

Manhattan School of Music Opera Theater
Dona D. Vaughn, *Artistic Director*

Presents

Later the Same Evening

Music by John Musto

Libretto by Mark Campbell

Michael Barrett, *Conductor*

Leon Major, *Stage Director*

Erhard Rom, *Set Designer*

David Roberts, *Costume Designer*

Scott Bolman, *Lighting Designer*

Wednesday, December 10, 2008, 7:30 PM

Friday, December 12, 2008, 7:30 PM

Sunday, December 14, 2008, 2:30 PM

John C. Borden Auditorium

Manhattan School of Music Opera Theater



Automat, 1927 by Edward Hopper

Automat courtesy of the Des Moines Art Center Permanent Collections;
Purchased with funds from the Edmundson Art Foundation, Inc., 1958.2

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Scott Bolman, *Lighting Designer*

Anne Ford-Coates, *Makeup and Hair Designer*

Christiaan Crans, *Assistant Conductor*

William Tracy, *Head Coach*

June Marano-Murray, *Vocal Coach*

Elizabeth Rodgers, *Vocal Coach*

Kathryn LaBouff, *Diction Coach*

Elizabeth Cheslock, *Production Stage Manager*

Victor Catano, *Production Manager*

Gordon Ostrowski, *Opera Producer*

Silas Huff, *Associate Producer*

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THE CAST

WEDNESDAY & SUNDAY CAST

<i>Elaine O'Neill</i>	Jaclyn Bermudez
<i>Gus O'Neill</i>	Spencer Dorn
<i>Estelle Oglethorpe</i>	Margaret Peterson
<i>Jimmy O'Keefe</i>	Blake Friedman
<i>Ruth Baldwin</i>	Min Won Shin
<i>Ronaldo Cabral</i>	Dan Kempson
<i>Sheldon Segal</i>	Rogelio Peñaerverde, Jr.
<i>Rose Segal</i>	Meredith Mecum
<i>Thelma Yablonski</i>	Carla Jablonski
<i>Valentina Scarcella</i>	Lindsay Rider
<i>Joe Harland</i>	Zach Altman

FRIDAY CAST

<i>Elaine O'Neill</i>	Clarissa Lyons
<i>Gus O'Neill</i>	Prescott Breeden
<i>Estelle Oglethorpe</i>	Margaret Peterson
<i>Jimmy O'Keefe</i>	Blake Friedman
<i>Ruth Baldwin</i>	Robin Idestrom
<i>Ronaldo Cabral</i>	Jorell Williams
<i>Sheldon Segal</i>	Kevin Campbell
<i>Rose Segal</i>	Irene Snyder
<i>Thelma Yablonski</i>	Daryl Freedman
<i>Valentina Scarcella</i>	Kelly Curtin
<i>Joe Harland</i>	Adam Cavagnaro

SYNOPSIS

SCENE 1. An apartment in New York

Elaine O'Neill sits at a piano and prattles about her day while figuring out the notes to “Whadayasay?” a song from the new Broadway musical, *Tell Me Tomorrow*, which she and her husband, Gus, are going to see that evening. Gus reads the paper and ignores her, occasionally interjecting remarks about the news and his job as an account manager for an advertising firm. Suddenly, they realize they have to get ready for the theater. When Gus leaves the room, Elaine admits to their estrangement, despite the idyllic appearance of their marriage from outside their apartment window. Gus reenters, begging off, and Elaine storms out. After she has left, Gus calls someone to meet him at his favorite bar, Clancy's.

SCENE 2. A hotel lobby

Estelle Oglethorpe waits nervously for Mr. Cabral to arrive—her first date since the death of her husband, James. She looks out the hotel lobby window to the busy street, which beckons her to move beyond her insular life in Greenwich.

SCENE 3. A street

Gus looks forward to being at Clancy's, away from his frustrations with his home life and job, where he manages, among others, the advertising account for Pearlagent toothpaste.

SCENE 4. A room in the Hudson Hotel for Young Women

Ruth Baldwin shuts off her radio, which is broadcasting the Pearlagent jingle, and reads a letter she has just written to her boyfriend explaining that she is leaving him to move back home to Indianapolis after a failed career as a dancer. She finishes packing and stares out her one window for the last time. Ruth, Estelle, and Elaine (on her way to the theater), each convey their need to move on in their lives. Elaine leaves; Mr. Cabral arrives to accompany Estelle to the theater; Ruth shuts her suitcase and goes.

