



MANHATTAN SCHOOL OF MUSIC
UNDERGRADUATE OPERA THEATRE

Princess Ida: The Glow Up

MUSIC BY ARTHUR SULLIVAN
LIBRETTO BY W.S. GILBERT
REIMAGINED BY HEATHER O'DONOVAN (MM '20)

Jackson McKinnon, Music Director and Conductor
Felicity Stiverson, Director and Choreographer

THURSDAY, MAY 1, 2025 | 7:30 PM
FRIDAY, MAY 2, 2025 | 7:30 PM
THE RIVERSIDE THEATRE

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 Theodore H. Barth Foundation Scholarship and the Judith Raskin Memorial Scholarship.



**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.

MManhattan School of Music

MANHATTAN SCHOOL OF MUSIC UNDERGRADUATE OPERA THEATRE

Carleen Graham, Dean | Division of Vocal Arts & Collaborative Piano

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Michael Ruiz-del-Vizo, Scenic Designer

Jessica Crawford, Costume Designer

Angus Goodearl, Lighting Designer

Joshua Larrinaga-Yocom, Props Supervisor

Djordje Stevan Nesic, Vocal Coach/Pianist

Juan Lázaro, Vocal Coach/Pianist

Donna Gill, English Diction Coach

Sydney Prince, Production Stage Manager

Brittani Beresford, Assistant Costume Designer

Johanna Schulz, Assistant Lighting Designer

Katelyn Mason, Assistant Stage Manager

Steven Jude Tietjen, Supertitles Author and Operator

There will be one 15-minute intermission.

Performed in English.

THURSDAY, MAY 1, 2025 | 7:30 PM

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THE RIVERSIDE THEATRE

THE CAST

MAY 1

MAY 2

CAST

King Hildebrand

Prince Hilarion

Cyril

Jacob Soulliere

Francisco Gomez

Brandon Lim

Quinlan Sellars

Francisco Gomez

Brandon Lim

Florian

Bill Able

Queen Gama

Princess Ida

Blanche

Psyche

Melissa

Sacharissa

Chloe

Ada

AJ Rivera-Johnson

Molly Ann Killough

Esther Lee

Adaiah Naji Ogletree

Yushan Guo

Giovanna Mercurio

Mary Margaret McNeil

Saviah Miller

Karina Vartanian

Ja'hlil Pembleton

AJ Rivera-Johnson

Molly Ann Killough

Esther Lee

Daisy Dalit Sigal

Yushan Guo

Giovanna Mercurio

Mary Margaret McNeil

Saviah Miller

Karina Vartanian

Ja'hlil Pembleton

COVERS

Prince Hilarion

Cyril

Florian

Bill Able

Queen Gama

Blanche

Psyche

Melissa

Sacharissa

Chloe

Ada

Brandon Pencheff-Martin

Bingkai Meng

Tieyin Li

Luke Randazzo

Grace Foulsham

Mayu Sierra Tayama

Emily Mun

Mia Blanco

Evelyn Lehmann

Dylan Isabella Wilson

Madeline Pope

CHORUS OF THE VALLEY

SOPRANO

Yuyao Chen

Ailong Ma

Holly Marescot

Emily Mun

TENOR

Bingkai Meng

MEZZO-SOPRANO

Echo Wang

Aliyah Wendelbo

Ruochen Yang

BASS

Tieyin Li

Quinlan Sellars/Jacob Soulliere*

CHORUS OF ADAMANT

SOPRANO

Mia Blanco

Evelyn Lehmann

Mary Margaret McNeil

Saviah Miller

Madeline Pope

Karina Vartanian

Dylan Isabella Wilson

MEZZO-SOPRANO

Grace Foulsham

Mayu Sierra Tayama

COUNTERTENOR

Ja'hlil Pembleton

*Off-night casting

PROGRAM NOTE

Gilbert & Sullivan's *Princess Ida; or, Castle Adamant* (1884) is a story of an arranged marriage gone awry *en route* to happily ever after. Princess Ida—betrothed in infancy to Prince Hilarion by the royals' respective fathers, Kings Gama and Hildebrand—fails to appear on the appointed day, twenty years later, to wed her intended. Instead, she has sequestered herself at Castle Adamant where she's founded a thriving women's university and sworn off "tyrannic Man"—adamantly, of course. When the Princess's overbearing would-be in-law King Hildebrand and his son exert pressure, insisting she honor the terms of her childhood betrothal, an all-out war of the sexes ensues.

