



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

Dark Sisters

COMPOSED BY NICO MUHLY
LIBRETTO BY STEPHEN KARAM

Rakefet Hak, Conductor
Janine Morita Colletti, Director

THURSDAY, APRIL 16, 2026 | 7:30 PM
FRIDAY, APRIL 17, 2026 | 7:30 PM
SATURDAY, APRIL 18, 2026 | 7:30 PM
SUNDAY, APRIL 19, 2026 | 2 PM

ADES PERFORMANCE SPACE

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MManhattan School of Music

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Charlotte Chi, Scenic Coordinator
Lee Lord, Costume Designer
David Philyaw, Lead Technician
Joshua Larrinaga-Yocom, Props Supervisor
Cynthia Gray, Production Stage Manager
Lauren Kiele DeLeon, Intimacy Director
Kristen Kemp, Head of Music in Opera for Vocal Arts
Djordje Nestic, Assistant Conductor and Vocal Coach-Pianist
Manuel Arellano, Vocal Coach-Pianist
Amanda Nirenberg, Assistant Stage Manager
Skyler La Nier, Student Assistant Director

The performance is approximately 85 minutes long. There will be one 15-minute intermission. Performed in English.

Dark Sisters contains depictions and references to psychological abuse, mental illness, sexual violence involving adults and minors, and suicide. While these events are not depicted graphically, they may be distressing for some audience members.

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DIRECTOR'S NOTE

Muhly and Karam's *Dark Sisters* exemplifies the synthesis of music and theater that makes contemporary American opera so compelling. Muhly's score, full of yearning and pulses of spiritual restlessness, paired with Karam's libretto, which moves between friction-filled domestic realism and deeply interior lyricism, reflects a distinctly American operatic sensibility: the seamless flow between intimate realism and grand emotional exploration within the same story. I was thrilled to helm this production and to explore how that richness might live within a small, intimate playing space.

Research into firsthand testimonies from former members of the FLDS community revealed a quiet but constant instability: lives lived in motion, individuals reassigned between rooms, towns, and families. Entire existences could be packed into a few boxes, rearranged in service of a single man's control. That constant motion and tension between proximity and isolation became a central organizing principle for our staging.

Dark Sisters is a story about what happens when belief becomes a cage and family becomes collateral. It lives in tension between sanctuary and confinement, devotion and control, belonging and freedom. For these women, faith is not separate from identity; it is family, purpose, and the promise of eternal life. Through Eliza, whose faith has already begun to waver, we see that leaving is not simply walking away, but rupturing an entire understanding of the world.

What struck me most was not only these women's endurance, but the depth of their belief. Even in the face of harm, many maintained a distinction between the system imposed upon them and the God they trusted.

Our production reflects these tensions through a shifting, modular world: Charlotte Shi's scenic design evokes both confinement and vastness; David Philyaw's lighting moves between the everyday and the celestial; props supervisor Joshua Larrinaga-Yocom brings a tactile immediacy that collapses the distance between our world and theirs; and Lee Lord's costumes reveal individuality within strict uniformity.

Even within a world shaped by profound abuses of power, this story refuses to reduce these women's identities to victimhood alone. It centers their strength, their faith, and the complexity of navigating a system that asks for everything—body, mind, and soul—and the impossible cost of choosing whether to stay or to leave.

THE CAST

Eliza (A Wife of Prophet)
Zina (A Wife of Prophet)
Ruth (A Wife of Prophet)
Presendia (A Wife of Prophet)
Almera (A Wife of Prophet)
Lucinda (Eliza's Daughter)
Prophet
King

APRIL 16 & 18

Grace Christensen
Larissa Gualke
Mina Azad
Libby Hamilton
Sophia Cristina Gorostiza
Eleanor Rees
Anthony Blatter
Daniel Illig

APRIL 17 & 19

Daniela Reyes
Sadiyah Babatunde
Anastasia Maritsas
Mary Katherine Stewart
Nicole Paravicini
Charlotte Jakobs
Anthony Blatter
Daniel Illig