SCENE 5. The Broadway theater where *Tell Me Tomorrow* is playing

Rose and Sheldon Segal arrive at their seats and bicker, while Valentina Scarcella, an elegant woman from Parma who speaks very little English, sits reading her program. Elaine arrives; behind her is Jimmy O'Keefe, a young man visiting from Lynchburg to whom she has given her extra ticket. The usher, Thelma Yablonski, shows them to their seats. Joe Harland enters and tells Thelma that he is awaiting the arrival of his girlfriend, a dancer, and that he intends to propose to her. Mr. Cabral and Estelle enter. As the theater's houselights dim, Jimmy expresses his excitement about being in New York and at his first Broadway show. The overture to *Tell Me Tomorrow* strikes up, and, soon after, Joe runs out of the theater. In a truncated sequence, the members of the audience watch the musical, conveying in their faces what is happening onstage.

The houselights come up, and everyone files out of the theater. Valentina, in Italian, vents her frustration at not comprehending the musical she has just seen—or life in this strange new country.

SCENE 6. The theater's marquee

Elaine, Jimmy, Rose, Sheldon, Mr. Cabral, Estelle, and, later, Valentina are huddled under the marquee during a pounding rain. On another street, Joe, devastated by Ruth's departure, clutches the letter he has just received from her. Ruth, on a train nearing Philadelphia, regrets leaving New York, while Jimmy decides he will move to the city. The various pairs leave, sharing a cab or walking into the night alone. Elaine is about to go when Gus, who has obviously been drinking, appears. He breaks down, telling Elaine about his feelings of inadequacy as a husband. After a beat, she takes him home, chattering about the show.

SCENE 7. An automat

Thelma muses about her life and the odd excitement of the city. She is about to go home when Joe enters, telling her that his girlfriend has left him. He offers to buy her a drink, then a cup of coffee; Thelma has to get home. Joe asks if he can walk her to the subway. She says, “Yes.” The rain has ended.

A NOTE FROM THE LIBRETTIST

It was Leon Major who came up with the idea of creating an opera based on the paintings of Edward Hopper in conjunction with the National Gallery's retrospective of the artist's work. He, along with Susie Farr of the University of Maryland and Stephen Ackert of the National Gallery, put together a commission and approached me and John Musto to create the opera, as we had enjoyed a very successful collaboration in the creation of *Völpone* for Wolf Trap Opera Company.

The first steps in creating the libretto involved the process of elimination. I rented a small room in Provincetown—only a town away from Hopper's Truro house— during a very rainy and cold week and a half in early Spring and took with me several books containing Hopper's paintings. I tore apart the books and scotch-taped thirty or so paintings on the walls of the room, then stared at them for a long time. Slowly, I started removing paintings: those that did not have figures in them (countless lighthouses and houses by the sea), those that were too iconic ("Nighthawks"), those that had nudity in them (this work was to be for University of Maryland students!), those that represented too much of a departure in style ("Rooms by the Sea"). With the paintings that remained, an idea emerged: what if all the paintings were limited to New York City in setting (unity of place: ah-ha!) and occurred in the evening (unity of time: again, ah-ha!). Other paintings came down, until I was left with the five that inspired the narrative for this libretto.

Leon stipulated that the cast had to number eleven so that a good portion of his second-year students could participate in the opera. We also agreed an ensemble piece would be best so that there would be no starring roles and every student could have his or her moment. The five paintings I chose contained only eight figures in them; so I was able to make up another three characters that never appear in the paintings but could help connect the lives I was beginning to imagine.

One thing that many critics dwell on when discussing Hopper is the nature of loneliness, of estrangement, in his work—something Hopper himself eschewed. Theatre is about connection, so it was necessary for me to break away from those critics' notions and explore how the imagined lives of the figures in his paintings could have intersected. And to introduce, God forbid, a little humor. In studying the very sparse details in the paintings I discovered some common images: the significant placement of windows, paintings on walls within the paintings, even how some figures are turned away from each other.

From the figures, characters emerged. Then situations. Then dialogue. And then the structure of the entire work. At this time I also discussed with Leon the use of projections and whether he wanted to strive for *tableaux vivants* in his staging. We both agreed that doing exact reenactments of the paintings was boring, artistically limiting, and, worse, economically impossible. But the most impor-

tant objection was that it would restrict the audience's imagination and participation.

