

MManhattan
School of Music

MANHATTAN SCHOOL OF MUSIC
UNDERGRADUATE OPERA THEATRE

Cendrillon

Music and Libretto by Pauline Viardot

Chun-Wei Kang, Music Director

A. Scott Parry, Director

WEDNESDAY, APRIL 3, 2024 | 7:30 PM

THURSDAY, APRIL 4, 2024 | 7:30 PM

GORDON K. AND HARRIET GREENFIELD HALL



**Council on
the Arts**

Manhattan School of Music's public programs are made possible in part by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



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A student in this performance is the recipient of the Margaret Hoswell van Der Marck Scholarship in Opera.



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Music and Libretto by Pauline Viardot

Chun-Wei Kang, Music Director

A. Scott Parry, Director

Sarah Biery, Production Stage Manager

Lee Lord, Wardrobe Supervisor

Chloe Levy, Assistant Wardrobe Supervisor

Joshua Larrinaga-Yocom, Props Supervisor

Elsa Quéron, French Diction Coach

The performance is approximately one hour long. There will be no intermission.

Performed in French

DIRECTOR'S NOTE

Pauline Viardot was a bona fide celebrity in her day, mid-nineteenth-century Paris. Close friends with the writer George Sand and her lover Frédéric Chopin, Viardot was best known for performing leading prima donna roles under the batons of Hector Berlioz and Charles Gounod, for premiering Johannes Brahms's *Alto Rhapsody*, and for entertaining at her home such musical luminaries as Rossini, Saint-Säens, Massenet, and Tchaikovsky. She had secured a name for herself as a mezzo-soprano who fully embodied her characters and sang with a solid technique and astonishing passion.

It was after her retirement from the stage, however, that she gained even further fame for her musical compositions, especially her “salon operas” which were presented at her Parisian home from time to time. For these, she composed roles for her own voice students, providing them the opportunity to learn characterization and musical expression through vocalism. These small-scale works were scored for only a few voices with piano accompaniment, requiring limited production elements—just enough to tell the story and still fit into the front parlor of her home.

I'm so pleased to again have the chance to work on this miniature masterpiece by this little-known yet once-famous female composer. It is my hope that *Cendrillon* might help in some small way to further expose deserving yet underrepresented voices that are often overlooked in our musical-dramatic repertoire. It is a familiar story to be sure but told from a uniquely specific and intriguing compositional perspective.

—A. Scott Parry

THE CAST

APRIL 3

*Marie, an orphan girl
called "Cendrillon"
(Cinderella)*

Aida Skaraite

Le Fée, her fairy-godmother

Yining Xie

*Le Prince Charmant,
the ruler of the kingdom*

Vincenzo Fiorito

*Le Comte Barigoule,
his royal chamberlain*

Brandon
Pencheff-Martin

*Le Baron de Pictordu,
Marie's stepfather*

Jacob Soulliere

*Maguelonne de Pictordu,
his daughter*

Kayla Thomas

*Armeline de Pictordu,
his daughter*

Maggie Curole

APRIL 4

Ariana Troxell-Layton

Jennifer Robinson

Vincenzo Fiorito

Brandon
Pencheff-Martin

Jacob Soulliere

Charlotte Jakobs

Sara Zerilli

Covers

Le Baron de Pictordu

Kevin Mann

Le Prince Charmant

Alexander Young

Le Comte Barigoule

Alexander Young

SYNOPSIS

Act I. Inside the House of Le Baron de Pictordu, morning

Marie, who is all but a servant in her stepfather's house, reads a book about a prince wishing to be married. A beggar comes to the house requesting food, and while Marie is off asking her stepsisters for help, reveals himself to be the Prince in disguise, looking for a wife amongst the common folk. Marie returns just before her stepsisters enter and shoo away the beggar. Marie responds by asking them who would take care of the family if she was to be sent away as well. There is another knock at the door. The Prince has returned, this time disguised as a Valet, offering an invitation to the ball that evening. The stepsisters accept and exit to get ready with the help of Marie.