Covers

Prophet
King

Daniel Illig
Anthony Blatter

ORCHESTRA

Rakefet Hak, Conductor

JT Kane, Dean of Instrumental Studies and Orchestral Performance

PIANO 1

Manuel Arellano
Los Angeles, California

PIANO 2

Jolanta Wieliczka
PPD antic. '27
Strumien, Poland

PERCUSSION

Owen Bloomfield
BM antic. '26
Clifton Grove, Australia

SYNOPSIS: AN UNQUIETED SISTERHOOD

When composer Nico Muhly and playwright Stephen Karam created *Dark Sisters*, they were responding to a national moment in which stories from the Fundamentalist Latter-Day Saints (FLDS) dominated headlines. The 2008 raid on the Yearning for Zion Ranch in Texas, where state authorities removed hundreds of children due to allegations of abuse, became a televised sensation that raised questions about religious freedom, patriarchal dominance, and the women and children who lived in closed communities. Muhly has described how the sudden visibility of FLDS women drew him into deeper research about the history and reality of polygamous sects.

The FLDS (Fundamentalist Church of Jesus Christ of Latter-Day Saints) is a small fundamentalist sect that continues to practice polygamy under the direction of one Prophet. It is not connected to the mainstream LDS Church, which formally ended polygamy more than a century ago and does not support FLDS teachings. Because of these differences, the two should not be confused.

Muhly, whose musical upbringing spans the luminous textures of Anglican choral music and the driving patterns of American minimalism, approaches the subject with both clarity and tension. His training under composers like John Corigliano and Christopher Rouse, as well as professional work with Philip Glass, contextualizes the opera's musical scope: a tightly crafted chamber ensemble that mirrors both the intimacy and confinement. Each of the six women in the opera is given a distinct vocal identity, not in a traditional way like leitmotif, but through musical gestures that reflect their emotional qualities. Muhly's score often requires the women to sing together while remaining psychologically apart, reflecting the pressures of communal living under authoritarian rule.

Karam brings to the libretto the same sensitivity and attention to interior life that defines his award-winning plays. A two-time Pulitzer Prize finalist for *Sons of the Prophet* (2011) and *The Humans* (2016) – exploring family, identity, and resilience, the Lebanese American writer is particularly well-suited to portraying the subtle fractures within communities that appear unified from the outside. Karam's text for *Dark Sisters* avoids caricature; instead, it positions the women as individuals navigating deeply embedded notions of faith, expectations, and family.

The story centers on the women after the state removes the compound's children. The trauma exposes tensions among the wives – some loyal to the Prophet who leads their sect, while others quietly question their world. The music underscores this precarious balance – moments of blended ensemble singing shifting abruptly into contradicting melodic lines, suggesting the emotional distances the women struggle to articulate.

Act II introduces a dramatically different landscape: a televised interview inspired by actual media appearances by FLDS women. Critics have noted that Muhly's musical writing here captures something of the staged energy of broadcast news, evoking the disorientation of private lives suddenly subjected to broad media exposure. The scene acts as both rupture and revelation, illuminating how public scrutiny can either reinforce or destabilize a community's internal logic.

Since the 2011 world premiere by Gotham Chamber Opera – a co-production with Music-Theatre Group and Philadelphia Opera (2012) – *Dark Sisters* has continued to resonate. The opera has enjoyed notable revivals by Pittsburgh Opera (2014), OrpheusPDX (Portland, 2023), Journey North Opera (Minneapolis, 2023), as well as Oklahoma City University (2017), Mannes Opera Theatre (2023), Boston University (2024), Cleveland Institute of Music (prepared in 2025) and University of Cincinnati (2025) bringing the opera into academic settings.

Dark Sisters fulfills many pedagogical goals for opera training. First, it provides substantial, multidimensional roles for six women, an important corrective within a repertoire that has traditionally been heavily weighted toward male-identifying roles. MSM further emphasizes this notion by engaging strong creative leadership in conductor Rakefet Hak (MM'97) and stage director Janine Morita Colletti. Muhly himself has described the work as “a chamber piece centered on female voices, making it ideal for universities seeking equitable casting and meaningful ensemble work.” Second, the opera's themes – media representation, religious extremism, grief, and personal autonomy – offer rich opportunities for interdisciplinary exploration and reflection. Finally, *Dark Sisters* requires students to navigate a musical world that prepares them for the current professional landscape in which new opera is increasingly central.

