



M Manhattan
School of Music

**25
26**

**PERFORMANCE
SEASON**

MManhattan
School of Music

MSM SYMPHONY ORCHESTRA &
MSM GRADUATE OPERA THEATRE
PRESENT

Opera in Concert

Vinay Parameswaran, Conductor

Felicity Stiverson, Director

JT Kane, Dean of Instrumental Studies and
Orchestral Performance

Carleen Graham, Dean of Vocal Arts and
Collaborative Piano

WEDNESDAY, FEBRUARY 25, 2026 | 7:30 PM
THURSDAY, FEBRUARY 26, 2026 | 7:30 PM
NEIDORFF-KARPATI HALL

Scholarships for students in this performance are made possible by a number of generous donors. These include the International Advisory Board, Joseph F. McCrindle, Robert Mann, Estate of Penelope Russianoff, Sabian LTD, Bernie Williams (BM '16), and the Avedis Zildjian Company.

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NEIDORFF-KARPATI HALL

MSM SYMPHONY ORCHESTRA & MSM GRADUATE OPERA THEATRE

PRESENT

Opera In Concert

Vinay Parameswaran, Conductor

Felicity Stiverson, Director

PROGRAM

LILI BOULANGER

(1893–1918)

D'un matin de printemps

SAMUEL BARBER

(1910–1981)

Symphony No. 1 in One Movement, Op. 9

Intermission

GEORGES BIZET

(1838–1875)

Selections from *Carmen*

(Libretto by Henri Meilhac and Ludovic Halévy)

Performed in French

Act I, No. 5 “*Habanera*”

Act I, No. 7 Duet “*Parle-moi de ma mère*”

Act I, No. 9 *Séquedille* and Duet

Act II, No. 14 “*Votre toast*”

Act II, No. 15 Quintette “*Nous avons en tête*”

Act II, No. 17 “*La fleur que tu m'avais jetée*”

Act III, No. 19 Trio “*Mêlons! Coupons!*”

Act III, No. 22 “*Je dis que rien ne m'épouvante*”

Act III, No. 24 *Finale*

MSM SYMPHONY ORCHESTRA

Vinay Parameswaran, Conductor

JT Kane, Dean of Instrumental Studies and Orchestral Performance

VIOLIN 1

Annissa Gybel,
concertmaster
Copenhagen, Denmark

Subin Valerie Choi
Vaughan, Canada

Seoyoung Jang
Jeju City, South Korea

Faith Borkowski
Niskayuna, New York

Sohyun Ko
Atlanta, Georgia

Momica Lu
Vancouver, Canada

Eunhye Chun
Cheonan, South Korea

Tinatin Narimanidze
Long Island, New York

Jayson Rodriguez Ospina
Bayamon, Puerto Rico

Haoran Jing
Qingdao, China

Jialin Ding
Beijing, China

Eojin Jung
 Jinju, South Korea

Yiwen Cao
Shanghai, China

Hannah Doo
Seoul, South Korea

VIOLIN 2

Koshiro Takeuchi, principal
Tokyo, Japan

Christina Shari
Brooklyn, New York

Nicole Razhanskiy
Stamford, Connecticut

Sue Nishida
Ridgewood, New Jersey

Gayeon Lee
Long Island City, New York

Vivian Kao
Hong Kong, Hong Kong

Tomohiko Hosokawa
Tokyo, Japan

Te-Hsuan Bu
Keelung, Taiwan

Seoyeon Lee
Seoul, South Korea

Cecilia Martin
Columbus, Ohio

Seo Yeong Baek
Seoul, South Korea

Max Herrmann
Arlington, Virginia

VIOLA

Man Chun Li, principal
Hong Kong, Hong Kong

Anna Huang
Zhubei City, Taiwan

Maria Paparoni
Merida, Venezuela

**Laurent Demotes-
Mainard**
Paris, France

Hyewon Nam
Seoul, South Korea

Melis Turker
Istanbul, Turkey

Yiyun Cao
Shanghai, China

Kyuwon Yoo
Paju, South Korea

Alexandra Hansen
Ridgefield, Connecticut

Isabella Mier
Los Angeles, California

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Arol Rzayev, principal
Somerville, Massachusetts

