



M Manhattan
School of Music
GRADUATE OPERA THEATRE

JANÁČEK'S

**The
Cunning
Little
Vixen**

APR 27-30, 2023

M Manhattan
School of Music

MANHATTAN SCHOOL OF MUSIC
GRADUATE OPERA THEATRE

*The Cunning
Little Vixen*

Music and Libretto by Leoš Janáček
Reduced Version by Jonathan Dove

Kirk Severtson, Conductor
Dennis Whitehead Darling, Director
Felicity Stiverson, Choreographer

THURSDAY, APRIL 27, 2023 | 7:30 PM
FRIDAY, APRIL 28, 2023 | 7:30 PM
SATURDAY, APRIL 29, 2023 | 7:30 PM
SUNDAY, APRIL 30, 2023 | 2 PM
NEIDORFF-KARPATI HALL

WELCOME

Welcome to MSM Graduate Opera Theatre's production of *The Cunning Little Vixen*. This beautiful score, incorporating Moravian folk themes and rhythms telling the timeless tale of the circle of life of a young vixen, has become an important staple in the college and university repertoire. Though many productions lean into its fairy-tale qualities, it is nonetheless a tragic opera in every sense, reflective of our often-harsh world, yet linked poetically to the human experience. I am grateful to Kirk Severtson, conductor (a cherished colleague during our tenure at SUNY Potsdam); to Dennis Whitehead Darling, stage director (who I first met at Houston Grand Opera); Kristen Kemp, Head of Music Staff (and so much more!); Felicity Stiverson, choreographer (and so much more!); and to the entire production team, cast, and orchestra for bringing this production to life. I am grateful to Dean Liza Genaro for supporting our production with wonderful dancers from the Musical Theatre Division. It takes a village to produce opera, and I am grateful not only to everyone you will see and hear tonight but, especially, to everyone you will not see or hear tonight—the music staff, the production staff and OMT team, guest creatives, and production crew who work tirelessly each day for our students. I hope you enjoy the performance.

—Carleen Graham, Dean of Vocal Arts



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the Arts**

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MANHATTAN SCHOOL OF MUSIC
GRADUATE OPERA THEATRE

The Cunning Little Vixen

Music and Libretto by Leoš Janáček

Reduced Version by Jonathan Dove

Kirk Severtson, Conductor

Dennis Whitehead Darling, Director

Felicity Stiverson, Choreographer

Brian Ruggaber, Scenic Designer

Jen Gillette, Costume Designer

Driscoll Otto, Lighting Designer

Loryn Pretorius, Wig, Hair, and Makeup Designer

Stefano Brancato, Prop Master

Jackson McKinnon, Assistant Conductor and Chorus Master

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

Jeremy Chan, Vocal Coach-Pianist

Jeanne-Minette Cilliers, Vocal Coach-Pianist

Kathryn LaBouff, English Diction Coach

Stephanie Sutherland, Intimacy Director

Enrique Brown, Fight Choreographer

Shelby Rose Marquardt, Production Stage Manager

Stephanie Foster, Assistant Director

Graham Darnell, Assistant Lighting Director

Aubrey Dearen, Assistant Costume Designer

Blair Waters, Assistant Wig, Hair, and Makeup Designer

Morgan Carder, Assistant Stage Manager

Steven Jude Tietjen, Supertitles Author

There will be one 15-minute intermission.

Performed in English

Please be advised that this production contains theatrical haze,
simulated gun shots, and prop guns on stage.

Used by arrangement with European American Music Distributors Company,
U.S. and Canadian agent for Universal Edition Vienna.

THE CAST

	APRIL 27 & 29	APRIL 28 & 30
<i>Sharp-Ears, the Vixen</i>	Joo Yeon Kim	Sofia Gotch-Caruana
<i>Gold-Stripe, the Fox</i>	Seolbin Oh	Jiyu Kim
<i>Gamekeeper, the Forester</i>	YeongTaek Yang u/s Rongjun Xu	YeongTaek Yang
<i>Parson/Badger</i>	Benjamin R. Sokol u/s Brian Linares	Benjamin R. Sokol
<i>Schoolmaster/Mosquito</i>	Woo Jin Dong u/s William Velasco	Ethan Ellis
<i>Harašta, a poacher</i>	Nan Wang u/s Kwan Soon Yim	Nan Wang
<i>Gamekeeper's Wife/Owl</i>	Zhe Nancy Xiong u/s Grace Verbic	Zhe Nancy Xiong
<i>Lapák, a dog/Stag</i>	Alexandra Lovisa Olsson Andersen u/s Erin Chang	Alexandra Lovisa Olsson Andersen
<i>Chocholka, a hen</i>	Zihan Xiu u/s Xiao Liu	Zihan Xiu
<i>The Cock/Jay</i>	Samantha Noonan u/s Julia Johnstone	Samantha Noonan
<i>Pepík</i>	Madison Marie Fitzpatrick u/s Arthi Nandakumar	Madison Marie Fitzpatrick
<i>Frantík</i>	Grace Verbic u/s Arthi Nandakumar	Grace Verbic
<i>Pásek Páskova, innkeeper</i>	William Velasco u/s Gregory Gropper	William Velasco
<i>Mrs. Páskova, his wife</i>	Julia Johnstone u/s Samantha Noonan	Julia Johnstone
<i>Young Vixen</i>	Xiao Liu u/s Zihan Xiu	Xiao Liu
<i>Cricket</i>	Arthi Nandakumar u/s Grace Verbic	Arthi Nandakumar
<i>Young Frog</i>	Erika Nicole Johnson u/s Madison Marie Fitzpatrick	Erika Nicole Johnson
<i>Grasshopper</i>	Sohee Kim u/s Grace Verbic	Sohee Kim

