

M Manhattan
School of Music



2425

PERFORMANCE
SEASON

MManhattan
School of Music

MSM SYMPHONY ORCHESTRA
& MSM GRADUATE OPERA THEATRE

PRESENT

Opera in Concert

Andrew Grams, Conductor

Felicity Stiverson, Director

JT Kane, Dean of Instrumental Studies and Orchestral
Performance

Carleen Graham, Dean of Vocal Arts and Collaborative Piano

WEDNESDAY, FEBRUARY 26, 2025 | 7:30 PM
THURSDAY, FEBRUARY 27, 2025 | 7:30 PM
NEIDORFF-KARPATI HALL

This year's performance season has been inspired by a unifying theme: *Humanity in Harmony: Rituals, Resistance, and Resilience*. We hope during this election year, the biggest in human history with over half the world's population having the opportunity to vote in 72 countries, that this theme reflects the power of the arts to unite us even in moments of discord and differences. The collective experience of collaboration – creating together – reminds us that even in our differences we can find common ground, stand up to tyranny and oppression, and elevate our work as artists to fulfill the hope and promise of a better tomorrow.

James Gandre, President

Joyce Griggs, Executive Vice President and Provost

Faculty and Administration of the Artistic Planning Committee

Students in this performance are recipients of the Edgar Foster Daniels Scholarship in Voice, International Advisory Board Scholarship, Lado Scholarship, Robert Mann Scholarship for Violin and Chamber Studies, Joseph F. McCrindle Scholarship, Mae Zenke Orvis Opera Scholarship, Ethel Holland Plancher Scholarship, and the Walt Sayre Trombone Scholarship. We are grateful to the generous donors who made these scholarships possible.



**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.



Funded in part by a grant from the New York City Tourism Foundation.

MSM SYMPHONY ORCHESTRA
& MSM GRADUATE OPERA THEATRE
PRESENT

Opera in Concert

Andrew Grams, Conductor

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PROGRAM

ROBERT WARD

(1917–2013)

Act III of *The Crucible*

Intermission

WILLIAM DAWSON

(1899–1990)

