

M Manhattan
School of Music

MANHATTAN SCHOOL OF MUSIC
GRADUATE OPERA THEATRE

*La liberazione di
Ruggiero dall'isola
d'Alcina*

MUSIC BY FRANCESCA CACCINI

LIBRETTO BY FERDINANDO SARACINELLI

Based on Ariosto's *Orlando furioso*

Jorge Parodi, Conductor

James Blaszkowski, Director

THURSDAY, NOVEMBER 17, 2022 | 7:30 PM

FRIDAY, NOVEMBER 18, 2022 | 7:30 PM

SATURDAY, NOVEMBER 19, 2022 | 7:30 PM

SUNDAY, NOVEMBER 20, 2022 | 2 PM

ALAN M. AND JOAN TAUB ADES PERFORMANCE SPACE

WELCOME

Welcome to Graduate Opera Theatre's production of *La liberazione di Ruggiero dall'isola d'Alcina*. We are thrilled to present the only surviving opera by composer Francesca Caccini and librettist Ferdinando Saracinelli, based on Ariosto's *Orlando furioso*. This production, performed in an intimate space, would be similar in size and scope to its premiere in 1625 at the Villa del Poggio Imperiale in Florence, Italy. Commissioned by Regent and Archduchess Maria Maddalena de' Medici, it is one of the very earliest known operas composed by a woman. The opera is written in the *stile moderno*, similar to Monteverdi, though many early opera enthusiasts will recognize Jacopo Peri's influence as well. It is a challenging style for our students to learn and perform. We hope you enjoy it!

—Carleen Graham, Dean of Vocal Arts

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Based on Ariosto's *Orlando furioso*

Jorge Parodi, Conductor

James Blaszko, Director

Rodrigo Hernandez Martinez, Scenic Coordinator

Paige Seber, Lighting Designer

Christopher Metzger, Costume Designer

Stefano Brancato, Props Supervisor

Justin Perkins, Lead Props Coordinator

Jeanne-Minette Cilliers, Musical Preparation and Continuo

Emily Niemeyer, Production Stage Manager

Katherine M. Carter, Intimacy Director

Stephanie Sutherland, Associate Intimacy Director

Kat Karl, Assistant Costume Designer

Steven Jude Tietjen, Supertitles Author

The performance is approximately 55 minutes long. There will be no intermission.

Performed in Italian

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

Students in this performance are being supported by the *Selma W. Berkman Memorial Scholarship*, the *EAL Green Scholarship*, and the *Mae Zenke Orvis Opera Scholarship*.

DIRECTOR'S NOTE

The music you'll hear today was written for a party. Bookended by a prologue from Neptune and a lavish ballet on horseback, the meat of the story neatly reflects the politics of the party's dedicatee—Prince Władysław Vasa of the Polish-Lithuanian Commonwealth. A major patron of the arts, Władysław paid a visit to the Medici court in Florence soon after a legacy-defining resolution with the Ottoman Empire. The prince's father, known for his Catholic bigotry, had escalated several land disputes into profitless crusades during his reign—ending at least one of them in peace was reason to celebrate.

Caccini and Saracini riff on the Italian epic *Orlando furioso*, whose religious and political undertones are well matched for Władysław and his family.

Ruggiero, the Saracen (Arab Muslim) destined to convert to Christianity and marry the warrior maiden Bradamante, is rescued from Alcina by the sorceress Melissa so he can return to war. An agreeable story of “good” versus “evil” surely entertained the Polish prince and all who attended.

Interpreting this story and its original context close to 400 years later, when religion has made its return to politics in America with dangerous consequences, feels like anything but a party. Ruggiero's rescue seems far less of a victory when his duty aligns so closely to values that are currently galvanizing a voting body to deny equal rights in this country. The line between “good” and “evil” feels irreparably muddied, and the moral of the story as delivered by Melissa at the end of the opera no longer inspires a ballet.

Our production removes the bookends of the original work and sticks to the meat, with reference to the rise of religious fervor within the American political right through the 1970s and 80s. Although the consequences of the Vietnam War, the War on Drugs, and the entire Reagan era are baked into our current state of affairs, this small distance was a necessary precaution to exploring what I found to be a political artwork of Caccini's time.