Ensemble

SOPRANO

Julia Johnstone
Zihan Xiu
Madison Marie Fitzpatrick
Arthi Nandakumar
Erika Nicole Johnson
Sohee Kim
Xiao Liu

ALTO

Alexandra Lovisa Olsson Andersen
Erin Chang
Samantha Noonan
Grace Verbic
Zhe Nancy Xiong

TENOR

Ryan Chavis
William Velasco
Ethan Ellis
Justin E. Bell

BASS

Brian Linares
Zheliang Huang
Ross Macatangay
Gregory Gropper
Qin Li

DANCERS

Lauren Fitzgerald
Carlos Golde
Kate Jones
Isabella (Izzy) Perez
Ziyang (Yoyo) Zhou

SYNOPSIS

Act I.

A wooded glen on a summer afternoon

The forest comes alive as the grumpy Badger emerges from his burrow. Insects pester him, awakening the Young Vixen. Other forest creatures come out of hiding, then scatter when the Forester appears and lies down to nap.

The Young Vixen chases after the Frog who is chasing the Mosquito. The Frog's narrow escape awakens the Forester, who spies the Young Vixen and captures her to make her a pet for his children.

The yard of the Forester's lodge on an autumn afternoon

The Vixen is treated harshly by the Forester's Wife, the dog Lapák, and the boys Pepík and Frantík. When she takes revenge on Pepík, the Forester's Wife demands that she be tied up. As she sleeps, the Vixen's spirit appears, giving her hope that she will be free again. At dawn, the Dog, Cock, and Hens admonish the Vixen for her behavior, and she makes a feminist appeal to the Hens to try to incite them to revolt. When this fails, the Vixen feigns death to entrap them, then kills the Cock and Hens. She breaks free and escapes to the forest.

Act II.

Outside the badger's den in the forest in the late afternoon

Looking for a new home, the Vixen coerces the Badger into giving up his dwelling, which she promptly claims.

Pásek's Inn

The Forester, Schoolmaster, and Parson arrive at Pásek's Inn, where they play cards. The Forester teases the Schoolmaster about his infatuation with Terynka, a village girl. In retaliation, the Schoolmaster taunts the Forester about his runaway Vixen. Infuriated, the Forester storms out without paying his bill.

A moonlit night in the forest, with a path leading along a fence with sunflowers growing on it

The Vixen sees the Schoolmaster drunkenly staggering home. Amused, she dangles a sunflower in front of him. The inebriated Parson comes along and rests on a stump. As the Vixen approaches him, her gleaming eyes remind him of his heartbreak as a youth. The Forester appears, still in pursuit of the Vixen. He fires his gun, but she escapes again.

The Vixen's lair in the moonlight

The Vixen admires an approaching Fox. She impresses him with a romanticized version of her life story, and they formally introduce themselves. He runs off and the Vixen muses to herself, "Am I really beautiful?" The Fox returns with a rabbit he has just killed for her. Coy at first, she is won over by his declaration of love.

Act III.

The edge of the forest, autumn, noon, a clear sky

The poacher Harašta appears, spots a dead hare, and is about to pick it up when the Forester approaches. Asked about his lonely life, Harašta reveals he is to marry Terynka. When questioned about the hare, Harašta denies killing it and departs. The Forester, now suspecting the Vixen, sets a trap and leaves. Harašta discovers the trap and is excited by the prospect that the Vixen will be lured to it, so he can shoot her and give his bride a fox fur muff.

The Fox Cubs sing merrily around the trap and, with the Vixen and the Fox, marvel at the Forester's stupidity. The Fox and the Vixen happily discuss future additions to their family.

Harašta stumbles drunkenly onto the scene with some chickens he has poached. As he clumsily prepares to shoot, the Fox and Vixen devise a plan to steal the chickens. Harašta chases them through the forest, but he is no match for their cunning diversions. Throughout the chase, the Vixen becomes increasingly emboldened, and her triumphant jubilation at outsmarting Harašta enrages him as he fires his last shot.

Pásek's Inn at dusk

The Schoolmaster enters sadly, for today Harašta will marry the Schoolmaster's beloved Terynka. The Forester does his best to lift the Schoolmaster's spirits. Pásek's wife shares the news that Harašta has given Terynka a new fox fur muff, which brings the Schoolmaster to tears.

A wooded glen on a summer afternoon

The Forester arrives in the glen where he first met the Vixen. Feeling nostalgic, he recounts a romantic moment between him and his wife. Leaning against a stump, he falls fast asleep. The forest creatures and the Vixen spirit appear in his dream. He sees the forest and its animals with new eyes and becomes enamored with its beauty. No longer fearful of the Forester, the forest creatures approach him as they celebrate life's natural order and value.

–Dennis Whitehead Darling

PROGRAM NOTE

Janáček based his opera *The Cunning Little Vixen* on a most unusual source—a comic strip. The episodic story *Liška Bystrouška* (*Vixen Sharp-Ears*) by Rudolf Tešnohlídek had been printed in serial installments in 1920 in *Lidové noviny*, a newspaper Janáček read regularly. As a staff writer for the paper, Tešnohlídek had been persuaded by his editor to write a narrative to accompany a series of nearly two hundred existing drawings made some forty years previously by Stanislav Lolek, who had since become a famous landscape painter. As a student, Lolek had worked as a forester and had dashed off the drawings in response to local tales about a real fox constantly outwitting a forester.