Negro Folk Symphony

MSM SYMPHONY ORCHESTRA

Andrew Grams, Conductor

JT Kane, Dean of Instrumental Studies and Orchestral Performance

VIOLIN 1

Eugenia Cho,
concertmaster
Ann Arbor, Michigan

Isabella Egawa
Seoul, South Korea

Caitlin Marshall
Cbeltenham, United Kingdom

Faith Borkowski
Niskayuna, New York

SoHyun Ko
Atlanta, Georgia

Cedar - Rose Newman
Wombarra, Australia

Adryan Rojas
Delaware, Ohio

Mina Kim
Gimpo, South Korea

Mengzhe Zhao
Lanzhou, China

Xenia Bergmann
Murnau, Germany

Max Herrmann
Arlington, Virginia

Yunji Kim
Seoul, South Korea

Shih Chen Ting
Taipei, Taiwan

VIOLIN 2

Grace Chen, principal
Johns Creek, Georgia

Christophe Koenig
East Aurora, New York

Marina Alba Lopez
Madrid, Spain

Cameron Zandieh
Syosset, New York

Tinatín Narimanidze
Long Island, New York

Huiyang Xie
Yinchuan, China

Siyi Li
Beijing, China

Allison Lee
Seoul, South Korea

Hosokawa Tomohiko
Tokyo, Japan

Ai Xuan Li
Beijing, China

Angelina Tozlyan
Rostov-on-Don, Russia

Junlong Qu
Qingdao, China

VIOLA

Owne Xayboury, principal
Milwaukee, Wisconsin

Melis Turker
Istanbul, Turkey

Ella Bukszpan
Givatayim, Israel

Maria Paporoni
Merida, Venezuela

Hannah Thill
Geneva, Illinois

Nicholas Lopez
San Juan, Texas

Sage Small
Phoenix, Arizona

Alexandra Hansen
Ridgefield, Connecticut

Ekaterina Eibozhenko
Moscow, Russia

Yuchen Tu
Chongqing, China

CELLO

Aidan Pan, principal
Ithaca, New York

David Lee
Daegu, South Korea

Olivia Schulte
Scottsdale, Arizona

Chenyi Hu
Baoding, China

Peiwen Zeng
Shanghai, China

Sam Chung
New York, New York

Xinyi Jiao
Beijing, China

Han Zhao
Hangzhou, China

Haotian Jiang
Shanghai, China

Canming Cui
Xiamen, China

DOUBLE BASS

Aiden Johnson, principal
Dacula, Georgia

Jielin Lei
Xiamen, China

Binxuan Yu
Changsha, China

Tong Wu
Nanjing, China

FLUTE

Jocelyn Braun
Sunnyvale, California

Katherine Lee
Seoul, South Korea

Megan McCafferty*
McKinney, Texas

Lucy Rubin^
Highland Park, Illinois

OBOE

Lizzy Felando^
Decatur, Georgia

Junzhe Huang*
Shanghai, China

Janice Wu
Arcadia, California

Michael Yu
Suzhou, China

CLARINET

Kahlin Jordan*
Hoover, Alabama

Yuntak Jung^
Vancouver, Canada

Yan Ching Lai
Vancouver, Canada

Yat Chun Leung
Hong Kong, Hong Kong

BASSOON

Chanelle Junio*
Honolulu, Hawaii

Adam Underwood^
Sinking Spring, Pennsylvania

Anna Zhang
Philadelphia, Pennsylvania

HORN

Noelle Carlson
Des Moines, Iowa

Keegan McCardell*
Ellicott City, Maryland

Nicholas Ochoa
Brownsville, Texas

Cameron Pollard^
Winston Salem, North Carolina

TRUMPET

Marcus Gonzalez
Southbridge, Massachusetts

Bryce Grier^
Vernon, New Jersey

Themba Pieterse*
Albany, New York

TROMBONE

Sarah Rathbun*
Wellington, New Zealand

Andrei Lipoczi^
Toronto, Canada

BASS TROMBONE

Philip Fletcher
Brooklyn, New York

Jack Johnson
San Diego, California

TUBA

Fumiya Miyata
Tsurumi Ward, Japan

TIMPANI

Austin Cantrell
Charlotte, North Carolina

Jay Walton
East Lansing, Michigan

PERCUSSION

Zoe Beyler
Portland, Oregon

Owen Bloomfield
Clifton Grove, Australia

Kah Yiong Cheong
Singapore, Singapore

Chung Yin Chin
Vancouver, Canada

HARP

Shirley Guo
Peakburst, Australia

BRASS AND WIND PRINCIPALS

^Ward—The Crucible, Act III “Courtroom Scene”

*Dawson—Negro Folk Symphony

THE CRUCIBLE, ACT III

Andrew Grams, Conductor

Felicity Stiverson, Director

Pamela Pangaro, Lighting Designer

Kristen Kemp, Head of Music in Opera for Vocal Arts

Donna Gill, Vocal Coach/Pianist

Jinhee Park, Vocal Coach/Pianist

Eric Sedgwick, Vocal Coach/Pianist

Catheryn Hooper, Production Stage Manager

Isabelle Zoeller, Assistant Stage Manager

CAST

| | | |
|-------------------------------|--------------------------|----------------------------------|
| <i>Abigail Williams</i> | Grace Christensen | (cover) Jessica DeGennaro |
| <i>Mary Warren</i> | Katelynn Cherry | (cover) Ziyuan Deng |
| <i>Ann Putnam</i> | Olivia Capozzi | (cover) Margaux Frohlich |
| <i>Elizabeth Proctor</i> | Janais Martinez | (cover) Yilin Wang |
| <i>Ruth Putnam</i> | Ziyuan Deng | |
| <i>Martha Sheldon</i> | Jessica DeGennaro | |
| <i>Betty Paris</i> | Margaux Frohlich | |
| <i>Bridget Booth</i> | Grace Verbic | |
| <i>Susanna Walcott</i> | Taylor Stephens | |
| <i>Mercy Lewis</i> | Yilin Wang | |
| <i>Judge Danforth</i> | Moses Sunghyun Park | (cover) Justin Hong |
| <i>Giles Corey</i> | Justin Hong | (cover) Jaydon Beleford |
| <i>Reverend Samuel Parris</i> | Alexander Young | (cover) Jaydon Beleford |
| <i>Ezekiel Cheever</i> | Jaydon Beleford | (cover) Alexander Young |
| <i>John Proctor</i> | Blake Stevenson | (cover) Sooin We |
| <i>Thomas Putnam</i> | Edvard Sandbakken | (cover) Sooin We |
| <i>Francis Nurse</i> | Daniel Navarrete-Estassi | (cover) Brian Linares |
| <i>Reverend John Hale</i> | Brian Linares | (cover) Daniel Navarrete-Estassi |

