

M Manhattan
School of Music

MANHATTAN SCHOOL OF MUSIC
UNDERGRADUATE OPERA THEATRE

The Fairy Queen

Music by Henry Purcell

Anonymous libretto based on

A Midsummer Night's Dream by William Shakespeare

Jackson McKinnon, Conductor

Felicity Stiverson, Director and Choreographer

THURSDAY, MAY 2, 2024 | 7:30 PM

FRIDAY, MAY 3, 2024 | 7:30 PM

THE RIVERSIDE THEATRE



Council on the Arts

Manhattan School of Music's public programs are made possible in part by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



Funded in part by a grant from the New York City Tourism Foundation.

Luxi Wang, student in this production, is the recipient of the Herbert R. and Evelyn Axelrod Scholarship. We are grateful to all of the generous donors who have made scholarships possible.



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The Fairy Queen

Music by Henry Purcell

Anonymous libretto based on

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Jackson McKinnon, Conductor

Felicity Stiverson, Director and Choreographer

Michael Ruiz-del-Vizo, Scenic Designer

Jessica Crawford, Costume Designer

Angus Goodearl, Lighting Designer

Joshua Larrinaga-Yocom, Props Supervisor

Djordje Stevan Nestic, Vocal Coach/Pianist

Evgenia Trukša, Vocal Coach/Pianist

Kelsey Qualters, Production Stage Manager

Alison Norris, Assistant Conductor

Tyler Arnold, Assistant Costume Designer

Mya Piccione, Assistant Stage Manager

Steven Jude Tietjen, Supertitles Author

There will be one ten-minute intermission.

Performed in English

THE CAST

Elena Bimbiloska	<i>Soloist/Ensemble</i>
Isaac Hall	<i>Drunken Poet/Bottom/Winter/Soloist/Ensemble</i>
May Coppler	<i>First Fairy/Spring/Ensemble</i>
Jacquelyn Van Patten	<i>Second Fairy/Ensemble</i>
Evan Katsefes	<i>Oberon/Soloist/Trio/Phoebus/Autumn/Ensemble</i>
Esther Lee	<i>Trio/Ensemble</i>
Brendon Rapushaj	<i>Trio/Ensemble</i>
Xinran Du	<i>Soloist/Ensemble</i>
Jalynn Stewart	<i>Titania/Night/Soloist/ Ensemble</i>
Yaoqing Wang	<i>Mystery/Ensemble</i>
Cayenne Teeter	<i>Secrecy/Soloist/Ensemble</i>
Shengqiao Hao	<i>Sleep/Ensemble</i>
Saviah Miller	<i>Soloist/Ensemble</i>
Ja'hliil Pembleton	<i>Soloist/Ensemble</i>
Grace Foulsham	<i>Summer/Ensemble</i>
Annija Dziesma T.	<i>Attendant/Juno/Ensemble</i>
Sophia Gorostiza	<i>Soloist</i>
Samantha Hilario	<i>Soloist/Ensemble</i>
Yancheng Zhang	<i>Puck/Hymen/Ensemble</i>

Ensemble and Soloist Covers

Caspian Fernholz	Giovanna Mercurio
Maycee Harrison	Emily Mun
Jiwon Kang	Karina Vartanian
Molly Ann Killough	Ying Wang
Ailong Ma	
Bingkai Meng	

PROGRAM NOTE

The birth of English composer Henry Purcell was, as is the rule with cases of genius, auspiciously timed. Nearly six decades had elapsed since the cultural “Golden Age” of Queen Elizabeth I’s reign, during which time such figures as William Shakespeare rose to prominence, and under the ensuing monarchs too English theatrical and musical traditions continued to thrive. But eighteen turbulent years, beginning with the onset of the English Civil War in 1642, were to cast a shadow over the arts. During this period of upheaval, theaters (places of “lascivious Mirth and Levity”) were shuttered and cathedrals ransacked in the name of puritanical iconoclasm. The impoverishment of the arts that these events engendered was compounded yet further when, in 1649, the English monarchy was overthrown. For the next eleven years, in the absence of royal patronage and amidst the atmosphere of puritanical restraint, prospects for music and theater professionals would remain dramatically altered.