Ultimately, *Dark Sisters* is a deeply compelling work that both reflects and challenges contemporary musical, cultural, and social norms. MSM is proud to present this important work by living creators and thank the creative, artistic, and production teams, and especially our students, for taking on repertoire that challenges artistic growth and speaks fearlessly in this moment.

-Carleen Graham, Ed.D | Dean of Vocal Arts & Collaborative Piano

CAST BIOGRAPHIES

Mina Azad

Ruth

MM antic. '26

Houston, Texas

Student of Ruth Golden

Sadiyah Babatunde

Zina

MM antic. '26

Columbus, Ohio

Student of Cyndia Sieden

Anthony Blatter

Prophet, cover King

MM antic. '27

St. Louis, Missouri

Student of Sidney Outlaw

Grace Christensen

Eliza

MM antic. '26

Peterborough, New Hampshire

Student of Joan Patenaude-Yarnell

Larissa Gaulke

Zina

MM antic. '26

Spanaway, Washington

Student of Mary Dunleavy

Sophia Cristina Gorostiza (BM '24)

Almera

MM antic. '27

Miami, Florida

Student of Mary Dunleavy

Libby Hamilton

Presendia

MM antic. '26

Summerville, South Carolina

Student of Mary Dunleavy

Daniel Illig

King, cover Prophet

MM antic. '26

San Francisco, California

Student of Christopheren Nomura

Charlotte Jakobs (BM '24)

Lucinda

MM antic. '26

Sankt-Vith, Belgium

Student of Mark Schnaible

Upcoming: *Don Pasquale* (Norina),

Mediterranean Opera Studio &
Festival

Anastasia Maritsas

Ruth

MM antic. '27

Kingston, New York

Student of Sidney Outlaw

Upcoming: Taos Opera Institute,
Summer 2026

Nicole Paravicini

Almera

MM antic. '26

Fort Bragg, California

Student of Ruth Golden

Eleanor Rees

Lucinda

MM antic. '26

Huntington, New York

Student of Joan Patenaude-Yarnell

Upcoming: Opera in the Ozarks
Emerging Artist 2026

Daniela Reyes

Eliza

MM antic. '26

Chicago, Illinois

Student of Sidney Outlaw

Mary Katherine Stewart

Presendia

MM antic. '26

Pittsburgh, Pennsylvania

Student of Ruth Golden

CREATIVE TEAM

Nico Muhly, Composer

Nico Muhly, born in 1981, is an American composer who writes orchestral music, works for the stage, chamber music and sacred music. He's received commissions from The Metropolitan Opera: *Two Boys*, (2011) and *Marnie* (2018); Carnegie Hall, the Los Angeles Philharmonic, the Tallis Scholars, King's College and St John's College, Cambridge, Wigmore Hall, and The Philadelphia Orchestra, among others. He is an avid collaborator, and has worked with choreographers Benjamin Millepied at the Paris Opéra Ballet, Bobbi Jene Smith at the Juilliard School, Justin Peck and Kyle Abraham at New York City Ballet; artists Sufjan Stevens, The National, Teitur, Anohni, James Blake and Paul Simon; and has written film scores for *The Reader* (2008) and *Kill Your Darlings* (2013), and the BBC adaptation of *Howards End* (2017).

Among his concerti are works for violin, (*Shrink*, for Pekka Kuusisto), organ (*Register*, for James McVinnie), viola (Nadia Sirota) He collaborates with the same artists as a composer and performer of chamber music. He has written vocal works for Iestyn Davies, Renée Fleming, and Nicholas Phan, has collaborated with artists Maira Kalman and Oliver Beer, and has created site-specific pieces for the National Gallery, London, and the Art Institute of Chicago, and written articles for the *Guardian*, the *New York Times*, and the *London Review of Books*. Recordings of his works have been released by Decca and Nonesuch, and he is part of the artist-run record label Bedroom Community, which released his first two albums, *Speaks Volumes* (2006) and *Mothertongue* (2008).

