



First- and Second- Year Vocal Performance Class Recital

Timothy McDevitt, Instructor

Nobuko Amemiya, piano

FRIDAY, APRIL 17, 2026 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

W. A. MOZART
(1756–1791)

Act I: Coro “Di geni e grazie” from *Ascanio in Alba*

Chorus Soloists

Julianne Crossland

Iolanthe Demos

Ziqin Li

Jeffrey Emslie

In this opening scene from Mozart’s *Ascanio in Alba*, Venus, goddess of love, is heralded by her minions, the “Genie e Granzie” - Geniuses and Graces. For our program tonight, we use this energetic chorus to introduce the audience to the various character pairings and ensembles you will encounter throughout the evening. A prequel of the stories about to unfold!

W. A. Mozart

“S’io non moro a questi accenti” from *Idomeneo*

Ilia

Julianne Crossland

Idamante

Emma Kristin Batchvarov

In *Idomeneo* by Mozart, the captive Trojan princess Ilia is conflicted as she feels herself falling in love with Idamante, the son of her captor. When Idamante reveals to Ilia that he is going into battle, Ilia is overwhelmed with regret as she has been hiding her love for him. She finally gives in and confesses her true feelings as a very smitten Idamante is overcome with joy to hear this news.

— *Julianne Crossland*

ANDRÉ GRÉTRY

(1741–1813)

“Veillon, mes soeurs” from *Zémire et Azor*

Zémire

Arita Bajraktari

Fatmé

Iolanthe Demos

Lisbé

Yu-Hsuan Chiang

In this scene the three sisters; Zemire, Fatme, and Lisbe are waiting for their father, who is a merchant, to return home, with promises of new fortunes and delicacies that he retrieved during his trip.

–*Iolanthe Demos*

W. A. Mozart

“Crudel, perche finora” from *Le nozze di Figaro*

Susanna

Ziqin Li

Conte

Runyin Huang

This duet is sung by the maid Susanna and the Count before they meet in the garden later the same evening. The Count has become confused and distressed by the reluctant attitude displayed by Susanna. While she still flirts with him and gives promises of an evening rendezvous, we know it is all just a part of the plan she is playing out for the Countess in order to expose the Count’s infidelity.

–*Ziqin Li*

W. A. MOZART

“Vanne a regnar, ben mio” from *Il rè pastore*

Elisa

Cecilia Soheily

Aminta

Yangjinwa Guo

In “Vanne a regnar, ben mio” from *Il rè pastore*, Mozart portrays Elisa urging her beloved Aminta—recently revealed to be the rightful king—to accept his royal destiny. In this scene, Elisa selflessly tells Aminta to go and reign, even though it may mean losing him.

–*Cecilia Soheily*

W. A. MOZART

“Bei Männern, welche Liebe fühlen” from *Die Zauberflöte*

Pamina

Iolante Demos

Papageno

Jeffrey Emslie

While strolling through a palace, Papageno stumbles upon Pamina, the woman whom he has been tasked with finding. After verifying her identity with the headshot he has of her, Papageno tells Pamina about the Prince whom her mother has waiting for her. Papageno and Pamina then become instant friends through their shared hope of finding their true love and joyful matrimony

–*Jeffrey Emslie*

OSCAR STRAUS

“Sie sind fort!” from *Der tapfere Soldat*

(1870–1954)

Nadina

Sage McLean

Mascha

Ziqin Li

Aurelia

Emma Kristin Batchvarov

During the Bulgarian and Serbian war, the ladies of the household of Bulgarian Colonel Popoff have been left alone in a quiet room. The three women realize the men have left, and their mood shifts from sadness to acceptance. They come together and share their disappointment while trying to comfort each other during these difficult times.

–*Emma Kristin Batchvarov*

RUPERT HOLMES

“Perfect Strangers” from *The Mystery of Edwin Drood*

(B. 1947)

Rosa Bud

Julianne Crossland

Edwin Drood

Sivan Laniado

Chairman

Qian Harrigan-Thomas

In this scene from Rupert Holme’s *The Mystery of Edwin Drood*, Edwin Drood and Rosa Bud, two betrothed childhood friends, decide to break off their engagement and make their relationship platonic. In doing so, it becomes clear that there are obvious romantic feelings the two are grappling with, but they still vow to depart as friends.

–*Sivan Laniado*

IRVING BERLIN
(1888–1989)

“Moonshine Lullaby” from *Annie Get Your Gun*

Annie Oakley

Sage McLean

Porters

Jeffrey Emslie

Qian Harrigan-Thomas

Timothy Lee

Children

Yu-Hsuan Chiang

Iolanthe Demos

Amidst all of the excitement of Annie Oakley’s competitive sharpshooting career in the musical *Annie Get Your Gun*, she finds a moment one night to sing a lullaby for her little sisters. Annie describes the comforting image of their father sneaking off to brew illegal moonshine beyond the hills as they sink into slumber.

–*Sage McLean*

ERICH WOLFGANG KORNGOLD
(1897–1957)

Paris Quartet from *Die Stumme Serenade*

Louise

Arita Bajraktari

Manequins

Yu-Hsuan Chiang

Sivan Laniado

Cecilia Soheily

In *Die stumme Serenade*, the Paris Quartet features three mannequins and Louise in a lively, playful scene. Louise, the owner of the boutique, shares stories about Paris, and the mannequins come to life, eagerly listening and reacting with curiosity. Their conversation turns to gossip about a recent scandal, creating a light, humorous atmosphere filled with intrigue and excitement.

–*Arita Bajraktari*

JULES MASSENET
(1842–1912)

“Baigne d’eau tes mains et tes lèvres” from *Thaïs*

Thaïs

Yangjinwa Guo

Athanaël

Runyin Huang

Thaïs follows the monk Athaneal walking in the desert towards the convent. However, under the scorching sun, she is exhausted and asks for a short rest. Athaneal cannot refuse her and provides water for her to drink. *Thaïs* is delighted about the upcoming peace but she is unaware that Athaneal’s feelings for her have also changed during their time together.

–*Yangjinwa Guo*

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Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.



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