Chaehwan Lee
Seoul, South Korea

Andrew So
Queens, New York

Hannah Sohn
Albany, New York

Eunkyeong Chun
Cheonan, South Korea

Yuan Jui Cheng
Changhua, Taiwan

Alexandra Dillulio
Ridgefield, Connecticut

Brandon Jo
Englewood Cliffs, New Jersey

Shiyao Li
Beijing, China

Kristy Liang
Beijing, China

BASS

Pearce Wade, principal
Oklahoma City, Oklahoma

Andrea Tache Lopez
Keswick, Virginia

Peter Wiseman
Austin, Texas

Julian De Laszlo
New York, New York

Juri Chae
Budang, South Korea

FLUTE

Lorien Britt²
Fate, Texas

Julie Park³
Seoul, South Korea

Hyomin Lee¹
Yongin, South Korea

Sydney Weiler
New York, New York

Jungmin Lee
Seoul, South Korea

Jennifer Park
Houston, Texas

OBOE

Kamil Tarnawczyk³
Seattle, Washington

Junzhe Huang¹
Shanghai, China

Katherine Christensen²
Billings, Montana

CLARINET

I-Han Chen¹
Kaohsiung, Taiwan

Lourd Hadweh²
Murrieta, California

Maya Mueller³
Rio Rancho, New Mexico

Kyung Jae Han
Seoul, South Korea

Tianyi Chu
Nanjing, China

BASSOON

Han-Yi Huang¹
Changhua, Taiwan

Adam Kraynak³
Harleysville, Pennsylvania

Nadia Ingalls²
Fredericton, Canada

Sharon Kim
New York, New York

Adam Underwood
Sinking Spring, Pennsylvania

Anna Zhang
Philadelphia, Pennsylvania

HORN

Sarah Bell¹
Winnipeg, Canada

Nicholas Ochoa³
Brownsville, Texas

Ashton Sady
Reno, Nevada

Alyx Martos
West Orange, New Jersey

Addison Ashley²
Charleston, South Carolina

TRUMPET

Kunpeng Liu¹
Beijing, China

Ryan Colarusso³
Sussex, New Jersey

Jiseop Shin²
Seoul, South Korea

TROMBONE

Leor Arbel²
Katy, Texas

Louisa Liu
Kowloon, Hong Kong

Nate Wasihun³
Lilburn, Georgia

Hannah Steward¹
San Diego, California

BASS TROMBONE

Ryan Parichuk
Budd Lake, New Jersey

TUBA

Fumiya Miyata
Osaka, Japan

Timpani
Jay Walton
East Lansing, Michigan

Aaron Levine
Tenafly, New Jersey

BRASS AND WIND PRINCIPALS

1 BOULANGER *D'un matin de printemps*

2 BARBER *Symphony No.1 in One Movement, Op. 9*

3 BIZET *Excerpts from Carmen*

PERCUSSION

Mischa Gerbrecht

Vancouver, Canada

Josh Conklin

Basking Ridge, New Jersey

Ariel Metzger

Wernersville, Pennsylvania

Emma Stewart

Orange, Virginia

HARP

Yang Gao

Tianjin, China

James Ho

Taipa, Macao

Qi Qin Lim

Singapore, Singapore

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Christopher Smith

Port Jefferson, New York

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Vinay Parameswaran, Conductor

Felicity Stiverson, Director

Carleen Graham, Dean of Vocal Arts and Collaborative Piano

Kristen Kemp, Head of Music in Opera for Vocal Arts

Pamela Pangaro, Lighting Supervisor

Joel Harder, **Chun-Wei Kang**, and **Jinhee Park**, Vocal Coach-Pianist

Matthieu Cognet, French Diction Coach

Kylie Cottrell, Production Stage Manager

Casey Gibbons, Assistant Stage Manager

Si Won Park, Student Assistant Director

CAST

	SEPT. 25	SEPT. 26
<i>Carmen</i>	Mina Azad	Yilin Wang
<i>Don José</i>	Carter Bonyeop Gu	Wonjin Choi
<i>Micaëla</i>	Myeongyun Mandy Lee	Patrycja Posluszna
<i>Frasquita</i>	Vaana Zongxi He	Madeline Berman
<i>Mercédès</i>	Jillian Tam	Elena Bimbiloska
<i>Escamillo</i>	Zuhao Chen	Zuhao Chen
<i>Remendado</i>	Ian Harris	Ruo Chen Liu
<i>Dancaïro</i>	Juan Angel Johnston-Chavez	Brendon Rapushaj
<i>Morales</i>	Shengyang Lin	Shengyang Lin
<i>Zuniga</i>	Skyler La Nier	Skyler La Nier

CHORUS

SOPRANO

Yeonkyung Cho	Ana Maria Griffin Morimoto	Hongcen He
Aria Jo	Giovanna Mercurio	Miryoung Song
Xuru Wang		

