



M Manhattan
School of Music

23
24
PERFORMANCE
SEASON

MSM SYMPHONY ORCHESTRA
& MSM GRADUATE OPERA THEATRE

present

Opera in Concert

Danielle Jagelski (MM '22), Conductor

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

Carleen Graham, Director and Dean, Vocal Arts Division

JT Kane, Dean of Instrumental Studies and Orchestral Performance

WEDNESDAY, FEBRUARY 21, 2024 | 7:30 PM
THURSDAY, FEBRUARY 22, 2024 | 7:30 PM
NEIDORFF-KARPATI HALL



**Council on
the Arts**

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We are grateful to the generous donors who made these scholarships possible.

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Opera in Concert

Danielle Jagelski (MM '22), Conductor

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PROGRAM

W. A. MOZART
(1756–1791)

Overture to *Le nozze di Figaro*

MISSY MAZZOLI
(b. 1980)

River Rouge Transfiguration

KAIJA SAARIAHO
(1952–2023)

Traversée from *L'amour de loin*

ETHEL SMYTH
(1858–1944)

Overture to *The Wreckers*

Intermission

JULES MASSENET
(1842–1912)

Act I of *Cendrillon*
(Libretto by Henri Cain)
Performed in French

MSM SYMPHONY ORCHESTRA

Danielle Jagelski (MM '22), Conductor

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

VIOLIN 1

Coco Sun, concertmaster
New York, New York

Corinne Au
Short Hills, New Jersey

Maïthéna Girault
Montreal, Canada

Jackson Chang
New Taipei City, Taiwan

Junlong Qu
Qingdao, China

Zewei Huang
Deqing, China

Risa Hokamura
Kodaira, Japan

Bangjun Xia
Astoria, New York

Hao-Ning Hsu
Taiwan, Taiwan

Xenia Bergmann
Murnau, Germany

Cameron Zandieh
Syosset, New York

Yuna Kashiwa
Shanghai, China

VIOLIN 2

Eugenia Cho, principal
Ann Arbor, Michigan

Andy Caveda
Miami, Florida

Subin Valerie Choi
Vaughan, Canada

Jou Wen Liu
Hsinchu Country, Taiwan

Natsuko Kojima
Inagi, Japan

Erin Han
Irvine, California

Jimi Kim
Daegu, South Korea

Carolyn Carr
Pittsburgh, Pennsylvania

Yen-Chih Lin
Taichung City, Taiwan

Cecilia Martin
Bexley, Ohio

Cheng-cian Li
Hsinchu City, Taiwan

Te-Hsuan Bu
Keelung, Taiwan

VIOLA

Ella Bukszpan, principal
New York, New York

Jack Rittendale
New York, New York

Hayley Lau
Sydney, Australia

Man Chun Li
Hong Kong, Hong Kong

Kunbo Xu
Changsha, China

Sage Small
Phoenix, Arizona

Melis Turker
Istanbul, Turkey

Yat Lee
Hong Kong, Hong Kong

Hannah Thill
Geneva, Illinois

Katya Eibozhenko
Moscow, Russia

CELLO

Clara Cho, principal
Ulsan, South Korea

Natalie Lin
San Ramon, California

Tom Readett
New York, New York

Ying-lin Chen
Tuanlin, Taiwan

Weigen Jiang
Qingdao, China

August Schwob
Oak Park, Illinois

Dabin Hwang
Trenton, New Jersey

Kristy Liang
Beijing, China

Hyun Woong Bae
Haeundae, South Korea

Zoe Lavoie-Gagne
San Diego, California

DOUBLE BASS

Sienna George, principal
New York, New York

Parry Leong
McKinney, Texas

Antonio Suarez
Yonkers, New York

Chenhong Shi
Lanzhou, China

Peter Wiseman
Austin, Texas

Wenjie Liao
Chongqing, China

FLUTE

Xinyi Liu^{†§}
Xiamen, China

Jocelyn Braun[†]
Sunnyvale, California

Minseo Lee
Goyang, South Korea

Megan Torti
New York, New York

OBOE

Ellen Gruber[§]
Cortlandt Manor, New York

Zane Lowry^{†‡}
San Diego, California

Melody Shaffer
Virginia Beach, Virginia

Michael Yu[#]
Suzhou, China

CLARINET
Kahlin Jordan[#]
Hoover, Alabama

I-Han Chen[†]
Kaohsiung, Taiwan

Yat Chun Leung^{†§}
Hong Kong, Hong Kong

BASSOON
Chaoyang Jing[†]
