



UNDERGRADUATE OPERA THEATRE
CARLEEN GRAHAM, DEAN |
DIVISION OF VOCAL ARTS & COLLABORATIVE PIANO
presents

The Figaro
Project: Scènes
de Beaumarchais
Beaumarchais' Figaro
Trilogy as set by Paisiello,
Rossini, Mozart, Portugal,
Corigliano, and Rush

Conceived and Directed by **A. Scott Parry**

THURSDAY, DECEMBER 4, 2025 | 7:30 PM

FRIDAY, DECEMBER 5, 2025 | 7:30 PM

ALAN M. AND JOAN TAUB ADES PERFORMANCE SPACE

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The Figaro Project:
Scènes de Beaumarchais
**Beaumarchais' Figaro Trilogy as
set by Paisiello, Rossini, Mozart,
Portugal, Corigliano, and Rush**

Conceived and Directed by **A. Scott Parry**

Chun-Wei Kang, Vocal Coach-Pianist

Djordje Nesic, Vocal Coach-Pianist

LeAnn Overton, Vocal Coach-Pianist

Cynthia Gray, Production Stage Manager

Rebecca Batson, Assistant Stage Manager

There will be no intermission.

A NOTE FROM THE DIRECTOR

While working at Santa Fe Opera almost 20 years ago, I was doing research for yet another *Le nozze di Figaro* I was engaged to direct and decided to read Beaumarchais' third Figaro play, *La mère coupable* (The Guilty Mother). I was astonished at how wonderful a conclusion it was to the whole *Figaro* story and wondered why there hadn't been an operatic setting. Unbeknownst to me at the time, there was. The most prolific of the infamous Les Six, Darius Milhaud, had previously set an adaptation of it. That opera, which premiered in 1966, was not considered a success and almost immediately disappeared from the repertory after its first performances. So I set about to write my own, my intention being to bridge this work to the masterpieces that had come before it, so that *The Guilty Mother* could follow *Barber* and *Le nozze* as a natural extension of those stories with voices, orchestration, and a sensibility that would be seamless with the previous operas.

This current *Figaro Project* is an opportunity to show the interconnectedness of the well-known characters in these operas within an intimate "scenes program" framework. We've developed a narration from the perspective of Beaumarchais himself to help the audience follow the journey of Figaro, Rosina, and the Count over the course of the trilogy. The performers of these characters in our program change scene by scene, but the through-line of the story remains intact: Figaro finds his way from con-man to valet to family factotum and the tumultuous journey of Rosina and the Count finds its ending in sincere honesty, true forgiveness, and familial love.

- A. Scott Parry

CAST OF CHARACTERS

(in order of appearance)

FIGARO—quick-witted orphan and somewhat infamous itinerant barber

COUNT ALMAVIVA—hot-headed Spanish nobleman and proud aristocrat

ROSINA—the headstrong yet charming orphan ward of Dr. Bartolo

DR. BARTOLO—a pompous elderly bachelor of mediocre social status

SUSANNA—devoted personal handmaid to the Countess; betrothed to Figaro

CHERUBINO—a puckish teenaged pageboy; infatuated with his godmother the Countess

MARCELLINA—former servant to Dr. Bartolo and chaperone to the Countess

DON CURZIO—a bumbling magistrate in service to the Almoviva castle

MAJOR BAINBRIDGE—a retired army officer and the Count's personal secretary

LÉON—Rosina's son; an idealistic adolescent secretly in love with Flora

FLORA—orphan ward of the Count; a fledgling youth with a gentle heart

SCENES

Luke Randazzo as “Pierre-Augustin Caron de Beaumarchais”

PART ONE: *THE BARBER OF SEVILLE*

LeAnn Overton, Vocal Coach-Pianist

Act I, Duetto from *Il barbiere di Siviglia*

Music by Giovanni Paisiello

Libretto by Giuseppe Petrosellini

Rosina Lynn Kang (12/4) / Mier Tao (12/5)

Dr. Bartolo Quinlan Sellars

Almaviva Francisco Gomez

Figaro Haolin Song

Act I, scene 2, Aria “Una voce poco fa” from *Il barbiere di Siviglia*

Music by Gioachino Rossini

Libretto by Cesare Sterbini

Rosina Echo Wang (12/4) / Ruochen Yang (12/5)

