
Student of Daniel
Avshalomov

Ariana Mascari

Chicago, Illinois
Student of Karen Ritscher

CELLO

Natalie Lin, principal

San Roman, California
Student of Julia Lichten

Paul Maxwell

Chagrin Falls, Ohio
Student of Philippe Muller

Brandon Jo

*Englewood Cliffs,
New Jersey*
Student of Marion
Feldman

DOUBLE BASS

Kyle Perea, principal
Huntington, New York
Student of Jeremy McCoy

Jielin Lei

Xiamen, China
Student of David
Grossman

FLUTE

Kamilla Dancsa[#]

Baja, Hungary
Student of Linda Chesis

Darilyn Fine⁺

Verona, New Jersey
Student of Linda Chesis

OBOE

Samuel Kunde[#]

Colonial Heights, Virginia
Student of Robert Botti

Sophia Lee⁺⁺

Great Neck, New York
Student of Robert Botti

CLARINET

Elina Georgiou^{*}

Limassol, Cyprus
Student of Charles
Neidich

Jiale Wang^{#+}

New York, New York
Student of Charles
Neidich

BASSOON**Jake Salter**^{††}

Bloomington, Indiana
Student of William Short

Austin Wegener[#]

*Rancho Santa Margarita,
California*
Student of Kim
Laskowski

HORN**Marlena DeStefano**^{*}

Pompano Beach, Florida
Student of Javier Gándara

Pei-Yu Lo[†]

Changhua City, Taiwan
Student of Richard Deane

Scout Kirkham

Springfield, Virginia
Student of Michelle Baker

Cameron Pollard[#]

High Point, North Carolina
Student of Michelle Baker

TRUMPET**Lindsay Ross**[†]

Foothill Ranch, California
Student of David Krauss

TROMBONE**Hans Kang**

Lawrenceville, Georgia

TIMPANI**William Chinn**

Irvine, California
Student of Christopher
Lamb

PERCUSSION**Owen Bloomfield**

Clifton Grove, Australia
Student of Christopher
Lamb

Josh Conklin

Basking Ridge, New Jersey
Student of Christopher
Lamb

Jay Walton

East Lansing, Michigan
Student of Christopher
Lamb

HARP**Min Young Kwon**

Seoul, South Korea
Student of Mariko
Anraku

PIANO**Ye In Kwak**

Seoul, South Korea

BRASS AND WIND PRINCIPALS

^{*}MASSENET *Le portrait de Manon*
[#]FAURÉ *Pavane, Op. 50*
[†]IBERT *Angélique*

CREATIVE TEAM

Pierre Vallet, Guest Conductor

Praised for the elegance and intensity of his interpretations, Pierre Vallet is a frequent guest conductor with the world's great opera companies. Performance highlights include *Madama Butterfly* and *Faust* at the Metropolitan Opera; *Tannhäuser*, *Carmen*, and *Tales of Hoffmann* at the Opéra national de Paris; *Samson et Dalila* and *Carmen* at the Dallas Opera; *Orfeo* at Opera Theatre of Saint Louis; *Don Carlo* at the Lithuanian National Opera and Ballet Theatre; *La Juive* at the Göteborg Opera, Sweden; and *Faust* at the Gran Teatre del Liceu, Barcelona. With the Royal Philharmonic and Elizabeth Sombart, he has recorded all the Beethoven piano concertos, the Chopin piano concertos, and four concertos by Mozart. Upcoming recordings include all the Mozart piano concertos with the Royal Philharmonic. His recording of Beethoven's piano concertos was nominated by *Classical Music* magazine as one of the ten best recordings released for Beethoven's 250th anniversary. Vallet enjoyed a 20-year musical partnership with Seiji Ozawa, with whom he worked closely on some 40 operatic productions. For the past 22 years, he has been associated with the Metropolitan Opera, first as pianist and coach and more recently as staff conductor. He is a graduate of L'Ecole Normale de Musique de Paris and the Conservatoire National Supérieur de Musique de Paris.