Boston, Massachusetts

Nicholas Fitch^{†#}
New York, New York

Chanelle Junio^{†§}
Honolulu, Hawaii

HORN
Ben Hommowun
St. Charles, Illinois

Taylor Krause^{†#§}
Calgary, Canada

Dylan Correia[†]
Moorpark, California

Keegan McCardell[†]
Ellicott City, Maryland

TRUMPET
Sam Atlas^{#§}
Westport, Connecticut

Benjamin Hambro^{*}
*Egg Harbor Township,
 New Jersey*

Sean Murphy^{†‡}
Floral Park, New York

TROMBONE
Harry Ning^{†‡}
Changsha, China

Hunter Bingham^{#§}
Arlington, Virginia

BASS TROMBONE
Benjamin McLaughlin
West Milford, New Jersey

Ryan Parichuk
Budd Lake, New Jersey

TUBA

Zachary Solano^{†#‡}
Ledgewood, New Jersey

TIMPANI
Sekou van Heusden
Amsterdam, Netherlands

Kah Yiong Cheong
Singapore, Singapore

PERCUSSION

Zoe Beyer
Portland, Oregon

Gabriel Levy
Toronto, Canada

Jay Walton
East Lansing, Michigan

HARP
Isabel Cardenes
Pittsburgh, Pennsylvania

Shirley Guo
Peakhurst, Australia

Christina Kant
Edmonton, Canada

KEYBOARD
Siwen Chen
Shanghai, China

Dohee Yoon
Nowon, South Korea

LAPTOP
Adeline DeBella
New York, New York

BRASS AND WIND PRINCIPALS

- * MOZART Overture to *Le nozze di Figaro*, K.492
 † MAZZOLI *River Rouge Transfiguration*
 # SAARIAHO *Traversée* from *L'Amour de loin*
 ‡ SMYTH Overture to *The Wreckers*
 § MASSENET *Cendrillon*, Act I

CENDRILLON, ACT I

Carleen Graham, Director and Dean, Vocal Arts Division

JT Kane, Dean of Instrumental Studies and Orchestral Performance

Kristen Kemp, Head of Music in Opera for Vocal Arts

Jeremy Chan, Vocal Coach/Pianist

Ji Young Lee (PS '03), Vocal Coach/Pianist

Catheryn Hooper, Production Stage Manager

Steven Jude Tietjen, Supertitles Author

CAST

Cendrillon

La Fée

Mme. Haultière

Pandolfe

Noémie

Dorothée

Fairy 1

Fairy 2

Fairy 3

Fairy 4

Fairy 5

Fairy 6

FEBRUARY 21

Ya Gao

Sofia Gotch

Xiaowei Fang

Ross Macatangay

Annelise Burghardt

Haolun Zhang

Anya Kosachevich

Young-Hae Jeon

Ziyi Zhang

Laura Woody

Ziyuan Deng

Yiming Rao

FEBRUARY 22

Anna Maria Vacca

Emily Hanseul Park

Hannah Jones

**Johannes Andreas
Linneballe**

Olivia Capozzi

Huizhong Jiang

Margaux Frohlich

Sarah Strezewski

Han Huang

Si Won Park

Yining Liu

Nicole Eliev

PROGRAM NOTES

Overture to *Le nozze di Figaro*, K. 492

W. A. Mozart

Even librettist Lorenzo da Ponte, who was prone to dressing up the truth in a self-promoting manner, admitted that writing a Figaro opera was Mozart's idea. The composer had complained to his father in 1783 of having read hundreds of plays, none of which suited him as a comic opera subject. Having aborted several attempts to set existing Italian librettos, he eagerly turned to Beaumarchais's play *Le mariage de Figaro, ou La folle journée* (*The Marriage of Figaro, or The Crazy Day*) once it became clear that da Ponte would write him a libretto.

Mozart's desire to set Beaumarchais's script was enhanced by the knowledge that the play had been banned throughout the Hapsburg Empire early in 1785 by Emperor Joseph II on account of its politically subversive elements. What better popular enticement than something banned? Furthermore, Mozart could count on the audience's familiarity with the characters from Giovanni Paisiello's greatly successful opera *Il barbiere di Siviglia* (*The Barber of Seville*), based on the first of the plays in what was to be a trilogy. Mozart's certainty that he could outdo his rival fanned the flame.