Act I, scene 2, Trio from *Il barbiere di Siviglia*

Music by Giovanni Paisiello

Libretto by Giuseppe Petrosellini

Rosina Jayla Brenord (12/4) / Anisah LaPlante (12/5)

Almaviva Francisco Gomez

Dr. Bartolo Bryan Seely

PART TWO: *THE MARRIAGE OF FIGARO*

Chun-Wei Kang, Vocal Coach-Pianist

Act II, Aria “Porgi amor” / Aria “Voi che sapete” from *Le nozze di Figaro*

Music by W. A. Mozart

Libretto by Lorenzo da Ponte

Contessa Almaviva **Stephanie Keledjian (12/4) / Elizabeth Osborne (12/5)**

Susanna **Yuyao Chen (12/4) / Madeline Pope (12/5)**

Cherubino **Mayu Sierra Tayama**

Act III, Sestetto from *Le nozze di Figaro*

Music by W. A. Mozart

Libretto by Lorenzo da Ponte

Susanna **Evelyn Lehmann**

Marcellina **Haojun Sun (12/4) / Xuyan Wang (12/5)**

Don Curzio **Francisco Gomez**

Conte Almaviva **Xi Jonas Liu**

Figaro **Haolin Song**

Dr. Bartolo **Alexander Moustakerski**

Act II, Duettino from *La pazza giornata*

Music by Marcos Portugal

Libretto by Gaetano Rossi

Contessa Almaviva **Katie McDermott (12/4) / Holly Marescot (12/5)**

Susanna **Brianna Almonte (12/4) / Meredith Krinke (12/5)**

INTERMEZZO

LeAnn Overton, Vocal Coach-Pianist

Act I, Duet from *The Ghosts of Versailles*

Music by John Corigliano

Libretto by William M. Hoffman

Countess Almaviva **Adaiah Naji Ogletree** (12/4) / **Mary Margaret McNeil** (12/5)

Cherubino **Tessa Kalaule'a Chin** (12/4) / **Yushan Guo** (12/5)

PART THREE: *THE GUILTY MOTHER*

Djordje Nestic, Vocal Coach-Pianist

Act I, scene 1: Aria “Arrange a large bouquet” / Trio / Duet from *The Guilty Mother*

Music by Lawrence Rush

Libretto by A. Scott Parry

Susanna **Ashley Manocchi** (12/4) / **Daisy Dalit Sigal** (12/5)

Figaro **Luke Randazzo**

Major Bainbridge **Brandon Lim**

Count Almaviva **Teiyin Li**

Act II, scene 4: Gran Scena / Aria “No, you shall not die!” and Melodrama from *The Guilty Mother*

Music by Lawrence Rush

Libretto by A. Scott Parry

Count Almaviva **Luis Vega-Torres**

Countess Almaviva **Amelie Jacobs** (12/4) / **Mia Blanco** (12/5)

Léon **AJ Rivera-Johnson** (12/4) / **Matthew Jiang** (12/5)

Susanna **Ashley Manocchi** (12/4) / **Daisy Dalit Sigal** (12/4)

Figaro **Luke Randazzo**

Flora **Dylan Isabella Wilson**

FINALE

Djordje Nestic, Vocal Coach-Pianist

Act IV Finale from *Le nozze di Figaro*

Music by W. A. Mozart

Libretto by Lorenzo da Ponte

Full Company

COMPOSER SNAPSHOTS

Pierre-Augustin Caron de Beaumarchais (1732-1799)

The 'Figaro Trilogy' of Plays –

1775 *Le barbier de Séville, ou la précaution inutile* (*The Barber of Seville, or the Useless Precaution*)

1784 *La folle journée, ou le mariage de Figaro* (*The Crazy Day, or The Marriage of Figaro*)

1792 *La mère coupable* (*The Guilty Mother*)

Giovanni Paisiello (1740-1816)

Extremely popular Italian opera composer influencing both Mozart and Rossini. Best known for his masterpiece *Il barbiere di Siviglia* which premiered at St. Petersburg in 1782 and took Europe by storm until Rossini composed his version in 1812 which almost fully eclipsed Paisiello's setting.