Born on the eve of the Restoration of the English monarchy in 1658/9 to a family of court musicians, Purcell was destined to flourish under the renewed artistic patronage of the restored “Merry Monarch” King Charles II and his successors. Following a boyhood spent as a chorister within the monarchy’s Chapel Royal, Purcell was appointed music copyist (and later organist) at Westminster Abbey, along with organist and Composer in Ordinary for the Violins at the Chapel Royal. In addition to his royal and ecclesiastical duties, Purcell also soon established himself as a well-regarded theater composer. In the artistic renaissance of Restoration-era England (Charles had reopened the theaters to much fanfare in 1660), spoken dramas interspersed with fanciful and varied music and dancing had become the fashion; Purcell was among the leading proponents, regularly providing so-called “incidental music” for an average of three or four plays per year from around 1690 until his death in 1695. It is in this capacity that we meet Purcell for the present production.

Henry Purcell’s *The Fairy Queen*, composed to an anonymous libretto based on William Shakespeare’s *A Midsummer Night’s Dream*, premiered at the Dorset Garden Theatre in 1692 in a lavish production that is reported to have cost approximately £3,000 Restoration sterling (upwards of \$650,000 today). *The Fairy Queen* followed the general narrative arc of Shakespeare’s play — Oberon, the King of Fairies, and his mischievous servant Puck employ a magical herb that entangles the lovers Lysander, Demetrius, Helena, and Hermia, the rustic Bottom, and the Fairy Queen Titania in a complex web of misdirected affections, culminating in a trio of marriages at the Athenian Palace of Duke Theseus

and Hippolyta — with Purcell's inter-act musical masques (accompanied by choreography from Josias Priest) evoking and embellishing the mystical realm of the fairies.

It is very likely that *The Fairy Queen*, like many stage works of the period, was intended not merely to entertain (and entertain it did — a full production lasted over four hours!) but also to gratify the monarchy. Purcell scholars have reasoned that *The Fairy Queen* may have been performed in tribute to King William and Queen Mary on the occasion of their fifteenth wedding anniversary. Indeed, in the Act V masque, the inclusion of orange trees planted in large porcelain China vases—alluding to Mary's precious china collection and to William of the House of Orange—may be read as celebrating the loving union of these two royals, among other references to conjugal bliss. (It has been suggested that Shakespeare's *A Midsummer Night's Dream*, similarly, was written for the occasion of an aristocratic wedding, but this remains conjecture.)

In the present production (which, out of necessity, has been truncated to include primarily the sung parts), absent are the frequent allusions to the royals, but myriad remain the vignettes of amorous mirth. Set in a disco amidst a fever dream of Baroque music, the present production of *The Fairy Queen* lends each and every groovy guest their chance at love. Over the course of twelve euphoric hours, all who visit Oberon and Titania's disco (including Shakespeare's Bottom both in disco donkey and donkey piñata form!) boogie the night away, their journeys intertwining with those of their fellow revelers.