Mozart's father wrote to his sister about her brother having to compose the opera at "breakneck speed," which could only have meant that the production was imminent, most likely early December. Yet the opera was not produced until May 1, 1786, presumably because it took some time to convince the authorities that the offensive portions had been altered sufficiently. Machinations of da Ponte's rival Abbé Casti and Mozart's rival Antonio Salieri also seem to have caused delays, as did problems with procuring dancers, and a cast change for the countess.

The eventual production met with considerable if not phenomenal success; after the third performance the emperor had to limit the encores of solo arias and ban the repetition of all ensemble pieces to keep the performances from lasting all night. Yet *Figaro* did not achieve its full measure of success until it was produced in Prague the following year, resulting in a commission for a new opera that would become *Don Giovanni*.

The Marriage of Figaro has often been described as the perfect comic opera because it combines engaging entertainment with exquisite musical construction. As in the play, all of the action takes place in one day, the marriage day of Figaro and Susanna, servants to Count and Countess Almaviva. The main strand of the plot concerns the Count's flirtations with Susanna, in connection with the

droit du seigneur (his supposed right as a noble to have his way with her on her first night of marriage) and her clever foiling of his advances. The eventual humiliation of this member of the aristocracy by his “inferiors”—even in its toned-down guise—greatly appealed to the rising middle-class audience. Woven into the web are myriad subplots involving Figaro and the Marcellina (the Count’s housekeeper), Dr. Bartolo’s desire for revenge on Figaro, the Countess trying to regain her husband’s love, and the womanizing young page Cherubino. Mozart’s achievement in building his multifaceted musical characterizations into an architectural wonder has kept *Figaro* in the forefront of the repertoire.

The extremely well-known Overture admirably sets up the intrigues and feverish activity of the wedding day. It begins with the merest rustle, followed quickly by a theme for winds and horns, and suddenly the whole orchestra bursts on the scene with a glorious cap to both opening phrases. The second theme group shows the same quick mood changes, building to a climax with no real development section before the reprise begins with the hushed busy theme of the opening. Mozart had at one time composed a middle lyrical contrasting section before the recapitulation but ripped the sheet out of the finished score, preferring to keep the moods of humor and gaiety uninterrupted.

—©Jane Vial Jaffe

River Rouge Transfiguration **Missy Mazzoli**

Recently deemed “one of the more consistently inventive, surprising composers now working in New York” (*New York Times*), Missy Mazzoli has had her music performed by the New York Philharmonic, the Atlanta Symphony, the Philadelphia Orchestra, the BBC Symphony, the Cincinnati Orchestra, the National Symphony, LA Opera, Scottish Opera, Opera Comique, Norwegian National Opera, eighth blackbird, Kronos Quartet, and many others. In 2018 she became one of the first two women, along with Jeanine Tesori, to receive a main stage commission from the Metropolitan Opera and was nominated for a Grammy Award in the category of Best Classical Composition.

The Arctic Philharmonic released an all-Mazzoli recording in 2023 featuring the violin version of her concerto *Dark With Excessive Bright*. Her recent commissions include the *Violin Concerto: Procession* (2022) for Jennifer Koh and the National Symphony Orchestra, Cincinnati Symphony, and the BBC Proms; the opera *The Listeners* (2021) for Opera Philadelphia, Chicago Lyric Opera, and Norwegian National Opera; and *Millenium Canticles* (2022) for Third Coast Percussion.

From 2018 to 2021 Mazzoli was composer-in-residence at the Chicago Symphony Orchestra and from 2012 to 2015 with Opera Philadelphia. In 2016, along with composer Ellen Reid, she founded Luna Composition Lab, a mentorship program for young female, nonbinary, and gender nonconforming composers. Her works are published by G. Schirmer, a division of Wise Music Classical.

—*Wise Music Classical*

“. . . all around me and above me as far as the sky, the heavy, composite, muffled roar of torrents of machines, hard wheels obstinately turning, grinding, groaning, always on the point of breaking down but never breaking down.”