Like so many Gilbert & Sullivan operas, *Princess Ida* is a satire, but rather than lampooning the British government or navy, it targets early British feminism—and in this author's opinion, it hasn't aged well. The opera's supposedly happy ending is triggered by King Hildebrand's smugly reductive declaration that if women were to renounce men entirely, "How is this Posterity to be provided?" (Translation: *But who will have the babies?*). Princess Ida's response is even more disheartening:

"I never thought of that!" And just like that, she marries the Prince.

To me, an adaptation is a dialogue. It's an opportunity to meet the original creators with curiosity and openness and to explore the full reach of my imagination—inspired by the world I live in now—showing respect, not reverence, for the original. This dialogue prompts questions: Where might I challenge Gilbert & Sullivan's dramaturgical choices? When might it be more powerful to step back and listen? Asking these questions led me to the following thoughts:

First: A war—whether between nations or between the sexes—is fundamentally about pressure: pressure to cede power, pressure to yield, or, in the case of Princess Ida, pressure to conform to a marriage contract in which the Princess had no say. I sought to shift that pressure to a domain that resonates more closely with women's experiences today—not pressure to marry, but pressure to conform to an image, mass-produced and sold, quite literally, as a coveted ideal. Just as women have long been pressured to relinquish their agency in service of "Posterity," today we—all of us, across gender identities—often find ourselves surrendering our agency of choice to conform to an image we believe will yield status, validation, or belonging.

Second: The Victorians' fascination with spectacle—as manifested in world's fairs, colonial exhibitions, and early photography—reflected an appetite for looking in on others, often to confirm a presumption of superiority of class and culture. Fundamentally, this appetite is not so different from today's algorithm-driven feeds that open a narrow, artificial window into the lives of others. To

reflect this, I transformed one character—Cyril—into a masterful image curator and symbol of the pervasive lens through which we both view and are viewed.

To support these shifts, I furnished Princess Ida and Prince Hilarion's infant betrothal with a backstory that preserves the integrity of Gilbert's original while making room for these updates—updates that feel not only relevant but urgent as our agency and creativity are increasingly shaped by the technology, media, and attention economies.

Over twenty years before the beginning of this reimagined story, King Hildebrand and Queen (not King) Gama were partners in Valley Ventures, the private firm that was the sole owner of their community: The Valley. Together, the pair built The Valley into a coveted community and, as a result, they were well off. But the partners dreamt of building wealth beyond their wildest dreams and thus took the logical step of securing all future assets under Valley Ventures. They made a deal, establishing that, first, their respective children (not yet born) would marry one another; that, second, all assets falling under the ownership of said children would, upon marriage, be transferred to Valley Ventures; and that, third, upon their marriage the children would also become partners in their parents' firm. The deal would be nullified only in the event that the Prince and Princess do not wed before the Princess's twenty-first birthday.

Years pass, and Gama begins to question the superficial direction in which Hildebrand has been guiding The Valley. The King has fostered their community to value vanity and material things. The introduction of technology and social media has made the residents self-centered, insecure, and dependent on the many luxuries that are constantly being replaced and replenished. Hildebrand, as a result, has become very wealthy, as has Gama. But the latter, now pregnant, disapproves and makes the fateful decision to depart from The Valley. Not long after, Gama establishes Adamant Commons, with its remarkable Library—a technology-free community where knowledge and wisdom flourish. It is at Adamant Commons that her daughter, Princess Ida, is raised from infancy.