—Program note ©Heather O'Donovan (MM '20),
beatherodonovan.com

CAST

Elena Bimbiloska

Soloist/Ensemble

BM antic. '24

Struga, North Macedonia

Student of Catherine Malfitano

May Coppler

First Fairy/Spring/Ensemble

BM antic. '24

Fostoria, Ohio

Student of Catherine Malfitano

Xinran Du

Soloist/Ensemble

BM antic. '24

Beijing, China

Student of Joan Patenaude-Yarnell

Upcoming: *Le nozze di Figaro*

(Barbarina), La Musica Lirica 2024,

Italy

Caspian Fernholz

Ensemble

BM antic. '24

Traverse City, Michigan

Student of Cynthia Hoffmann

Grace Foulsham

Summer/Ensemble

BM antic. '25

West Chester, Pennsylvania

Student of Mary Dunleavy

Sophia Gorostiza

Soloist

BM antic. '24

Miami, Florida

Student of Mary Dunleavy

Isaac Hall

Drunken Poet/Bottom/Winter/

Soloist/Ensemble

BM antic. '24

Bozeman, Montana

Student of Dimitri Pittas

Shengqiao Hao

Sleep/Ensemble

BM antic. '24

Yichun, China

Student of Christópheren Nomura

Maycee Harrison

Ensemble

BM antic. '25

Sylacauga, Alabama

Student of Sidney Outlaw

Samantha Hilario

Soloist/Ensemble

BM antic. '24

Ashtburn, Virginia

Student of Catherine Malfitano

Jiwon Kang

Ensemble

BM antic. '24

New York, New York

Student of Mary Dunleavy

Evan Katsefes

Oberon/Soloist/Trio/Phoebus/

Autumn/Ensemble

BM antic. '25

New York, New York

Student of Mark Schnaible

Upcoming: Vocal Fellow, Tanglewood

Music Center, Lenox, Massachusetts,

Summer 2024

Molly Ann Killough

Ensemble

BM antic. '25

Philadelphia, Mississippi

Student of Christópheren Nomura

Upcoming: Mostly Modern Festival,

Saratoga Springs, NY, June 2024

Esther Lee

Trio/Ensemble
 BM antic. '25
Suwon, South Korea
 Student of Ruth Golden

Ailong Ma

Ensemble
 BM antic. '25
Beijing, China
 Student of Cynthia Hoffmann

Bingkai Meng

Ensemble
 BM antic. '25
Beijing, China
 Student of Christópheren Nomura
 Upcoming: *Dead Man Walking* (Howard
 Boucher) Miami Music Festival

Giovanna Mercurio

Ensemble
 BM antic. '25
Redding, California
 Student of Ashley Putnam

Saviah Miller

Soloist/Ensemble
 BM antic. '25
Florence, South Carolina
 Student of Ruth Golden
 Upcoming: *Respiro NYC*, Summer 2024
 and *Classic Lyric Arts*, Italy,
 Summer 2024

Emily Mun

Ensemble
 BM antic. '25
Busan, South Korea
 Student of Joan Patenaude-Yarnell
 Upcoming: *La Musica Lirica*, Italy,
 Summer 2024

Ja'hliil Pembleton

Soloist/Ensemble
 BM antic. '25
Philadelphia, Pennsylvania
 Student of Catherine Malfitano

Brendon Rapushaj

Trio/Ensemble
 BM antic. '25
 Bronx, New York
 Student of Ruth Golden

Jalynn Stewart

Titania/Night/Soloist/Ensemble
 BM antic. '24
Brooklyn, New York
 Student of Mary Dunleavy

Cayenne Teeter

Secrecy/Soloist/Ensemble
 BM antic. '24
Hartland, Michigan
 Student of Ashley Putnam

Annija Dziesma T.

Attendant/Juno/Ensemble
 BM antic. '24
Thousand Oaks, California
 Student of Catherine Malfitano

Jacquelyn Van Patten

Second Fairy/Ensemble
 BM antic. '24
Cranston, Rhode Island
 Student of Catherine Malfitano