www.pierrevallet.net

John de los Santos, Director and Dialogue Adapter

John de los Santos's productions include *Sweet Potato Kicks the Sun* (world premiere, Santa Fe Opera), *The Rose and the Knife*, *Le comte Ory*, and *Otello* (Loft Opera), *Cag + Pag* (New Opera), *La fille du régiment* (Arizona Opera), *Frida* (Opera Southwest), and *Maria de Buenos Aires* (Arizona Opera). In 2015, he choreographed the world premieres of *Great Scott* for the Dallas Opera and *Before Night Falls* for Fort Worth Opera. As a librettist John's first collaboration with composer Clint Borzoni, *When Adonis Calls*, had its premiere under his direction at Asheville Lyric Opera. His second collaboration with Borzoni, *The Copper Queen*, premiered as a feature film in 2021. *The Christmas Spider*, his third libretto with Borzoni, will premiere in 2023. His commission by Washington National Opera's American Opera Initiative, with composer Christopher Weiss, *Service Provider*, premiered at the Kennedy Center and has since had over a dozen productions. In 2020, John and Marc Migó were commissioned by UrbanArias to write an operatic film for the Decameron Opera Project. Their piece, *The Roost*,

was directed by John and was recently included in the archives of the Library of Congress. John wrote the libretto and will direct the world premiere of *Eden* (part of Nicolas Reveles's trilogy, *Ghosts*) for San Diego Opera in 2023.

johndelossantos.com

Ann Beyersdorfer, Scenic Designer

Ann Beyersdorfer is a NYC based set designer for live performances as well as TV and film. Her recent TV design credits include *Saturday Night Live* (art director of the Film Unit, NBC), *Matt Rogers: Have You Heard of Christmas?* (Production Designer, Showtime), *Vir Das: Wanted* (Production Designer, Netflix). On Broadway, she's the associate designer for *Company*, *Ink*, *Jitney*, *The Children*, and *Anastasia* (touring and international productions). Additional associate design credits include *Samson et Dalila* (The Metropolitan Opera), Phish New Year's Eve Concert '17-'18 (Madison Square Garden). Most recently, she designed *Carmen* at Rose Hall at Lincoln Center with MasterVoices. Select regional/off-Broadway design credits include *Camelot* (The Muny), *Yoga Play* (Syracuse Stage and Geva Theatre), *Afterglow* (NYC and Los Angeles), *We Are the Tigers* (NYC), and *Knead* (The Alliance Theatre). Ann is an adjunct theatre design and production professor at Fordham University, a Live Design/LDI 30 Under 30 recipient (2018), and a member of USA Local 829.

annbeyersdorfer.com @annbeyersdorfer

Reza Behjat, Lighting Designer

Reza Behjat is a lighting designer originally from Iran. In addition to more than 30 productions that he designed in his home country, his works have been shown off-Broadway and in regional theaters across the United States, including Audible, Atlantic Theater, Playwrights Horizons, the Public Theater, the Guthrie Theater, Actors Theater of Louisville, and Alabama Shakespeare, among others. Opera: *Ritual of Breath* (Dartmouth College, Stanford Live), *Gianni Schicchi / Buoso's Ghost* (Michigan Opera), Graduate Opera Scenes 2019 (Manhattan School of Music). Off-Broadway: *Good Enemy* (Audible), *Wish You Were Here* (Playwrights Horizons), *The Vagrant Trilogy*, *Out of Time* (Public Theater), *English* (Atlantic Theater), *P.S.* (Ars Nova), *Henry VI* (NAATCO), *Hamlet* (Waterwell). Other credits include Arizona Theater Company, Hudson Valley Shakespeare Festival, Guthrie Theater, PlayMakers Rep, Actors Theater of Louisville, Geva Theatre, Alabama Shakespeare, and Long Wharf Theater. The recipient of a Knight of Illumination Award for *Nina Simone: Four Women*, Reza Behjat has also received multiple Drama Desk Award and Henry Hews Design Award nominations.