The Baron enters and reminisces about a long-ago time when he worked as a greengrocer, lived with his now-deceased wife, Gothon, and also spent some unfortunate time in jail. The sisters return, explain the invitation, and tell their father to ready himself. Armeline asks Marie if she's sad not to be going with them to which she responds that she wants only to be loved by her family. Once the family departs, Marie complains that she wishes to see the handsome Valet again and tearfully falls asleep. An apparition of her mother suddenly appears and wakes her. The fairy godmother turns a pumpkin into a carriage and mice into horses, gives Marie some glass slippers and a magic veil that makes her rags seem a beautiful gown, and sends the young woman to the ball, warning her that she must return home by midnight.

Act II. In the Garden of Le Prince Charmant's Castle, that evening

At the palace, Barigoule excitedly muses about masquerading as the Prince for the evening. The Pictordus arrive and are formally introduced. Barigoule notices a mysterious unannounced woman. The scene freezes as the fairy godmother appears and gives Marie courage to pursue her heart's true desire. Marie reveals herself and all are taken aback by her beauty as the Prince realizes she is the woman he fell in love with and Marie recognizes him as the handsome Valet. After everyone regains their composure, Barigoule asks the ladies to dance. The family pursues the fake Prince into the palace while Marie remains behind. At the end of a tender duet with the real Prince, Marie realizes that midnight has come and exits abruptly, inadvertently leaving behind a glass slipper as the family sings a rollicking chorus.

Act III. *At the House of Le Baron de Pictordu, the next morning*

Barigoule arrives at the Pictordu residence, revealing that he isn't actually the Prince. He admits that he previously patronized the Baron in the days when he was a greengrocer. The Baron tries to hide his past, but Barigoule calls him out and even admits to having been smitten with his late wife, Gothon. Barigoule has brought word that the Prince is looking for the lady at the ball who left her slipper. The sisters can't contain their excitement as the Prince's royal march is heard in the distance. The Prince, now dressed as himself, begins trying the slipper on each stepsister, but it fits neither of them. The Prince questions the family about a third sister to no avail. He orders Barigoule to find her. Marie is brought in, and of course, the slipper is a perfect fit. The fairy godmother returns to give her best wishes to all, while the others comment on how joyful the newfound lovers seem: Cinderella and the Prince, a charming couple, destined to live happily ever after.

CAST

Maggie Elizabeth Curole

Armeline de Pictordu
Precollege '20, BM antic. '24
Cut Off, Louisiana
Student of Sidney Outlaw

Vincenzo Fiorito

Le Prince Charmant
BM antic. '24
Queens, New York
Student of Dimitri Pittas

Charlotte Jakobs

Maguelonne de Pictordu
BM antic. '24
Sankt-Vith, Belgium
Student of Mark Schnaible
Upcoming: *Alcina* (Morgana, Cover),
Chautauqua Opera Conservatory,
Summer 2024

Kevin Mann

Le Baron de Pictordu (Cover)
MM antic. '25
Alexandria, Virginia
Student of Chris Nomura

Brandon Pencheff-Martin

Le Comte Barigoule
BM antic. '25
Marcellus, New York
Student of Dimitri Pittas

Jennifer Robinson

La Fée
BM antic. '25
Lakeland, Florida
Student of Edith Bers

Aida Skaraite

Marie ("Cendrillon")
BM antic. '25
Lemont, Illinois
Student of Cynthia Hoffmann

Jacob Soulliere

Le Baron de Pictordu
BM antic. '25
Carefree, Arizona
Student of Chris Nomura
Upcoming: *The Crucible* (John Hale) and
La traviata (Baron Douphol), Opera in
the Ozarks

Kayla Thomas

Maguelonne de Pictordu
BM antic. '25
Rockaway, New Jersey
Student of Ruth Golden
Upcoming: *La traviata* (Ensemble), PASS
Artist Residency Program, Newhouse
Center for Contemporary Art,
May 2024

Ariana Troxell-Layton

Marie (“Cendrillon”)

BM antic. ’24

Kuna, Idabo

Student of Chris Nomura

Upcoming: Accademia Vocale Lorenzo

Malfatti Program, Summer 2024

Yining Xie

La Fée

BM antic. ’24

Changchun, China

Student of Cynthia Hoffmann

Alexander Gustav Young

Le Prince Charmant (Cover)