—Louis-Ferdinand Céline, from *Journey to the End of the Night*

I first fell in love with Detroit while on tour with my band, Victoire, in 2010. When I returned home to New York I dove into early Detroit techno from the late eighties, Céline’s novel *Journey to the End of the Night* and early twentieth-century photographs by Charles Sheeler, who documented Detroit’s River Rouge Plant in 1927 through a beautiful, angular photo series. In my research I was struck by how often the landscape of Detroit inspired a kind of religious awe, with writers from every decade of the last century comparing the city’s factories to cathedrals and altars, and *Vanity Fair* even dubbing Detroit “America’s Mecca” in 1928. In Mark Binelli’s recent book *Detroit City Is the Place To Be*, he even describes a particular Sheeler photograph, *Criss-Crossed Conveyors*, as evoking “neither grit nor noise but instead an almost tabernacular grace. The smokestacks in the background look like the pipes of a massive church organ, the titular conveyor belts forming the shape of what is unmistakably a giant cross.” This image, of the River Rouge Plant as a massive pipe organ, was the initial inspiration for *River Rouge Transfiguration*. This is music about the transformation of grit and noise (here represented by the percussion, piano, harp, and pizzicato strings) into something massive, resonant, and unexpected. The “grit” is again and again folded into string and brass chorales that collide with each other, collapse, and rise over and over again.

River Rouge Transfiguration was commissioned by the Detroit Symphony in honor of Elaine Lebenbom [and premiered May 31, 2013, led by Leonard Slatkin]. Thank you to the Detroit Symphony, Leonard Slatkin, Erik Ronmark, Rebecca Zook, Farnoosh Fathi, Katy Tucker, and Mark Binelli.

—*Missy Mazzoli*

Traversée* from *L'amour de loin **Kaija Saariaho**

One of Finland's leading composers, Kaija Saariaho has been fascinated since the 1980s by different sound qualities and how one sound or texture transforms into another. She had studied composition in Helsinki and Freiburg but in 1982 began working regularly at IRCAM in Paris, where she has lived ever since. There Saariaho developed computer-assisted composition techniques and fluency working with tape and live electronics, which she has combined with—and transferred to—writing for instruments and voices. She has turned increasingly to large forms and performing forces, winning great acclaim for works such as her opera *L'amour de loin* and her oratorio *La passion de Simone*. Her opera *Only the Sound Remains* received its premiere by the Dutch National Opera in 2016, and her newest opera, *Innocence*, which features a kind of “sublime terror” that critic Alex Ross notes is new to the operatic stage, premiered in Aix-en-Provence in 2021.

Saariaho has worked out her own harmonic structures and detailed notation system for the incorporation of harmonics, microtones, and a spectrum of sound ranging from pure tone to unpitched noise—all features of one of her most-performed works, *Graal théâtre* for violin and orchestra or ensemble (1994/97). In the course of her career she has succeeded in creating rich, luminous, atmospheric, and captivating music that is championed by a host of first-rate artists and ensembles—conductors Simon Rattle, Esa-Pekka Salonen, and Gustavo Dudamel; director Peter Sellars; the Metropolitan Opera and Dutch National Opera; the Berlin Philharmonic, Royal Concertgebouw Orchestra, and the Boston Symphony; pianists Emmanuel Ax and Tuija Hakkila; and vocalists Gerald Finley and Dawn Upsaw, among many others.

Saariaho had thought since 1993 that *La vida breve* by the great twelfth-century troubadour Jaufré Rudel, prince of Blaye, would make a good opera subject. Adopting the title *L'amour de loin* (*Love from Afar*), she embarked on the project in anticipation of the 2001 Salzburg Festival but had to speed up composition when the opera was scheduled to premiere one year earlier. Saariaho worked closely with French-Lebanese librettist Amin Maalouf and director Peter Sellars, and the August 15, 2000, premiere won rave reviews.

The story involves Prince Jaufré Rudel becoming so obsessed with the idea of a distant love that he embarks on a journey to meet Countess Clémence of Tripoli. Having heard of his devotion, she is suspicious at first but soon becomes haunted by dreams of him. When he finally arrives in Tripoli after a perilous voyage, he is mortally ill, but they meet and declare their love just before he dies.

Saariaho told an interviewer that a page from Wagner's *Tristan und Isolde* had hung on her study wall since 1978, and it comes as no surprise that touches of that opera—another medieval tale—appear in *L'amour de loin*. In particular, both operas focus prominently on sea crossings and the tragic arc of unfulfilled love. Further, the present selection—*Traversée* (*Crossing*), which introduces Act I—contains a striking chord that some have likened to the famous *Tristan* chord, and which Saariaho describes as a combination of Jaufré's and Clémence's respective chords.