According to Janáček's housekeeper, Marie Stejskalová, she brought the story to the composer's attention when he heard her laughing out loud at a picture of the Vixen coyly carrying a flower as she walked with her suitor, the Fox. She recalled saying to him: "Sir, you know so well what animals say, you're always writing down those bird calls—wouldn't it make a marvelous opera!" He began collecting all the installments.

When the comic novella came out in book form the following year, the idea had already taken root, but Janáček was unable to convince Tešnohlídek to adapt it into a libretto. The writer did provide the text for the Forester's song in Act II, but the composer ended up penning his own libretto, remaining fairly true to the novella in Acts I and II and making a free combination of elements for Act III. As he began composing in 1922, Janáček described the work as "a merry thing with a sad end," and, acknowledged his own aging, said, "I am taking a place at that sad end myself." After hearing the sublimely lyrical final scene at the dress rehearsal, he said: "This they have to play for me at my funeral," which indeed came to pass on August 15, 1928.

Despite any sadness about his advancing years, Janáček was experiencing a remarkable creative upsurge that owed in large measure to the flowering of his rather one-sided love for Kamila Stösslová, a beautiful married woman more than thirty-five years his junior, whom he and his wife met in 1917. He stressed in letters to her how he identified her with "the Gypsy" of his song cycle *The Diary of One who Disappeared* (1917–20) and with the heroines of his operas *Káťa Kabanová* (1920–21), *The Cunning Little Vixen* (1922–23), and *The Makropoulos Affair* (1923–25). In our present work, he saw the Vixen as Kamila, fulfilled wife and mother, and the special luminosity of the score has everything to do with his dreams of a life with her.

The Cunning Little Vixen received its first performance in Brno on November 6, 1924—a few months after the composer’s 70th birthday—conducted by František Neumann. A production followed in Prague the following year and, somewhat altered by Janáček’s friend Max Brod, in Mainz in 1927, but it took until 1956 with Walter Felsenstein’s legendary production at the Berlin Komische Opera for the opera to win international recognition. Meanwhile Janáček’s wonderful music reached a somewhat wider audience through an orchestral suite fashioned from the opera by the great Czech conductor Václav Talich, which he premiered in 1937.

The story concerns the life of a vixen, caught as a cub and raised by a forester. She escapes to the forest, is wooed by a handsome young fox, marries him, and raises her own family. Throughout the story the forester tries to recapture her. At the peak of her fulfillment, with her cubs around her, she is killed by a poacher. (In Tešnohlídek’s story she helps herself to the contents of the poacher’s basket, but then runs off.) Though Janáček is so bold as to introduce the vixen’s death, he does so without great pathos and concludes with the forester’s dream of the next generation of animals—an acceptance of the ongoing cycle of life and death. He did not, however, want too much symbolism read into the work: “*The Vixen* is a forest idyll: only a hint should surface of our cycle and that of animal life.”

Janáček loved animals and studied their habits and calls, keeping a notebook that he used when stylizing them in his music. He always had many pets—his housekeeper particularly recalled three hens whom he had trained to come running and keep him company when he read the paper in the garden—and in the summer of 1922 he was thrilled to observe a family of foxes on a visit to a forest near in Hukvaldy. His adaptations of animal sounds expanded his musical language, which had long incorporated “speech melody” after the inflections of his native Czech. In *The Vixen*, the animals’ interactions with the human characters and the animals’ often human actions when they are alone elicited from Janáček a unique blending of animal and human worlds.

Other elements at work in the opera include the influence of Moravian folk music, which Janáček had collected and studied for years. He fittingly sets the Forester’s song (Tešnohlídek’s verses) in folk style, as he does the poacher Harašta’s entrances, setting existing folk texts with his own music. He also incorporates an actual nursery rhyme (tune and text) for the Fox Cubs to sing as they come upon the poacher’s clumsily set trap.

Further, Janáček was taken with the music of Debussy, which he had known since 1912 but which had begun to be performed regularly in Brno in 1919—*La mer* and *Pelléas et Mélisande* were among the works he admired most. *The Vixen* is full of “Debussyisms” such as whole-tone melodies and chords with added ninths, elevenths, and thirteenthths.

Also present from the start was the element of pantomime/mime. In 1921 Janáček told the newspaper *Lidové noviny*: “It will be an opera as well as a pantomime [mime],” and he notated the word “*balet*” in his copy of the novella where such episodes would occur. He found these mime/ballet passages invaluable for depicting the animals’ thoughts and reactions instead of using traditional arias, and these passages contain some of his most remarkable orchestral colors.

Hence this, Janáček’s most accessible opera, has something for everyone— kids and grownups, opera and dance devotees, animal lovers and nature enthusiasts, and those fascinated by the workings of the composer’s remarkably imaginative musical mind. The comedic elements are delightful—especially the scene with the Vixen’s feminist exhortations to the Hens to rise up against the Cock. Alongside those, the more serious aspects of compassion, acceptance of what might have been, and death as a part of life are transmitted with such radiance that one leaves a *Vixen* performance restored and uplifted.