MEZZO-SOPRANO

Yiqian Heng	Siyuan Li	Zhiyi Mao
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TENOR

Travis Guillory	Mai Guo	Xingyu Liu
Hanqing Su	Ziwei Matthew Ren	

BARITONE/BASS

Huxley Robb	Skyler La Nier	Shengyang Lin
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Cover

Escamillo

Skyler La Nier

Role Study

Carmen

Yiqian Heng

Don José

Ziwei Matthew Ren

PROGRAM NOTES

Symphony No. 1 (In One Movement), Op. 9

Samuel Barber

Born in West Chester, Pennsylvania, March 9, 1910; died in New York, January 23, 1981

Barber began composing his Symphony No. 1 in Maine in the summer of 1935. He had just learned that he had been awarded a Pulitzer Traveling Scholarship for travel abroad, but his application for the *Prix de Rome*, offered by the American Academy in Rome, had been rejected. While Barber was still in Maine the Academy invited him to reapply for the prize, which he did, offering the same compositions that he had sent the first time. This time he was granted the award, with high praise. Barber was certain that the performance by the New York Philharmonic of one of the compositions he had submitted to the Academy, *Music for a Scene from Shelley*, had everything to do with the committee's change of heart.

So Barber went to Rome in August of 1935 and settled at the Academy. Though he disliked its "somewhat expatriated Harvard-Club atmosphere" and spent much of his time elsewhere, he composed quite a lot that winter and completed his First Symphony, among other compositions. His Symphony was first performed in Rome on December 13, 1936, with Bernardino Molinari conducting the Augusteo Orchestra. Barber traveled to Cleveland five weeks later to hear the American premiere by the Cleveland Orchestra conducted by Arthur Rodzinski. The conductor decided to perform it again with the Cleveland Orchestra at the Salzburg Festival in 1937, making Barber's Symphony the first American work to be performed at that prestigious festival.

American music critic Pitts Sanborn said that Barber's music "reveals not only imaginative sympathy and technical address, but a respect for brevity which is the soul of more than wit. When he has had his say, he has the good sense to stop." The Symphony No. 1 is a case in point. Barber combined the traditional four-movement symphony into a one-movement work. The composer described his Symphony as follows:

"The form of my Symphony in One Movement is a synthetic treatment of the four-movement Classical symphony. It is based on three themes of the initial *Allegro non troppo*, which retain throughout the work their fundamental character. The *Allegro* opens with the usual exposition of a main theme, a more lyrical second theme, and a closing theme. After a brief development of the three themes, instead of the customary recapitulation, the first theme in diminution, forms the basis of a *scherzo* section (*Vivace*). The second theme (oboe over muted strings) then appears in

augmentation, in an extended *Andante tranquillo*. An intense crescendo introduces the finale, which is a short *passacaglia* based on the first theme (introduced by the *violoncelli* and *contrabassi*), over which, together with figures from other themes, the closing theme is woven, thus serving as a recapitulation for the entire Symphony.”

—©Jane Vial Jaffe

D'un matin de printemps (Of a spring morning)

Lili Boulanger

Born in Paris, August 21, 1893; died in Mézy, March 15, 1918

Lili Boulanger, younger sister of Nadia by six years, was extremely gifted musically to the extent that Nadia felt somewhat eclipsed, much as she loved her sister and aided in her musical education. Together they created quite a stir in many areas of French music that had typically been the domain of men. Their father and grandfather had been professors at the Paris Conservatoire, in which steps Nadia followed, though not without a struggle. Their mother, a Russian countess and singer, oversaw their early musical education but also instilled rigid values in them and rarely praised their achievements.

Before she was three Lili was diagnosed with intestinal tuberculosis (now known as Crohn's disease). Because of her fragile health, she could not attend school regularly or go to concerts, but she studied with her sister, Paul Vidal, and Georges Caussade. She knew at the age of sixteen that she would be a composer, and at the age of nineteen attracted considerable attention when she won the *Premier Grand Prix de Rome* for her cantata *Faust et Hélène*. She was the first woman to receive the prize, which only a few years previously had eluded Nadia.

Besides composing, Lili put what energy she could toward helping the families of musicians who had been called into military service with the outbreak of World War I. In July 1917 she was forced by her illness to undergo a serious operation, which left her with only a few months to live. She continued to compose, however, even to her last hours on March 15, 1918, dictating her *Pie Jésus* for voice, harp, organ, and string quartet, note by note to her sister.