—James Blaszkowski

THE CAST

| | NOVEMBER 17 & 19 | NOVEMBER 18 & 20 |
|--|-----------------------------|---------------------------------------|
| <i>Alcina</i> | Madison Marie Fitzpatrick | Arthi Nandakumar |
| <i>Ruggiero</i> | Justin E. Bell | Ethan Ellis |
| <i>Melissa</i> | Mia Rose Ludwig | Margaret Macaira Shannon |
| <i>Bradamante</i> | Margaret Macaira Shannon | Mia Rose Ludwig |
| <i>Damsel 1, Siren</i> | Zihan Xiu | Zihan Xiu u/s Erika Nicole Johnson |
| <i>Damsel 2, Oreste</i> | Haolun Zhang | Katherine Malone |
| <i>Damsel 3, A Disenchanted Lady</i> | Chenxin Wang | Zhe Nancy Xiong |
| <i>Astolfo Plant</i> | William Velasco | William Velasco |
| <i>Plant 1</i> | Chiyue Huang | Chiyue Huang |
| <i>Plant 2</i> | Leah Rivka Israel | Leah Rivka Israel |
| <i>Plant 3</i> | Qingya Ding | Qingya Ding |
| <i>Plant 4</i> | Bo Wang | Bo Wang |
| <i>Monster A</i> | Mario Antonio Porras | Mario Antonio Porras |
| <i>Monster B</i> | Teddy Lei | Teddy Lei |
| <i>Monster C</i> | Jinyi Liu | Jinyi Liu |

SYNOPSIS

Prologue: Melissa, a sorceress, resolves to help reunite Bradamante with her betrothed Ruggiero, as well as restore him to his military duties. She plans to gain his trust and rescue him from Alcina's enchantments by posing as Atlas, who had raised him.

Scene 1: Three damsels sing Alcina's praises while attending to her discarded lovers—now transformed into Enchanted Plants. Ruggiero, under Alcina's spell, professes his love to her and disavows war. Alcina tells Ruggiero to enjoy himself while she goes off to attend to her kingdom. The damsels sing of love, eventually lulling Ruggiero to sleep.

Scene 2: Melissa enters, disguised as Atlas, and scolds Ruggiero for abandoning his military duties for the love of a filthy sorceress. She exhorts him to take off Alcina's jewels and take up his weapons. Ruggiero snaps out of the enchantment and expresses his anger at having been deluded. As the two prepare to leave, the Enchanted Plants plead with them to take them along. Melissa promises to fight for their safety and leads Ruggiero away.

Scene 3: Alcina and her damsels return to find Ruggiero gone. One damsel informs Alcina of the entire scene she has just witnessed: Ruggiero's encounter with a white-haired man who then transformed into Melissa and reminded Ruggiero about Bradamante's love and loyalty. In an extended dramatic scene, Alcina confronts Ruggiero with anguish, anger, and finally utter fury at his betrayal of the love they shared.

Following Alcina's acrimonious exit with her damsels, Ruggiero reminds Melissa to free Astolfo (one of Charlemagne's knights) and the other Enchanted Plants, which she agrees to do.

Scene 4: Alcina enters with her damsels and monsters in tow, intimidating Ruggiero and the Enchanted Plants with vows of vengeance. Melissa assures everyone that they will all be saved through her power. She threatens Alcina, saying her kingdom will fall, and warns her to flee to the cloisters. The furious, defeated Alcina quickly surrenders.

Melissa moralizes and frees the Enchanted Plants from their spells. A damsel pleads with Melissa to liberate her and the other damsels too, as well as the monsters. Melissa does so and moralizes again as Ruggiero fulfills his duty as a warrior and as a lover to Bradamante. The opera ends with a celebratory madrigal.

PROGRAM NOTE

Florentine composer-singer-instrumentalist Francesca Caccini (1587–1641), elder daughter of composer-instrumentalist-singer Giulio Caccini, was probably the most prolific woman composer of her time and the first woman known to have composed an opera. She and her sister Settima naturally trained with their father, sang in the virtuoso female vocal ensemble he created to rival Mantua's, and went on to illustrious careers following in his footsteps.

Francesca was employed by the Medici family from 1600 to 1627 after making her debut as a virtuoso singer with her father's ensemble for the wedding of Maria de' Medici and Henri IV of France. Upon the death of her first husband, she arranged to remarry and worked in Lucca until 1634 when she returned to the Medici's employ. Court records show her active until at least 1637, and she "retired" in 1641 armed with official orders promising lifelong protection as a reward for her long service and "remarkable and fruitful virtuosity."