Gioachino Rossini (1792-1868)

Composer of both opera buffa and opera seria, in both Italian and French, with continuous successes in the theatre, most notable being *Il barbiere di Siviglia* for which he is best known. He left opera at age 36 and did not compose again for the stage during the last 40 years of his life.

Wolfgang Amadeus Mozart (1756-1791)

A musical genius and prolific composer in all genres and having a number of the top ten operas still regularly performed today. *Le nozze di Figaro* is considered to be one of the greatest operas ever written, premiering to some controversy in 1786 but eventually being known the world over.

Marcos António da Fonseca Portugal (1762-1830)

Born in Lisbon but moved to Florence at the age of 30 to compose for the theatre, Portugal re-set many successful libretti over his time, premiering his *La pazzia giornata, ovvero il matrimonio di Figaro* with a libretto by Gaetano Rossi in Venice in 1799, 13 years after Mozart's famous version.

John Corigliano (b. 1938)

A Pulitzer Prize and Grammy Award winning composer on the faculty of the Juilliard School, whose opera *The Ghosts of Versailles*, tangentially and loosely based on Beaumarchais' third Figaro play, was commissioned for the Met Opera's centenary in 1983, but premiered in 1991 due to delays.

Lawrence Rush (b. 1962)

Former opera singer at the San Francisco Opera, an NYC actor and now musical director in Berlin, Rush is a composer of choral music, art songs, and numerous stage musicals, as well as the soon to be premiered operatic adaptation of Beaumarchais' *The Guilty Mother* by librettist A. Scott Parry.

CAST

Brianna Almonte

Susanna (*La pazza giornata*)

BM antic. '26

Queens, New York

Student of Mary Dunleavy

Mia Blanco

Countess Almaviva (*The Guilty Mother*)

BM antic. '26

Rutherford, New Jersey

Student of Sidney Outlaw

Jayla Brenord

Rosina (Paisiello's *Il barbiere di Siviglia*)

BM antic. '27

Brooklyn, New York

Student of Mary Dunleavy

Yuyao Chen

Susanna (*Le nozze di Figaro*)

BM antic. '26

Beijing, China

Student of Joan Patenaude-Yarnell

Tessa Kalaule'a Chin

Cherubino (*The Ghost of Versailles*)

BM antic. '27

Labaina, Hawaii

Student of Ruth Golden

Francisco Gomez

Il Conte Almaviva (Paisiello's *Il barbiere di Siviglia*)

Don Curzio (*Le nozze di Figaro*)

BM antic. '26

Fort Lauderdale, Florida

Student of Dimitri Pittas

Yushan Guo

Cherubino (*The Ghost of Versailles*)

BM antic. '26

Dalian, China

Student of Joan Patenaude-Yarnell

Amelie Jacobs

Countess Almaviva (*The Guilty Mother*)

BM antic. '26

Brooklyn, New York

Student of Harolyn Blackwell

Matthew Jiang

Léon (*The Guilty Mother*)

BM antic. '27

Vancouver, Canada

Student of Cyndia Sieden

Upcoming: *La Péricole* (Ninetta), MSM

AJ Rivera-Johnson

Léon (*The Guilty Mother*)

BM antic. '26

Berkeley, California

Student of Sidney Outlaw

Lynn Kang

Rosina (Paisiello's *Il barbiere di Siviglia*)

BM antic. '27

Seoul, South Korea

Student of Mark Schnaible

Stephanie Keledjian

La Contessa Almaviva (*Le nozze di Figaro*)

BM antic. '27

Los Angeles, California

Student of Ruth Golden

Meredith Krinke

Susanna (*La pazza giornata*)

BM antic. '27

Bronx, New York

Student of Cynthia Hoffmann

Anisah LaPlante

Rosina (Paisiello's *Il barbiere di Siviglia*)

BM antic. '27

Sioux Falls, South Dakota

Student of Ruth Golden

Evelyn Lehmann

Susanna (*Le nozze di Figaro*)
 Student Assistant Director
 BM antic. '26
Culpeper, Virginia
 Student of Christòpheren Nomura

Tieyin Li

Count Almaviva (*The Guilty Mother*)
 BM antic. '26
Weifang, China
 Student of Christòpheren Nomura