THE CRUCIBLE, ACT III SYNOPSIS

Scene 1

Abigail tries to convince John to leave Elizabeth and join her holy work of cleansing this puritanical but corrupt town. He refuses, pleading with her to end this fraudulent wickedness. When she refuses, he threatens to expose her, whereupon she defiantly states that if his “sniveling” Elizabeth dies, it is he who kills her.

Scene 2

Judge Danforth’s invocation in court is fervent with conviction and false pride, saying God works through him to punish those who have spread this plague. Giles Corey’s accusation against Thomas Putnam is read out, namely that Putnam has brought charges against Rebecca Nurse and Martha Corey not out of holiness but out of greed for their land. Corey refuses to name his witnesses and is sentenced to jail and torture. Before he is removed, Corey threatens Putnam and accosts Judge Danforth for arresting him and the two women.

Reverend Samuel Parris, who helps to convict most of those accused, announces the deposition of Mary Warren, the Proctors’ servant, to testify on John’s behalf. Mary corroborates John’s story that the group of young women never saw spirits or were touched by a witch—they are frauds. She grows uncomfortable under Danforth’s pressure, however, and when Abigail begins pretending to feel the cold wind of the spirits and the other girls join in, John accosts her and ruins his own reputation by admitting to his role as “a lecher.” Abigail does not give up her pretense, so Danforth orders them to bring in Elizabeth, whom John has never known to lie, to vouch for his story.

Elizabeth now lies about why Abigail was fired, thinking to protect her husband, but the distraught John says that he has already confessed, explaining to her that it is Abigail’s vengeance. Reverend John Hale stands up for John, but Danforth accuses John of lying. Abigail causes a disturbance by convincing the people that she sees a demonic bird above, the result of Mary’s witchcraft. Mary, hysterical, turns on John and accuses him of being the Devil’s man and recants her testimony. All but the Reverend Hale and Rebecca’s husband Francis Nurse close in on John.

—©Jane Vial Jaffe

PROGRAM NOTES

The Crucible, Act III

Robert Ward

Robert Ward had already established himself through his orchestral works by the time he wrote his first opera, *Pantaloen*, in 1956 (retitled *He Who Gets Slapped* in 1959). With that work's positive reception, the New York City Opera commissioned Ward to compose a new opera, for which he already had a subject in mind. During one of the *Pantaloen* rehearsals, a singer suggested Arthur Miller's dark Pulitzer-winning 1953 play *The Crucible*, which was running off-Broadway.

The play's repellent but gripping story of lust and revenge, good and evil, set during the 1692–93 Salem witch trials was Miller's response to the United States government's congressional hearings to root out communism in the 1950s, which brought widespread blacklisting, especially in the entertainment industry. Miller himself was hauled before the House Un-American Activities Committee in 1956.

Ward telephoned Miller, who himself had originally thought the play might be suitable for opera, to ask if he would serve as librettist. Said Ward, "He was involved in a film at the time and said if I knew a librettist I felt comfortable with, I should use him but that he would like to work with us. We met with him six times in 1961, and once he was reassured we were giving his play the proper spirit, he quit. We didn't see him again until opening night."