Meanwhile, Hildebrand hatches a plan: transform the image of the absent Princess into that of a celebrity so that, when Ida returns to The Valley twenty years later, her vanity will be tempted by fame and she will willingly acquiesce to marrying the King's son, Prince Hilarion. In so doing, according to the terms of the deal, the Princess will relinquish control of Adamant Commons and its valuable Library to Valley Ventures and, by extension, to Hildebrand. Prince Hilarion, ignorant of his father's plan, sets out to woo the Princess. Princess Ida, similarly ignorant of her mother's past, is about to be challenged as she never has before.

—Heather O'Donovan

SYNOPSIS

Scene 1.

The residents of The Valley gather on the Promenade to welcome Princess Ida and Queen Gama. King Hildebrand energizes the crowd, and festivities commence.

Scene 2.

In his dressing chamber, Prince Hilarion sheds his ceremonial royal adornments, savoring the act of disrobing into more ordinary attire, and reflects on his long-standing betrothal to Princess Ida. King Hildebrand interrupts, chiding his son and blaming Princess Ida's absence for Hilarion's behavior. Their conversation is cut short by the arrival of the royal procession.

Scene 3.

Queen Gama arrives without Princess Ida, who remains at Adamant Commons. Gama accuses King Hildebrand of manufacturing her daughter's likeness into an unattainable ideal and informs the King that Adamant Commons will not ally with The Valley. Hildebrand threatens legal action for breach of contract via his lawyer, Bill Able, but Prince Hilarion persuades him to attempt a more diplomatic approach. Hildebrand acquiesces, dispatching Hilarion, along with his friends Florian and Cyril, to Adamant Commons to woo Princess Ida. Aside, Hildebrand warns Gama that the two have matters to attend to. Secretly, he also instructs Cyril to tempt the scholars of Adamant Commons with technology and social media fame, hoping they'll convince Ida to marry Hilarion and embrace life in the coveted Valley.

Scene 4.

At Adamant Commons, the scholars welcome Princess Ida, who invokes Minerva, the goddess of wisdom. Princess Ida reviews Scholar Blanche's upcoming lecture, then bids the scholars follow her. Alone, Blanche expresses her ambition to lead Adamant Commons.

Scene 5.

Hilarion, Florian, and Cyril arrive at Adamant Commons. Cyril reveals that they've brought books to pose as scholars. Ida welcomes the trio, cautioning them, however, against the pursuit of pleasure. After she leaves, the trio celebrate their deception. Psyche, Florian's sister, reunites with them, and through her, Hilarion learns that Ida is unaware of their betrothal. Psyche also reveals Hildebrand's manipulative plan to exploit Princess Ida by tempting her with fame; with Ida

under Hildebrand's control and Hilarion bound by family loyalty, Hildebrand aims to marry the pair, seize Adamant under the terms of the twenty-plus-year-old contract, and reshape Adamant in the image of The Valley. Hilarion resolves to marry Ida and double-cross his father. Aside, Cyril reinforces their commitment to Hildebrand's scheme. Scholar Blanche's daughter, Melissa, overhears but promises secrecy. As the others leave to commence their plan, Melissa convinces her mother, who has also overheard, that Ida's departure would pave the way for Blanche's leadership of Adamant Commons.

Scene 6.

At the luncheon, Cyril introduces the scholars of Adamant Commons to smartphones and tablets that they had hidden in their pack. They are captivated by a deepfake, or manufactured image, of Princess Ida. Amid the chaos, Ida trips; Hilarion rescues her, but when she glimpses her likeness on Cyril's phone, she confronts Hilarion, who confesses their betrothal and Hildebrand's schemes. He assures Ida that he has resolved to double-cross King Hildebrand and tells her that to do so they must marry. Ida, still suspicious, sends the trio to Library Jail.

Scene 7.