Nadia championed the works of her sister all her long life. One of her last projects, during the late winter and spring of 1919, was to prepare seventeen of Lili's works for republication in order to guarantee her sister's immortality, correct mistakes of the earlier editions, and insure royalty payments for her principal heirs.

Lili began composing the effervescent *D'un matin de printemps*, originally a violin (or flute) and piano piece, in March 1917 but did not complete the orchestration until 1918. She also fashioned an idiomatic piano trio version. In December 1917 she wrote a melancholy companion piece, *D'un soir triste* (Of a sad evening), which together with *D'un matin de printemps* were the last pieces she completed in her own hand, though Nadia later added some editing details. Both works show a certain debt to mainstream French composers such as Fauré, Debussy, and Ravel, but she was also continuing her quest for innovative harmonic and instrumental colors.

Over scintillating, rhythmic accompaniment, a sunny flute solo brings the spring morning to life in a triple meter dance, joined by other wind solos. More contemplative moments ensue, as in sections of lush string melody or when principal strings alternate in slower versions of the main theme, but the overall effect is one of dancelike luminescence. Boulanger shows a wonderful sense for dramatic buildup and relaxation and her groupings of instrumental colors are inspired. The final section positively shimmers before its climatic harp glissando and emphatic final chord.

—©Jane Vial Jaffe

Selections from *Carmen*

Georges Bizet

Born in Paris, October 25, 1838; died in Bougival, June 3, 1875

Bizet's one-act opera *Djamileh* had met with failure in 1872, yet the directors of the Opéra-Comique, Du Locle and De Leuven, showed their faith in Bizet by commissioning a three-act opera. Henri Meilhac and Ludovic Halévy were chosen to write the libretto, but Bizet himself chose the subject—Prosper Mérimée's novel *Carmen*—and the project eventually grew to include a relatively short fourth act for the tragic finale. The librettists were enthusiastic, but De Leuven was horrified at the thought of Carmen's risqué character, her being killed on stage, and various other "unsuitable" aspects. De Leuven resigned and the project went ahead, but it was fraught with delays.

When the opera eventually opened on March 3, 1875, it met with notorious critical censure and audience outrage, yet it was not entirely a failure—it ran for forty-five performances that season and several the next. Bizet died on the night of its thirty-third performance, but not, as perpetrated by myth, of a broken heart (or suicide, as was once reported) over *Carmen*'s failure. He may have been unhappy that it was not understood or appreciated in some quarters, but he always had his staunch supporters. Nonetheless, it remains infinitely regrettable that he did not live to witness *Carmen*'s astronomical success.

The Vienna performances in 1875—for which Bizet's friend Ernest Guiraud adapted the spoken dialogue into recitative—initiated its rise outside of Paris. Brahms apparently went to hear *Carmen* twenty times in Vienna, and Wagner who was visiting Vienna reportedly remarked, "Here, thank God, at last for a change is someone with ideas in his head." Tchaikovsky's excitement over the opera, which he saw in one of the Opéra-Comique's last "revival" performances in the winter of 1875–76, could hardly be contained. He wrote to Mme von Meck, "*Carmen* is a masterpiece in every sense of the word; that is to say one of those rare creations that expresses the efforts of a whole musical epoch. . . . I am convinced that in ten years *Carmen* will be the most popular opera in the whole world."

Carmen's popularity is now so pervasive that one seems born knowing its colorful tunes, each more familiar than the next. Suites, excerpts, and fantasies, based on or drawn from the opera have been made for all different instrumental combinations, to say nothing of its cartoon, advertising, and other media spin-offs.

The story revolves around *Carmen*, a free-spirited, fiery Romani woman, whose passionate seduction of the otherwise dutiful soldier Don José ultimately destroys him. José abandons his childhood sweetheart, Micaëla, yet loses Carmen's

love to the glamorous torero Escamillo, after which José kills her in a jealous rage.

This evening's selections begin with Carmen's famous *Habanera*, "*L'amour est un oiseau rebelle*" (Love is a rebel bird), which she sings as she first enters in Act I. She and the other young women have just gotten off work at the cigarette factory, where a crowd of young men awaits them. She sings seductively—and prophetically—about the unpredictability of love, flirting with the men and clearly trying to get a reaction from the seemingly indifferent Don José. Bizet borrowed the sultry melody from Spanish song composer Sebastián Yradier, retaining the key and accompaniment pattern, but changing the melody slightly to fit the French words.