In 1618 Francesca Caccini published *Il primo libro delle musiche*, her collection of thirty-two solo songs and four soprano and bass duets in a variety of genres, likely intended for teaching purposes. The highest paid musician for the Medici family from 1622 to 1627, she authored or contributed to at least thirteen court entertainments. She composed her only surviving opera, *La liberazione di Ruggiero dall'isola d'Alcina* (*The Liberation of Ruggiero from Alcina's Island*), for the visit of Prince Władisław of Poland during carnival season in 1625. The Polish prince was so pleased by *La liberazione* that he commissioned Caccini to compose two new operas. It is infinitely regrettable that these along with most of her other compositions do not survive.

La liberazione dates from a brief time of power for two women regents after the early death of Cosimo II in 1621 and before his son Fernando II attained age seventeen in 1627. Cosimo's mother, Christine of Lorraine, and his widow, Maria Maddalena of Austria, used musical entertainments for political purposes just as their male counterparts did, but since there were few model women rulers in Greek mythology, their commissioned works turned for subject matter to the lives of saints, Old Testament heroines, and powerful women rulers from epic poetry. The most important opera in the resulting series of stage works, Caccini's *La liberazione* sets a libretto by Ferdinando Saracini based on Ludovico Ariosto's epic chivalric romance *Orlando furioso*.

Commissioned by Maria Magdalena, aunt of the visiting Polish prince, *La liberazione* was first performed by leading members of the Medici court on February 2, 1625, for 160 ladies and their husbands and an unknown number of

foreign guests. The performance—in a temporary theater that had been built in Maria Magdalena’s palace—flowed seamlessly into a ballet for horses and their riders in the paved courtyard. Whatever political allegories the opera conveyed, it seems unlikely to have equated the two lead women characters—one good and one evil—with the two regents, who ruled amicably together, especially since it was, after all, a “*commedia in musica*” and a celebratory occasion. The plot involves two powerful women rulers—the androgynous sorceress Melissa and the evil, sexually alluring sorceress Alcina. Melissa vies with Alcina to free the heroic knight Ruggiero from Alcina’s enchantments on behalf of his betrothed, Bradamante, a Christian warrior maiden in Charlemagne’s army.

Caccini imaginatively distinguishes between women and men tonally—Alcina and her attendants sing in flat keys, Ruggiero and minor male characters sing in sharp keys, and the androgynous Melissa sings mainly in C major. The composer also distinguishes between the good Melissa and the evil Alcina tonally and stylistically—Melissa sings in a more tonally “tame” style, whereas Alcina goes to extremes with her most chromatic intensity portraying her complaint against Ruggiero’s infidelity.

Caccini also draws on many genres with ease—serious ornamented strophic arias refer to the lovers’ former happiness, whereas unornamented *stile recitativo* (declamation in natural speech rhythm with little orchestral accompaniment) characterizes the serious exchanges of the main characters. Instrumental *ritornellos* delineate her pervasive strophic forms. Caccini’s *canzonettas* for soprano trio point to her experience in her father’s female vocal ensemble, and she invokes the madrigal genre for the masterful choruses of Enchanted Plants, who are Alcina’s discarded lovers. These ensemble pieces drew accolades from contemporary listeners, as did the “Siren song” that eventually lulls Ruggiero to sleep. Alcina’s remarkable extended outpouring at Ruggiero’s betrayal, which alternates between grief and anger, lingers in memory after the “happily ever after” dies away, a testament to Caccini’s dramatic skill.

—©Jane Vial Jaffe

CAST

Justin E. Bell (Ruggiero)

MM antic. '24

Jackson, Mississippi

Student of Ruth Golden

Qingya Ding (Plant 3)

MM antic. '23

Taiyuan, China

Student of Cynthia Hoffmann

Ethan Ellis (Ruggiero)

MM antic. '23

Overland Park, Kansas

Student of Chris Nomura

Madison Marie Fitzpatrick

(MM '22) (Alcina)

PPD antic. '24

Hanover, Massachusetts

Student of Joan Patenaude-Yarnell

Chiye Huang (Plant 1)

MM antic. '23

Changchun, China

Student of Ashley Putnam

Leah Rivka Israel (BM '21) (Plant 2)

MM antic. '23

Cape Elizabeth, Maine

Student of Catherine Malfitano

Erika Nicole Johnson

(Damsel 1, Siren)

MM antic. '23

Dallas, Texas

Student of Sidney Outlaw

Teddy Lei (Monster B)

