

M Manhattan
School of Music

MANHATTAN SCHOOL OF MUSIC
GRADUATE OPERA THEATRE
DIVISION OF VOCAL ARTS & COLLABORATIVE PIANO
CARLEEN GRAHAM, DEAN

An Evening of Opera Scenes

Gordon Ostrowski, Director

LeAnn Overton, Music Director

THURSDAY, APRIL 9, 2026 | 7:30 PM
WILLIAM R. AND IRENE D. MILLER RECITAL HALL

DIRECTOR'S NOTE

Welcome to the Opera Workshop's Spring Opera Scenes program.

The Opera Workshop is a two-part program. In the fall semester, the students learn how to create a professional resume and photo. They also prepare three arias, in depth, for auditions.

Writing a paraphrase of the text for each aria helps them dramatically embrace each character. Good stage deportment and other performing techniques are studied as well.

In the spring semester, the students create a three-dimensional character. They must discover the character's personal traits and identify what their wants and needs are. In addition, they must identify the obstacle that keeps them from getting what they want.

I hope you enjoy the lively and entertaining performances that the students have created.

—*Gordon Ostrowski,*
Stage Director

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SCENES

“Ah, guarda sorella...” Act I Duet from *Così fan Tutte* (1790)

Music by Wolfgang Amadeus Mozart (1756-1791)

Libretto by Lorenzo Da Ponte (1749-1838)

Sisters Fiordiligi and Dorabella are daydreaming about the virtues of their soldier fiancés and what makes each one so special: a delightful smile, a handsome face, fire in his eyes, the temperament of warrior, a caring lover. In their happiness they swear they will never change their affections, but if so, may “love” make their lives one of misery.

Fiordiligi

Dorabella

Alicia Bivona

Fengrong Cheng

“Prenderò il brunettino...” Act II Duet from *Così fan tutte* (1790)

Music by Wolfgang Amadeus Mozart (1756-1791)

Libretto by Lorenzo Da Ponte (1749-1838)

Unbeknownst to the sisters, their fiancés have been challenged by the crusty bachelor, Don Alfonso, who declares that women cannot remain faithful. The young men scoff at his attitude and after agreeing to a bet, accept the rules of his challenge. They are called off to “war” and return in elaborate disguise to woo the other’s betrothed.

For a little cash, Don Alfonso enlists the help of the maid Despina who encourages the girls to let go and flirt a little. At first the sisters are a little unsure if flirting would betray their sweetheart’s affection--but eventually give in to the idea. Each confesses something about the foreigner she likes most: witty, sweet, attentive, complimentary. Until their men get back from “war” they will have a little fun.

Fiordiligi

Shangyu Ji

Dorabella

Conghui Li

“Suzel, buon dì.” (The Cherry Duet) Act II Duet from *L’amico Fritz* (1891)

Music by Pietro Mascagni (1863-1945)

Libretto by P. Suardon (1853-1941)

Fritz Kobus is a wealthy landowner who has sworn to his friends that he will never get married. Suzel is the daughter of one of his tenants who is preparing to pick cherries with the other farmers. On this beautiful day in the orchard, Fritz happens to overhear Suzel singing an old ballade.

She accepts his compliments and offers him some freshly picked cherries. Hearing the birds singing in the trees, he asks Suzel if she can interpret what they are saying. “Yes. Amidst the branches and white flowers, the bird takes care of the little ones.” Fritz is overcome with the beauty of spring and gives in to its magic enchantment--perhaps opening his heart to new love.

Suzel

Peining Wang

Fritz

Boosung Park

“Enfin, je suis ici...c'est vrai !” Act II Aria and Quintet from *Cendrillon* (1899)

Music by Jules Massenet (1842-1912)

Libretto by Henri Cain (1857-1937)

It is after midnight when Cendrillon finally arrives home after fleeing from the ball. She begs her Fairy Godmother to forgive her for having lost one of her glass slippers. Running through the dark alley ways was frightening until she heard the carillon bells telling her to have courage.

As the Prince's words of tenderness and the magic of the evening sadly dissipate, Cendrillon hears the family returning home. Madame de Haltière berates Pandolfe, Cendrillon's father, for saying there was something special about the girl who captured the Prince's attention. Madame and her daughters scoff at the unknown girl they consider to be “less than nothing.”

Madame boasts that her ancestry is worthy of a royal marriage. After listening to his wife's rant, Pandolfe yearns for quiet obscurity. Madame and the sisters resume their tirade about how the “unknown” beguiled the Prince. The crowd continued to murmur about her well after she fled. Pandolfe clearly sees his daughter's distress and finally stands up to his wife.