—©Jane Vial Jaffe

Overture to *The Wreckers* Ethel Smyth

English composer, writer, women's rights activist, conductor, broadcaster, and outdoor sportswoman Ethel Smyth studied at the Leipzig Conservatory despite her father's opposition to music as a profession for women. She became disenchanted with the staff and students there and began studying privately with Heinrich von Herzogenberg, a great friend of Brahms, also mingling with such luminaries as Joseph Joachim, Clara Schumann, and Edvard Grieg. Her songs, piano pieces, and chamber music received numerous private performances in Germany and some of her chamber music was even heard publicly at the Leipzig Gewandhaus.

Back in England, Smyth had two of her orchestral works, *Serenade* and *Anthony and Cleopatra* Overture, performed in 1890 to critical claim—surprising the British press when they discovered E. M. Smyth was a woman. Thereafter she spent much of her life making opportunities for herself and other women despite persistent resistance from the musical establishment. Her greatest ambition was to write opera, which she tenaciously pursued despite the difficulties in getting them performed. She persisted, however, and the first of her six operas, *Fantasio* (1892), was performed in 1898 in Weimar, and *Der Wald* (1899–1901), which premiered in Berlin in 1902, became the first opera by a woman to be performed at the Met, in 1903. *The Wreckers* (1902–04) also received its first performance in Germany, this time in Leipzig, in 1906. The production was a fiasco, followed by an equally disastrous underrehearsed performance in Prague. The first London performance, underwritten by Smyth's millionaire friend Mary Dodge, was conducted by the young Thomas Beecham.

Smyth became fervently involved in the suffragette movement in 1910, helping British women eventually get the vote in 1928. Her rousing *March of the Women*, the last movement of her *Songs of Sunrise* (1911) for chorus and optional orchestra, became the suffragette movement's anthem.

The years of World War I were especially hard on Smyth, who had two important opera performances in Germany canceled. She worked as a radiologist during the war, and thereafter, as she dealt with growing deafness, she turned to writing memoirs and essays, publishing ten books between 1919 and 1940 that gained great popularity owing to her vivid writing style. Smyth received recognition in the form of honorary doctorates in 1910 and 1926 and was the first female composer to be awarded Damehood of the British Empire (DBE) in 1922.

The Wreckers, with its vivid depictions of the sea, has remained Smyth's most frequently performed opera, and the Overture is probably her most performed work of all. The libretto by her friend and philosopher Henry Bennet Brewster—originally in French for a premiere that never materialized, translated to German and finally to English—is set in an eighteenth-century Cornish fishing village where the locals lure ships onto the rocks to loot their cargo. Two lovers defy the villagers by lighting warning beacons and are sentenced to die in a cave as it fills with the rising tide.

The main theme for *The Wreckers*, heard at the outset of the Overture, came to Smyth following some walking trips in Cornwall, where she visited places where shipwrecks have occurred. Smyth commented in her memoirs: “Ever since those days I had been haunted by impressions of that strange world of more than a hundred years ago; the plundering of ships lured on to the rocks by the falsification or extinction of the coast lights; the relentless murder of their crews; and with it all the ingrained religiosity of the Celtic population of that barren promontory.”

The intense drama of the Overture's opening brings on a middle section with a gentler rocking motion and some lovely clarinet, English horn, and solo violin writing. Climactic material opens out into a majestic chorale, capped by a coda of jaunty triple-meter variants and a rousing finish.

—©Jane Vial Jaffe

Cendrillon

Jules Massenet

Massenet and his librettist Henri Cain reportedly plotted to write an opera based on Charles Perrault's famous 1697 version of the Cinderella story while staying at the Cavendish Hotel in London for the 1894 premiere of *La Navarraise*. Though Massenet completed the score of *Cendrillon* by 1896, the premiere was postponed—his opera *Sapho* had to be presented first before the imminent death of Alphonse Daudet, on whose novel it was based, and while the great Emma Calvé was available to sing it. *Cendrillon* was finally presented on May 24, 1899, and proved a significant success not only for Massenet but for the new director of the Opéra Comique, Albert Carré.