Karina Vartanian

Ensemble
 BM antic. '25
West Islip, New York
 Student of Joan Patenaude-Yarnell

Yaoqing Wang

Mystery/Ensemble

BM antic. '24

Wuhan, China

Student of Ashley Putnam

Yancheng Zhang

Puck/Hymen/Ensemble

BM antic. '24

Lanzhou, China

Student of James Morris

Ying Wang

Ensemble

BM antic. '24

Shenzhen, China

Student of Christópheren Nomura

ORCHESTRA

Jackson McKinnon, Conductor

VIOLIN 1

Zixiang Lin, concertmaster
Shanghai, China

Junlong Qu
Qingdao, China

Luxi Wang
Guangyuan, China

VIOLIN 2

Vivian Kao, principal
Hong Kong, Hong Kong

Faith Borkowski
Niskayuna, New York

VIOLA

Sage Small, principal
Phoenix, Arizona

Kyuwon Yoo
Paju-Si, South Korea

CELLO

Ying-lin Chen, principal
Yuanlin, Taiwan

Zoe Lavoie-Gagne
San Diego, California

DOUBLE BASS

Lauren Seery, principal
Bethpage, New York

OBOE

Sebastian Gonzales
Philadelphia, Pennsylvania

Rebecca Nelsen
Manorville, New York

TRUMPET

Nathan McKinstry
State College, Pennsylvania

Ariel Shores
New York, New York

PERCUSSION

Mischa Gerbrecht
Vancouver, Canada

KEYBOARD

Djordje Nesic

THEORBO

Jason Priset
New York, New York

CREATIVE TEAM

Jackson McKinnon, Conductor

Jackson McKinnon serves as Music Director for Manhattan School of Music's Undergraduate Opera Theatre's Riverside productions and is a member of the Graduate Opera Theatre's music staff as Chorus Master and Assistant Conductor. Mr. McKinnon has worked with ensembles all over the world, including the International Contemporary Ensemble, Grafenegg Academy Orchestra in Austria, the Orchestra Now (TÖN), Palaver Strings, Vienna State Opera Chorus, Linz Landestheater Opera Choruses, Bard Festival Chorale, American Symphony Orchestra, and Face the Music. Mr. McKinnon has served as Music Director for City Lyric Opera and Opera Maine's Studio Artists for multiple seasons. He has spent four seasons as a part of the creative team for the Bard Summerscape and Music Festival as cover conductor, assistant chorus master, and musicological consultant. Other projects include Ana Sokolović's *Svadba* at the request of Dawn Upshaw and the New York premiere of Lori Laitman's new opera, *Uncovered*.

Felicity Stiverson, Director and Choreographer

Felicity Stiverson's work as a director/choreographer includes recent productions of *Hansel and Gretel* at both Opera San Antonio and New Orleans Opera. Her work as a choreographer includes *The Cunning Little Vixen* (Manhattan School of Music), *Orpheus in the Underworld* (Manhattan School of Music), *Singin' in the Rain* (Weston Playhouse), *West Side Story* (Weston Playhouse), *Susannah* (Wolf Trap Opera), *Turandot* (New Orleans Opera), *The Barber of Seville* (Opera San Antonio), *The Flying Dutchman* (Virginia Opera), *Music City Christmas* (Nashville Symphony), *Hair* (Weston Playhouse), *Buddy* (Weston Playhouse), *Sense and Sensibility* (Everyman Theater), *The Fantasticks* (Weston Playhouse), 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. Her work on this piece is in memory of her mother, Cindy. felicitystiverson.com

Michael Ruiz-del-Vizo, Scenic Designer

Michael Ruiz-del-Vizo is a Queer Hispanic scenic designer and associate based in New York and Miami. Michael earned their BFA in production design at the Savannah College of Art and Design. Selected Credits: *Randy's Dandy Coaster Castle* (Egg & Spoon Theatre Collective), *Empanada Loca* (Savannah Repertory Theatre), *The Bluest Eye* (Theatreworks), *ON YOUR FEET! The Musical* (MAS, Carol Morsani Hall), *Peter and the Starcatcher* (TFHNYC), *Sense and Sensibility* (SCAD). Selected Associate Credits: *CLUE: A New Comedy* (National Tour, Scenic Designer Lee Savage), *MISTY* (The Shed, Set Designer Rajha Shakiry), *FLEX* (Lincoln Center, Set Designer Matt Saunders). Michael is an avid fan of drag, comedy, and Podcasts and is an all-around nice person. michaelruizdelvizo.com; @mikyle91.

Angus Goodearl, Lighting Designer

Angus Goodearl is a lighting designer and programmer based in Harlem. After being the Associate Designer on *Urinetown* at MSM last season, they are so glad to be back to make their design debut with MSM. Since graduating from the Boston University School of Theatre, they have been based in New York, working primarily as a programmer in Off-Broadway and regional theaters. They have programmed with the Roundabout, La Jolla Playhouse, Two River Theatre, and The National Black Theatre, among others. They have also assistant designed around the city at such venues as The Shed, Brooklyn Academy of Music, and Theatre For a New Audience. They have designed several small shows throughout and around the city, at The Tank and Bethany Arts Center and enjoy working in all of the different lighting roles of a team as they set out on a career as a multi-faceted theatre artist.