—©Jane Vial Jaffe

CAST

Alexandra Lovisa Olsson

Andersen

Lapák/Stag & Ensemble

MM antic. '23

Stockholm, Sweden

Student of Mark Schnaible

Justin E. Bell

Ensemble

MM antic. '24

Jackson, Mississippi

Student of Ruth Golden

Upcoming: Studio Artist, Aspen Music Festival, Summer 2023

Erin Chang

Ensemble & u/s Lapák/Stag

MM antic. '24

Hillsborough, New Jersey

Student of Mignon Dunn

Ryan Chavis

Ensemble

MM antic. '23

Knightdale, North Carolina

Student of Sidney Outlaw

Upcoming: *Lucia di Lammermoor*

(Edgardo) and *La Traviata* (Alfredo, cover), Mediterranean Opera Festival

Woo Jin Dong

Schoolmaster/Mosquito & Ensemble

MM antic. '23

Seoul, South Korea

Student of Dimitri Pittas

Upcoming: *Così fan tutte* (Ferrando),

Utah Vocal Arts Academy Summer Opera Festival

Ethan Ellis

Schoolmaster/Mosquito & Ensemble

MM antic. '23

Overland Park, Kansas

Student of Chris Nomura

Upcoming: *The Turn of the Screw*

(Prologue/Peter Quint), Chicago Summer Opera, and *Orpheus in the Underworld* (Jupiter), Berlin Opera Academy

Lauren Fitzgerald

Dancer

BM antic. '25

Burlington, Connecticut

Student of Andrea Green

Madison Marie Fitzpatrick (MM '22)

Pepík, Ensemble & u/s Young Frog

PPD antic. '24

Hanover, Massachusetts

Student of Joan Patenaude-Yarnell

Upcoming: *La voix humaine* (Elle), May 2023

Carlos Golde

Dancer

BM antic. '26

Milwaukee, Wisconsin

Student of Janeece Freeman-Clark

Sofia Gotch-Caruana

Sharp-Ears

MM antic. '23

Oakland, California

Student of Ruth Golden

Upcoming: Classic Lyric Arts Italy, Summer 2023

Gregory Gropper

Ensemble & u/s Pásek Páskova

MM antic. '24

New York, New York

Student of Mark Schnaible

Zheliang Huang

Ensemble

MM antic. '23

Fujian, China

Student of Sidney Outlaw

Erika Nicole Johnson

Young Frog & Ensemble

MM antic. '23

Dallas, Texas

Student of Sidney Outlaw

Julia Johnstone

Mrs. Páskova, Ensemble &
u/s The Cock/Jay
MM antic. '23
Coquitlam, Canada
Student of Ashley Putnam
Upcoming: *Così fan tutte* (Despina), Utah
Vocal Arts Academy Summer
Opera Festival

Kate Jones

Dancer
BM antic. '26
Lambertville, New Jersey
Student of Judith Clurman

Joo Yeon Kim

Sharp-Ears
MM antic. '23
Seoul, South Korea
Student of Shirley Close
Upcoming: *Le nozze di Figaro* (Susanna),
Saluzo Opera Festival

Sohee Kim

Grasshopper & Ensemble
MM antic. '24
Seoul, South Korea
Student of Ruth Golden

Jiyu Kim

Gold-Stripe
MM antic. '23
Seoul, South Korea
Student of Edith Bers

Qin Li

Ensemble
MM antic. '23
Beijing, China
Student of Mark Schnaible

Brian Linares

Ensemble & u/s Parson/Badger
MM antic. '24
Sberman, Texas
Student of Mark Schnaible
Upcoming: New York Philharmonic
Chorus (Chorister) 2023

Xiao Liu

Young Vixen, Ensemble &
u/s Chochołka
MM antic. '23
Zhanjiang, China
Student of Mary Dunleavy

Ross Macatangay (BM '22)

Ensemble
MM antic. '24
New York, New York
Student of Mark Schnaible

Arthi Nandakumar (BM '21)

Cricket, Ensemble, u/s Pepík &
u/s Frantík
MM antic. '23
Baton Rouge, Louisiana
Student of Ruth Golden
Upcoming: *Girl from Ipanema* (Mary) and
Die Zauberflöte (Pamina cover), Vienna
Summer Music Festival

Samantha Noonan

The Cock/Jay, Ensemble &
u/s Mrs. Páskova
MM antic. '24
Lincoln, Nebraska
Student of Joan Patenaude-Yarnell

Seolbin Oh (BM '22)

Gold-Stripe
MM antic. '24
Seoul, South Korea
Student of Edith Bers

Isabella (Izzy) Perez

Dancer
BM antic. '26
Los Angeles, California
Student of Janeece Freeman-Clark

Benjamin R. Sokol (BM '22)

Parson/Badger
MM antic. '24
Westbury, New York
Student of James Morris
Upcoming: *Gianni Schicchi* (Betto di
Signa), *L'enfant et les sortilèges* (L'Arbre),
2023 Chautauqua Opera Conservatory

William Velasco

Pásek Páskova, Ensemble &
u/s Schoolmaster/Mosquito
MM antic. '24
Guaynabo, Puerto Rico
Student of Dimitri Pittas

Grace Verbic

Frantik, Ensemble, u/s Cricket, u/s
Grasshopper & u/s Gamekeeper's
Wife/Owl
MM antic. '24
DeKalb, Illinois
Student of Sidney Outlaw
Upcoming: *La Cenerentola* (Angelina/
Cenerentola), *La Traviata* (Flora)
Mediterranean Opera Studio and
Festival

Nan Wang (MM '22)

Harašta
PS antic. '23
Handan, China
Student of Marlena Malas
Upcoming: *La Bohème* (Colline),
Glimmerglass Festival, Summer 2023