Cendrillon's favorable reception owed partly to the lavish production but also to the composer's affinity for fairy-tale music. Considered one of Massenet's truly comic operas along with *Don Quichotte*, *Cendrillon* drew some memorable comic characterizations of Cendrillon's father Pandolfe, her stepmother Madame de Haltière, and her two stepsisters. Massenet also aptly depicts Cendrillon's charms, and together with her Prince Charming—a soprano "pants" role—they present some of Massenet's most beautiful music. By the end of 1899, the opera had been performed more than fifty times, and though performances tapered off, a resurgence of interest in Massenet's works in the 1980s has brought renewed attention to *Cendrillon*.

Synopsis of Act I

A state room in Madame de la Haltière's town house.

As Madame de Haltière and her two daughters are preparing for the evening's court ball, the henpecked Pandolfe wryly reflects on leaving his country estate to remarry, especially regretting the loss of the peace he shared with his own child Lucette (Cendrillon). Madame de Haltière gives her daughters instructions on how to behave at the ball and oversees the preparations. She refuses to let Cendrillon attend or Pandolfe to say goodnight to her.

Once they all depart, Cendrillon laments—in a type of entrance aria much favored by Massenet—being excluded from the festivities and then falls asleep. The Fairy (or Fairy Godmother) appears in a flurry of coloratura and directs her entourage in the preparations for Cendrillon to attend the ball—dress, coach, and glass slippers. The glass slippers, she tells Cendrillon, will prevent her from being recognized at the ball by her family, but she must leave before midnight.

—©Jane Vial Jaffe

ABOUT THE ARTISTS

Danielle Jagelski (MM '22), Conductor

Danielle Jagelski is a conductor, composer, and producer based in New York City, sought out for her execution of contemporary and new works. At home in both operatic and orchestral realms, she is the Music Director and Co-Founder of Renegade Opera, Resident Conductor of PROTESTRA, Producer for First Nations Performing Arts, Conducting Faculty at Manhattan School of Music Precollege.

Her recent conducting engagements include the U.S. premiere of *Never to Return* by Karen Sunabacka, *Scalia/Ginsberg* at Opera Ithaca, Tlingit Opera at Perseverance Theatre, *Adam's Run* at Renegade Opera, *Missing* by Brian Current at Anchorage Opera, *Dark Sisters* by Nico Muhly at Temple University Opera Theater, the National Music & Global Culture Society at Lincoln Center, and *Garden of Alice* by Elizabeth Raum with City Lyric Opera. She also served as assistant conductor for *Le nozze di Figaro* at the Estates Theater.

Past engagements include working with ensembles such as the Opera Theatre of Saint Louis, Stanford Symphony Orchestra, Rhymes with Opera, and Manhattan School of Music.

A citizen of the Oneida Nation of Wisconsin and Redcliff Band of Ojibwe with Polish-settler heritage, Danielle often collaborates and performs with other Indigenous artists in interdisciplinary projects and has presented her research in mixed-race studies and classical music throughout the U.S. and Canada.

The most recent premieres of her works have been by New Native Theatre, MUSE Cincinnati Women's Choir, Hear Us Hear Them Ensemble, In The Pocket Ensemble, and American Patriots Project. She is currently working on a new work commissioned by Voice of Ascension to be premiered in April 2024.

Danielle began her musical studies in classical composition at Hamline University and her conducting studies at Conservatorium van Amsterdam, with further studies at Manhattan School of Music.

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

George Manahan is in his 13th season as Director of Orchestral Activities at Manhattan School of Music, as well as Music Director Emeritus of the American Composers Orchestra. He served as Music Director of the New York City Opera for 14 seasons and was hailed for his leadership of the orchestra. He was also Music Director of the Richmond Symphony (VA) for 12 seasons. Recipient of Columbia University's Ditson Conductor's Award, Mr. Manahan was also honored by the American Society of Composers and Publishers (ASCAP) for his "career-long advocacy for American composers and the music of our time." His Carnegie Hall performance of Samuel Barber's *Antony and Cleopatra* was hailed by audiences and critics alike. "The fervent and sensitive performance that Mr. Manahan presided over made the best case for this opera that I have ever encountered," said the *New York Times*.

Mr. Manahan's guest appearances include the Orchestra of St. Luke's, Atlanta, San Francisco, Hollywood Bowl, and New Jersey, where he served as acting Music Director for four seasons. He has been a regular guest with the Curtis Institute and the Aspen Music Festival and has appeared with the opera companies of Seattle, Philadelphia, San Francisco, Chicago, Santa Fe, Paris, Sydney, Bologna, St. Louis, the Bergen Festival (Norway), and the Casals Festival (Puerto Rico). His many appearances on television include productions of *La bohème*, *Lizzie Borden*, and *Tosca* on PBS. The Live from Lincoln Center telecast of New York City Opera's production of *Madama Butterfly*, under his direction, won a 2007 Emmy Award.