Ashley Soliman, Costume & Wig, Hair, and Makeup Designer

Ashley Soliman is a costume designer and visual artist based in NYC. Her creative practices are rooted in the language of color, the physical manifestation of inner worlds, and a mindset of collaboration and connection. The triptych *Le portrait de Manon*, *Pavane*, and *Angélique* is her debut production at MSM. Recent engagements: *Faust et Hélène / L'heure espagnole* (New Camerata Opera), *La Traviata* (Fort Worth Opera), *The Rake's Progress* (Juilliard), *Do You Love the Dark?* (The Alliance). Selected works: *Sweet Potato Kicks the Sun* (Santa Fe Opera), *Protest* (Shuga Pie Supreme), *Le comte Ory* (LoftOpera), *Astronaut Love Show* (Leschen & Sauter), *Fatty Fatty No Friends* (Mind the Art Entertainment). She was assistant designer to Jessica Jahn on the initial run of *Coal Country* (Public Theater) and commissioned by the American Opera Project to hand render illustrations for *The Christmas Spider* animation. A member of the adjunct figure-drawing faculty at NYU Tisch, she received her BFA in fine arts and printmaking from the School of Visual Arts.

www.terribleboogie.com

Stefano Brancato, Props Supervisor

Stefano Brancato is a theater artist whose professional career spans 20 years and four countries. His work has been seen on Broadway, off Broadway, regionally, internationally, and on television. In addition to making props, Stefano is a director, performer, writer, and tinkerer. Most recently, he designed puppets for a Broadway-style musical in China called *Sound of the Silk Road*. Before coming to Manhattan School of Music, Stefano created props and puppets at the Jim Henson Creature Shop, some of which were featured on *Sesame Street*. He is part of the adjunct faculty at Marymount Manhattan College, where he teaches Directing and Puppetry. He has also taught master classes and courses in theater in colleges and institutions around the country. Furthermore, he has designed many events over the years for which he also fabricated scenery and props. Stefano holds an MFA in Puppet Arts from the University of Connecticut. He is developing a television series that explores puppetry and puppeteers from around the world. He has a darling husband and a one-eyed cat named Jane. He dedicates his work to "All you wonderful people out there in the dark."

StefanoBrancato.org.

Matthieu Cognet, French Diction Coach & Translator

French pianist Matthieu Cognet is an active soloist and sought-after chamber player who has appeared in major venues in Europe and the United States. He has been a soloist with the Charleston Symphony Orchestra; the Queer Urban Orchestra; and the Indiana University, Stony Brook, and Paris Sorbonne Orchestras. His performances have been featured on Radio France, Italy's RAI National Symphony Orchestra, and Chicago's WFMT Radio broadcasts. Mr. Cognet released his own arrangement of Maurice Ravel's *La Valse* for solo piano under the label Lauren Keiser. He is also Artistic Director of the French-American Piano Society and has recorded three albums: *Debut Recital*, *Mit Humor* (Odradek), which received stellar reviews in *Gramophone*, and *Global Saxophone*. He received degrees from the Paris and Brussels Conservatories and Indiana University and holds a Doctorate of Musical Arts from Stony Brook University. He is currently a French diction coach and pianist at the Curtis Institute and the Juilliard School.

www.matthieucognet.com.

Jackson McKinnon, Assistant Conductor & Chorus Master

Based in New York City, Mr. McKinnon serves as Music Director for Manhattan School of Music's Undergraduate Opera Theatre's Riverside productions and is a member of the Graduate Opera Theatre's music staff as Chorus Master and Assistant Conductor. Mr. McKinnon has worked with ensembles all over the world, including the International Contemporary Ensemble, Grafenegg Academy Orchestra in Austria, the Orchestra Now (T N), Vienna State Opera Chorus, Linz Landestheater Opera Choruses, Bard Festival Chorale, American Symphony Orchestra, and Face the Music. Mr. McKinnon has served as Music Director for City Lyric Opera and Opera Maine's Studio Artists for multiple seasons. He has spent three seasons as a part of the creative team for the Bard Summerscape and Music Festival as assistant chorus master, assistant conductor, and musicological consultant. Other projects include Ana Sokolovi 's *Svadba* at the request of Dawn Upshaw and the New York premiere of Lori Laitman's new opera, *Uncovered*.