Bernard Stambler, librettist for Ward's first opera and an English teacher at Juilliard where Ward was teaching music, was also a violist and an opera aficionado since childhood. With Miller's blessing, they reduced the play's dialogue by a third to make it singable as an opera, but kept many of Miller's words intact. Ward's style takes on the musical nuances of speech in a kind of endless melody, employing well-placed climaxes and ensembles as suits the drama.

The Crucible opened at the New York City Opera on October 26, 1961, to thunderous applause and received both the Pulitzer Prize and the New York Music Critics' Circle Award in 1962. The opera became one of the most-performed American operas and the work on which Ward's reputation rests, despite his having written four more operas and other orchestral works. Ward was often pressured to make a version with reduced orchestration, which he finally did for the Chicago Opera Theater in 1973, enabling many more performances in smaller theaters and on college campuses.

The story of good and evil plays out against the backdrop of Salem's wave of hysteria as the group of women led by Abigail Williams appears to become

possessed by spirits, leading to fellow citizens being accused of witchcraft. Abigail—fired as the Proctors’ maid for an illicit relationship with the seemingly virtuous John—accuses his wife Elizabeth of witchcraft to get rid of her and regain John’s affection. Judge Danforth, a zealot eager to convict out of lust for power, presides over the trial. John struggles to save his wife and his reputation but in the end even his courageous admission of adultery is not believed and he and several other innocents are condemned to the gallows. The scourge of powerful manipulators and dictators that *The Crucible* exemplifies remains as relevant as ever.

Negro Folk Symphony

William Dawson

After his father pulled him out of school at age ten to help support the family, William Dawson’s mother enabled him run away at age fourteen to attend the Tuskegee Institute, which changed his life. He studied piano and composition, participated in choir and band, and graduated in 1921. He then earned his bachelor’s degree in 1925 at the Horner Institute of Fine Arts in Kansas City, Missouri—the first Black person to do so. Meanwhile he had already been playing in jazz bands and teaching at several institutions in Kansas.

After moving to Chicago, where he played with jazz greats Louis and Lillian Armstrong, Johnny Dodds, and Earl Hines, Dawson earned his master’s degree in composition, partly motivated by his desire to write a symphony. There at the American Conservatory of Music he rubbed shoulders with other talented students such as Florence Price. In the late 1920s Dawson began what would eventually become his *Negro Folk Symphony*.

In 1930 Dawson moved back to Alabama to teach at the Tuskegee Institute, where his direction of the Tuskegee Institute Choir. His arrangements for them, such as “Ain-a That Good News,” “Ev’ry Time I Feel the Spirit,” and “There Is a Balm in Gilead” brought him worldwide acclaim.

The Tuskegee’s Choir’s performances for the gala opening of Radio City Music Hall in New York brought Dawson into contact with Leopold Stokowski, who in 1934 led the Philadelphia Orchestra in the premiere of Dawson’s *Negro Folk Symphony*—three times at Philadelphia’s Academy of Music and once at Carnegie Hall. Each time the audience broke with tradition and applauded after the second movement and gave a rousing standing ovation at the conclusion. White and Black critics alike were unanimous in their praise, something almost unheard of. After the successes with major symphony orchestras of William Grant Still’s *Afro-American Symphony* in 1931 and Florence Price’s *Symphony No. 1* in 1933, it

seemed as though a new era had dawned for the success of Black symphonists, but that did not materialize.

Nonetheless, Dawson's symphony remained on his mind, and in 1952–53 he realized a lifelong dream by touring West Africa, which induced him to revise the *Negro Folk Symphony's* third movement. The music he heard and recorded there inspired him to fashion more flexible phrase lengths, more intricate percussion, and a more brilliant ending. Stokowski recorded this version in 1963, but it generated only a few more performances.

Though Still's symphony never fell completely out of the repertoire, Price's and Dawson's sunk into oblivion until today's Black Lives Matter movement brought them deservedly again to the forefront. Dawson, meanwhile, had decided not to fight the prejudices of the symphonic world and decided to devote himself to arrangements of spirituals—which he preferred to call folk songs. All three symphonists had benefitted from Dvořák's example of the *New World Symphony* of 1893, but as Dawson said in a 1932 interview, "I've not tried to imitate Beethoven or Brahms, Franck or Ravel—but to be just myself, a Negro. To me, the finest compliment that could be paid my symphony when it has its premiere is that it unmistakably is not the work of a white man. I want the audience to say: 'Only a Negro could have written that.'"