Zhe Nancy Xiong

Gamekeeper's Wife/Owl & Ensemble
MM antic. '23
Hunan, China
Student of Sidney Outlaw
Upcoming: *Cendrillon* (Prince
Charmant)/ *Carmen* Habanera scene
(Carmen), Utah Vocal Arts Academy
Summer Opera Festival

Zihan Xiu

Chocholka, Ensemble &
u/s Young Vixen
MM antic. '23
Los Angeles, California
Student of Catherine Malfitano

Rongjun Xu

u/s Gamekeeper
MM antic. '23
Shanghai, China
Student of Chris Nomura

YeongTaek Yang

Gamekeeper
MM antic. '24
Pohang, South Korea
Student of James Morris
Upcoming: *Gianni Schicchi* (Gianni
Schicchi), 2023 Chautauqua Opera
Conservatory

Kwan Soon Yim

u/s Harašta
MM antic. '24
Daejeon, South Korea
Student of James Morris

Ziyang (Yoyo) Zhou

Dancer
BM antic. '25
Guangzhou, China
Student of Andrea Green

ORCHESTRA

VIOLIN 1

Youjin Choi,

concertmaster

New York, New York

Student of Lisa Kim

Josiah Lenferna

De La Motte

San Francisco, California

Student of Koichiro

Harada

Jimi Kim

Seoul, South Korea

Student of Maria

Radicheva

Cheng-Cian Li

Hsinchu City, Taiwan

Student of Nicholas Mann

Luxi Wang

Guangyuan, China

Student of Lucie Robert

Hao-Ning Hsu

Taiwan, Taiwan

Student of Koichiro

Harada

VIOLIN 2

Licheng Chen,

principal

Bondi Junction, Australia

Student of Kelly

Hall-Tompkins

Oliver Costello

Denver, Colorado

Student of Isaac Malkin

Vivian Kao

Hong Kong, Hong Kong

Student of Laurie Carney

Xiaodan Zhang

Beijing, China

Student of Maria

Radicheva

Jinyu Xiong

Shanghai, China

Student of Lucie Robert

VIOLA

Yu-Chieh Lin,

principal

New Taipei City, Taiwan

Student of Samuel Rhodes

Owne Xayboury

Milwaukee, Wisconsin

Student of Molly Carr

Man Chun Li

Hong Kong, Hong Kong

Student of Samuel Rhodes

Sarah Haines

New York, New York

CELLO

Nina Pitts, principal

Houston, Texas

Student of Qiang Tu

Audrey Jellett

Kerrville, Texas

Student of Julia Lichten

Rachel Lin

San Jose, California

Student of Marion

Feldman

Chih-Yi Huang

Hsinchu City, Taiwan

Student of Philippe Muller

DOUBLE BASS

Sienna George,

principal

Easton, Pennsylvania

Student of Orin O'Brien

Royal Mitchell

New Orleans, Louisiana

Student of David

Grossman

FLUTE

Darilyn Fine

Verona, New Jersey

Student of Linda Chesis

OBOE

Sophia Lee

Great Neck, New York

Student of Robert Botti

CLARINET

Ka Hei Chan

Hong Kong, Hong Kong

Student of Charles

Neidich

BASSOON**Austin Wegener**

*Rancho Santa Margarita,
California*
Student of Kim
Laskowski

HORN**Ben Hommowun**

St. Charles, Illinois
Student of David Jolley

Scout Kirkham

Springfield, Virginia
Student of Michelle Baker

TRUMPET**Allison Jenkins**

New York, New York
Student of David Krauss

TROMBONE**Harry Ning**

Changsha, China
Student of Colin
Williams

TIMPANI**Austin Cantrell**

Charlotte, North Carolina
Student of Christopher
Lamb

PERCUSSION**Owen Bloomfield**

Clifton Grove, Australia
Student of Christopher
Lamb

HARP**Esther Chung**

New York, New York
Student of Mariko
Anraku

KEYBOARD**Austin Philemon**

New York, New York

CREATIVE TEAM

Kirk Severtson, Conductor

Kirk Severtson has served on the music staff as conductor and coach at numerous opera companies and festivals, including the Dallas Opera (including three world premieres), Lyric Opera of Kansas City, the Atlanta Opera, Opera Saratoga (11 seasons), Hawaii Performing Arts Festival, Opera Viva (Verona, Italy), Fairbanks Summer Arts Festival (Alaska), and the Institute for Young Dramatic Voices, among others. Currently coach/conductor of opera at the University of Michigan, he previously taught at the Crane School of Music (State University of New York, Potsdam) for 18 years, where he was the recipient of both the SUNY President's and Chancellor's Awards for Excellence in Research and Creative Endeavors. An active proponent of new works, he served as the inaugural music director for the Domenic J. Pellicciotti Opera Composition Prize, which commissioned and premiered works by Tom Cipullo and Martin Hennessey, among others, and he has led numerous workshops of new operatic works. He is Executive Director of the National Opera Association and holds degrees from the University of Cincinnati (DMA and MM) and Luther College.