Psyche frees the trio from their imprisonment. Meanwhile, Bill Able overwhelms Queen Gama with legal documents. Ida, conflicted, decides against marrying Hilarion to protect Adamant Commons. She is interrupted by the scholars Sacharissa, Chloe, and Ada, who enter and parade around the Commons, led by Cyril. Disheartened by their quick abandonment of scholarly pursuits, Ida faces further pressure from Queen Gama, who returns to Adamant Commons after the tortures of Able's legal proceedings and urges her daughter to marry the Prince.

Scene 8.

King Hildebrand arrives at Adamant Commons, urging Ida to marry Hilarion. Recognizing the difficulties his presence has wrought, Hilarion tells Ida that she should not marry him. Impressed by his selflessness, Ida considers that she will need a partner by her side to navigate this new, uncharted Adamant Commons. Newly aligned, they oust Hildebrand and resolve to reshape Adamant Commons and The Valley into an expansive metropolis valuing knowledge and diverse aspirations. The residents of both communities celebrate a promising new beginning.

—Heather O'Donovan

THE CAST

Mia Blanco

Chorus, cover Melissa
BM antic. '26
Rutherford, New Jersey
Student of Sidney Outlaw

Yuyao Chen

Chorus
BM antic. '26
Beijing, China
Student of Joan Patenaude-Yarnell

Grace Foulsham

Chorus, cover Queen Gama
BM antic. '25
West Chester, Pennsylvania
Student of Mary Dunleavy

Francisco Gomez

Prince Hilarion
BM antic. '26
Fort Lauderdale, Florida
Student of Dimitri Pittas

Yushan Guo

Blanche
BM antic. '26
Dalian, China
Student of Joan Patenaude-Yarnell

Molly Ann Killough

Bill Able
BM antic. '25
Philadelphia, Missouri
Student of Christòpheren Nomura
Upcoming: *Big River* (Chorus/Mary Jane cover), Virginia Samford Theatre, Summer 2025

Esther Lee

Queen Gama
BM antic. '25
Suwon, South Korea
Student of Ruth Golden
Upcoming: *Gianni Schicchi* (La Ciesca), Chicago Summer Opera

Evelyn Lehmann

Chorus, cover Sacharissa
BM antic. '26
Culpeper, Virginia
Student of Christòpheren Nomura

Tieyin Li

Chorus, cover Florian
BM antic. '26
WeiFang, China
Student of Christòpheren Nomura