I knew early on that "First Row Orchestra" could present an opportunity for allowing all of these lives to converge, either directly or indirectly. And by placing the projection of the painting at the beginning of the scene, I was allowed to bring in as many characters as there are theatre seats in the painting. Plus, the theatre needs an usher; so the figure in "Automat," now named Thelma, was given employment. Imagining that the theatre in this painting is a Broadway house where a musical is playing led me to inject snatches of songs from that musical into previous scenes: Elaine plays one on her piano, one is heard on the radio in Ruth's hotel room, one is sung by Ronaldo as he serenades Estelle—and they all return in the scene in which the audience watches the Broadway show.

As I worked on the libretto, I reread John Dos Passos's novel *Manhattan Transfer* and several novels by the New York writer Dawn Powell. (For those who care about such things, most of the characters' names, in some transposed way, come from *Manhattan Transfer*.) This not only got me into the period, but the mood of envisioning New York as a city where serendipitous connections occur all the time, as that theme figures strongly in these novels.

I left Provincetown ten days later with a solid first draft. Leon suggested some very worthy revisions, I made them, and then it went to John, who also had some very worthy suggestions. A year and several months later, we had an opera.

My original idea for the set involved some dopey artsy thing with a floating window sculpture. I'm grateful to scenic designer Erhard Rom for coming up with the idea of setting it in a gallery, and to Leon for making that concept work so well. It's an excellent, if you'll pardon the pun, framing device, but it also underscores the way I entered the paintings in that small room in Provincetown—and, I think, the way anyone can enter a painting. If you look long enough.

—Mark Campbell

PROGRAM NOTE

Few could have anticipated the kind or degree of interest and excitement that crackled through a wing of the National Gallery of Art on that summer morning in 2006. A press conference had been called to announce something utterly unprecedented in the illustrious history of the institution. As one of the Gallery's prominent patrons said to me with conspicuous joy: "We're causing an opera!"—which they were in fact doing, in collusion with the fine opera program at the University of Maryland and its elegant Clarice Smith Performing Arts Center.

People who labor in an exacting discipline are not always content to have another discipline superimpose new meanings on their subjects. The obvious pleasure of the curators of American art there that day was thus particularly gratifying to a habitual partisan of the artistic tasks that only opera can accomplish. (To this day you can go to www.nga.gov/press/exh/229/opera/index.shtm and hear for yourself how the idea of *Later the Same Evening* was already being received by the Gallery's paladins of 20th-century American art history.)

When a soprano and two pianists (one of them the composer) combined to confect what amounted to a preview sketch of the third scene of the opera (the letter in the hotel room), I looked around me at the audience and thought, "Uh-oh. These people aren't accustomed to making the required imaginary leap. They can't know how such compositions bloom when they are translated to the stage, with orchestra, lights, sets, and costumes. They won't be able to appreciate what they're hearing." I was very wrong. The audience's enthusiasm was hardly less effusive than the opening-night ovations in College Park the following November. But, in retrospect, one sees why this should not have surprised me, for the whole project had benefitted from a radically organic continuity.

This unity was reflected in the remarks that so charmed the press conference. For, after the art curators, not only the librettist and composer, but also the director, spoke. His role had not just been pasted on to a completed work for which he was then brought in and expected to realize a stage production—a procedure that can result in hit-or-miss fidelity or compensatory directorial innovation. Leon Major had been an active participant in the gestation of the whole piece. It was Mark Campbell who had come up with the idea of linking five of Hopper's New York scenes into cohesive dramatic form, but the fertility of his invention had the benefit of the prospective director's ideas and insights from the beginning.

Fortunately both director and librettist were dealing with a composer in John Musto who was already justified in trusting them—after the team's hit with *Volpone*—and who would have that faith confirmed only three months later at Carnegie's Weill Recital Hall by the remarkable one-act *Bastianello*.

It was a song that John Musto had done with Mark Campbell in 2001 that led him to suspect that he might have found a dream librettist. With all the writing he had done for the stage, Mr. Campbell had never produced an opera libretto before *Volpone*. (He has since done one for William Bolcom that was given, like *Bastianello*, by the New York Festival of Song last winter, and he and Mr. Musto are now working on a fourth opera, a commission from the Opera Theatre of St. Louis and Wolf Trap Opera.) We may well turn the creative stream in the opposite direction and imagine what kind of *painting* might be based on the text of that fateful *song*, which runs thus:

Here I sit,
Nude at the piano,
On this cold, cold stool.
I got with me here
A bottle of beer
And I'm feeling like a fool.

And while I
Brood at the piano
You are somewhere faraway.
So I sit and I freeze
And I stare at the keys
Wishing I knew how to play.