In the duet "*Parle-moi de ma mère*" (Tell me about my mother) the sweet, innocent Micaëla brings Don José a letter and a kiss from his mother back in their village. This reminder of home and virtue contrasts sharply with Carmen's world of temptation, passionate love, and jealousy that will lead to tragedy. Later in Act I, Carmen sings the *Seguidilla*, "*Près des remparts de Séville*" (Near the ramparts of Seville), about her taste for free living and loving, thereby seducing Don José.

In Act II, at Lillas Pastia's tavern, Escamillo sings the famous **Toreador Song**, "*Votre toast*" (Your toast) just before meeting Carmen. He describes his adventures in the bullring and the adulation of the crowds. The chorus joins in the well-known refrain, "*Toréador, en garde*," which had been previewed in the Prelude to Act I. Soon Carmen and two other Romani women, Frasquita and Mercédès, are joined by the smugglers Le Dancaïre and Le Remendado, who reveal their plan for an illicit operation in the **Smuggler's Quintet**, "*Nous avons en tête une affaire*" (We have a plan in mind). This light, brisk ensemble number provides great contrast to the tragic love story.

Later in Act II, Don José sings the impassioned **Flower Song**, "*La fleur que tu m'avais jetée*" (The flower that you tossed to me), having just returned from prison after serving time for letting Carmen herself escape from prison. Carmen berates him for saying he must return to his military unit instead of staying with her, and, to convince her that he loves her, he sings that the flower she once tossed to him got him through his prison stay.

In Act III, Carmen and José have been quarreling, and she admits that her love for him is fading. In the following **Card Trio**, "*Mélons! Coupons!*" (Shuffle! Cut!), Frasquita and Mercédès pass the time by telling their fortunes with the cards, happily predicting a future of love and riches. When Carmen joins, however, the music darkens and the fate theme returns—she turns up death cards for herself and José.

Micaëla arrives at the smuggler's haunt, intimidated by the deserted surroundings and frightened by the thought of confronting the dangerous Carmen. In her lovely air "*Je dis que rien ne m'épouvante*" (I say that nothing frightens me)—replete with memorable horn parts—she prays for the courage to rescue José from Carmen's bad influence.

José is standing guard for the smugglers when Escamillo arrives looking for Carmen, and the two men fight. They are interrupted when the smugglers and young women return. The **Act III Finale** begins with Carmen intervening just as José is about to stab Escamillo, thereby saving his life. Escamillo departs, inviting everyone to his next bullfight in Seville. Micaëla emerges and pleads with José to return home, to which he agrees only when he learns his mother is dying. Before departing he warns Carmen that they will meet again. From afar Escamillo can be heard singing the Toreador's Song. This masterful interior finale strongly foreshadows the tragic end of the opera—after José stabs Carmen in a jealous rage, the Toreador Song is again heard in the distance, Escamillo emerges triumphant from the bullring, and José gives himself up.

—©Jane Vial Jaffe

ABOUT THE ARTISTS

Vinay Parameswaran, Conductor

Internationally recognised for his energetic presence, imaginative programming, and compelling musicianship, Vinay Parameswaran is one of the most exciting and versatile young conductors on the podium today.

Highlights of the 2024/25 season included his UK debut with the London Philharmonic, Philharmonia (London), BBC Symphony, and BBC Philharmonic Orchestras, alongside US debuts with the Seattle Symphony and Chicago Sinfonietta. In 2025/26, he makes his debut with the Atlanta Symphony Orchestra and returns to the Cleveland Orchestra and Symphony San Jose. He also returns to the Curtis Institute of Music to conduct Britten's *A Midsummer Night's Dream* and leads an 'Opera in Concert' project at Manhattan School of Music.

Other recent guest appearances include the Phoenix Symphony, San Antonio Philharmonic, Knoxville Symphony, Charlotte Symphony, Houston Symphony, Pittsburgh Symphony, Detroit Symphony, Louisville Orchestra, North Carolina Symphony, Grant Park Orchestra, Milwaukee Symphony, Jacksonville Symphony, and the National Symphony Orchestra, with re-invitations from the Nashville Symphony, Eugene Symphony, and Rochester Philharmonic.

From 2017 to 2022, Parameswaran served as Assistant and later Associate Conductor of the Cleveland Orchestra, leading numerous concerts each season at Severance Hall, the Blossom Music Festival, and on tour. He was previously Associate Conductor of the Nashville Symphony, where over three seasons he conducted more than 150 performances, including a subscription debut in 2016/17 with works by Gabriella Smith, Grieg, and Prokofiev.