MM antic. '23

Tianjin, China

Student of Dimitri Pittas

Jinyi Liu (Monster C)

MM antic. '23

Wuhan, China

Student of Chris Nomura

Mia Rose Ludwig (BM '21) (Melissa)

MM antic. '23

Anthony, New Mexico

Student of Catherine Malfitano

Katherine Malone

(Damsel 2, Oreste)

MM antic. '23

Greenville, South Carolina

Student of Marlena Malas

Arthi Nandakumar (BM '21)

(Alcina)

MM antic. '23

Baton Rouge, Louisiana

Student of Ruth Golden

Mario Antonio Porras (Monster A)

MM antic. '23

El Paso, Texas

Student of Dimitri Pittas

Margaret Macaira Shannon

(BM '21) (Melissa)

MM antic. '23

Flatonía, Texas

Student of Catherine Malfitano

Upcoming: *Dialogues des Carmélites*

(Madame de Croissy), Manhattan

School of Music, December 2022

William Velasco (Astolfo Plant)

MM antic. '24

Guaynabo, Puerto Rico

Student of Dimitri Pittas

Bo Wang (Plant 4)
MM antic. '23
Sbenzhen, China
Student of Mark Schnaible

Chenxin Wang (Damsel 3,
A Disenchanted Lady)
MM antic. '23
Kaifeng, China
Student of Ruth Golden

The Nancy Xiong (Damsel 3,
A Disenchanted Lady)
MM antic. '23
Hunan, China
Student of Sidney Outlaw

Zihan Xiu
(Damsel 1, Siren)
MM antic. '23
Los Angeles, California
Student of Catherine Malfitano

Haolun Zhang
(Damsel 2, Oreste)
MM antic. '24
Chengdu, China
Student of Joan Patenaude-Yarnell

ORCHESTRA

VIOLIN

Coco Sun,
concertmaster
New York, New York
Student of Pinchas
Zukerman

Thierry Neves
Goiania, Brazil
Student of Patinka Kopec

Jeonghyun Park
Seoul, South Korea
Student of Laurie Carney

CELLO

Daniel Lail, principal
Hickory, North Carolina
Student of Julia Lichten

DOUBLE BASS

Royal Mitchell,
principal
New Orleans, Louisiana
Student of David
Grossman

FLUTE

Marcos Ruiz
Miami, Florida
Student of Linda Chesis

Jonah Murphy
New York, New York
Student of Michael Parloff

GUITAR

Michael Vascones
Middle Village, New York
Student of Mark Delpriora

CREATIVE TEAM BIOGRAPHIES

Jorge Parodi, Conductor

Artistic Director, Savannah VOICE Festival / Savannah OPERA; General and Artistic Director, Opera Hispánica; Music Director, Gulfshore Opera, Opera in Williamsburg (VA); Founder and Music Director, Tokyo International Vocal Arts Academy Summer Workshop. Faculty member, Manhattan School of Music and the Juilliard School.

Selected production credits: the Atlanta Opera, New York City Opera, Merola Opera Program, Chautauqua Opera, Opera Orlando, Opera Tampa, Gulfshore Opera, Amarillo Opera, Savannah Opera, Buenos Aires Lírica (Argentina), Castleton Festival, the Banff Centre (Canada) and the Juilliard School. Upcoming debuts: New Orleans Opera, El Paso Opera.

World premieres: Anton Coppola's *Lady Swanwhite* (Opera Tampa); John Musto's *Rhoda and the Fossil Hunt* (On Site Opera, Lyric Opera of Chicago Lyric's Unlimited and Pittsburgh Opera); Michael Ching's *The Birthday Clown* (Savannah OPERA).

Other conducting credits: Chautauqua Symphony Orchestra, NHK Symphony, Naples Philharmonic, Castleton Festival Orchestra, Metamorphosis Chamber Orchestra, Ensemble Zipoli for the American Baroque, Juilliard Pre-College Orchestra, Volgograd Opera (Russia), Ensemble XXI, Orquesta del Conservatorio Nacional (Argentina).

Artistic collaborators include Isabel Leonard, Eglise Gutiérrez, Tito Capobianco, Sherrill Milnes, Aprile Millo, and Rufus Wainwright; assisted conductors Lorin Maazel and Julius Rudel, among others.