Stephen Karam, Librettist

Stephen Karam is the Tony Award-winning author of *The Humans*, *Sons of the Prophet* and *Speech & Debate*. He is a two-time winner of the Drama Critics Circle Award for Best Play, a two-time Pulitzer Prize finalist and a recipient of an OBIE Award for playwriting.

Stephen recently directed his first feature film, a version of *The Humans* for A24 films. He wrote a film adaptation of Chekhov's *The Seagull* starring Annette Bening, which was released by Sony Picture Classics. His adaptation of Chekhov's *The Cherry Orchard* premiered on Broadway as part of Roundabout's 2016 season. Recent honors include the inaugural Horton Foote Playwriting Award, the inaugural Sam Norkin Drama Desk Award, two Outer Critics Circle Awards, a Lucille Lortel Award, Drama League Award, and Hull-Warriner Award.

Stephen is an Assistant Professor at The New School where he teaches playwriting. He is a graduate of Brown University and grew up in Scranton, PA.

Rakefet Hak, Conductor

Maestra Rakefet Hak is an internationally sought-after conductor, coach, and music director whose work spans opera houses, festivals, and training programs worldwide, encompassing both traditional and contemporary repertoire. She has been engaged by institutions including the Metropolitan Opera, Seattle Opera, Los Angeles Opera, Merola Opera Program, Spoleto Festival, Semperoper Dresden, and the Ruhrtriennale. She joined the Lindemann Young Artist Development Program and the Metropolitan Opera music staff in 1997 as one of its youngest members.

During her tenure at the Metropolitan Opera, Ms. Hak worked as assistant conductor and coach with conductors such as James Levine, Plácido Domingo, Kent Nagano, Carlo Rizzi, Patrick Summers, and Edo de Waart, collaborating with many of today's leading singers, including Bryn Terfel, Cecilia Bartoli, Renée Fleming, and Joyce DiDonato.

Invited by Plácido Domingo to join the music staff of the Los Angeles Opera, Ms. Hak later became Music Director of Opera UCLA, where she has led numerous productions and premieres. Recent and upcoming conducting engagements include *The Turn of the Screw* at Opera UCLA, *Dark Sisters* at the Manhattan School of Music, and performances at the Cleveland Institute of Music and the Trentino Music Festival in Italy.

Recent and upcoming conducting engagements include *Dark Sisters* at the Cleveland Institute of Music, *The Turn of the Screw* at Opera UCLA, *Dark Sisters* at Manhattan School of Music, *La Rondine* with Pacific Opera Project, and *Die Zauberflöte* at the Trentino Music Festival in Italy.

Janine Morita Colletti, Director

Janine Morita Colletti is a versatile stage director and performer, known for her work in both classical music and theatre. She has directed productions at Manhattan School of Music, Montclair State University, and Arizona State University, and has served on the directing staffs of The Dallas Opera, Des Moines Metro Opera, The Atlanta Opera, and Houston Grand Opera, where she will serve as an associate director in 2026. As a performer, Janine has appeared with Arizona Theatre Company, Prospect Theatre Company, Arizona Opera, and Southwest Shakespeare Company, in addition to various film and television projects. She holds a Bachelor's degree in Vocal Performance from Ithaca College and a Master's degree in Opera and Musical Theatre Performance from Arizona State University. As a biracial, multi-genre artist, Janine brings a collaborative and story-driven perspective to her work, believing that great storytelling transcends disciplines and empowers performers to become fully embodied artists.

Charlotte Shi, Scenic Coordinator

Charlotte Shi (she/her) is a set and production designer based in New York. With the background of Architecture, she is using space, structure and materials as powerful tools for storytelling on stage. Very excited to join the MSM community! Selected credits: *Hypochondriac*, *Yerma* (NYU Grad Acting), *Road Kills* (Good Apples Collective), *Far Away* (Stairwell Theater), *Peter and the Starcatcher* (NJIT), *The Mountaintop* (CamdenRep). M.F.A. NYU Tisch, Design for Stage and Film.