Jessica Crawford, Costume Designer

Jessica Crawford is a costume designer from New York City. She received her BFA in theater design and technology at Syracuse University in 2017. Recent design credits include *Singin' in the Rain* (Weston Playhouse), *Hair* (Weston Playhouse), *November* (The Shed), *LORDES* (New Ohio Theater), and *Crave* (Egg & Spoon Theatre Collective). jessicacrawford.com

Joshua Larrinaga-Yocom, Props Supervisor

Joshua Larrinaga-Yocom is excited to be working at Manhattan School of Music. 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 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.

Djordje Stevan Nestic, Vocal Coach/Pianist

Djordje Stevan Nestic's performances have been described as artful, assertive, sensitive, and quietly virtuosic, in a career highlighted by recital, concerto, chamber, and collaborative performances. He strives to promote music addressing contemporary issues of social justice and human rights. Recent engagements include conducting Ullmann and Kien's *Der Kaiser von Atlantis* and Mozart's *La finta giardiniera* at Manhattan School of Music and Ana Sokolović's *Svadba* at the Peabody Conservatory. Other notable engagements include Joyce DiDonato master classes at Carnegie Hall, an appearance on NPR's *A Prairie Home Companion*, and a concert at the UN General Assembly Hall in memory of the slave trade victims worldwide. He appears regularly at Opera Saratoga, the Berkshire Opera Festival, the Prototype Festival in NYC, the KotorArt Festival in Montenegro, Carnegie Hall in NYC, Kolarac Hall in Belgrade, and the Serbian Cultural Center in Paris. Recordings include Marc Blitzstein's *The Cradle Will Rock*, Ricky Ian Gordon's *Ellen West*, and Opera America Songbook. Other venues include Lincoln Center, the United Nations General Assembly Hall, the Mann Performing Arts Center in Philadelphia, FUJI TV in Japan, the Aspen Music Festival, Tanglewood Festival, Glimmerglass Opera, and Houston Grand Opera. He is a citizen of both the U.S.A. and Serbia and currently teaches at Manhattan School of Music and SUNY Purchase Music Conservatory. djordjenestic.com/about

Evgenia Trukša, Vocal Coach/Pianist

Pianist Evgenia Trukša was born in Riga, Latvia. She received a Master's degree in piano performance from Texas Christian University, followed by postgraduate studies with Dr. Daniel Pollack at the University of Southern California, and received a Professional Studies Certificate in collaborative piano from Manhattan School of Music, studying with Thomas Muraco. Evgenia was a prizewinner of several national and international piano competitions, including the Wideman International Piano Competition (U.S.A.), Concours International

de Piano d'Epinal (France), and Music Teachers National Association Piano Competition. Ms. Trukša has served as collaborative piano faculty and vocal coach at the School of Mahanaim (Long Island), International Vocal Arts Institute at Mannes School of Music, Amore Opera, and the American Opera Project and has previously been on the artistic staff of Texas Christian University and San Diego University. Evgenia has been serving as an artistic staff member, vocal coach, and pianist at Manhattan School of Music since 2011.

Kelsey Qualters, Production Stage Manager

Thrilled and honored to be a part of *The Fairy Queen* team! Select NYC credits include: *Swan Lake Rock Opera* (Off-Broadway, PSM), *The Seagull* (Columbia University, PSM), *The Addams Family* (New York Film Academy, PSM), *The Gorgeous Nothings* (Life Jacket Theatre Co., PA), *Up2Us 2023* (NYC Climate Week, PA) and the Broadway Stage Management Symposium (PA). Graduate of University of Cincinnati College–Conservatory of Music (CCM).