I would jump
Off the Verrazano
But I'm really just too blue...

So I sit,
Nude at the piano,
The piano
I bought for you.

It's almost as though Edward Hopper's spirit had come back to his Manhattan haunts and updated his vision somewhat. In fact "Nude at the Piano" could serve as the title of a picture that we can imagine Hopper painting. Thus the genesis of tonight's opera is by no means routine, nor is the affinity of its creators with its subject matter manufactured. Its coming home to New York via the Manhattan School of Music, borne on music composed by one of its own alumni, is strikingly fitting.

And distinctive music it is. The audience for this work comes at the music in the opposite direction to the one that the performers must take. For the listener, this music comes bearing cultural signifiers that make it easy to hang onto. Its musical vocabulary is faithful enough to a distinctively American music-theatrical tradition that the superficial listener has the luxury of enjoying it at that level alone. The performer, however, is not deceived by that easygoing surface. The work requires a high level of technical mastery by all engaged in

its performance, and the interpreters become aware of intricate formal devices. These include sophisticated chromatic alterations of recurring patterns, shifting metrical environments, and complex contrapuntal textures that culminate in two extended fugal passages—one purely instrumental and the other also vocal. All these compositional manners are put to dramatic purpose. Looking to the fugues, for example: an instrumental interlude brings the successively entering imitative voices into play with each other just as most of the characters are heading toward their own temporary theatrical community. The two exceptions to that general gathering in the theater are the character who is walking out on the New York experience and the husband who is temporarily AWOL at the tavern—and his music makes him present when it is superimposed on the fugue like a chorale. Then that community, called forth by the first fugue, will be ratified by the musical interaction of the characters’ own fugue, sung when they leave the theater and discover the rain that has been predicted all evening. So the characters Hopper has created through one art are transformed into a community via another.

Fans of Baroque music will detect more than the fugues for their special delight, since the lover being stood up does his worrying over a *passacaglia* bass.

Perhaps the most musically complex feat of the opera comes with the trio of the three women from the first three episodes. It consists of the expressively combined musical material that had already introduced each woman in her separate scene. That their individual characters can become a trio for us before they have met is an illustration of what no art but opera was ever able to accomplish before the invention of the split screen or quick cuts in cinema. (These operatic and cinematic dynamics are famously married in the “Tonight” ensemble in the 1961 film of *West Side Story*.)

Given such specifically vocal drama, it is surely significant that some who have witnessed the characters’ mimed reactions to the theater’s imaginary pit orchestra had to have it pointed out to them afterwards that there had been no singing at all, thus no words, during this vivid portrayal of a condensed dramatic arc (with a beginning, middle, and end) accomplished by purely musical means.

Another formal device that is effective on both an instinctive level and on a conscious, more analytical one is the intricate way that the various songs from the fictional Broadway musical have their *prefigurings before, intertwining during, and reminiscences after* the show that brings the characters together. The unity lent by weaving these melodies through the texture of the whole opera helps make the work less challenging to listeners who aren’t connoisseurs of modern composition, while simultaneously offering complex patterns to savor to listeners who are. Key, however, is the fact that on both kinds of listener these disciplined ways of employing melodic material will have the same degree of dramatic effect, whatever the subtly different thought/hearing processes of each listener. Come to think of it, this state of affairs is remarkably like one Mozart described in a letter to his father in 1782: “Here and there are things which only

connoisseurs can really appreciate, but I have seen to it that those less knowledgeable must also be pleased, without knowing why...”

This seems the simplest explanation for the rapturous reception that *Later the Same Evening* found in the capital and in the nearby Maryland suburb. Many who had gone down for the opening, however, expressed strong feeling that this work, so redolent of Hopper’s own city, had to make its way up the Jersey Turnpike right away. So, while the singer in tonight’s musical-within-an-opera searches for “the man in Manhattan,” *Later the Same Evening* had to wait just a year (which is only *moments* in opera-production time) to find the school of music in Manhattan, founded during Edward Hopper’s heyday, that is surely a natural home for it.

—Roger Evans

“Nude at the Piano” © 2001 by Mark Campbell; song from John Musto, *Collected Songs* (New York and Hamburg: Peermusic Classical, 2008).

Later the Same Evening was commissioned in 2006 by the Clarice Performing Arts Center, the School of Music, and the Maryland Opera Studio in a joint project with the National Gallery of Art. The premiere performance was on November 15, 2007 in the Kay Theatre at the University of Maryland, followed by a performance at the National Gallery of Art on December 2. The production was conducted by Glen Cortese and directed by Leon Major with the members of the Maryland Opera Studio and the National Gallery of Art orchestra. The production was designed by Erhard Rom, David Roberts, and Nancy Schertler.