Lee Lord, Costume Designer

Lee Lord holds a BFA from Utah State University and an MFA from the University of Connecticut. They have designed costumes for Utah State Theatre, Connecticut Repertory Theatre, Eastern Connecticut State University, and the Kraine Theatre in NYC. They also previously worked as a Costume Production Supervisor for the Metropolitan Opera for over a decade. At MSM they have been the Associate Costume Designer for *An American Dream*, and Costume Designer for *Seussical Jr.* and *Frozen Jr.*

David Philyaw, Lead Technician

David Philyaw (he/they) is a lighting designer and technician with a passion for opera, musical theatre, and aerial circus. He is delighted to be with MSM since 2023, where his lighting design contributions include *Die sieben Todsünden*, *Rinaldo*, *Der Kaiser von Atlantis*, the graduate and undergraduate opera theatre scenes programs, and the Precollege musical theatre program (recently: *Mean Girls Jr.* and *Amélie* Teen Edition). Outside of MSM, he has worked most recently as lighting designer for NYU Steinhardt's *Die Fledermaus* and as a lighting technician for Blue Man Group. They received their B.A. in technical theatre at Lawrence University.

Joshua Larrinaga-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 18 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.

Cynthia Gray, Production Stage Manager

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

Lauren Kiele DeLeon, Intimacy Director

Lauren Kiele DeLeon (she/her) is a Latina intimacy professional from Miami, FL. She holds a Master's degree from NYU with a thesis on decolonization and intimacy choreography. Selected credits include, Broadway: *Beaches* (The Majestic Theatre), *Cabaret at The Kit Kat Club* (August Wilson Theatre), *Real Women Have Curves* (James Earl Jones Theatre). Off Broadway: *La Paloma Prisoner* (Chelsea Factory), *The Cause* (WP Theatre), *Las Borinqueñas* (EST), *This Land Was Made* (Vineyard Theatre), *Eva Luna* (Repertorio Espanol), *Blooms & Smart* (EST). Regional: *Romeo & Juliet* and *Real Women Have Curves* (American Repertory Theatre), *Las Aventuras de Juan Planchard* (Miami New Drama & Tectonic Theatre), *Hair* and *The Mountaintop* (Weston Playhouse), *Queen of Basel* (Theatreworks Hartford). www.laurenkdeleon.com

Djordje Nestic, Assistant Conductor and Vocal Coach-Pianist

Djordje Nestic is set to conduct Rossini's *Il barbiere di Siviglia* with Charlottesville Opera, continuing a distinguished career defined by performances described as "intricate," "assertive," and "quietly virtuosic." Currently a member of the Manhattan School of Music faculty, Djordje is dedicated to promoting repertoire that addresses contemporary issues, social justice, and human rights.

His recent conducting highlights include Kurt Weill's *The Seven Deadly Sins*, Handel's *Alcina* at the Opera Seme Festival, and Jack Perla's *An American Dream* at MSM. His portfolio further includes Mozart's *La finta giardiniera*, Ullmann's *Der Kaiser von Atlantis*, and Ana Sokolović's *Svadba*.

Nesic's career encompasses recital, concerto, and collaborative roles at venues such as Carnegie Hall, the Kennedy Center, and the United Nations General Assembly Hall. He has also appeared at the Tanglewood, Aspen, and Glimmerglass festivals.

Manuel Arellano, Vocal Coach-Pianist

Pianist/coach Manuel Arellano recently graduated from the Domingo-ColburnStein Young Artist program at LA Opera. After completing a master's degree in collaborative piano with Martin Katz, he freelanced for a year in Berlin. In 2022, he concluded a doctorate in opera coaching with Tamar Sanikidze at the University of Texas. Manuel has worked on Carolina Performing Arts' production of *Omar* and at the Butler Opera International Festival, and has accompanied renowned soprano, Julia Migenes, in concert, as well as Stevie Wonder, and just made his Lincoln Center debut with Key'mon Murrah. He was also a fellow at Wolf Trap Opera, Music Academy of the West, Aspen Opera Theater, and staff at Chautauqua Opera Conservatory.

