



First- and Second- Year Vocal Performance Class Recital

Dr. Christopher Herbert, Instructor

Professor Diego Tornelli, Instructor and Pianist

THURSDAY, APRIL 16, 2026 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

MARK ADAMO
(B. 1962)

“Barristers” Scene from *Little Women*

Amy

Ashley Sallaway

Beth

Huiyan Wang

Meg

Yutong Cai

Jo

Meadow Webb

Laurie

Augustus Robinson

Libretto by Mark Adamo, based on the novel *Little Women* by Louisa May Alcott.

“Barristers! It’s quarter past!” Jo cries as she bursts into the attic, summoning her sisters and Laurie for a meeting of their secret society, the Court of Last Resort. Their play culminates in a chorus in which the four sisters celebrate their private sanctuary and the “perfect” bond of their childhood before the outside world begins to pull them apart.

VINCENZO BELLINI
(1801-1835)

“Che veggio” duet from *La Sonnambula*

Amina

Louise Jones

Rodolfo

Parker Odom

Libretto by Felice Romani.

In the quiet of his inn room, Count Rodolfo is startled by a “phantom” appearing at his window, only to realize it is the sleepwalking Amina. In the “Che veggio” duet, Amina—lost in a dream—confesses her unwavering devotion to her fiancé, Elvino. Moved by her subconscious sincerity, Rodolfo is forced to balance his own attraction with his sense of honor. He ultimately chooses to leave her undisturbed, though his presence in her room soon sparks a scandal that threatens to ruin her reputation.

FRANZ SCHUBERT
(1797–1828)

Ständchen, D. 920

Solist

Louise Jones

Quartet

Yutong Cai

Meadow Webb

Tianqi Wang

Iris Whalen

Text by Franz Grillparzer.

Under cover of night, a group of friends gathers outside a loved one's window to perform a gentle serenade. Beginning with hesitant, quiet knocks and hushed whispers, the music gradually swells into a joyful chorus that urges the sleeper to wake and listen to their message of affection. The singers celebrate the rarity of true friendship, comparing it to gold, before ultimately deciding that the peace of sleep is the greatest gift of all. With a final, soft greeting, the group quietly tiptoes away, leaving their friend to rest in the silence.

W. A. MOZART
(1756–1791)

“Hm, Hm” Act I Quintet from *Die Zauberflöte*

First Lady

Isabella Corica

Second Lady

Eleni Spaliatsos

Third Lady

Tianqi Wang

Tamino

Augustus Robinson

Papageno

Daniel Wallace

Libretto by Emanuel Schikaneder.

In the aftermath of his encounter with the Queen of the Night's ladies, Papageno finds himself silenced by a padlock on his mouth as punishment for lying. When Prince Tamino is tasked with rescuing the Queen's daughter, Pamina, the Three Ladies return to release Papageno from his penance, though they warn him against future falsehoods. To aid them on their journey, the Ladies present Tamino with a magic flute and Papageno with a music box, both of which possess the power to protect them from danger. The quintet reaches its playful conclusion as Tamino and Papageno prepare to depart on their journey. Rather than a formal farewell, the five characters engage in a rhythmic, overlapping exchange of “Auf Wiedersehen” (Goodbye/Until we meet again).

LÉO DELIBES
(1836–1891)

“Flower Duet” from *Lakmé*

Lakmé

Charlotte Yang

Mallika

Jayla Norwood

Libretto by Edmond Gondinet and Philippe Gille.

In a lush garden, Lakmé and Mallika gather flowers by a riverbank to prepare for a ritual bath. As they drift down the water in a small boat, they sing of the jasmine, roses, and lotus blossoms that adorn the mossy banks.

W. A. MOZART

Act II selections from *Le nozze di Figaro*

Countess Almaviva

Huiyan Wang

Susanna

Ashley Sallaway

Cherubino

Yutong Cai

Count Almaviva

Daniel Wallace

Figaro

Parker Odom

Libretto by Lorenzo da Ponte based on Pierre-Augustin Caron de Beaumarchais’s play *La folle journée*.

After the Countess and Susanna plot to trap the philandering Count, Cherubino enters, seeking consolation for his dismissal and singing his aria, “Voi che sapete.” The women decide to disguise Cherubino as a girl to facilitate their scheme, but their playful makeover is interrupted by a sudden knock from the Count. Panic-stricken, the Countess locks Cherubino in her dressing room just as her suspicious husband enters. The Count, hearing a noise from within the locked room, demands entry, eventually leaving with the Countess to find tools to break down the door. Seizing the moment, Susanna (who had been hiding) helps Cherubino escape by having him jump out the window into the garden; she then slips into the dressing room herself. When the Count and Countess return, they are stunned to find only Susanna inside, leading to frantic reconciliation and confusion as Figaro arrives to announce that the wedding festivities are ready to begin.

MARC BLITZSTEIN
(1905–1964)

“Rain Quartet” from *Regina*

Alexandra

Charlotte Yang

Birdie

Iris Whalen

Addie

Louise Jones

Horace

Parker Odom

Libretto by Marc Blitzstein, based on Lillian Hellman’s play *The Little Foxes*.