Cendrillon

Pandolfe

Madame Haltière

Noémie

Dorothée

Jiyeon Moon

Tianrui Huang

Ziqi Yan

Onjoo Yang

Xinrui Li

Act II Excerpt from *Hansel and Gretel* (1892)

Music by Engelbert Humperdinck (1854-1921)

Libretto by Adelheid Wette (1858-1916)

Hansel and Gretel have been sent off into the woods to pick strawberries after their mother came home and found them playing instead of doing their chores. While Hansel busies himself picking strawberries, Gretel puts together a lovely flower wreath. The children get spooked when they hear the cuckoo. Their fear heightens as they imagine shadowy creatures coming towards them. The Sand Man emerges from the forest and sprinkles his magic sand so the children can finally sleep after their exciting day. While making her morning rounds, the Dew Fairy attempts to rouse the sleepy children.

Hansel

Gretel

Sandman

Dew Fairy

Gina Han

Giannie Nguyen

Si Won Park

Hyein Kwon

“Where’s your spirit, girl...no more pale moon” Act II Duet from *Tartuffe* (1980)

Music and Libretto by Kirke Mechem (b. 1925)

Tartuffe has weaseled his way into the Orgon family, claiming to be a holy man with high standards. Orgon does not see through his façade and decides his young daughter Mariane would be fortunate to marry such a virtuous man. The spirited maid Dorine knows Mariane is in love with Valère and urges her to go against her father’s wishes. Knowing that Mariane is an avid reader of romance novels, Dorine mocks Mariane’s lament in kind.

Dorine

Marianne

Orgon

Ana Maria Griffin Morimoto

Minhui Hao

Boosung Park

“Sola sola in buio loco” Act II Sextet from *Don Giovanni* (1787)

Music by Wolfgang Amadeus Mozart (1756-1791)

Libretto by Lorenzo Da Ponte (1749-1838)

Don Giovanni has insisted on trading cloaks with his servant, Leporello, and sent him to woo the distraught Donna Elvira. However, Leporello is ready to finish the evening's masquerade and looks for an escape. Just then Don Ottavio and his beloved Donna Anna arrive.

Don Ottavio valiantly tries to comfort Donna Anna after the murder of her father by Don Giovanni. But Donna Anna cannot accept his sympathy, saying only death will end her sadness.

At this moment the newlyweds Zerlina and Masetto enter the courtyard and discover Don Giovanni (a.k.a Leporello) as he tries to escape. Everyone calls out the felon and demands his death. Donna Elvira pleads to spare her husband-- until Leporello reveals who he really is!

Leporello

Elvira

Ottavio

Don Anna

Masetto

Zerlina

Shuo Zhang

Shiyao Zhang

Hanqing Su

Yeonkyung Cho

Tianrui Huang

Jiyeon Moon

CAST

Alicia Bivona

Fiordiligi from *Così fan tutte*
MM antic. '27
Greensboro, North Carolina
Student of Edith Bers
Upcoming: CLA Italy 2026

Fengrong Cheng

Dorabella from *Così fan tutte*
MM antic. '27
Shenzhen, China
Student of Susan Quittmeyer

Yeonkyung Cho

Anna from *Don Giovanni*
MM antic. '27
Seoul, South Korea
Student of Susan Quittmeyer

Gina Han

Hansel from *Hansel and Gretel*
MM antic. '27
San Jose, California
Student of Ruth Golden

Minhui Hao

Marianne from *Tartuffe*
MM antic. '27
Qingdao, China
Student of Cynthia Hoffmann

Tianrui Huang

Pandolfe from *Cendrillon*
Masetto from *Don Giovanni*
MM antic. '27
Shenzhen City, China
Student of Mark Schnaible

Shangyu Ji

Fiordiligi from *Così fan tutte*
MM antic. '27
Shandong, China
Student of Jack Li Vigni

Hyein Kwon

Dew Fairy from *Hansel and Gretel*
MM antic. '27
Seoul, South Korea
Student of Jack Li Vigni

Conghui Li

Dorabella from *Così fan tutte*
MM antic. '26
Shenyang, China
Student of Susan Quittmeyer

Xinrui Li

Dorothée from *Cendrillon*
MM antic. '27
Xi'an, China
Student of Joan Patenaude-Yarnell

Jiyeon Moon

Zerlina from *Don Giovanni*
Cendrillon from *Cendrillon*
MM antic. '27
Jeju, South Korea
Student of Catherine Malfitano

Ana Maria Griffin Morimoto

Dorine from *Tartuffe*
MM antic. '27
Bronx, New York
Student of Dimitri Pittas

Giannie Nguyen

Gretel from *Hansel and Gretel*
MM antic. '27
Orlando, Florida
Student of Catherine Malfitano