Brandon Lim

Major Bainbridge (*The Guilty Mother*)
 BM antic. '26
Commack, New York
 Student of Cynthia Hoffmann

Xi Jonas Liu

Il Conte Almaviva (*Le nozze di Figaro*)
 BM antic. '27
Macau, China
 Student of Joan Patenaude-Yarnell

Ashley Manocchi

Susanna (*The Guilty Mother*)
 BM antic. '27
Schenectady, New York
 Student of Ruth Golden

Holly Marescot

La Contessa Almaviva (*La pazza giornata*)
 BM antic. '26
Long Island, New York
 Student of Christòpheren Nomura

Katie McDermott

La Contessa Almaviva (*La pazza giornata*)
 BM antic. '27
Wayne, New Jersey
 Student of Catherine Malfitano

Mary Margaret McNeil

Countess Almaviva (*The Ghost of Versailles*)
 BM antic. '26
St. Marys, Georgia
 Student of Edith Bers

Alexander Moustakerski

Dr. Bartolo (*Le nozze di Figaro*)
 BM antic. '27
New York City, New York
 Student of Christòpheren Nomura

Adaiah Naji Ogletree

Countess Almaviva (*The Ghost of Versailles*)
 BM antic. '26
Houston, Texas
 Student of Susan Quittmeyer
 Upcoming: *La Pèrichole* (Mastrilla),
 MSM

Elizabeth Osborne

La Contessa Almaviva (*Le nozze di Figaro*)
 BM antic. '27
Hendersonville, North Carolina
 Student of Mark Schnaible

Madeline Pope

Susanna (*Le nozze di Figaro*)
 BM antic. '26
Sykesville, Maryland
 Student of Catherine Malfitano

Luke Randazzo

Figaro (*The Guilty Mother*)
 Pierre Augustin Caron de Beaumarchais
 (Narrator)
 BM antic. '26
Cincinnati, Ohio
 Student of James Morris

Bryan Seely

Dr. Bartolo (Paisiello's *Il barbiere di Siviglia*)
 BM antic. '27
New York, New York
 Student of Mary Dunleavy

Quinlan Sellars

Dr. Bartolo (Paisiello's *Il barbiere di Siviglia*)

BM antic. '26

Huntington, New York

Student of Mark Schnaible

Upcoming: *La Périchole* (Viceroy), MSM

Daisy Dalit Sigal

Susanna (*The Guilty Mother*)

BM antic. '26

Montreal, Canada

Student of Cynthia Hoffmann

Haolin Song

Figaro (*Le nozze di Figaro*)

Figaro (Paisiello's *Il barbiere di Siviglia*)

BM antic. '27

Beijing, China

Student of Cynthia Hoffmann

Haojun Sun

Marcellina (*Le nozze di Figaro*)

BM antic. '27

Beijing, China

Student of Sidney Outlaw

Mier Tao

Rosina (Paisiello's *Il barbiere di Siviglia*)

BM antic. '27

Ningbo, China

Student of Mark Schnaible

Mayu Sierra Tayama

Cherubino (*Le nozze di Figaro*)

BM antic. '26

San Jose, California

Student of Christòpheren Nomura

Luis Vega-Torres

Count Almaviva (*The Guilty Mother*)

BM antic. '27

Cincinnati, Ohio

Student of Jack Li Vigni

Xuyan Wang

Marcellina (*Le nozze di Figaro*)

BM antic. '27

Suzhou, China

Student of Catherine Malfitano

Echo Wang

Rosina (Rossini's *Il barbiere di Siviglia*)

BM antic. '27

Sichuan, China

Student of Mary Dunleavy

Aliyah Wendelbo

Cherubino Role Study (*Le nozze di Figaro*)

BM antic. '26

Hillsborough, North Carolina

Student of Sidney Outlaw

Dylan Isabella Wilson

Flora (*The Guilty Mother*)

BM antic. '26

Houston, Texas

Student of Christòpheren Nomura

Ruochen Yang

Rosina (Rossini's *Il barbiere di Siviglia*)

BM antic. '26

Guangzhou, China

Student of Christòpheren Nomura

ABOUT THE 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 premières 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. www.ascottparry.com

Chun-Wei Kang, Vocal Coach-Pianist

Chun-Wei Kang has performed in concerts both as a 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). She is currently a faculty member at OperaWorks and BridgeMusik.