In Marc Blitzstein’s *Regina*, the “Rain Quartet” provides a rare, lyrical oasis amidst the opera’s cutthroat family drama. As a summer rainstorm finally breaks a long heatwave, Alexandra, Birdie, Addie, and Horace gather on the veranda to watch the downpour. The group sets aside their individual anxieties to find a moment of shared peace in the natural world. It is a brief, beautiful instance of genuine connection, emphasizing a moment of collective solace before the inevitable return to the harsh realities of the household.

STEPHEN SONDHEIM
(1930–2021)

“Perpetual Anticipation” from *A Little Night Music*

“You Could Drive a Person Crazy” from *Company*

Mrs. Nordstrom / Marta

Isabella Corica

Mrs. Segstrom / April

Eleni Spaliatsos

Mrs. Anderson / Kathy

Meadow Webb

Libretto by Stephen Sondheim.

In this combined scene, the atmosphere shifts between the elegant parlor and the bustling city street. As three women of the 1900s contemplate their “Perpetual Anticipation,” they dissect the agonizing wait for a romantic move that never quite comes. This refined tension then collides with the more frantic energy of “You Could Drive a Person Crazy,” in which a trio of girlfriends vent about a lover’s maddening indecision. Together, the numbers form a witty cross-century dialogue on the universal madness of dating: the polite hesitation of the past meets the neurotic energy of the present, suggesting that love is always a game of nerves.

SCOTT JOPLIN
(1868–1917)

“A Real Slow Drag” from *Treemonisha*

Treemonisha

Jayla Norwood

Lucy

Charlotte Yang

Chorus

The Company

Libretto by Scott Joplin.

The grand finale of Scott Joplin’s opera is a triumphant and communal celebration of leadership, unity, and a new era for the community. Having overcome the forces of superstition and ignorance, Treemonisha is formally recognized as the town’s leader, and the entire ensemble joins together in this stately, syncopated dance. The music instructions guide the characters through a rhythmic, collective choreography that serves as both a victory march and an expression of pride. Far from a simple ragtime number, the scene is a profound statement of social progress and the power of education, ending the opera on a note of optimism as the community moves forward together, step by deliberate step.

FIRST AND SECOND YEAR VOCAL PERFORMANCE CLASS

Yutong Cai

(Student of Christòpheren Nomura)

Isabella Corica

(Student of Mary Dunleavy)

Louise Jones

(Student of Cynthia Hoffmann)

Jayla Norwood

(Student of Catherine Malfitano)

Parker Odom

(Student of Sidney Outlaw)

Augustus Robinson

(Student of Cyndia Sieden)

Ashley Sallaway

(Student of Harolyn Blackwell)

Eleni Spaliatsos

(Student of Ruth Golden)

Daniel Wallace

(Student of Sidney Outlaw)

Huiyan Wang

(Student of Joan Patenaude-Yarnell)

Tianqi Wang

(Student of Cyndia Sieden)

Meadow Webb

(Student of Cyndia Sieden)

Iris Whalen

(Student of Ruth Golden)

Charlotte Yang

(Student of Cynthia Hoffmann)

MSM VOCAL ARTS FACULTY AND STAFF

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Ruth Golden
Cynthia Hoffmann
Jack LiVigni
Catherine Malfitano
*Marlena Malas**
James Morris
Christòpheren Nomura

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Sidney Outlaw
Joan Patenaude-Yarnell
Maitland Peters[†]
Dimitri Pittas
Susan Quittmeyer
Neil Rosenshein[†]
Mark Schnaible
Cyndia Sieden

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Kenneth Merrill
Heasook Rhee
Bryan Wagorn

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Derrick Goff
Kathryn LaBouff
Katherine Lerner Lee
Glenn Morton
Nils Neubert

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Kenneth Merrill
*Thomas Muraco**
Djordje Nestic
Nils Neubert
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Jinhee Park

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Mignon Dunn[†]
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Catherine Malfitano
A. Scott Parry

Undergraduate First- and Second-Year Performance Class

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Christopher Herbert
Timothy McDevitt

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Yehuda Hyman
A. Scott Parry
Tami Petty
Felicity Stiverson

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Deborah Simpkin King
Daniel Navarette-Estassi

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Kristen Kemp, Head of Music in Opera for Vocal Arts

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Travis Bloom
Jeremy Chan
Joel Harder
Chun-Wei Kang
Kristen Kemp
Jackson McKinnon
Djordje Nestic
LeAnn Overton
Jinhee Park
Eric Sedgwick
Shane Schag

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George Manahan
Jackson McKinnon
Djordje Nestic
Vinay Parameswaran
Michael Sakir
Shane Schag

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Janine Morita Colletti
Rebecca Jo Loeb
Timothy McDevitt
A. Scott Parry
John de los Santos
Felicity Stiverson

Graduate Opera Workshop Class

Gordon Ostrowski

ABOUT MANHATTAN SCHOOL OF MUSIC

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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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