BIOGRAPHIES

John Musto, *Composer*

“If there is a finer composer of song with piano alive and working today, I would very much like to know his or her name.” So says the British doyen of song literature Graham Johnson, voicing the reaction of many to John Musto’s output in the genre that first brought him wide acclaim. Since then his concertos, chamber music, works for solo instruments, film scores, and five successful opera productions have brought increasing attention to his mastery of all such forces. These varied works display a rare and creative integration of all the idioms that are available to the twenty-first century composer.

To these John Musto brings the command and awareness of a seasoned virtuoso performer. “I don’t know of any full-time composer today who plays the piano with greater panache,” proclaimed *The New York Observer* in a typical review. In fact, one of John Musto’s most important contributions lies in the full range of practical performing experience that he brings to composition. Writers on music have often observed that he harks back to the composers of a bygone age, when the most newsworthy musicians were performers first and thus equipped to bring that experience to bear on their creative output. To all that he adds notable fluency in the art of improvisation, in another resemblance to composers of the 18th and 19th centuries.

With a recording history on such labels as Naxos, Hyperion, Harmonia Mundi, and EMI, John Musto is seeing a constantly growing output of his music on recordings by other performers as well. Recent releases of his chamber works (Koch) and songs (Bridge) will be followed in January by his comic opera *Volpone* (Wolf Trap) and the one-act *Bastianello* (Bridge) in the spring. These will be joined by the Manhattan School of Music opera department CD version of his *Later the Same Evening*. Also scheduled are recordings of both Musto piano concertos, with the composer as soloist.

During the summer of 2008, during which John Musto worked with singers and pianists in Southern California’s *Songfest* and Ravinia’s master classes, a jury of distinguished pianists heard twenty-two teenagers play John Musto’s extraordinarily demanding *Improvisation and Fugue*, commissioned for the New York Piano Competition. This season brings his interpretation of the Gershwin *Piano Concerto* in Colorado, his performance in his own Piano Trio with *An Die Musik* in New York’s Merkin Concert Hall, his Bach pianism for Caramoor, and a New Year’s Eve performance in Beethoven’s *Choral Fantasy* in the Cathedral Church of St. John the Divine, among other commitments in his habitually active schedule. In progress is his latest full-length comic opera, *An Inspector from Rome*, commissioned by Wolf Trap Opera and Opera Theatre of St. Louis.

Mark Campbell, *Librettist*

Mark Campbell’s career as a librettist and lyricist has successfully bridged the worlds of both opera and musical theater. Since 2004, four of his commissioned operas have received enthusiastic premieres: *Volpone* (Wolf Trap Foundation for the Arts, 2004 and 2007, music by John Musto, directed by Leon Major); *Later the Same Evening* (National Gallery of Art/University of Maryland, 2007, music by Musto, directed by Major), *Bastianello* and *Lucrezia* (New York Festival of Song, 2008, music by Musto and William Bolcom). Other operatic works include *Three Lost Chords* (American Opera Projects and the Zipper Theatre, music by Lance Horne), and *A Letter to East 11th Street* (American Opera Projects and VOX, music by Martin Hennessy).

As a lyricist, Mark penned all of the lyrics for *Songs from an Unmade Bed*, a theatrical song cycle with music by eighteen composers, which was produced by New York Theatre Workshop in 2005, directed by David Schweizer and performed by Michael Winther. There have been several regional productions of *Unmade Bed*, and recently the work received its West Coast premiere at Celebration Theatre in Los Angeles to much critical acclaim. Other productions for which he has written lyrics include *The Audience* (The Transport Group, directed by Jack Cummings), *Splendor* (Bay Street Theatre, American Place Theatre, directed by Jack Hofsis), *Chang & Eng* (SOBT), *The Paradise Project* (The Kitchen, music by Michael Torke), *Akim* (Music-Theatre Group at LaMama, music by Richard Peaslee), *Ring Around the Rosie* (music by Richard Peaslee, produced by Music-Theatre Group at the Joyce Theatre) and *Light Shall Lift Them* (Harvey Theatre, Brooklyn Next Wave Festival).