Le Comte Barigoule (Cover)

MM antic. ’25

Sydney, Australia

Student of Dimitri Pittas

Sara Zerilli

Armeline de Pictordu

BM antic. ’24

Millstone Township, New Jersey

Student of Shirley Close

CREATIVE TEAM

A. Scott Parry, Director

With over 125 productions encompassing an expansive range of repertoire, from *Così fan tutte* to *West Side Story*, A. Scott Parry's direction has been hailed by *Opera News* as "marvelous," "lively," "imaginative," and "spot-on," working with such companies as New York City Opera, Florida Grand Opera, Des Moines Metro Opera, Santa Fe Opera, Boston Lyric Opera, Michigan Opera Theatre, and Dallas Opera to name only a few. He designed and directed the world premieres of *I lavori d'amore persi* (Monteverdi) for the Bloomington Early Music Festival and the absurdist opera *The Pig, the Farmer, and the Artist* (Chesky) for the NY Fringe Festival at La Mama, off Broadway. Mr. Parry spent a decade on the directing staff of New York City Opera at Lincoln Center, served on the opera faculty of Indiana University in Bloomington, and was a recurring visiting professor at the New England Conservatory, Peabody Conservatory, and Amherst College, in addition to spending ten years as Producing Artistic Director of the Ohio State Opera & Lyric Theatre in Columbus. He currently serves on the faculties of MSM and NYU and is the Stage Director/Acting Coach for Dolora Zajick's Institute for Young Dramatic Voices and the American Wagner Project. ascottparry.com

Chun-Wei Kang, Music Director

Chun-Wei Kang has performed in concerts both as soloist and ensemble performer throughout the United States, Canada, and East Asia. She has appeared on PBS Sunday Arts in a showcase for rising young opera singers. She has won several awards and scholarships, including the Gwendolyn Koldofsky Memorial Award for "a musician who demonstrated outstanding professionalism in collaborative piano." Ms. Kang has served as staff pianist/coach in the National Music Competition in Taiwan, the Canadian Provincial Festival, the Centro Studi Italiani Opera Festival, the Summer Opera Program in Tel Aviv, and the International Vocal Arts Institute (New York, Virginia, Puerto Rico, and Montreal). At MSM, Chun-Wei Kang was Music Director for the Junior Opera Theatre directed by Catherine Malfitano from 2019 to 2022. She also served as Music Director for the Opera Role Preparation Workshop directed by Mignon Dunn from 2010 to 2017, and as Assistant Music Director for *The Tailor of Gloucester*. In addition, she was instrumental in starting two summer music programs in Taiwan and Singapore and was both artistic director and faculty member from 2016 to 2019. Ms. Kang has worked with internationally acclaimed masters such as Anne Epperson, Nico Castel, Marilyn Horne, Warren Jones, Joan Dornemann, and Paul Nadler.

Sarah Biery, Production Stage Manager

Sarah Biery is a NYC based stage manager from Staatsburg, New York. Her previous stage management credits include *Mozart by the Dozen* (Manhattan School of Music), *The Nobodies Who Were Everybody* (Theater in Asylum), and *Meet You Downstairs* (Fresh Fruit Festival with the Wild Project). Additional credits include *Harmony: A New Musical* at National Yiddish Theatre Folksbiene (Video Production Assistant) and Playbill's *Curtain Up!* in Times Square (Production Assistant). Many thanks to her family and friends for their constant love and support.

Joshua Larrinaga-Yocom, Props Supervisor

Joshua Larrinaga-Yocom is excited to be working at MSM. Some of his memorable New York premieres include *The Humans* (Roundabout and Broadway), *The Sound Inside* (Studio 54), *Hangmen* (Atlantic Theater Co. and the Golden), *The Bedwetter*, *Days of Wine and Roses*, *Halfway Bitches Go Straight to Heaven*, *Secret Life of Bees*, *Between Riverside and Crazy*, *Guards at the Taj*, *Marie and Rosetta* (Atlantic Theater Co.), *Letters for Max* (Signature Theatre), *Heroes of the Fourth Turning*, *Corsicana*, *Tambo and Bones* (Playwrights Horizons), *Evanston* (The New Group), *Collective Rage* (MCC), *Do You Feel Anger?* (Vineyard Theatre), *Lazarus* (New York Theatre Workshop), *Mary Paige Marlow* (Second Stage), *For All the Women Who Thought They Were Mad* (SoHo Rep), *Epiphany* (Lincoln Center Theater), and Sarah Ruhl's *Passion Play* (Epic). He is eternally grateful for the continued love and support of his husband Roberto.