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

A Florida native, vocal coach and pianist Kristen Kemp has worked with numerous opera companies throughout the United States, including Cincinnati Opera, Michigan Opera Theater, Sarasota Opera, Indianapolis Opera, Utah Festival Opera, Martina Arroyo's Prelude to Performance Program, 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's VOICEperience, Kristen has worked with the programs in New York, Florida, and Savannah since 2010. Since moving to New York City in 2013, she 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 an Opera Theatre coach in 2018 and was named Head of Music in Opera for Vocal Arts in 2021. 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.

Jeremy Chan, Coach-Pianist

Jeremy Chan is a freelance Australian pianist and vocal coach based in New York City. His "superb" playing has been praised for "summoning about as much color as can possibly be coaxed out" (*New York Classical Review*). Jeremy is on staff at Juilliard and Manhattan School of Music and serves as Director of Music at Advent Lutheran Church. His recent engagements include *Ariadne auf Naxos* at the Lakes Area Music Festival, residencies at Yellow Barn, and performances at Wigmore Hall, Lincoln Center, and Carnegie Hall. *Still*, Jeremy's first studio release as a member of the Vertex Duo with mezzo-soprano Kristin Gornstein, is available on all streaming platforms. The duo is currently working on a second album of all-contemporary music. Jeremy is on the roster of the Brooklyn Art Song Society. Outside of music, Jeremy enjoys yoga, tea, and food adventures. @jeremychanpiano and www.jeremychanpiano.com

Djordje Nesic, Coach-Pianist

Djordje Nesic's performances have been described as artful, assertive, sensitive, and quietly virtuosic. He strives to promote music that addresses contemporary social justice and human rights issues. Upcoming engagements include leading the performances of Ana Sokolovi's *Svadba* at MSM this spring; recitals in Belgrade, Serbia; and a return to Opera Saratoga. Recently, he has appeared at Carnegie Hall in NYC, Kolarac Hall in Belgrade, the Serbian Cultural Center in Paris, the Caixa Cultural Center in Brasilia, and with the Berkshire Opera Festival, the Prototype Festival in NYC, and the KotorArt Festival in Montenegro. Recordings include Marc Blitzstein's *The Cradle Will Rock*, Ricky Ian Gordon's *Ellen West*, 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.

djordjenesic.com/about

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 New York. She most recently finished working with Manhattan School of Music's Summer Kids Program as the stage manager for their productions of *Fiddler on the Roof, Jr.!* and *Matilda, Jr.!* Among her favorite 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 second year working at Manhattan School of Music, and she couldn't be happier to be back. She'd like to thank her partner and her dog, Buddha Eugene, for their support.

Abbey Wiker, Assistant Scenic Designer

Abbey Wiker is a freelance assistant and designer. She completed her BFA in theatre set design from Penn State University. Since graduation, she has worked as an assistant to David Korins on projects such as *Beetlejuice* (Broadway/National Tour), the Hamilton Exhibition, Big Brunch, the Emmy Awards, and the Frida Kahlo Art Exhibition. Abbey returned for her fifth year to the Muny Theatre in St. Louis, Missouri as an associate designer for *Legally Blonde*, *Chicago*, and *Camelot*. In addition to theatre, Abbey designs window displays for Anthropologie and freelances at architecture and interior design firms in

the greater Philadelphia area. While at Penn State, she was the set designer for productions of *American Idiot* and *Argonautika*.

Ebony M. Burton, Assistant Lighting Designer

Ebony M. Burton (she/her) is an Oakland-born, Brooklyn-based lighting designer and artist. Recent credits include Julia Jarcho's *Marie It's Time* (HERE Arts Center, Minor Theater), *Cabaret* (Molloy University CAP21), *Mr. Burns, A Post-Electric Play* (Brown/Trinity), Stephanie Swirsky's *Don't Do This To Us*, Blaze Ferrer's *Gusher, In the Blood* (NYU Grad Acting), Target Margin Theater's *Electric Feeling Maybe, Voyeur: The Windows of Toulouse-Lautrec*, and New Phase Collective's *Phase One: The Underbrush*, a multi-media/multi-platform experience. She received a BA in psychology from Oberlin College and an MFA in design for stage & film from NYU Tisch.

ebonyburton.com, IG: @thecolorcarmine

Jasmine Canjura, Costume Assistant

Jasmine Canjura is a multi-hyphenate Latina artist and designer who has worked in theater, opera, and film. Originally from the Bay Area, she moved to New York five years ago and now considers the city her home. She recently graduated from New York University with a BFA in costume and scenic design. Recent credits include Costume Design Assistant for *Tina – The Tina Turner Musical* (U.S. Tour), Assistant Costume Designer for *Baldwin and Buckley at Cambridge* (Public Theater), and Assistant Costume Design for *The Passion of Mary Cardwell Dawson* (Glimmerglass Festival).