James Blaszko, Director

A first-generation American raised in a Polish-Pakistani household, James Blaszko directs and produces work that shows “the potential our increasingly multidisciplinary future holds for both theatrical innovation and inclusion” (*Howlround.com*). His varied education in arts and culture began at an early age and has translated into diverse collaborations across the globe. Before the pandemic, Blaszko staged Puccini's *Il Trittico* at Daegu Opera House (South Korea), the opening ceremony of the Harare International Festival of the Arts (Zimbabwe), and Britten's *Les Illuminations* with selections of Debussy and Patti Smith at Bay Chamber Concerts (Rockport, Maine). He returned to live performance by devising and staging *Puccini and Verdi Play Ball* with Tulsa Opera

on their city's baseball stadium in 2021, and reviving Yuval Sharon's reverse-order *La bohème* at Boston Lyric Opera in 2022. This season, Blaszkowski will premiere a digital commission from Catapult Opera with composer Tamar-kali and writer Carl Hancock Rux, stage *Xerxes* at Detroit Opera, and produce the first stop of Liza Jessie Peterson's solo play *The Peculiar Patriot* since its notorious 2020 shutdown at Angola State Penitentiary. He coproduced the subsequent award-winning documentary now streaming on Paramount Plus. He is also Creative Director of @beccahbogue on Instagram, a multimedia project promoting the forthcoming memoir of disabled dancer Rebecca Bogue.

@jamesblaszkowski

Rodrigo Hernandez Martinez, Scenic Coordinator

Rodrigo Hernandez Martinez (they/he), currently based in NYC, is a scenic and costume designer from Cancún and Mexico City. Credits include Costume Designer for *The Elaborate Entrance of Chad Deity* by Kristoffer Diaz at Profile Theatre (OR) and *Spring Awakening* and Scenic Designer for *Side by Side by Sondheim* at Northern Stage (VT); Scenic and Costume Designer for *I Know Why the Caged Bird Sings* for New York Children's Theatre at Theatre Row; Scenic and Costume Designer for *Fade* at the Kitchen Theatre in Ithaca, NY; Scenic Designer for *Wizard of Oz* at Cape Fear Regional Theatre (NC). Proud member of Wingspace Theatrical Design, La Gente: The Latinx Theatre Design Network, and Colegio Mexicano de Diseño Escénico.

Paige Seber, Lighting Designer

Paige Seber is a New York City based lighting designer for theater, dance, opera, and music. Her work has been seen onstage at the Daryl Roth, Minetta Lane, the Joyce, Roulette Intermedium, NYU Skirball Center, the Wild Project, Riverside Theatre, Dixon Place, Symphony Space, and the Flea. Paige is a proud member of Song Session Collective and United Scenic Artists 829. seberlighting.com.

Christopher Metzger, Costume Designer

A Los Angeles based designer working in all facets of live performance, film, and television, Christopher Metzger was Costume Designer for Manhattan School of Music's *Houses of Women* in December 2021. Other design credits include *Little Gem* (Irish Repertory Theatre), *La Traviata* (Philharmonia of New York), *Harlequin & Pantalone*, with Bill Irwin and the Dorrance Dance Company, and *Sweat* (Public Theater, National Mobile Unit). Christopher is an Associate Artist

with Wheelhouse Theater Company. Productions include *Life Sucks*; *Happy Birthday*, *Wanda June*; and *Enemy of the People*. Film/TV credits include *The Menu* (ACD, Searchlight/Disney), *Dickinson* (CDC, Apple TV), *The Good Nurse* (CDC, Netflix), and *The Many Saints of Newark* (CDC, Warner Brothers). He received his MFA at NYU and is a proud member of Local USA 829.

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.

Jeanne-Minette Cilliers, Musical Preparation and Continuo

Hailed as a “pianistic poet,” South African-born artist Jeanne-Minette Cilliers maintains an international performing career in both recital and opera. In high demand as a collaborator, Ms. Cilliers has performed in Austria, Belgium, Croatia, France, Germany, Italy, Portugal, Israel, Japan, Russia, Sweden, South Africa, Barbados, and across North America, including festivals and venues such as the Irving S. Gilmore Keyboard Festival and Ravinia Festival; the Guggenheim Museum, Lincoln Center, and Carnegie Hall in New York City; the Cuvilliés Theater in Munich; and the Yusupov Palace in St. Petersburg, Russia. Ms. Cilliers has served on the music staff of the Glimmerglass Opera Festival, Santa Fe Opera, Opera Ballet Vlaanderen, and Bayerische Staatsoper (BSTO). Since 2019, Ms. Cilliers has spearheaded the new Collaborative Piano program at the Royal Conservatoire Antwerp, simultaneously functioning as Studienleiter

for the Voice department.