Boosung Park (BM '24)

Fritz from *Lamico Fritz*
Orgon from *Tartuffe*
MM antic. '26
Busan, South Korea
Student of Dimitri Pittas

Si Won Park

Sandman from *Hansel and Gretel*

MM antic. '26

Seoul, South Korea

Student of Ruth Golden

Hanqing Su

Ottavio from *Don Giovanni*

MM antic. '27

Jinan, China

Student of Jack Li Vigni

Peining Wang

Suzel from *Lamico Fritz*

MM antic. '27

Dalian, China

Student of Joan Patenaude-Yarnell

Ziqi Yan

Madame Haltière from *Cendrillon*

MM antic. '27

Sbenzhen, China

Student of Joan Patenaude-Yarnell

Onjoo Yang

Noémie from *Cendrillon*

MM antic. '27

Seoul, South Korea

Student of Cyndia Sieden

Shiyao Zhang

Elvira from *Don Giovanni*

MM antic. '27

Shanghai, China

Student of Joan Patenaude-Yarnell

Shuo Zhang

Leporello from *Don Giovanni*

MM antic. '27

He Fei, China

Student of Christòpheren Nomura

ABOUT THE CREATIVE TEAM

Gordon Ostrowski, Director

Gordon Ostrowski, Assistant Dean/Opera Producer emeritus, served as administrator, artistic producer, stage director, and teacher at Manhattan School of Music from 1991 until his retirement in 2016. He produced fifty operas and fifteen opera recordings during his tenure.

He remains on faculty at MSM, teaching the Opera Workshop. An expert in educational outreach, he has written a family outreach program for Chautauqua Opera called *Alice and Alex in Operaland*. He has taught art song and aria interpretation for the Metropolitan Opera Guild high school intensive.

He has taught career and period style classes for the International Lyric Academy, Musiktheater Bavaria, Northwestern University, Roosevelt University, Opera Viva! and the Chautauqua Opera Young Artist's program. He created and taught the Opera Workshop for high school students for the MSM Precollege.

He is the advisor to the Young People's Opera committee for the National Opera Association. He serves as Chair of the board of directors of the Douglas Moore Fund for American Opera. He has served on the board of directors of the National Opera Association as Vice President for Conventions, the board of directors of Opera America, and is past president of Opera for Youth, Inc. He was a member of Opera America's Singer Training Forum.

He has previously served at the University of Southern California as producer/stage manager; the Santa Fe Opera as production assistant and assistant director; the Cincinnati Opera as assistant director and stage director of ECCO (Ensemble Company of Cincinnati Opera); and Michigan Opera Theatre as assistant to the general director. He is a graduate of the University of Missouri in stage direction and Central Michigan University in English literature.

LeAnn Overton, Music Director

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.

Matilde Maini, Stage Manager

Matilde Maini is an Italian Stage Manager based in NYC. After solidifying her skills at Accademia Teatro alla Scala, she started working as a Stage Manager both in Italy and foreign countries for prestigious Opera Houses like Teatro Alla Scala di Milano (*Turandot, Guillaume Tell, Cavalleria Rusticana, Pagliacci, DonPasquale, Werther, Orontea, Das Rheingold, Forza del destino, Il nome della rosa, Siegfried, Norma, La Cenerentola, Una Lady Macbeth del distretto di Mcensk, Nutcracker, Swan Lake, Paquita, Gala Fracci...*) and The National Opera House in Wexford, Ireland during Wexford Festival Opera (*Le Trouvère, Deidamia, Magic Fountain, Le convenienze ed inconvenienze Teatrali*). Finally, last year she was part of the Stage Management Team during the production of *Into the Woods*, here at Manhattan School of Music. @mati_maini

OPERA WORKSHOP PERSONNEL

Rehearsal Staff

Kanae Matsumoto, Additional Rehearsal Vocal Coach-Pianist

Production Staff

David Callahan, Production Manager

Keaton Viavattine, Associate Production Manager

Dash Lea, Production Coordinator

Baker Overstreet, Assistant Props Supervisor

Chloe Levy, Assistant Wardrobe Supervisor

Raquel Christiansen, Run Crew

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
David Callahan, 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 J 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

Dr. Manly Romero, Performance Librarian
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

Dan Rorke, Chief Recording Engineer
Kevin Bourassa, Recording Engineer
Tyler Neidermayer, Recording Engineer
Bryant Blackburn, Recording Engineer
Dawood Ghauri, Network Systems Engineer

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 1,000 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege Division is a professionally oriented Saturday music program dedicated to the musical and personal growth of talented young musicians ages 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.



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