That brings us to a discussion of his title. Gwynne Kuhner Brown, the foremost authority on the composer, writes that although the word "Negro" in the title is "uncomfortable to many today," it was "for Dawson and others of his generation a term of pride and respect." Further, the word "Folk" represents Dawson's unique approach to using his borrowed materials. He wanted their implementation to be seamless with symphonic construction and chose spirituals that are not among the genre's most familiar: 'Oh, My Little Soul Gwine Shine Like a Star' (also known as 'Dig My Grave'), 'O Le' Me Shine,' and 'Hallelujah, Lord, I Been Down into the Sea.' Dawson skillfully weaves these tunes into the piece's form and texture.

The work's three movements begin with the sonata-form first movement titled "The Bond of Africa." It opens with a striking horn motive that Brown has noted as a reference to the phrase "Egypt land" from the spiritual "Go Down, Moses," and which recurs throughout the work. In 1963 Dawson wrote, "a link was taken out of a human chain when the first African was taken from the shores of his native land and sent to slavery" and this motive symbolizes the missing link. The spiritual, "Oh, My Little Soul Gwine Shine Like a Star," appears as a lively secondary theme introduced by solo oboe.

Dawson provided the most extensive description of the second movement,

Hope in the Night, whose pizzicato strings provide a “monotonous background, creating the atmosphere of the humdrum life of a people whose bodies were baked by the sun and lashed with the whip for two hundred and fifty years.” An English horn solo “describes the characteristics, hopes, and longings of a Folk held in darkness. After a climax, this division is followed by one conceived in a happier mood. . . . The children, unmindful of the heavy cadences of despair, sing and play, but even in their world there is a little wail, a brief note of sorrow.” A short survey can’t begin to explore all the symbolism Dawson imbued into this movement, but he wrote that the use of a church bell reminds us of “those for whom there was no memorial during the two hundred and fifty years of slavery.” The third movement, O Le’ Me Shine, Shine Like a Morning Star!, exudes joy by repurposing previous themes in a new light. Dawson’s use of “Hallelujah Lord, I Ben Down into the Sea” contrasts despair with the expectation of deliverance. His African travels imbued his revision with complex rhythms and colorful use of percussion, and his jubilant revised ending, offers a buoyant utopia.

—©Jane Vial Jaffe

ABOUT THE ARTISTS

Andrew Grams, Conductor

With a unique combination of intensity, enthusiasm, and technical clarity, American conductor Andrew Grams has steadily built a reputation for his dynamic concerts, ability to connect with audiences, and long-term orchestra building. He's the winner of 2015 Conductor of the Year from the Illinois Council of Orchestras and has led orchestras throughout the United States including the Chicago Symphony, Detroit Symphony, National Symphony Orchestra, St. Louis Symphony, Cincinnati Symphony, Baltimore Symphony, Philadelphia Orchestra, Dallas Symphony, and the Houston Symphony.