George Manahan's wide-ranging recording activities include the premiere recording of Steve Reich's *Tebillim* for ECM; recordings of Edward Thomas's *Desire Under the Elms*, which was nominated for a Grammy; Joe Jackson's *Will Power*; and Tobias Picker's *Emmeline*. He has conducted numerous world premieres, including Charles Wuorinen's *Haroun and the Sea of Stories*, David Lang's *Modern Painters*, Hans Werner Henze's *The English Cat*, Tobias Picker's *Dolores Claiborne*, and Terence Blanchard's *Champion*.

He received his formal musical training at Manhattan School of Music, studying conducting with Anton Coppola and George Schick, and was appointed to the faculty of the school upon his graduation, at which time the Juilliard School awarded him a fellowship as Assistant Conductor with the American Opera Center. Mr. Manahan was chosen as the Exxon Arts Endowment Conductor of the New Jersey Symphony the same year he made his opera debut with the Santa Fe Opera, conducting the American premiere of Arnold Schoenberg's *Von Heute auf Morgen*.

Carleen Graham, Director and Dean, Vocal Arts Division

Carleen Graham (she/her) is the inaugural Dean of Vocal Arts at Manhattan School of Music. A native of the Hocking Hills region in southeast Ohio, her career has encompassed academic, artistic, and community-building work in music and opera for 40 years. Prior to MSM, she was Director of HGOCO, Houston Grand Opera's celebrated community and learning initiative. Dr. Graham is a State University of New York Distinguished Teaching Professor and was Director of the award-winning Crane Opera Ensemble at SUNY Potsdam for 25 years, earning numerous awards for teaching and opera direction. She was instrumental in the development of the Domenic J. Pellicciotti Opera Composition Prize and was a co-founder (along with Stephanie Blythe) of the Fall Island Vocal Arts Seminar. Stage directing credits include productions of traditional and new works for Houston Grand Opera, Hawai'i Performing Arts Festival, Tri-Cities Opera, Royal Conservatoire of Scotland, Central City Opera, Tanglewood Music Center, and the Boston Symphony Orchestra. She is a member of the National Opera Association, on the Board of Directors of the Jensen Foundation Vocal Competition, Co-Chair of OPERA America's Women in Opera Network, and a member of OA's Learning and Leadership Council. Dr. Graham holds degrees from Columbia University, New England Conservatory of Music, and Ohio University.

Kristen Kemp, Head of Music in Opera for Vocal Arts

Vocal coach and pianist Kristen Kemp, a Florida native, 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 VOICE Experience, 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 concerts of choral works 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 of Music 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. This 2023–24 season includes productions of Britten’s *A Midsummer Night’s Dream*, performances at Carnegie Hall, Lincoln Center, BAM, NYU, and appearances with the Brooklyn Art Song Society, American Opera Projects, Central City Chorus, and the Isadora Duncan Dance Foundation. Outside of music, he revels in yoga, tea, and food adventures.

IG: @jeremychanpiano; jeremychanpiano.com

Ji Young Lee (PS ’03), Vocal Coach/Pianist

An accomplished musician with extensive experience as a solo pianist, Ji Young Lee is a vocal coach for Manhattan School of Music’s Graduate Opera Theatre and an adjunct member of NYU’s faculty. She formerly served on the faculty of Chautauqua Opera Conservatory and the Hawaii Performing Arts Festival, among numerous other festivals. She worked as an apprentice coach at San Francisco Opera’s Merola Opera Program and as a fellow at Music Academy of the West, where she was a pianist winner of the Marilyn Horne Foundation Competition. She has performed at Carnegie Hall, Steinway Hall, Merkin Hall, and Alice Tully Hall in New York City, as well as throughout the U.S. and South Korea. Ji Young Lee earned her Bachelor of Music degree from Yonsei University, a Master of Music degree in collaborative piano from the Juilliard School, where she was awarded the George A. Wedge Prize and three merit scholarships, and Professional Studies certificates from both the Juilliard School and Manhattan School of Music. She happily resides in NYC with her husband and two children.