Brandon Lim

Cyril
BM antic. '26
Long Island, New York
Student of Cynthia Hoffmann

Ailong Ma

Chorus
BM antic. '25
Beijing, China
Student of Mary Dunleavy

Holly Marescot

Chorus
BM antic. '26
Elmont, New York
Student of Christòpheren Nomura

Mary Margaret McNeil

Melissa, Chorus
BM antic. '26
St. Marys, Georgia
Student of Edith Bers

Bingkai Meng

Chorus, cover Cyril

BM antic. '25

Beijing, China

Student of Christòpheren Nomura

Giovanna Mercurio

Psyche

BM antic. '25

Redding, California

Student of Mary Dunleavy

Upcoming: *Gianni Schicci* (Nella), La

Musica Lirica, Italy, Summer 2025

Saviah Miller

Sacharissa, Chorus

BM antic. '25

Florence, South Carolina

Student of Ruth Golden

Emily Mun

Chorus, cover Psyche

BM antic. '25

Busan, South Korea

Student of Joan Patenaude-Yarnell

Adaiah Naji Ogletree

Princess Ida

BM antic. '26

Houston, Texas

Student of Susan Quittmeyer

Upcoming: *Le nozze di Figaro*, Contessa,

Chautauqua Opera Conservatory,

Summer 2025

Ja'hlil Pembleton

Ada, Chorus

BM antic. '25

Philadelphia, Pennsylvania

Student of Joan Patenaude-Yarnell

Brandon Pencheff-Martin

Cover Prince Hilarion

BM antic. '25

Marcellus, New York

Student of Dimitri Pittas

Madeline Pope

Chorus, cover Ada

BM antic. '26

Eldersburg, Maryland

Student of Catherine Malfitano

Luke Randazzo

Cover Bill Able

BM antic. '26

Cincinnati, Ohio

Student of James Morris

AJ Rivera-Johnson

Florian

BM antic. '26

Berkeley, California

Student of Sidney Outlaw

Quinlan Sellars

King Hildebrand, Chorus

BM antic. '26

Huntington, New York

Student of Mark Schnaible

Daisy Dalit Sigal

Princess Ida

BM antic. '26

Montreal, Canada

Student of Cynthia Hoffmann

Upcoming: *Gianni Schicchi* (Lauretta),

Chicago Summer Opera, Summer

2025

Jacob Soulliere

King Hildebrand, Chorus

BM antic. '25

Varna, Bulgaria

Student of Christòpheren Nomura

Mayu Sierra Tayama

Chorus, cover Blanche

BM antic. '26

San Jose, California

Student of Christòpheren Nomura

Karina Vartanian

Chloe, Chorus

BM antic. '25

West Islip, New York

Student of Christòpheren Nomura

Upcoming: *Don Giovanni* (Zerlina),

Winter Harbor Music Festival

Echo Wang

Chorus

BM antic. '27

Sichuan, China

Student of Mary Dunleavy

Aliyah Wendelbo

Chorus

BM antic. '26

Hillsborough, North Carolina

Student of Sidney Outlaw

Dylan Isabella Wilson

Chorus, cover Chloe

BM antic. '26

Houston, Texas

Student of Catherine Malfitano

Ruochen Yang

Chorus

BM antic. '26

Guangzhou, China

Student of Christòpheren Nomura

Upcoming: *Die Fledermaus* (Prince

Orlovsky), Lyric Opera Studio Weimar

MSM SYMPHONY ORCHESTRA

Jackson McKinnon, Conductor

VIOLIN 1

William Lee,
concertmaster
Hsinchu County, Taiwan

Cheng-Cian Li
Hsinchu City, Taiwan

Siyi Li
Beijing, China

Subin Choi
Vaughan, Canada

VIOLIN 2

Mengzhe Zhao, principal
Lanzhou, China

Shang-ting Chang
Taoyuan, Taiwan

Tinatin Narimanidze
Long Island, New York

VIOLA

Martin Rojas, principal
St Petersburg, Florida

Jack Rittendale
St. Louis, Missouri

CELLO

Kyle Victor, principal
Houston, Texas

Hannah Kim
Palo Alto, California

DOUBLE BASS

Jielin Lei, principal
Xiamen, China

FLUTE

Minseo Lee
Seoul, South Korea

Julie Park
Seoul, South Korea

OBOE

Michael Yu
Suzhou, China

CLARINET

Yat Chun Leung
Hong Kong, Hong Kong

Tingrui Zhang
Shanxi, China

BASSOON

Matthew So
Toronto, Canada

HORN

Noelle Carlson
Des Moines, Iowa

Ashton Sady
Reno, Nevada

TRUMPET

Alexander Keiser
Orlando, Florida

Xiaoyang Wan
Beijing, China

TROMBONE

Daniel Kent
St. Louis, Missouri

Muze Zhang
New York, New York

TIMPANI

Zoe Beyler
Portland, Oregon

CREATIVE TEAM

Jackson McKinnon, Music Director and Conductor

Jackson McKinnon serves as Music Director for Undergraduate Opera Theatre Program's mainstage productions and as Chorus Master and Assistant Conductor for Graduate Opera Theatre at Manhattan School of Music. Mr. McKinnon has worked with orchestras and companies across the globe including the International Contemporary Ensemble, American Symphony Orchestra, Grafenegg Academy Orchestra, The Orchestra Now, Vienna State Opera, Linz Landestheater Opera, and Palaver Strings. Mr. McKinnon has spent four seasons as Music Director for Opera Maine's Studio Artist Program and Cover Conductor for Opera Maine's mainstage productions. Mr. McKinnon was the Resident Music Director with City Lyric Opera in New York for multiple seasons and has spent five seasons as conductor/musicological consultant with Bard Summerscape and Music Festival. An adamant proponent for new music, Mr. McKinnon has collaborated, performed, and premiered numerous works by composers such as Ricky Ian Gordon, Ana Sokolović, Lori Laitman, Pauline Oliveros, Natalie Joachim, Philip Glass, and Laura Kaminsky, among many others.