Andrew Grams became music director of the Elgin Symphony Orchestra after an international search in 2013 and recently concluded his tenure there after 8 seasons. His charismatic conducting and easy accessibility have made him a favorite of Elgin Symphony audiences. A frequent traveler, Mr. Grams has worked extensively with orchestras abroad, including the symphony orchestras of Toronto, Montreal, and Vancouver; the Orchestre National de France; Hong Kong Philharmonic; BBC Symphony Orchestra London; the symphony orchestras of Sydney, Melbourne, and Adelaide; the New Zealand Symphony Orchestra; the Barcelona Symphony Orchestra; and the Het Residentie Orchestra in The Hague, Netherlands. He has led multiple performances of New York City Ballet's George Balanchine's *The Nutcracker*® and the first performances of the new production of *The Nutcracker* for the Norwegian National Ballet in Oslo. Also an educator, Mr. Grams has worked with orchestras at institutions such as the Curtis Institute of Music, the Cleveland Institute of Music, Indiana University, Roosevelt University, the National Orchestral Institute at the University of Maryland, and the Amsterdam Conservatorium. Born in Severn, Maryland, Mr. Grams began studying the violin when he was eight years old. In 1999 he received a Bachelor of Music in Violin Performance from The Juilliard School, and in 2003 he received a conducting degree from the Curtis Institute of Music where he studied with Otto-Werner Mueller. He was selected to spend the summer of 2003 studying with David Zinman, Murry Sidlin, and Michael Stern at the American Academy of Conducting at Aspen, and returned to that program again in 2004. Mr. Grams served as Assistant Conductor of The Cleveland Orchestra from 2004-2007 where he worked under the guidance of Franz Welser-Möst, and has since returned for several engagements. As an accomplished violinist, Mr. Grams was a member of the New York City Ballet Orchestra from 1998-2004, serving as acting associate principal second violin in 2002 and 2004. Additionally, he has performed with ensembles including the Orpheus Chamber Orchestra, Orchestra of St. Luke's, Brooklyn Philharmonic, and the New Jersey Symphony.

Felicity Stiverson, Director

Felicity Stiverson's work as a director/choreographer includes recent productions of *The Fairy Queen* (MSM), and *Hansel and Gretel* at both Opera San Antonio and New Orleans Opera. Her work as a choreographer includes *The Anonymous Lover* (Opera Philadelphia), *The Cunning Little Vixen* (Manhattan School of Music), *Orpheus in the Underworld* (Manhattan School of Music), *Pippin* (Weston Playhouse), *Singin in the Rain* (Weston Playhouse), *West Side Story* (Weston Playhouse), *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), *Buddy* (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. You can check out more of her work and upcoming projects at: felicitystiverson.com

Pamela Pangaro, Lighting Designer

Pamela Pangaro (Lighting Designer) has worked full time at MSM for the last 6 years. Originally hired as the Lead Technician and working their way to Lighting Supervisor, they have been a part of Neidorff-Karpati Hall's staff since its early days. Outside of MSM, they work with educational and non-profit theaters as a freelance designer; hoping to engage with communities to help foster a love for the theater both onstage and behind. "The theatre is an empty box and it is our task to fill it with fury and ecstasy, and with revolution." – *Slings & Arrows*

Donna Gill, Vocal Coach/Pianist

Canadian-born pianist Donna Gill has performed with singers and instrumentalists throughout the United States, Canada, and Europe. Donna holds a DMA in Collaborative Piano from the University of Minnesota and completed further studies at The Juilliard School.

Donna Gill currently teaches on the Diction faculties of Mannes College/The New School, The Aaron Copland School of Music/Queens College, Manhattan School of Music in the College and Precollege Divisions, and The Juilliard School Extension, and has done language preparation for English and French opera productions at Mannes, MSM, and The Juilliard School. She has been a member of the coaching

staff of the Vocal Arts department at The Juilliard School and was a member of the Voice/Opera faculty at Temple University as well as NYU Steinhardt.

Since 2003, Donna has been a member of the coaching staff for the Chautauqua Opera Conservatory and now serves as head coach and Scheduling Administrator. She is co-founder and co-director (with soprano Jane Olian) of Classical Singing and New York in June, a program for young singers and pianists in New York City. Donna also coaches on the faculty at the Académie La Roche d'Hys, in Vitteaux (Bourgogne), France.

In addition to her university and conservatory affiliations, Donna Gill maintains an active schedule as a freelance artist and coach and is a frequent and enthusiastic performer of contemporary music in New York City, where she makes her home.

Jinhee Park, Vocal Coach/Pianist

Pianist and conductor Jinhee Park is a dynamic artist celebrated for her versatility and passion for music, with extensive experience in both vocal and instrumental repertoire.

As a vocal pianist, she and soprano Meredith Wohlgemuth won first prizes at the 2023 Schubert International LiedDuo Competition and the 2022 Concours International Musical de Montréal (Art Song), where Jinhee was also awarded the best pianist prizes. Since 2018, Jinhee has been a vocal coach at the Chautauqua Institution Voice Conservatory, contributing to numerous opera productions as both a coach and conductor.