At MSM, Chun-Wei Kang was the 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 served as both artistic director and faculty member from 2016 to 2019.

Djordje Nesic, Vocal Coach-Pianist

Djordje Nesic's performances have been described as intricate, artful, assertive, sensitive and quietly virtuosic, and his career highlighted by recital, concerto, chamber, and collaborative performances, both in the U.S. and internationally. He strives to promote music addressing contemporary, social justice, and human rights issues.

This season at MSM, Djordje leads and conducts the production of Kurt Weill and Bertold Brecht's *Seven Deadly Sins*. Recently, he conducted the productions of Handel's *Alcina* at the Opera Seme Festival in Arezzo, Italy; at MSM: Jack Perla and Jessica Murphy Moo's *An American Dream*, Mozart's *La finta giardiniera*, Ullmann/Kien's *Der Kaiser von Atlantis*, as well as Ana Sokolovic's *Svadba* at both MSM and the Peabody Conservatory.

Other venues include Carnegie Hall, Kolarac Hall, Kennedy Center, Lincoln Center, the United Nations General Assembly Hall, the Mann Performing Arts Center in Philadelphia, FUJI TV in Japan, the Aspen Music Festival, Tanglewood Festival, Glimmerglass Opera, Houston Grand Opera, the Greenwich Music Festival, and the Phoenicia Voice Festival.

Formerly a faculty member of Carnegie Mellon University School of Music, he currently teaches at Manhattan School of Music and SUNY Purchase Music Conservatory.

LeAnn Overton, Vocal Coach-Pianist

LeAnn Overton has served on the Manhattan School of Music faculty since 1999. In addition to her role as vocal coach for grad and undergraduate students, she has been music director for Educational Outreach, Precollege opera workshop and Undergraduate Opera Theatre. Ms. Overton is adjunct faculty at Montclair State University where she coaches mainstage opera roles and music directs the spring opera workshop. In 2014 Ms Overton founded the summer intensive program Respiro Opera, NYC where emerging artists have a chance to explore the disciplines of Body Mapping, Alexander Technique, Yoga, improv and movement. Other summer programs include the Vocal Arts Festival in Colorado Springs, Oberlin in Italy, Lingua e Canto. Ms Overton has been a title caller at Metropolitan Opera since 2000.

Cynthia Gray, Production Stage Manager

Cynthia Gray (ze/hir) is an award-winning actor and writer. Hir writing has been published in *Burnt Pine Magazine*, *The Wire Dream Magazine*, and the *Strand Zine*, and hir films have been screened at festivals around the world. Hir short stage play *The Postman's Letter* was produced as part of the Midtown International Theatre Festival. Hir previous stage work includes *An Ideal Husband*, *Avenue Q*, *Les Misérables*, and more. Gray has also appeared in various films, TV shows, commercials, and more.

Rebecca Batson, Assistant Stage Manager

Rebecca Batson (she/her) is an NYC/DMV based stage manager. Some favourite credits include: *Love's Labour's Lost* (Two River Theater, PSM) *Relapse: A New Musical* (Theatre Row, ASM) *Khan!!! The Musical!* (The Player's Theatre, PSM), *Archie's Weird Parody* (Theatre Row, PSM), and *The Office: A Musical Parody* (PSM).

Baker Overstreet, First Props Assistant

Baker Overstreet has been with MSM since 2022 working alongside a very talented team. He received his MFA from Yale University. Aside from exhibiting his own work, he has worked as a prop and scenic artist for many projects in theater, photography, and television.

David Philyaw, Lead Technician

David Philyaw (he/they) is a New York-based lighting technician and is delighted to be on MSM's production team since 2023. Previous lighting design contributions at MSM include *Der Kaiser von Atlantis*, *Die Sieben Todsünden*, the graduate and undergraduate opera theatre scenes programs, and the Precollege program's *Mean Girls Jr.* Outside of MSM, he has worked most recently as lighting designer for NYU Steinhardt's *Die Fledermaus* and as an electrician at Blue Man Group. They received their B.A. in technical theatre at Lawrence University.