Sarah Plata, Makeup Artist

Sarah Plata is an NYC makeup artist and designer who discovered her passion for makeup design while pursuing a career as an opera singer. While obtaining her Master's degree at the Boston Conservatory, she began helping with the makeup and hair for opera productions and also started working part-time at Chanel Beauty. She has since received training from Make-Up Designory (MUD) in New York and completed a makeup and wig apprenticeship at the Juilliard School. Recent productions in which her designs were seen are *Self Defined Circuits* (Fresh Squeezed Opera) and *The Panic of '29* (Less Than Rent Theatre), along with her application work in *The Power of the Dog* (Juilliard Drama) and productions of *Hamlet* and *Oresteia* (Park Avenue Armory). As for film, Sarah Plata recently served as Makeup and Hair Department Head for the upcoming films *Molli & Max in the Future* and *SIS*.

www.sarahplata.com

Charlie Kellogg, Wig Stylist

Charlie Kellogg is thrilled to be working with MSM. Hair credits include *Suffs* with the Public Theater, the Lost Garden Halloween Gala with the McKittrick Hotel, and *Kinky Boots* with Maine State Music Theater. They are a crafts artisan with Company XIV as well as a freelance wig stylist working on wig commissions for drag artists and burlesque performers. They have a BA in theater design from Salem State University and wig trained under Rachel Padula-Shufelt and Kat Shanahan at North Shore Music Theater.

charlieaugustkellogg.myportfolio.com

Sarah Joseph, Assistant Stage Manager

Sarah Joseph is a freelance theatrical stage manager and event production coordinator currently living in Queens. She holds a BFA in stage management from SUNY Purchase. Her recent production stage management credits include *92Y High Holidays*, *The Misanthrope*, *Storytime* with the Library at Lincoln Center, and *What to Send Up When It Goes Down*. Her selected production coordination credits include Lincoln Center for the Performing Arts Summer for the City, David Geffen Hall Grand Opening, and the Bloomberg Harvard City Leadership Initiative. This is her first show working with MSM and she is happy to join the team! She would like to thank her family and friends for always showing her support. sahracheljoseph@gmail.com