Felicity Stiverson, Director and Choreographer

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 *Waitress* (The Engeman Theater), *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

Heather O'Donovan, Librettist and Dramaturg

Heather O'Donovan is a multi-hyphenate storyteller and artist. She is the dramaturg and librettist of *Princess Ida: The Glow Up*, with other librettos having been performed at MSM (Contemporary Opera Ensemble), Paris' Fondation des États-Unis, and Yale University. Heather's English-language adaptation of Victor Massé's *Jeannette's Wedding Day* was performed by the Princeton University Department of Music.

Heather contributes program notes to various cultural institutions, with recent notes appearing at Carnegie Hall, MSM, and the Baltimore Symphony Orchestra. Her artist interviews, cultural commentary, and other writings have been featured by WQXR, DACAMERA, Princeton University, and Maestra Music, as well as in publications from *Fast Company* to *BuzzFeed*. A keen contributor to cultural conversations, Heather appeared on the podcast *Culture Tasters* alongside librettist Mark Campbell.

As a singer, Heather has premiered Andrew Lovett's *The Analysing Engine* and Flannery Cunningham's *Weebawken*. Additional credits include Nino Rota's *I due timidi*; Monteverdi's *The Coronation of Poppea*; and a workshop of Julian Wachner's *Rev. 23*. Scene work includes *Cendrillon*; *La Fille du Régiment*; *Così fan tutte*; and *Die Zauberflöte*.

When the pandemic sidelined performing opportunities, Heather fell into a second passion: horticulture. As Founder & CEO of Hortihop, Heather designs and maintains the thriving indoor plantscapes of NYC residential spaces.

Heather graduated summa cum laude from Princeton University with a degree in music and received her master's degree from MSM.

Michael Ruiz-del-Vizo, Scenic Designer

Michael Ruiz-del-Vizo is a Queer, Hispanic, scenic designer and associate based in New York and Miami. Michael earned their BFA in production design at the Savannah College of Art and Design. Selected Credits: *Rusalka* (Manhattan School of Music); *Laughs in Spanish* (Kitchen Theatre Company); *Randy's Dandy Coaster Castle* (Egg & Spoon Theatre Collective); *Empanada Loca* (Savannah Repertory Theatre); *The Bluest Eye*, *Little Women* (Theatreworks). Selected Associate Credits: *CLUE: A New Comedy* (National Tour); *Bye Bye Birdie* (The Kennedy Center); *A Knock on the Roof* (NYTW, The Royal Court); *Walden* (Second Stage); *FLEX* (LCT); *MISTY* (TheShed). Michael is an avid fan of drag, comedy, and podcasts and is an all-around nice person. michaelruizdelvizo.com; @mikyle91

Jessica Crawford, Costume Designer

Jessica Crawford is a costume designer from New York City. She received her BFA in Theater Design & Technology at Syracuse University in 2017. Recent design credits include *Broke-ology* (KC Rep), *Pippin* (SU Drama), *Pippin* (Weston Playhouse), *Singing In The Rain* (Weston Playhouse), *Hair* (Weston Playhouse), *November* (The Shed), *LORDES* (New Ohio Theater), and *Crave* (Egg & Spoon Theatre Collective). jessicacrawford.com

Angus Goodearl, Lighting Designer

Angus Goodearl is a lighting designer and programmer based in Harlem. He is thrilled to be returning to MSM and Riverside for the third consecutive year. Since designing *Fairy Queen* with this same wonderful team last year, he has continued to design and program around NYC and the world. He has spent much of his time this year as the Touring Stage Manager and Associate Lighting Designer for KAGAMI, a mixed-reality concert featuring Ryuichi Sakamoto. This winter, Angus received his first Broadway credit as the Moving Light Programmer for *Redwood* at The Nederlander Theater.