Alison Norris, Assistant Conductor

Alison Norris is a current orchestral conducting student in the Professional Studies program at Manhattan School of Music, where they study under Maestro George Manahan. At MSM, Alison has served as a cover conductor and preparatory conductor for the MSM Symphony Orchestra, working alongside conductors such as Leonard Slatkin, Robert Kapilow, Daniela Candillari, and David Chan. Alison has also served as a conductor for the TACTUS Ensemble and the composition department, as well as serving as assistant conductor for the Undergraduate Opera Theater's production of Purcell's *The Fairy Queen*.

Before moving to New York, Alison served as cover conductor for the Wisconsin Chamber Orchestra and the Madison Ballet. During their masters program at UW-Madison, Alison served as the conductor for both All-University Strings orchestras, conductor of the UWSMPH Medical Sciences Orchestra, and assistant conductor for the UW Symphony Orchestra.

Alison got their start in conducting in 2018 when they founded a wind ensemble as an undergraduate engineering student. Following their orchestral conducting debut with the Valparaiso University Symphony Orchestra, Alison was awarded an assistantship with the school upon graduation. Since then, Alison has conducted across China—from Beijing to Xi'an and Guangzhou—premiering to Chinese audiences Sky Macklay's *All About Alice* and the rediscovered Joseph Joachim violin concerto, *Hungarian Fantasy*, with violin soloist and esteemed musicologist Dr. Katharina Uhde.

Alison's primary conducting mentors include George Manahan, Oriol Sans, Kenneth Kiesler, and Dennis Friesen-Carper.

Tyler Arnold, Assistant Costume Designer

Tyler Alexander Arnold hails from the South as a Georgia-born and Texas-raised artist. They are a graduate of the Conservatory of Theatre Arts at Webster University receiving their BFA in costume design in 2017. Shortly after moving to NYC, they were the Playwrights Horizons' Van Lier Costume Fellow for the 2018–19 season. Recent work includes Broadway's *Hell's Kitchen* as the Costume Design Fellow, and costume designing *iNegro, a rhapsody* by Kareem Lucas at the New Ohio Theatre and *Dreamcrossed*, a short film for The Juilliard School directed by Zoey Martinson. They have also been Assistant Costume Designer for *Shadowland* at The Public Theater, designed by Azalea Fairley, and a costume assistant on Broadway's *A Strange Loop*, designed by Montana Levi Blanco. They assisted Dede Ayite on *The Last of the Love Letters* at Atlantic Theatre. Other production credits include Broadway's *Slave Play*, *American Buffalo*, and *Law & Order: Special Victims Unit* as a costume production assistant.

Mya Piccione, Assistant Stage Manager

Mya Piccione is so excited to work with Manhattan School of Music on this production of *The Fairy Queen*. Mya has been fortunate enough to work with a number of fantastic regional and non-profit theatres in various capacities. Select credits include: *The Notebook*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *The Walk With Amal*, *Shakespeare in the Park*, *Twelfth Night* (Chicago Shakespeare Theatre); *A Midsummer Night's Dream* (Notre Dame Shakespeare Festival); *Cavalleria Rusticana* (South Bend Lyric Opera); *As You Like It* (South Bend Civic Theatre); *Innocent*, *Pocket Playfest* (Pocket Theatre VR); *The Gorgeous Nothings* (Life Jacket Theatre Co.).

Carleen Graham, Dean of Vocal Arts

Carleen Graham is the inaugural Dean of Vocal Arts at Manhattan School of Music. A native of Ohio's Hocking Hills region, her career has encompassed academic, artistic, and community-building work in music and opera for over 40 years.

Prior to MSM, she was Director of HGOco, Houston Grand Opera's celebrated community and learning initiative. Dr. Graham is a State University of New York Distinguished Teaching Professor *Emerita* and was Director of the award-winning Crane Opera Ensemble at SUNY Potsdam for 25 years, earning

numerous awards for teaching and opera direction. She was instrumental in the development of the Domenic J. Pellicciotti Opera Composition Prize and was a co-founder, along with Stephanie Blythe, of the Fall Island Vocal Arts Seminar. Stage directing credits include productions of traditional and new works for Houston Grand Opera, Hawai'i Performing Arts Festival, Tri-Cities Opera, Royal Conservatoire of Scotland, Central City Opera, Tanglewood Music Center, and the Boston Symphony Orchestra.