Dennis Whitehead Darling, Director

Dennis Whitehead Darling is a stage director working in opera, theatre, and film. In 2018, he was selected by Opera Memphis as their Inaugural McCleave Fellow. His recent directing credits include world premieres of *Marian's Song* (Houston Grand Opera), *Sanctuary Road* (North Carolina Opera), *Why I Live at the P.O.* (Urban Arias), *Buried Deep* (End Station Theatre), and *The Secret River* (Opera Orlando). Other works include *Maria de Buenos Aires* (Opera Columbus), *Jelly's Last Jam* (Concert Reading, Long Wharf Theatre), *The Falling and the Rising*, (Arizona Opera), *Lost in the Stars* (Annapolis Opera), *Hansel and Gretel* (film) (Playground Opera), *La Bohème* (Opera Columbus), *Giulio Cesare in Egitto* (film) (Carnegie Mellon University), *The Gershwins' Porgy and Bess* (Red Mountain Theatre), *Independence Eve* (Opera Birmingham), *Lady Day at Emerson's Bar and Grill* (Hattiloo Theatre/Spazio Teatro No'hma, Milan), *The Parchman Hour* (Hattiloo Theatre), *Ain't Misbehavin'* (Spazio Teatro No'hma, Milan), *Intimate Apparel* (University of Memphis), *Movin' Up in the World* (Opera Memphis), *Sunset Baby* (Hattiloo Theatre), *James and the Giant Peach* (Circuit Playhouse), *Blue Viola* (Opera Memphis), and *Marcus; or the Secret of Sweet* (Hattiloo Theatre). Associate

Directing credits include *AITAF (Arts in the Armed Forces)* on Broadway (Studio 54), *The Last of the Love Letters* (Atlantic Theatre), *Light's Out: Nat "King" Cole* (Geffen Playhouse), and *Skeleton Crew* (Geffen Playhouse)

Felicity Stiverson, Choreographer

Felicity Stiverson's work as a choreographer includes *Orpheus in the Underworld* (Manhattan School of Music), *West Side Story* (Weston Playhouse, The Harbor Lights Theater Company), *Hansel and Gretel* (New Orleans Opera), *Susannah* (Wolf Trap Opera), *Turandot* (New Orleans Opera), *The Barber of Seville* (Opera San Antonio), *The Flying Dutchman* (Virginia Opera), *Music City Christmas* (Nashville Symphony), *Hair* (Weston Playhouse), *Ring of Fire* (Weston Playhouse), *Sense and Sensibility* (Everyman Theater), *The Fantasticks* (Weston Playhouse), and *Tenderly* (Weston Playhouse). Performing credits include the musical *Hot Feet* on Broadway, national and international tours of *West Side Story*, *Grease*, *Steel Pier*, *Candide*, and *My Fair Lady*, and numerous regional theater and opera productions. Felicity has danced on *Boardwalk Empire*, the *Today Show*, and *30 Rock*. She graduated magna cum laude with a degree in English literature from Barnard College, Columbia University. She is currently on the dance faculty of Manhattan School of Music and of the New York Conservatory for Dramatic Arts. Her work on this beautiful piece is in memory of her mother, Cindy.

felicitystiverson.com

Brian Ruggaber, Scenic Designer

Brian Ruggaber is an award-winning scenic designer who is delighted to be designing *The Cunning Little Vixen*. Currently in his ninth year with the University of Memphis, he heads the scenic design program of the Department of Theatre & Dance and has designed scenery for over 180 productions, including opera, drama, musical theatre, and dance. He has a strong interest in developing work with diversity, equity, and inclusion as core themes. His work has been seen in regional theatres, international festivals, and off Broadway. Prior to joining the University of Memphis, he was a Resident Designer for the University of Cincinnati's College-Conservatory of Music and an Associate Professor of Design at the University of North Carolina at Charlotte. His students have successful careers in theatre, film, television, and themed entertainment. Brian is a proud member of United Scenic Artists Local 829, IATSE 492, and the United States Institute for Theatre Technology (USITT).

Jen Gillette, Costume Designer

Jen Gillette is a costume designer and visual artist. Design credits include *Bud, Not Buddy* and *Digging Up Dessa* (Kennedy Center for the Performing Arts); *Menagerie* (Washington Ballet); *Our Black Death* and *Don Juan* (Taffety Punk); Mardi Gras parade costumes for Krewe du Resistance; *Cymbeline* (New Orleans Shakespeare Festival); *Crimes of the Heart* (Triad Stage); *Gypsy* and *Into the Woods* (McLeod Summer Playhouse); *Porgy and Bess* (Hattiloo Theatre); National Players Tours 71 and 72; and *Puccini Plus* (Rudi E. Scheidt School of Music). She has also worked as a costume design assistant with the Glimmerglass Festival, Atlanta Opera, and Synetic Theater. She holds an MFA in costume design from the University of North Carolina School of the Arts. In the fall of 2023, she will join the faculty at Florida State University.

IG @jengillettedesign

Driscoll Otto, Lighting Designer

Driscoll Otto recently designed the lighting for the Encores! production of *The Life*, re-imagined and directed by Billy Porter, and Dallas Theatre Center's production of *Trouble In Mind*; Lighting and Projections for Mark Campbell's *Sanctuary Road* at NC Opera and Houston Grand Opera's *Marian's Song*; and Projections for Maggio Musicale Fiorentino's *The Flying Dutchman*. In the summer of 2021 Driscoll was invited to Austria to design lighting for an outdoor environmental production of *Turandot* for Opera in the Quarry. His theatre and opera design work is seen all over the U.S. and in Europe. Highlights include projection design for Santa Fe Opera's production of *The Golden Cockerel* and the Metropolitan Opera's production of *La Donna del Lago*. He received his MFA from NYU.