Her 2022–23 season includes recitals with mezzo-soprano Raehann Bryce-Davis in New York City and soprano Corinne Winters in France, as well as productions at the Arriaga Theater (Bilbao, Spain), Opéra National de Lyon, and BSTO with conductor Vladimir Jurowski.

Emily Niemeyer, Stage Manager

Emily Niemeyer is a stage manager and performer from New Jersey who holds a Master of Music degree in classical vocal performance, as well as Bachelor degrees in both theatre and music. She has recently acted as the stage manager for *Il Ritorno d'Ulisse in Patria* (dell'Arte Opera Ensemble), *Here There Be Dragons* (The Players Theatre), and *Smokey Joe's Cafe* (Pleasant Valley Productions), assistant stage manager for *Twirl* (Vivid Stage), and run crew for *Stranger Sings* (Playhouse 46). In addition to stage management, Emily has experience as a props artisan, director, and makeup artist.

EMILYNIEMEYER.COM.

LA LIBERAZIONE DI RUGGIERO DALL'ISOLA D'ALCINA PERSONNEL

Production Staff

Chanel Byas, Production Manager

Beth Cruice, Associate Production Manager

Sophia Mortensen, Assistant Stage Manager

Dash Lea, Production Coordinator

Adanne Spencer-Johnson, Wardrobe Supervisor

Margarita Herrera, Dresser

Jason Ragner, Dresser

Paige Seber, Programmer

UPCOMING PERFORMANCES

MSM UNDERGRADUATE OPERA THEATRE

Scena Shakespearean: Scenes by the Bard

A. Scott Parry, Director

DEC 1 & 2 | THURS & FRI

7:30 PM

Ades Performance Space

Free, Tickets Required

MSM 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

Pierre Vallet, Guest Conductor

John de los Santos, Director

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

DEC 8–10 | THURS–SAT **DEC 11 | SUN**

7:30 PM

2 PM

Neidorff-Karpati Hall

\$30 adults, \$15 non-MSM students and seniors

For more information, visit MSMNYC.EDU/PERFORMANCES

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 Tabiti*, Gustav Holst's *Savitri*, Ludwig Spohr's *Beauty and the Beast*, the world premiere recordings of Daniel Catán's *Rappaccini's Daughter*, William Mayer's *A Death in the Family*, Scott Eyerly's *The House of the Seven Gables*, Robert Ward's *Roman Fever*, Thomas Pasatieri's *The Seagull*, Lee Hoiby's *A Month in the Country*, John Musto's *Later the Same Evening*, Lee Hoiby's *Summer and Smoke*, Virgil Thomson's *The Mother of Us All*, Conrad Susa's *The Dangerous Liaisons*, and Nicolas Isouard's *Cendrillon*.

MSM PERFORMANCE AND PRODUCTION OPERATIONS

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Elizabeth Ramsay, Performance and Production Operations Department Manager

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JT Kane, Dean of Instrumental Studies and Orchestral Performance

Matthew Ward, Manager of Percussion Operations and the Contemporary Performance Program

Hunter Lorelli, Large Ensembles Manager

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Julia Bravo, Instrumental Ensembles Associate

Hannah Marks, Instrumental Ensembles Associate

Opera and Musical Theatre

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Kathryn Miller, Assistant Managing Director

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Matthew Stewart, Associate Director of Production

Britni Serrano, Production Manager, Opera and Musical Theatre

Chanel Byas, Associate Production Manager, Opera and Musical Theatre

Beth Cruice, Associate Production Manager, Opera and Musical Theatre

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Justin Perkins, Associate Props Coordinator

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Gileann Tan, Scheduling and Patron Services Associate
Veronica Mak, Head House Manager

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Chris Shade, Director
David Marsh, Distance Learning Program Manager
Grace Leckey, Recording Services Manager
Mohit Diskalkar, Network Systems Engineer
Dan Rorke, Chief Recording Engineer
Kevin Bourassa, Recording Engineer
Johnathan Smith, Recording Engineer
Mie Hirschfield, Recording Engineer
Graceon Challenger, Chief Maintenance Technician

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 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.

Your gift helps a young artist reach for the stars!

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

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

Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.



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