Joshua Larringa-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.

Djordje Stevan Nestic, Vocal Coach/Pianist

Djordje Stevan Nestic's performances have been described as artful, assertive, sensitive, and quietly virtuosic, and his career is 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. At Manhattan School of Music, he conducted and music directed Jack Perla/Jessica Murphy Moo's *An American Dream*, Ana Sokolovic's *Svadba* (also guest conducted at Peabody), Mozart's *La finta giardiniera*, and Ullmann/Kien's *Der Kaiser von Atlantis*. Upcoming summer projects: a recital in Belgrade, Serbia, return to Opera Saratoga, and conducting Handel's *Alcina* with Opera Seme in Arezzo, Italy. Previously, he appeared as the collaborative pianist for the Joyce DiDonato masterclasses at Carnegie Hall, the Berkshire Opera Festival, Carnegie Hall in NYC, Kolarac Hall in Belgrade, the Prototype Festival in NYC, the KotorArt Festival in Montenegro, the Serbian Cultural Center in Paris, and the Caixa Cultural in Brasilia. Recordings include Marc Blitzstein's *The Cradle Will Rock* on Bridge Records, Ricky Ian Gordon's *Ellen West* on Bright Shiny Things, and *Opera America Songbook*. Other venues include 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.

Juan Lázaro, Vocal Coach/Pianist

Juan Lázaro is a New York born pianist of Peruvian/Russian descent. His studies began with the Bulgarian teacher Borianna Savova and was giving concerts at the age of six. In 2006, Juan entered the Mannes College Preparatory Division and began an extensive study with Irina Edelman.

Juan has given numerous solo and collaborative recitals at venues including Steinway Hall, Musikverein, Yamaha Hall, Weill Recital Hall, Bruno Walter Auditorium, and the Metropolitan Opera's Liszt Hall. In 2015, Juan graduated from the Juilliard School with a Bachelor of Music degree under the tutelage of Professor Jerome Lowenthal. In 2019 he graduated with an MA in Collaborative Piano (focus on voice) from the Manhattan School of Music under Professor Thomas Muraco. In 2022, Juan was admitted to the Lindemann Young Artists Program at the Metropolitan Opera in New York. He recently served as assistant conductor and diction coach for the Met's and LA Opera's new production of *Ainadamar* by Oswaldo Golijov.

Donna Gill, English Diction Coach

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.

Sydney Prince, Production Stage Manager

Sydney Prince is thrilled to be working with the team at MSM on *Princess Ida*. She is a New York City-based Stage Manager and Production Manager. Off-Broadway: *Sesame Street the Musical* (PSM), *Shakespeare Stars* (PSM), *My First Nutcracker* (PSM). Other Select Credits: *APM* at Little Island 2024 Season, *Eat the Document* (PM, Prototype Festival), *Ghostlight* (SM, NYC Premiere). Sydney is a proud graduate of the University of Michigan and would not be here without the support of her family and fiancée. sydneyhprince.com & [@sydneyprince_](https://www.instagram.com/sydneyprince_)

Brittani Beresford, Assistant Costume Designer

Brittani Beresford is a Costume Designer and works as a costume shop manager at Hunter College. She has worked as a designer in several downtown and off-Broadway theaters in New York. She has worked on two other operas, including *L'incoronazione di Poppea*, and in 2022 won a design competition with The Metropolitan Opera. She has her MFA in Design and Technology from Brooklyn College, City University of New York. She received her BA in Theater and Film at Rutgers University.