A strong advocate for music education, he has recently led school and family concerts with the Chicago Symphony and New Jersey Symphony, as well as projects and performances at leading conservatories including the San Francisco Conservatory, Curtis Institute of Music, Cincinnati College-Conservatory of Music, and Manhattan School of Music. As Music Director of the Cleveland Orchestra Youth Orchestra (2017–2022), he directed an acclaimed four-city European tour that featured a performance at the Musikverein in Vienna.

Equally at home in the concert hall, opera house, and recording studio, Parameswaran has conducted productions of Mozart's *The Magic Flute*, Donizetti's *The Elixir of Love*, and Janáček's *The Cunning Little Vixen* with the Curtis Opera Theater. In Cleveland, he assisted Franz Welser-Möst on productions of Verdi's *Otello*, Wagner's *Tristan und Isolde*, and Strauss's *Ariadne*

auf Naxos. His recordings include *Two x Four* with the Curtis Ensemble 20/21 and violinists Jaime Laredo and Jennifer Koh, featuring works by Bach, David Ludwig, Philip Glass, and Anna Clyne, as well as digital concerts with the Cleveland Orchestra for its streaming platform.

Parameswaran was a Conducting Fellow at the Tanglewood Music Center and has participated in masterclasses with David Zinman (National Arts Centre Orchestra, Ottawa) and with Marin Alsop and Gustav Meier (Cabrillo Festival of Contemporary Music). In 2021, he received a Career Assistance Award from the Solti Foundation U.S.

A native of the San Francisco Bay Area, he graduated with honours from Brown University with a BA in music and political science, studying conducting with Paul Phillips. He went on to earn an Artist Diploma in conducting from the Curtis Institute of Music as the Albert M. Greenfield Fellow, studying with renowned pedagogue Otto-Werner Mueller. He is currently based in Vancouver, BC.

Felicity Stiverson, Director

Felicity Stiverson's work as a director/choreographer includes recent productions of *Princess Ida: The Glow Up* (Manhattan School of Music), *The Fairy Queen* (MSM), and *Hansel and Gretel* (Opera San Antonio and New Orleans Opera). Her work as a choreographer includes *The Anonymous Lover* (Opera Philadelphia), *Waitress* (Engeman Theater), *The Cunning Little Vixen* (MSM), *Susannah* (Wolf Trap Opera), *West Side Story* (Weston Playhouse), *Orpheus in the Underworld* (MSM), *White Christmas* (Weston Playhouse), *Buddy* (Cape Playhouse), *Pippin* (Weston Playhouse), *Singin in the Rain* (Weston Playhouse), *Turandot* (New Orleans Opera), *The Barber of Seville* (Opera San Antonio), *Music City Christmas* (Nashville Symphony), *Hair* (Weston Playhouse), *Sense and Sensibility* (Everyman Theater), *Jekyll and Hyde* (WPPAC), 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 her work and upcoming projects at: felicitystiverson.com.

Pamela Pangaro, Lighting Supervisor

Pamela Pangaro is a NYC based electrician and designer and is thrilled to be joining this little production again. She's been a proud member of MSM's Production Department since 2019, working on numerous Main Stages and APS shows. Outside of MSM they've designed for multiple theaters and production companies, including most recently for Sundog Theatre, NexGen Youth Theatre, and Thin Air Theatre Company. Much love to all those who make MSM's productions possible!

Joel Harder, Vocal Coach-Pianist

Acclaimed Canadian pianist Joel Harder is sought after as collaborative partner, pedagogue, vocal coach, and chamber musician. Equally at home in performance of chamber music, song, and operatic repertoire, he has performed at renowned venues across North America and Europe. This Fall, Mr. Harder was featured as a pianist on Joyce DiDonato's master class series at Carnegie Hall, filmed live on *Medici TV*. A passionate purveyor of Art Song, Mr. Harder has been a regular artist with the Brooklyn Art Song Society (BASS) for 7 years, where he has performed works ranging from Schubert song cycles to newly commissioned premieres. Mr. Harder received his Doctor of Musical Arts degree in collaborative piano from The Juilliard School. In 2015, Mr. Harder joined the faculty at SUNY Binghamton as Assistant Professor where he headed up a graduate program in Collaborative Piano, and recently joined the artistic faculty at Manhattan School of Music.

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 10 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.