DriscollOtto.com

Loryn Pretorius, Wig, Hair, and Makeup Designer

Loryn Pretorius's wig and makeup work has been seen on Broadway, at the Metropolitan Opera and Metropolitan Museum of Art, and in theatres all over the world. She holds an MFA in wig and makeup design from UNC School of the Arts and was professionally mentored by Paul Huntley. Her most recent design credits include *Paperboy*, *She Loves Me*, *Sunday in the Park with George*, and *Sweeney Todd* at Manhattan School of Music; *La Traviata*, *Barber of Seville*, and *The Garden of the Finzi-Continis* (NYC Opera); *Tootsie the Musical* (National Tour); *Cullud Watab* (Public Theater); and *Gilbert vs. Sullivan* (Opera Tampa).

Stefano Brancato, Prop Master

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.

Jackson McKinnon, Assistant Conductor and 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 (TÖN), Palaver Strings, 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 Sokolović’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 and Vocal 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 five seasons. As a member of the coaching staff for Sherrill Milnes's VOICEexperience, 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 in numerous choral works 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, where she studied with Kenneth Griffiths and Donna Loewy.

Jeremy Chan, Vocal 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

Jeanne-Minette Cilliers, Vocal Coach-Pianist

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.

Kathryn LaBouff, English Diction Coach

Internationally acclaimed diction coach Kathryn LaBouff has prepared the U.S. premieres of Picker’s *An American Tragedy*, Harbison’s *The Great Gatsby*, Dean’s *Hamlet*, and Putt’s *The Hours* for the Metropolitan Opera; Maw’s *Sophie’s Choice* at WNO; Adamo’s *Little Women* and *Lysistrata*, Floyd’s *Cold Sassy Tree*, and Previn’s *Brief Encounter* for Houston Grand Opera; Tesori’s *Blue* and Geter’s *Holy Ground* for Glimmerglass; and Jonathan Dove’s *Flight* for Opera Theatre of Saint Louis. Recent productions include *Sweeney Todd*, *The Cunning Little Vixen*, *The Ghosts of Versailles*, *Silent Night*, and *Taking Up Serpents* for the Glimmerglass Festival; *Die Fledermaus*, *Candide*, *Doctor Atomic*, and *Ariadne auf Naxos* for Santa Fe; and *Hamlet*, *The Magic Flute*, *Cinderella*, and *The Hours* for the Metropolitan Opera. She is on staff at the Metropolitan Opera and teaches at MSM and the Juilliard School. Her book, *Singing and Communicating in English*, published by Oxford University Press in 2007, is used by conservatories internationally. She was the English Diction contributor to the *G. Schirmer Opera Anthology* (Hal Leonard, 2008).

Stephanie Sutherland, Intimacy Director

As an Intimacy Director and Coordinator, Stephanie Sutherland works in theater, opera, film, dance, and the music video world. She is a graduate of IDC (Intimacy Directors and Coordinators), having been part of the very first cohort of IDC's professional training program, and is now a mentee of Claire Warden, a pioneer in the field. In addition to her work as an Intimacy Director, Stephanie has worked nationally and internationally in dance, theater, film, commercials, and music as a dancer, actress, movement director, and choreographer. A graduate of Fordham University's BFA program with the Alvin Ailey School, she recently returned to Fordham as Intimacy Director for the production of *Indecent*. She is thrilled to be back with the students and crew of MSM.

stephaniesutherland.com/intimacy IG @stephaniesland

Enrique Brown, Fight Choreographer

Enrique Brown is a theatrical performer, director, choreographer, arts educator, and producer. After beginning his training in Dallas he continued at the Houston Ballet Academy and Virginia School of the Arts. He spent four seasons with Ballet Oklahoma, where he danced many ballet roles, including Prince in *The Nutcracker* and Tybalt in *Romeo and Juliet*. Mr. Brown went on to perform in many Broadway, national touring, regional, and stock productions. His Broadway credits include *The Little Mermaid*, *Fiddler on the Roof*, *The Music Man* (performing the role of Tommy Djilas), and *Oklahoma!* Enrique's choreography credits include *In the Heights* for NYU/Tisch's musical theatre program, as well as a new musical, *Temple of the Souls*, at the 2017 New York Musical Festival, for which he received an Outstanding Choreography nomination. He served as the associate choreographer for the first national tour of *Oklahoma!* and has directed numerous shows across the country, including *The Music Man*, *The Little Mermaid*, and *Nice Work If You Can Get It*. The founder of Brown Productions, Mr. Brown has been involved as a producer with the mounting of numerous shows from Broadway to the West End. Productions include *The Pee-Wee Herman Show*, Kander & Ebb's *The Scottsboro Boys*, and a new musical adaptation of Ken Ludwig's *Lend Me a Tenor* (West End premiere).

Shelby Rose Marquardt, Production Stage Manager

Shelby Rose Marquardt is a stage manager from Athens, Georgia. Selected opera credits include *Idomeneo* (Production Stage Manager, NYU Steinhardt), *HANJO* (Production Stage Manager, Catapult Opera, U.S. premiere), *Il trionfo dell'onore* and *L'italiana in Algeri* (Stage Manager, Opera Memphis), and numerous productions with the University of Georgia Opera Theatre. Selected theatrical credits: *A Man of No Importance* (Sub Stage Manager, Classic Stage Company), *Fire This Time Festival 2022* (Assistant Stage Manager), and *Henry IV, Part 1* (Production Stage Manager, Purchase Repertory). Ms. Marquardt received a BFA in Theatre Design/Technology from Purchase College.