She is a member of the National Opera Association, Co-Chair of OPERA America's Women in Opera Network, and a member of OA's Learning and Leadership Council.

Dr. Graham holds degrees from Teachers College–Columbia University, New England Conservatory of Music, and Ohio University.

THE FAIRY QUEEN PRODUCTION STAFF

Production Staff

Mariel Sanchez, Production Manager
Josh Groth, Associate Production Manager
Kelsey Qualters, Production Stage Manager
Mya Piccione, Assistant Stage Manager
Michael Massari, Technical Director
Lee Lord, Wardrobe/Costume Supervisor
Chloe Levy, Wardrobe/Costume Assistant
Angelica DeVico, Wardrobe Supervisor
Bridgette Burton, Anne Rosato, Dressers
Sarah Schlepp, Stitcher
Stephanie Foster, Supertitles Operator

Run Crew

Corban Gililland, Run Crew
Jessica Clapper, Board Operator
Zach Parisella, Spot Operator

Riverside Staff and Crew

Temishia Johnson, Riverside Theater Production Manager
Martin Bodenheimer, Riverside Theater Production Electrician
David Velazquez, Riverside Theater Audio Technician

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.

MSM PERFORMANCE AND PRODUCTION OPERATIONS

Madeline Lucas Tolliver, Dean of Performance and Production Operations

Performance Operations

Edward Gavitt, Assistant Dean
for Artistic Operations

Matthew Ward, Co-Chair and Co-Artistic
Advisor of Contemporary Performance
and Manager of Percussion

Hunter Lorelli, Large Ensembles Manager
Jacob Poulos, Performance and Production
Operations Department Manager

Logan Reid, Instrumental Ensembles Associate
Raiah Rofsky, Instrumental Ensembles Associate

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

Blair Cagney, Interim Associate Director
for Theatrical Production

Matthew Leabo, Supervisor of
Theatrical Operations

Chanel Byas, Production Manager

Mariel Sanchez, Production Manager

Josi Petersen Brown, Theatrical
Production Ensembles Manager

Lee Lord, Costume and Wardrobe Supervisor

Joshua Larrinaga-Yocom, Props Supervisor

Andres Diaz Jr., Production Supervisor

Tyler Donahue, Assistant Production Supervisor

Pamela Pangaro, Electrics Supervisor

& Production Coordinator

David Philyaw, Lead Technician

Dash Lea, Production Coordinator

Patrick St. John, Production Coordinator

Eric Miller, Production Coordinator

Joshua Groth, Associate Production Manager

Lorena Peralta, Associate Production Manager

Chloe Levy, Assistant to Wardrobes/Costumes

Baker Overstreet, Associate Props Coordinator

Justin Perkins, Associate Props Coordinator

Performance Library

Dr. Manly Romero, Performance Librarian

Clara Cho, Assistant Manager and
Precollege Librarian

Qianru Elaine He, Performance
Library Doctoral Assistant

Serena Hsu, Performance Library Doctoral Assistant

Maxwell Zhang, Performance
Library Doctoral Assistant

Piano Technical Services

Israel Schossev, Director

Richard Short, Assistant Director

Victor Madorsky, Performance Tuner/Technician

Hide Onishi, Chief Concert Technician

Scheduling and Patron Services

Ramon Tenefrancia, Assistant Director for Scheduling and Patron Services

Clayton Matthews, Scheduling and Recitals Associate

Gileann Tan, Scheduling and Rentals Associate

Veronica Mak, Patron Services Associate

The Orto Center for Distance Learning and Recording Arts

Chris Shade, Assistant Dean for The Orto Center
for Distance Learning and Recording Arts

David Marsh, Assistant Director for The Orto
Center for Distance Learning and Recording Arts

Ryan Yacos, Administrative Manager

Dan Rorke, Chief Recording Engineer

Kevin Bourassa, Recording Engineer

Johnathan Smith, Recording Engineer

Mohit Diskalkar, 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 5 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 Advancement Office at 917-493-4434 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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