Amanda Nirenberg, Assistant Stage Manager

Amanda Nirenberg (she/her) is grateful to be back at MSM once again! She received her BFA in Music Theatre from University at Buffalo, having trained in both performance and technical theatre. She has since held a variety of tech and design roles across musical theatre and opera. Recent credits include: *The Wiz* (Short North Stage), *Next To Normal* (Revival Theatre Company), *The Anonymous Lover* (Finger Lakes Opera), *Rigoletto* (Finger Lakes Opera), *Three Decembers* (Buffalo Opera Unlimited).

Skyler La Nier, Student Assistant Director

MM antic. '26

Queens, New York

Student of Sidney Outlaw

DARK SISTERS PERSONNEL

Production Staff

David Callahan, Production Manager

Keaton Viavattine, Associate Production Manager

Patrick St. John, Production Coordinator

David Philyaw, Lead Technician

Chloé Lévy, Assistant Costume and Wardrobe Supervisor

Meg Glassco, Wardrobe Supervisor

AJ Sargeant, Dresser

AddieRose Brown, **John Polles**, and **Jack Wallace**, Stickers

Paul Birtwistle, **Baker Overstreet**, and **Jessie Tidball**, Props Assistants

Stephen Jude Tietjen, Supertitles Author and Operator

Raquel Christiansen, Run Crew

Andres Ayola, **Raquel Christiansen**, and **Rebecca Werner**, Stagehands

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.

Dr. Carleen Graham, Dean of Vocal Arts

Kristen Kemp, Head of Music in Opera for Vocal Arts

MSM VOCAL ARTS FACULTY AND STAFF

Dr. Carleen Graham, Dean of Vocal Arts

Voice Faculty

Edith Bers
Harolyn Blackwell
Mary Dunleavy
Ruth Golden
Cynthia Hoffmann
Jack LiVigni
Catherine Malfitano
*Marlena Malas**
James Morris
Christòpheren Nomura

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

Collaborative Piano Faculty

John Forconi, *Chair*
Myra Huang
Thomas Lausmann
Kenneth Merrill
Heasook Rhee
Bryan Wagorn

Diction

Donna Gill
Derrick Goff
Kathryn LaBouff
Katherine Lerner Lee
Glenn Morton
Nils Neubert

Vocal Literature and Chamber Music

Raymond Beegle[†]
Joanne Chang
Miriam Charney
Kenneth Merrill
*Thomas Muraco**
Djordje Nestic
Nils Neubert
Mark Pakman
Jinhee Park

Graduate Performance Techniques

Miriam Charney
Mignon Dunn[†]
Cynthia Hoffmann
Catherine Malfitano
A. Scott Parry

Undergraduate First- and Second-Year Performance Class

Mary Dunleavy
Christopher Herbert
Timothy McDevitt

Acting, Movement, and Vocal Wellness

C. Alexander
Mamie Duncan-Gibbs
Yehuda Hyman
A. Scott Parry
Tami Petty
Felicity Stiverson

MSM Chorale and Chamber Choir

Deborah Simpkin King
Daniel Navarette-Estassi

OPERA THEATRE

Kristen Kemp, Head of Music in Opera for Vocal Arts

Opera Theatre Vocal Coaching Staff

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

2025–26 Conductors and Music Directors

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

2025–26 Stage Directors

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

Graduate Opera Workshop Class

Gordon Ostrowski

[†] Faculty Emeritus/a ^{*}Deceased

UPCOMING PRODUCTIONS

MSM UNDERGRADUATE OPERA THEATRE

La Périchole

Jackson McKinnon, Conductor

John de los Santos, Production Director

Lauren Linsey, Associate Director

7:30 PM The Riverside Theatre

APRIL 30–MAY 3 | THURS–SUN

MSM GRADUATE OPERA THEATRE

La clemenza di Tito

George Manahan, Conductor

A. Scott Parry, Director

APRIL 30–MAY 2 | THURS–SAT | 7:30 PM

MAY 3 | SUN | 2 PM

Neidorff-Karpati Hall

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

Chloé Lévy, 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

MANHATTAN SCHOOL OF MUSIC LEADERSHIP

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