Catheryn Hooper, Production Stage Manager

After stage managing on the high seas, Catheryn is delighted be returning to her favorite city and working again with Manhattan School of Music. Off Broadway: *Stranger Things! The Parody Musical* and *A Christmas Carol* (The Players Theatre). Touring: *Rapunzel* (Ragtag Theater Company) and *The Little Mermaid* (Missoula Children’s Theatre). Regional: *Addams Family*, *Shakespeare in Love* (Pacific Conservatory Theatre), *Joseph and the Amazing Technicolor Dreamcoat* and *A Gentleman’s Guide to Love and Murder* (Rocky Mountain Repertory). She wants to thank her partner, James, for his support from across the world.

CAST

Annelise Burghardt

Noémie
PS antic. '24
Syracuse, New York
Student of Ruth Golden

Olivia Capozzi

Noémie
MM antic. '24
Binghamton, New York
Student of Ruth Golden

Ziyuan Deng

Fairy 5
MM antic. '25
Hebei, China
Student of Cynthia Hoffman

Nicole Eliev

Fairy 6
MM antic. '25
Miami, Florida
Student of Mary Dunleavy

Xiaowei Fang

Mme. Haultière
MM antic. '25
Shandong, China
Student of Catherine Malfitano

Margaux Frohlich

Fairy 1
MM antic. '24
Bronxville, New York
Student of Ruth Golden

Ya Gao

Cendrillon
MM antic. '24
Shenzhen, China
Student of Cynthia Hoffman

Sofia Gotch

La Fée
PPD antic. '25
Oakland, California
Student of Ruth Golden

Han Huang

Fairy 3
MM antic. '24
Changde, China
Student of Catherine Malfitano

Young-Hae Jeon

Fairy 2
MM antic. '24
Seoul, South Korea
Student of Ruth Golden

Huizhong Jiang

Dorothee
MM antic. '24
Shanghai, China
Student of Ashley Putnam

Hannah Jones

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MM antic. '24
Houston, Texas
Student of Ashley Putnam

Anya Kosachevich

Fairy 1
MM antic. '25
Parsippany, New Jersey
Student of Shirley Close

Johannes Andreas Linneballe

Pandolfe
MM antic. '24
Copenhagen, Denmark
Student of Sidney Outlaw

Yining Liu

Fairy 5
MM antic. '25
Dalian, China
Student of Cynthia Hoffmann

Ross Macatangay

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

Si Won Park

Fairy 4

MM antic. '25

Seoul, South Korea

Student of Ruth Golden

Emily Hanseul Park

La Fée

MM antic. '24

Seoul, South Korea

Student of Mark Schnaible

Yiming Rao

Fairy 6

MM antic. '24

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Student of Catherine Malfitano

Sarah Strezewski

Fairy 2

MM antic. '25

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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.

Juniors and seniors participate in a fall opera scenes program that explores a wide variety of styles and languages while developing important artistic and collaborative skills. In the spring, they audition to appear in a fully staged production with chamber orchestra, or in a one-act opera or cabaret-style performance with piano.

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MSM OPERA THEATRE

Cendrillon

MUSIC AND LIBRETTO BY PAULINE VIARDOT

Chun-Wei Kang, Music Director

A. Scott Parry, Director

APR 3 & 4 | WED & THURS

7:30 PM

Greenfield Hall

\$15 adults, \$10 non-MSM students and seniors

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Der Kaiser von Atlantis

MUSIC BY VIKTOR ULLMANN

LIBRETTO BY PETER KIEN

Djordje Nestic, Conductor and Vocal Coach

John de los Santos, Director

APR 9 & 10 | TUES & WED

7 & 9 PM

Ades Performance Space

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MSM OPERA THEATRE

La rondine

MUSIC BY GIACOMO PUCCINI

LIBRETTO BY GIUSEPPE ADAMI

Marcello Cormio, Conductor

Katherine M. Carter, Director

APR 25–27 | THURS—SAT | 7:30 PM

APR 28 | SUN | 2 PM

Neidorff-Karpati Hall

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

MSM Opera Theatre is made possible in part by

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MSM OPERA THEATRE

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Jackson McKinnon, Conductor

Felicity Stiverson, Director and Choreographer

MAY 2 & 3 | THURS & FRI

7:30 PM

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

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 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.

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MSMNYC.EDU



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The 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, which has been transformed into a state-of-the-art venue to showcase our talented students. 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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