As a chamber pianist, she has also served as an official pianist for prestigious competitions such as the 2023 Montreal International Violin Competition and the 2023 Hudson Valley String Competition and is an Artist-Faculty member at the Perlman Music Program. In the fall of 2024, Jinhee joined Manhattan School of Music as a faculty member in Vocal Arts.

Eric Sedgwick, Vocal Coach/Pianist (MM '07)

Eric Sedgwick has appeared onstage with many of the music industry's top talents including Sanford Sylvan, Marni Nixon, Will Liverman, Nicholas Phan, Laquita Mitchell, Justin Austin, Patrick Carfizzi, and Brittany Renee. He has recorded for WQXR in New York, for the Irreverence Music and Bridge labels, and performed on the NPR series "Selected Shorts" and the upcoming BBC "Arts in Motion" series. He is currently a répétiteur at the Opera Theatre of St. Louis and has been on the faculty for the vocal program at the Tanglewood Music Center since 2015. As a pianist for the Boston Symphony Orchestra, he has played under the batons of Andris Nelsons, John Williams, Thomas Ades, Bramwell Tovey, Michael Tilson

Thomas, James Gaffigan, and Sir Andrew Davis. On the coaching staff at MSM since 2009, he holds a Master's Degree in Piano Performance from MSM and a Bachelor's Degree in English from Brown University.

Catheryn Hooper, Production Stage Manager

Stage Manager of both land and sea, Catheryn is delighted to be working again with Manhattan School of Music. OZ-Broadway: *Perfect Crime* (The Theater Center), *All the Devils Are Here* (DR2), *Stranger Things! The Parody Musical*

(The Players Theatre), *Bonkers in the Boroughs* (MMAC), *Adoration* (Sheen Center).

Cruise Lines: *The EZectors*, *Grease* (Royal Caribbean), *Rock You Tonight* (Norwegian).

Touring: *Fancy Nancy Splendiferous Christmas* (Vital Theater Co.), *The Little Mermaid* (Missoula Children's Theatre). Regional: *Addams Family*, *Shakespeare in Love* (Pacific Conservatory Theatre), *It's a Wonderful Life* (Great Plains Theatre), *Newsies*, *A Gentleman's Guide to Love and Murder* (Rocky Mountain Repertory).

Isabelle Zoeller, Assistant Stage Manager

Isabelle (she/her) is so excited to be working with Manhattan School of Music.

Since her time in New York, she has worked on several projects. In addition to her time as an apprentice for the Juilliard School, she has worked as a Stage Manager for the Tribeca Film Festival, the Dream Up Festival, and LABA. Now in the midst of the new year, Isabelle is so pleased to have this be her first project of 2025.

CAST

Jaydon Beleford (BM '23)

Ezekiel Cheever, cover Giles Corey,
cover Reverend Samuel Parris

MM antic. '26

Renton, Washington

Student of Catherine Malfitano

Upcoming: The Denyce Graves

Foundation- Shared Voices Concert
March 2025

Olivia Capozzi (MM '24)

Ann Putnam

PS antic. '25

Binghamton, New York

Student of Ruth Golden

Katelynn Cherry

Mary Warren

MM antic. '26

Trappe, Maryland

Student of Joan Patenaude-Yarnell

Grace Christensen

Abigail Williams

MM antic. '26

Peterborough, New Hampshire

Student of Joan Patenaude-Yarnell

Upcoming: *The Merry Widow*

(Valencienne), Opera in the Ozarks,
Summer 2025

Jessica DeGennaro

Martha Sheldon, cover Abigail Williams

MM antic. '26

Kew Gardens, New York

Student of Christòpheren Nomura

Ziyuan Deng

Ruth Putnam, cover Mary Warren

MM antic. '25

Hebei, China

Student of Cynthia Hoffmann

Margaux Frohlich (MM '24)

Betty Paris, cover Ann Putnam

PS antic. '25

Bronxville, New York

Student of Ruth Golden

Justin Hong

Giles Corey, cover Judge Danforth

MM antic. '26

Whitestone, New York

Student of Dimitri Pittas

Brian Linares (MM '24)