Morgan Carder, Assistant Stage Manager

Morgan Carder is a graduate of Fairmont State University with a Bachelor's degree in theatre, and a concentration in stage management. Morgan has worked as a professional stage manager in West Virginia, Ohio, and New York. Most recently at Manhattan School of Music she was Production Stage Manager for MSM Musical Theatre's production of *Urinetown*. Some of her favorites of productions she has worked on are Manhattan School of Music's *Le portrait de Manon* and *Angelique*, the Oberlin College and Conservatory's *A Midsummer Night's Dream*, and 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, Jason, and her dog, Buddha Eugene, for all their support.

CREATIVE TEAM ASSISTANTS

Stephanie Foster, Assistant Director

New York/Boston based soprano Stephanie Foster (MM '20, PS '21) has begun a vibrant artistic career as a multifaceted musician and teacher, most recently having appeared as Donna Elvira in *Don Giovanni* with the Vienna Summer Music Festival in St. Petersburg, Florida; as Frasquita in *Carmen* with the Miami Music Festival; and as a featured soloist in Peabody, Massachusetts's annual Holiday Pops Concert. She has served as assistant director for productions at Manhattan School of Music and the Aspen Music Festival, and is an active private music teacher, specializing in music theory, ear training, and voice. This spring she will be performing in Connecticut Lyric Opera's production of *Don Giovanni* as Zerlina, before heading to Chicago Summer Opera to perform as Miss Jessel in Britten's *The Turn of the Screw*.

Graham Darnell, Assistant Lighting Designer

Graham Darnell is currently a senior at Oklahoma City University receiving his Bachelor's degree in fine arts in design and production, with a focus in lighting design and technology. Working in lighting design and in film photography, with light's ability to capture and tell stories, drives Graham to find his own, and has given him the opportunity to meet so many incredible artists and collaborators along the way. Graham's recent credits include *LUNGS* with Southern Plains Productions, *Bright Star* and *Closer than Ever* with OCU's Wanda Bass School of Music, and *Roe* with OCU's School of Theatre. Assisting for Driscoll Otto here in NYC, and with the Tulsa Opera's Production of *Salome*, has been a true joy. He has to thank his mom and dad for making any of this possible, love y'all. Thank you to the cast and crew of *The Cunning Little Vixen* and please enjoy our show!

GDDarnellx.wixsite.com/gddesigns

Aubrey Dearen, Assistant Costume Designer

Aubrey Dearen graduated from the University of Memphis with a BFA in 2021 and moved to New York in the fall of 2022 after spending a year in Spain. Since moving to New York, she has also worked with the Metropolitan Opera and on NBC's *FBI: Most Wanted*.

Blair Waters, Assistant Wig, Hair, and Makeup Designer

Blair Waters is a hairdresser and crafts artisan based in Atlanta, Georgia, who loves all things spooky and magical. Some of her favorite past productions include *Les Miserables*, *Fame*, and *The Rocky Horror Picture Show*.

THE CUNNING LITTLE VIXEN PRODUCTION STAFF

Chanel Byas, Production Manager

Lorena Peralta, Associate Production Manager

Max Breslow, Technical Director

Junior Diaz, Production Supervisor

Patrick St. John, Production Coordinator

Pam Pangaro, Production Coordinator and Production Electrician

Tyler Donahue, Production Coordinator

Caitlyn Piccirillo, Interim Assistant Stage Manager

Lutin Tanner, Assistant Production Electrician and Programmer

Colin Scott, Programmer

Diana Sheivprased, Nathan Sellinger, Follow Spot Operators

Cassandra Deveau, Wardrobe Supervisor

Adanne Spencer-Johnson, Assistant Wardrobe Supervisor

Ellie Bauer, Siobhan Petersen, Ashley Riley, Caitlynn Simonton, Dressers

Ali Filipovich, Draper for *The Vixen*

Heather Duzan, Erik Teague, Crafts Artists

Courville Butt, Wig Supervisor

Suki Tsujimoto, Makeup Supervisor

Capri Biangardi, Courville Butt, Christine Cambus, Sydney Elrod, Christine Hutcheson, Sunju Kim, Madison McClain, Blair Waters, Wig Build Crew

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Aleksandra Cassuci, Avalon Cole, Jeffrey D'Ambrosio, Arianna Finamore, Madison Hartke-Webber, Amanda Langhaus, Nathan Sellinger, Diana Sheivprased, Chad Williams, Electricians

Andres Ayola, Jermaine Harris, Kya Nogle, Ryan O'Donnell, Caitlyn Piccirillo, Josiah Steward, Jane Sycks, Stagehands

Maia Gonzalez, Maya Mills, Production Assistants

OPERA THEATRE AT MANHATTAN SCHOOL OF MUSIC

Opera Theatre is a critical feature of the vocal performance experience at Manhattan School of Music. MSM productions have been praised as a significant contribution to operatic life in New York City, and numerous performances have been released as commercial recordings. Voice majors have opportunities to participate in a variety of opera productions and performance-based courses each year.

Graduate students develop their artistry under the guidance of eminent artist-teachers and guest creatives, while gaining exposure before New York City audiences. Productions each year include two fully produced operas accompanied by an orchestra on the Neidorff-Karpati stage; two chamber opera productions in Ades Performance Space; fall semester opera scenes and Opera Workshop class; a spring semester Opera in Concert collaboration with the MSM Symphony Orchestra; and frequent music workshops of new works in development.

Juniors and seniors participate in a fall opera scenes program. In the spring, they audition for one of two productions performed in the Riverside Theatre or Greenfield Hall. First- and second-year students participate in performance classes that develops interpretive and collaborative skills that are showcased during Friends and Family Weekend in the fall and in informal opera scenes in the spring.

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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.

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

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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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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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