Johanna Schulz, Assistant Lighting Designer

Johanna is a Boston-based lighting designer who has been working in event lighting for the last 11 years. She is thrilled to join MSM for her first show with them and congratulates the cast and crew for bringing this work to life. She is a graduate of the University of Michigan c/o '24 with a BS in Movement Science. In her free time, she works as an EMT and volunteers with Team Rubicon. Go Blue!

Katelyn Mason, Assistant Stage Manager

Katelyn Mason is thrilled to be working on *Princess Ida: The Glow Up*, her first production with MSM. She loves learning about all aspects of theater production and has taken on diverse roles, including Stage Manager (Royal Caribbean Cruise Line), Automation Operator (Royal Ballet and Opera), Stage Operations Assistant Manager (Glimmerglass Festival), and Assistant Stage Manager (Fort Worth Opera, Dallas Children's Theater). Each role presents a new challenge and an exciting step in the dynamic world of live production, and she is grateful for every opportunity. Katelyn earned her MA in Stage and Production Management from the Guildford School of Acting in England and her BA in Theater Design Technology from the University of North Texas. She congratulates the cast, crew, and production team for their dedication to bringing this show to life.

PRINCESS IDA: THE GLOW UP PERSONNEL

SCORE PREPARATION

Nhat Nguyen, Engraver

Jackson McKinnon, Editor/Arranger

Manly Romero and **MSM Performance Library**

Rehearsal Staff

Marissa Carlson, Rehearsal Pianist

PRODUCTION STAFF

Chanel Byas, Production Manager

Keaton Viavattine, Associate Production Manager

Kevin Rees, Technical Director

Tyler Donahue, Assistant Production Supervisor

Will Rossiter, Programmer

Bridgette Burton and **Lee Lord**, Wardrobe Supervisors

Chloe Levy, Assistant Wardrobe Supervisor

Jordan Dinwiddie, **Shay Quinones**, and **Kat Vaccaro**, Dressers

Aubrey Hess, **John Polles**, and **Anne Rosato**, Stitchers

RUN CREW

Jessica Dunn and **Sebastian Fazio**, Followspot Operators

RIVERSIDE STAFF AND CREW

Temishia Johnson, Riverside Theater Production Manager

Martin Bodenheimer, Riverside Theater Production Electrician

Oscar Portillo, Riverside Theater Audio Technician

Lani Boschulte, Stagehand

Andrea Nagua, Light Board Operator

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.

MSM PERFORMANCE AND PRODUCTION OPERATIONS

Madeline Lucas Tolliver, Dean of Performance and Production Operations

Performance Operations

Edward Gavitt, Assistant Dean
for Artistic Operations

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

Hunter Lorelli, Large Ensembles Manager

Jacob Poulos, Performance and Production
Operations Department Manager

Logan Reid, Instrumental Ensembles Associate

Raiah Rofsky, Instrumental Ensembles Associate

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

Matthew Leabo, Supervisor of
Theatrical Operations

Chanel Byas, Production Manager

Mariel Sanchez, Production Manager

Josi Petersen Brown, Theatrical
Production Ensembles Manager

Blair Cagney, Theatrical Productions
Administrative Assistant

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

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 Wardrobe Supervisor

Performance Library

Dr. Manly Romero, Performance Librarian

Clara Cho, Assistant Manager and
Precollege Librarian

Serena Hsu, Performance Library Doctoral Assistant

Wenqi Ke, Performance Library Doctoral Assistant

William Lee, Performance Library Doctoral Assistant

Piano Technical Services

Israel Schossev, Director

Richard Short, Assistant 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 of The Orto Center
for Distance Learning and Recording Arts

David Marsh, Assistant Director of The Orto Center
for Distance Learning and Recording Arts

Ryan Yacos, Operations Manager of The Orto

Center for Distance Learning and Recording Arts

Pat Cupo, Digital Education Specialist

Dan Rorke, Chief Recording Engineer

Kevin Bourassa, Recording Engineer

Tyler Neidermayer, Recording Engineer

Bryant Blackburn, 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 1,025 superbly talented undergraduate and graduate students who come from 54 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.

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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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