Jinhee Park, Vocal Coach-Pianist

Pianist and conductor Jinhee Park (PS '19 AD '20) is recognized for her versatility across vocal and instrumental repertoire. With soprano Meredith Wohlgemuth, she won first prizes at the Schubert International LiedDuo 2023 in Dortmund and the Concours International Musical de Montréal 2022 (Art Song Division), also receiving best pianist awards at both competitions. As a chamber musician, she has served as official pianist for the Concours International Musical de Montréal (Violin, 2023) and the Hudson Valley String Competition, and performs internationally with artists including Stella Chen and Timothy Chooi. As a conductor, she has worked with the NOI+ Festival Orchestra, Lüneburg Symphoniker, Saratoga Orchestra of Whidbey Island, Wintergarden Festival Ensemble, and a residency with the Escuela Superior de Música y Danza de Monterrey and OAcademy Orchestra Institute in Mexico. Jinhee holds Master's and Doctorate degrees from The Juilliard School, following studies at Manhattan School of Music and Seoul National University.

Matthieu Cognet, French Diction Coach

French pianist Matthieu Cognet is an active soloist and sought-after chamber musician who has performed across Europe, Asia, and the United States at venues including Weill Hall at Carnegie Hall, Steinway Hall, and major international festivals. He has collaborated with renowned flutist Carol Wincenc and Grammy Award-winning bandoneonist Héctor Del Curto and has appeared as soloist with orchestras in the U.S. and Europe. His performances have been broadcast on Radio France, RAI, and WFMT Chicago.

A prizewinner of several international competitions, Mr. Cognet holds degrees from the Paris and Brussels Conservatories, La Sorbonne, Indiana University, and Stony Brook University. He has published a solo piano arrangement of Ravel's *La Valse* and released three acclaimed albums. He currently serves on faculty at Curtis and AVA and is Staff Collaborative Pianist at Juilliard.

Kylie Cottrell, Production Stage Manager

Recent MSM Credits: *The Mystery of Edwin Drood* (ASM). Outside credits: *Broadway Bares: Come Out, Come Out* (Hammerstein Ballroom), *All The Beauty in the World* (Daryl Roth 2 Theatre), & *Macbeth* (Purchase Repertory Theater).
Toi, toi, toi!

Casey Gibbons, Assistant Stage Manager

Casey Gibbons is a recent graduate from SUNY Purchase, where she received her BFA in Theatre Design/Technology with a concentration in stage management.

Past credits include: *Versailles at L'Alliance* (Death of Classical), *School of American Ballet Workshop* (Peter Jay Sharp Theater), *FIFA Club World Cup Closing Ceremony* (MetLife Stadium), *Lyrics & Lyricists: Louder Than Words* (92nd Street Y), *Pride and Prejudice* (Abbott Kaplan Theatre), and the *2025 Macy's Thanksgiving Day Parade*. She is thankful to MSM for welcoming her so graciously on to this production.

Si Won Park, Student Assistant Director

MM antic. '26

Seoul, South Korea

Student of Ruth Golden.

CARMEN CAST

Mina Azad

Carmen

MM antic. '26

Houston, Texas

Student of Ruth Golden

Madeline Berman

Frasquita

MM antic. '27

Burlington, Canada

Student of Cynthia Hoffmann

Upcoming: *Canto* Summer Program,
July 2026

Elena Bimbiloska (BM '24)

Mercédès

MM antic. '26

Struga, Republic of Macedonia

Student of Catherine Malfitano

Zuhao Chen

Escamillo

MM antic. '27

Ma'anshan City, China

Student of Mark Schnaible

Yeonkyung Cho

Chorus

MM antic. '27

Seoul, South Korea

Student of Susan Quittmeyer

Wonjin Choi

Don José

PPD antic. '26

Seoul, South Korea

Student of Mark Schnaible

Upcoming: *L'elisir d'amore* (Nemorino),
Opera Saratoga

Ana Maria Griffin Morimoto

Chorus

MM antic. '27

Bronx, New York

Student of Dimitri Pittas

Carter Bonyeop Gu

Don José

MM antic. '27

Seoul, South Korea

Student of Cynthia Hoffmann

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Chorus

MM antic. '27

Tulsa, Oklahoma

Student of Jack Li Vigni

Mai Guo

Chorus

MM antic. '27

Chengdu, China

Student of Jack Li Vigni

Ian Harris

Remendado

MM antic. '26

Gilroy, California

Student of Dimitri Pittas

Hongcen He

Chorus

MM antic. '26

Jiangsu, China

Student of Ruth Golden

Vaana Zongxi He

Frasquita

MM antic. '26

Singapore

Student of Susan Quittmeyer

Yiqian Heng

Chorus, Carmen role study

PPD antic. '26

Anhui, China

Student of Mark Schnaible

Aria Jo

Chorus

MM antic. '26

Seoul, South Korea

Student of Christopheren Nomura

Juan Angel Johnston-Chavez

(MM '25)