Reverend John Hale, cover Francis Nurse

PPD antic. '26

Sberman, Texas

Student of Mark Schnaible

Janais Martinez

Elizabeth Proctor

MM antic. '25

Passaic, New Jersey

Student of Susan Quittmeyer

Daniel Navarrete-Estassi

Francis Nurse, cover Reverend John

Hale

MM antic '25

San Mateo, California

Student of Sidney Outlaw

Moses Sunghyun Park (MM '24)

Judge Danforth

PPD antic. '26

Seoul, South Korea

Student of Mark Schnaible

Upcoming: *Falstaff* (Fenton, cover),

Geneva Light Opera, July 2025

Edvard Sandbakken

Thomas Putnam

MM antic. '25

Oslo, Norway

Student of Mark Schnaible

Taylor Stephens

Susanna Walcott

MM Antic. '26

New York, New York

Student of Edith Bers

Blake Stevenson

John Proctor

MM antic. '25

San Juan Capistrano, California

Student of Mark Schnaible

Grace Verbic (MM '24)

Bridget Booth

PS antic. '25

DeKalb, Illinois

Student of Cynthia Hoffman

Yilin Wang

Mercy Lewis, cover Elizabeth Proctor

MM antic. '26

Beijing, China

Student of Mark Schnaible

Soojin We

Cover John Proctor, cover Thomas

Putnam

MM antic. '26

Seoul, South Korea

Student of Christopheren Nomura

Alexander Young

Reverend Samuel Parris, cover Ezekiel

Cheever

MM antic. '25

Prague, Czech Republic

Student of Dimitri Pittas

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.

OPERA IN CONCERT PERSONNEL

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UPCOMING PRODUCTIONS

APR 1 & 3 | TUES & THURS

MSM UNDERGRADUATE OPERA THEATRE

L'île de Merlin, ou le monde renversé

MUSIC BY CHRISTOPH WILLIBALD GLUCK

LIBRETTO BY LOUIS ANSEAUME

Chun-Wei Kang, Music Director

A. Scott Parry, Director

7 & 9 PM Greenfield Hall

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

APR 22 & 23 | TUES & WED

MSM OPERA THEATRE

Rinaldo

MUSIC BY GEORGE FRIDERIC HANDEL

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Jeremy Chan and Jocelyn Stewart, Music Directors

George R. Miller, Director

5 & 8 PM Ades Performance Space

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

APR 24–27 | THURS–SUN

MSM OPERA THEATRE

Rusalka

MUSIC BY ANTONÍN DVOŘÁK

LIBRETTO BY JAROSLAV KVAPIL

Kelly Kuo (MM '98), Conductor

John de los Santos, Director

APR 24–26 | THURS–SAT | 7:30 PM

APR 27 | SUN | 2 PM

Neidorff-Karpati Hall

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

For more information, visit MSMNYC.EDU/PERFORMANCE

ABOUT THE ORCHESTRAL STUDIES PROGRAM

In the tradition of the classical music conservatory, the orchestral studies program at MSM forms the heart of the performing experience for classical instrumentalists. All students, placed by competitive audition, participate in a variety of orchestral projects under the guidance of George Manahan, Director of Orchestral Activities, and JT Kane, Dean of Instrumental Studies and Orchestral Performance.

Students play in a variety of orchestral formats, giving them ample opportunity to develop their audition and ensemble technique, broaden their knowledge of orchestral repertoire, and perform at New York City venues such as Carnegie Hall, the Cathedral of St. John the Divine, St. Patrick's Cathedral, and Merkin Concert Hall. Winners of the School's annual Eisenberg–Fried Concerto Competition perform with the orchestras as soloists.

In addition to Maestro Manahan, the orchestras work regularly with Leonard Slatkin, Distinguished Visiting Artist in Conducting and Orchestral Studies, and guest conductors such as Joshua Gersen, Mei-Ann Chen, and JoAnn Falletta.

George Manahan, Director of Orchestral Activities

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