Chloe Levy, Assistant Costume and Wardrobe Supervisor

Chloe Levy is a New York-based costume designer and technician and is thrilled to be a part of the production team at MSM. She received a BFA in Costume Design and Technology from DePaul University and is a graduate of the Juilliard Professional Apprentice Program. Select design and assistant design credits include *Much Ado About Nothing* (The Public Theater, Hunt's Point Children's Shakespeare Ensemble) *Tammy Faye* (Broadway), *Le nozze di Figaro* (Berlin Opera Academy), *My True Love* (Player's Theatre), *Atalanta* (The Juilliard School), and *Armida* (Santa Fe Opera Apprentice Scenes).

OPERA SCENES PERSONNEL

Production Staff

Chanel Byas, Production Manager

Keaton Viavattine, Associate Production Manager

Dash Lea, Production Coordinator

Patrick St. John, Production Coordinator

David Philyaw, Lead Technician

Joshua Larrinaga-Yocom, Props Supervisor

Baker Overstreet, First Props Assistant

Lee Lord, Costume and Wardrobe Supervisor

Chloe Levy, Assistant Costume and Wardrobe Supervisor

Raquel Christiansen, Run Crew

Evelyn Lehmann, Student Assistant Director

A. Scott Parry and **Luke Randazzo**, Narration Authors

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.

Carleen Graham, Dean of Vocal Arts

Kristen Kemp, Head of Music in Opera for Vocal Arts

MSM PERFORMANCE AND PRODUCTION OPERATIONS

Madeline Lucas Tolliver, Dean of Performance and Production Operations

Performance Operations

Edward Gavitt, Assistant Dean
for Artistic Operations

Jacob Poulos, Performance and Production
Operations Assistant Director

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

Theatrical and Concert Production

Christina Teichroew, Assistant Dean
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

Chanel Byas, Production Manager

Mariel Sanchez, Production Manager

Josi Petersen Brown, Theatrical
Production Ensembles Manager

Michèle Carter-Cram, Theatrical Productions
Administrative Assistant

Hunter Lorelli, Large Ensembles Manager

Logan Reid, Performance and
Production Operations Associate

Raiah Rofsky, Instrumental Ensembles Associate

Charlotte Shi, Scenic Coordinator

Lee Lord, Costume and Wardrobe Supervisor

Joshua Larrinaga-Yocom, Props Supervisor

Andres Diaz Jr., Production Supervisor

Tyler Donahue, Assistant Production Supervisor

Pamela Pangaro, Lighting Supervisor

Dash Lea, Production Coordinator

Eric Miller, Production Coordinator

Patrick St. John, Production Coordinator

David Philyaw, Lead Technician

Joshua Groth, Associate Production Manager

Keaton Viavattine, Associate Production Manager

Baker Overstreet, Prop Assistant

Paul Birtwistle, Prop Assistant

Jessie Tidball, Prop Artisan

Chloe Levy, Assistant Costume
and Wardrobe Supervisor

Performance Library

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Clara Cho, Assistant Manager and
Precollege Librarian

Serena Hsu, Performance Library Doctoral Assistant

Jihyun Baik, Performance Library Doctoral Assistant

Jianing Song, Performance Library Doctoral Assistant

Piano Technical Services

Richard Short, Associate Director

Victor Madorsky, Performance Tuner/Technician

Hide Onishi, Chief Concert Technician

Scheduling and Patron Services

Ramon Tenefrancia, Associate Director for Scheduling and Patron Services

Veronica Mak, Patron Services and Artistic Staff Coordinator

Clayton Matthews, Scheduling and Recitals Associate

Gileann Tan, Scheduling and Rentals Associate

The Orto Center for Distance Learning and Recording Arts

Chris Shade, Assistant Dean for The Orto Center

David Marsh, Assistant Director
for The Orto Center

Pat Cupo, Instructional Designer & Interim
Director of Online Programs

for Distance Learning and Recording Arts

Ryan Yacos, Operations Manager
for The Orto Center

Mohit Diskalkar, Network Systems Engineer

Dan Rorke, Chief Recording Engineer

Kevin Bourassa, Recording Engineer

Tyler Neidermayer, Recording Engineer

Bryant Blackburn, Recording 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 8 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 Philanthropy Office at 917-493-4434
or to make an online gift, scan this code
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.



MSMNYC.EDU