ADDITIONAL PERSONNEL

Creative Team Assistants

Abbey Wiker, Assistant Scenic Designer

Ebony M. Burton, Assistant Lighting Designer

Jasmine Canjura, Costume Assistant

Sarah Plata, Makeup Artist

Charlie Kellogg, Wig Stylist

Ye In Kwak, Rehearsal pianist

Production Staff

Britni Serrano, Production Manager

Chanel Byas, Associate Production Manager

Beth Cruice, Associate Production Manager

Sarah Joseph, Assistant Stage Manager

Max Breslow, Technical Director

Junior Diaz, Production Supervisor

Tyler Donahue, Production Coordinator

Pam Pangaro, Production Electrician

Nathan Selinger, Assistant Production Electrician

Martin Benesh, Programmer

Cassandra Deveau, Wardrobe Supervisor

Adanne Spencer-Johnson, Wardrobe Assistant

Jordan Meyer, Julia Squier, Dressers

Kyle Pearson Theatrical, Sharone Malka, Isabella Evans, Costume Builds

Jeff Fender Studio, Costume Crafts and Millinery

Carmen Gee and Elsa Bean, Alterations

TDF Costume Collection, Rentals and vintage mink stole

Stephanie Foster, Supertitles Operator

William Burton, Tuquan Smith, Patrick St. John, Josiah Stewart, AJ

Taysom, Carpenters

Rachel Behrman, Nikki Belenski, Meredith Boggia, Jeffery D'Ambrosio,

Jesse Desrosiers, Ariana Finamore, Leslie Gray, Jermaine Harris, Juliette

Kealy, Travis King, Electricians

Run Crew

Patrick St. John, Tuquan Smith, AJ Taysom, Deck Carpenters

Pam Pangaro, Deck Electrician

Martin Benesh, Board Operator

Meredith Boggia, Travis King, Followspot Operators

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JOHANNES BRAHMS'S

Violin Concerto in D Major, Op. 77

WITH THE CONCERT VERSION OF

L'enfant et les sortilèges

MUSIC BY MAURICE RAVEL

LIBRETTO BY COLETTE

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

Jaeook Lee (PS '21, DMA candidate), violin

JAN 26 & 27, 2023 | THURS & FRI

7:30 PM

Neidorff-Karpati Hall

Free, Tickets Required

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Svadba

BY ANA SOKOLOVIĆ

Djordje Nestic, Conductor and Coach-Pianist

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7:30 PM

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MUSIC BY HENRY PURCELL

LIBRETTO BY NAHUM TATE

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APR 4 & 6, 2023 | THURS & SAT

7:30 PM

Greenfield Hall

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Broadway Babies

Carolyn Marlow, Director

Shane Schag, Music Director

APR 21, 2023 | FRI

7:30 PM

Miller Recital Hall

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The Cunning Little Vixen

MUSIC & LIBRETTO BY LEOŠ JANÁČEK

Kirk Severtson, Guest Conductor

Dennis Whitehead Darling, Director

APR 27, 28, & 29, 2023 | THURS – SAT

7:30 PM

APR 30 | SUN

2 PM

Neidorff-Karpati Hall

MSM UNDERGRADUATE OPERA THEATRE

L'incoronazione di Poppea

MUSIC BY CLAUDIO MONTEVERDI

LIBRETTO BY GIOVANNI FRANCESCO BUSENELLO

Jackson McKinnon, Conductor

Chloe Treat, Director

MAY 4 & 5 | THURS & FRI

7:30 PM

The Riverside Theatre

For more information, visit [MSMNYC.EDU/PERFORMANCES](https://msmnyc.edu/performances)

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Dimitri Pittas

Ashley Putnam

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Diction

Donna Gill

Derrick Goff

Kathryn LaBouff

Glenn Morton

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Cristina Stanescu

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Miriam Charney

Jeanne-Minette Cilliers

Kenneth Merrill

Thomas Muraco

Mark Pakman

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Ji Young Lee
Djordje Nesic
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Undergraduate Opera Theatre Vocal Coaching Staff

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Jackson McKinnon
Djordje Nesic
Evgenia Truksa

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Chun-Wei Kang
George Manahan
Jackson McKinnon
Djordje Nesic
Jorge Parodi
Shane Schag
Kirk Severtson
Pierre Vallet

Stage Directors

James Blaszkowski
Katherine M. Carter
Carolyn Marlow
A. Scott Parry
John de los Santos
Chloe Treat
Dennis Whitehead Darling

OPERA AT MANHATTAN SCHOOL OF MUSIC

Manhattan School of Music opera productions have been praised as a significant contribution to operatic life in New York City, and numerous performances have been released as commercial recordings. Opera is a significant feature of the vocal performance experience at MSM. All voice students participate in ensembles, and opera experience is available through a rich variety of opera-related programs and courses.

Graduate students develop their artistry under the guidance of eminent artist-teachers, while gaining exposure before New York City audiences through the many performance opportunities MSM offers. Productions each year include two full operas with orchestra on the Neidorff-Karpati stage; a new fall opera scenes series; a new fall chamber opera-level production; a fall Opera Workshop to hone audition and professional skills; a new spring Opera in Concert collaboration with the MSM Symphony Orchestra; a workshop of a new work or a workshop performance of a one-act opera; and a Musical Theatre Lab.

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Dash Lea, Production Coordinator

Pamela Pangaro, Production Coordinator

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Stefano Brancato, Props Supervisor
Rachael Shane, Props Coordinator
Baker Overstreet, Associate Props Coordinator
Justin Perkins, Associate Props Coordinator

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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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Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 1,000 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 Division is a highly competitive and professionally oriented Saturday music program, dedicated to the musical and personal growth of talented young musicians ages 5 to 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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