Elsa Quéron, French Diction Coach

Born and raised in France, Elsa Quéron studied at the Paris Conservatory for four years before moving to New York City in 2010 to pursue her studies at Manhattan School of Music. Through vocal performance studies, she became increasingly interested in phonetics and diction and now specializes in French diction and repertoire coaching for opera singers. A member of the Manhattan School of Music faculty, Elsa Quéron is the author of the translation and IPA libretti series French Operas by Elsa, a guide to the French vocal repertoire for performers which has been used across the United States by schools such as Indiana University, Arizona University, Manhattan School of Music, and Mannes School of Music, as well as by the Melbourne Conservatorium of Music and the Glyndebourne Festival. She has also taught artists at the Vincerò Academy, the International Vocal Arts Institute, the International Summer Opera Festival of Morelia, Minnesota Opera, and Mannes School of Music to name a few.

Carleen Graham, Dean, Vocal Arts Division

Carleen Graham is the inaugural Dean of Vocal Arts at Manhattan School of Music. A native of Ohio's Hocking Hills region, her career has encompassed academic, artistic, and community-building work in music and opera for over 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, Co-Chair of OPERA America's Women in Opera Network, a member of OA's Learning and Leadership Council and board member of the National Opera Center.

Dr. Graham holds degrees from Teachers College–Columbia University, New England Conservatory of Music, and Ohio University.

OPERA AT MANHATTAN SCHOOL OF MUSIC

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

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

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.

UPCOMING PRODUCTIONS

MSM OPERA THEATRE

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

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

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

the Joseph F. McCrindle Endowment for Opera Productions.

MSM OPERA THEATRE

The Fairy Queen

MUSIC BY HENRY PURCELL

Based on A Midsummer Night's Dream by William Shakespeare

Jackson McKinnon, Conductor

Felicity Stiverson, Director and Choreographer

MAY 2 & 3 | THURS & FRI

7:30 PM

The Riverside Theatre

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

For more information, visit MSMNYC.EDU/PERFORMANCES

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for Artistic Operations

Matthew Ward, Co-Chair and Co-Artistic
Advisor of Contemporary Performance
and Manager of Percussion

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Jacob Poulos, Performance and Production
Operations Department Manager

Logan Reid, Instrumental Ensembles Associate
Raiah Rofsky, Instrumental Ensembles Associate

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for Theatrical Production

Matthew J. Stewart, Assistant Dean
for Concert Production

Kathryn Miller, Associate Director
of Theatrical Operations

Stefano Brancato, Associate Director
of Theatrical Design

Matthew Leabo, Supervisor of
Theatrical Operations

Chanel Byas, Production Manager

Mariel Sanchez, Production Manager

Josi Petersen Brown, Theatrical
Production Ensembles Manager

Lee Lord, Costume and Wardrobe Supervisor

Joshua Larrinaga-Yocom, Props Supervisor

Andres Diaz Jr., Production Supervisor

Tyler Donahue, Assistant Production Supervisor

Pamela Pangaro, Electrics Supervisor

& Production Coordinator

David Philyaw, Lead Technician

Dash Lea, Production Coordinator

Patrick St. John, Production Coordinator

Eric Miller, Production Coordinator

Joshua Groth, Associate Production Manager

Lorena Peralta, Associate Production Manager

Chloe Levy, Assistant to Wardrobes/Costumes

Baker Overstreet, Associate Props Coordinator

Justin Perkins, Associate Props Coordinator

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Library Doctoral Assistant

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for Distance Learning and Recording Arts

David Marsh, Assistant Director for The Orto

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Kevin Bourassa, Recording Engineer

Johnathan Smith, Recording Engineer

Mohit Diskalkar, Network Systems Engineer

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 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 giving.msmnyc.edu

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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