Dancaïro

PS antic. '26

San Jose, California

Student of Sidney Outlaw

Upcoming: Ohio Light Opera,

Summer 2026

Skyler La Nier

Zuniga, Chorus, Escamillo cover

MM antic. '26

Queens, New York

Student of Sidney Outlaw

Myeongyun Mandy Lee

Micaëla

PPD antic. '27

Seoul, South Korea

Student of Mary Dunleavy

Upcoming: MSM Opera Workshop

(*Cendrillon*), Chicago Summer Opera

Siyuan Li

Chorus

MM antic. '26

Shandong, China

Student of Susan Quittmeyer

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Morales, Chorus

MM antic. '26

Wenzhou, China

Student of James Morris

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Remendado

MM antic. '26

Beijing, China

Student of Mark Schnaible

Xingyu Liu

Chorus

MM antic. '26

Chongqing, China

Student of Joan Patenaude-Yarnell

Zhiyi Mao

Chorus

MM antic. '26

Chengdu, China

Student of Joan Patenaude-Yarnell

Giovanna Mercurio (BM '25)

Chorus

MM antic. '27

Redding, California

Student of Mary Dunleavy

Upcoming: *Die Zauberflöte* (Pamina),

Berlin Opera Academy

Patrycja Posluszna

Micaëla

MM antic. '27

Brooklyn, New York

Student of Jack Li Vigni

Upcoming: Institute for Young

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Summer 2026

Brendon Rapushaj (BM '25)

Dancaïro

MM antic. '27

Bronx, New York

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Upcoming: Chautauqua Opera

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Chorus, Don José role study

MM antic. '27

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Chorus

MM antic. '27

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Chorus

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Chorus

MM antic. '27

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Mercédès

MM antic. '27

Vancouver, Canada

Student of Cynthia Hoffmann

Upcoming: *L'Orfeo* (La Speranza),

Early Music Vancouver

Xuru Wang

Chorus

MM antic. '26

Hangzhou, China

Student of Ruth Golden

Yilin Wang

Carmen

MM antic. '26

Beijing, China

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

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

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

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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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APR 14 | TUES

MSM GRADUATE OPERA THEATRE

New American Songbook Cabaret

Shane Schag (PS '02), Music Director

Timothy McDevitt, Director

APRIL 16–19 | THURS–SUN

MSM GRADUATE OPERA THEATRE

Dark Sisters

MUSIC BY NICO MUHLY

LIBRETTO BY STEPHEN KARAM

Rakefet Hak (MM '97), Conductor

Janine Morita Colletti, Director

April 16–18 | THURS–SAT | 7:30

April 19 | SUN | 2 PM

Ades Performance Space

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

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APR 21 & 22 | TUES & WED

MSM UNDERGRADUATE OPERA THEATRE

La Périchole

MUSIC BY JACQUES OFFENBACH

LIBRETTO BY HENRI MEILHAC AND LUDOVIC HALÉVY

Jackson McKinnon, Conductor

John de los Santos, Director

7:30 PM The Riverside Theatre

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

APR 30–MAY 3 | THURS–SUN

MSM GRADUATE OPERA THEATRE

La clemenza di Tito

MUSIC BY WOLFGANG MOZART AND LIBRETTO BY CATERINO MAZZOLÀ

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

A. Scott Parry, Director

APR 30 – May 2 | THURS – SAT | 7:30 PM

May 3 | SUN | 2 PM

Neidorff-Karpati Hall

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

For more information, visit MSMNYC.EDU/PERFORMANCE

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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 msmnyc.edu/givenow.



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

What Will Your Legacy Be?

Through a bequest or other planned gift, you can help to ensure that Manhattan School of Music will provide a music education of the highest quality to exceptionally talented young artists for generations to come while also strengthening the School's long-term financial health.

Bequests are one of the easiest ways to create a living legacy and to help MSM meet important priorities, including increasing our scholarship endowment and supporting our world-class faculty.

For further information and to join our Galaxy Society, which honors those who have committed to making a planned gift to the School, **please contact Susan Madden, Vice President for Philanthropy**, at 917-493-4115, or visit: msmnyc.edu/galaxy-society.

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