Mark’s awards include the Kleban Foundation Award for Lyricist (first recipient), two Richard Rodgers Awards from the American Academy of Arts and Letters, a New York Foundation for the Arts Playwriting Fellowship, an National Endowment for the Arts grant, three Drama Desk Award nominations, a Rockefeller Foundation Award, and a Jonathan Larson Performing Arts Foundation Award. In addition to his new collaboration with John Musto, *An Inspector from Rome*, for Opera Theatre of St. Louis and Wolf Trap, his upcoming projects include a music-theater work about the Civil War for Virginia Festival of the Arts (music by Ricky Ian Gordon) and a new musical for Washington D.C.’s Signature Theatre (book by Michael Slade and music by Joseph Thalken).

Michael Barrett, *Conductor*

Michael Barrett is CEO of Caramoor Center for Music and the Arts and General Director of the Caramoor International Music Festival. In 1992, Mr. Barrett and his wife Leslie Tomkins founded the Moab Music Festival in Utah, for which he serves as music director. He is also the co-founder and associate artistic director of the critically acclaimed New York Festival of Song (NYFOS).

Mr. Barrett has distinguished himself as a conductor with major orchestras here and abroad in the symphonic, operatic, and dance repertoire. From 1994 to 1997 he was the director of the Tisch Center for the Arts at the 92nd Street Y in New York. A protégé of Leonard Bernstein, he began his long association with the renowned conductor and composer as a student in 1982. He served as Maestro Bernstein's assistant conductor from 1985 to 1990. He currently serves as music advisor to the Leonard Bernstein Estate.

A champion of new music, Mr. Barrett has conducted and played premieres by Bernstein, Marc Blitzstein, William Bolcom, Richard Danielpour, Aaron Kernis, ?? [*rst name?*] Sellars, Lou Harrison, Toru Takemitsu, David Del Tredici, John Corigliano, Lowell Liebermann, and John Musto. He has also collaborated with the directors Jerome Robbins, John Houseman, Sir Peter Hall, David Alden, Christopher Alden, and Gregory Mosher.

Mr. Barrett has recorded for Koch, TER, CRI, and Deutsche Grammophon. He has released two compact discs with the Brooklyn Philharmonic; one as soloist playing Blitzstein's Piano Concerto, with Lukas Foss conducting, the other as conductor of works of Wilder and Corigliano, with oboist Humbert Lucarelli. The DG recording *The Joys of Bernstein* features Mr. Barrett playing solo piano with Maestro Bernstein conducting. Other discs include recordings of Kerner Lieder; Mignon Lieder, duets by Robert Schumann (with Lorraine Hunt and Kurt Ollmann); *Casino Paradise* by William Bolcom; *Aaron Kernis: 100 Greatest Dance Hits*; and Ned Rorem's *Evidence of Things Not Seen*.

Dedicated to music education, Mr. Barrett oversees the innovative education programs of the Moab Music Festival. He is also active in the creation of new educational programs for symphony orchestras in collaboration with Jamie Bernstein. Their programs have been performed throughout the U.S., Asia, Cuba, and Europe.

As a performer, he has worked with many leading arts organizations throughout the world. Recent engagements have included the Portland (Oregon) Opera, The Utah Symphony, and the Indiana University School of Music, where he returns annually.

Born in Guam and raised in California, Mr. Barrett attended the University of California at Berkeley and is a graduate of the San Francisco Conservatory of Music, where he studied piano with Paul Hersch. He earned Master's degrees in conducting and piano performance.

Leon Major, *Stage Director*

Leon Major is the Artistic Director of the Maryland Opera Studio for the University of Maryland, College Park, where he has directed many productions, including the premiere of *Later the Same Evening*. From 2003 to 2007 he was artistic consultant for Opera Cleveland, and from 1998 to 2003 Mr. Major was Artistic Director of Boston Lyric Opera. He has directed opera and theater throughout the Americas and Europe for companies such as New York City Opera, Washington Opera, Glimmerglass Opera, San Diego Opera, Vancouver Opera, Teatro Municipale (Rio de Janeiro), the Opera Company of Philadelphia, Florentine Opera, Austin Lyric Opera, Wolf Trap Opera, the Canadian Opera Company, and the Opera Festival of New Jersey. Among the productions he has directed are *Macbeth*, *Falstaff*, *Intermezzo*, *Volpone*, *Don Pasquale*, *Don Carlos*, *Resurrection*, *Aida*, *Don Giovanni*, *Roméo et Juliette*, *La traviata*, *Lelisir d'amore*, *Carmen* (on the Boston Commons), *Eugene Onegin*, *The Aspern Papers*, *Così fan tutte*, *Il Barbiere di Siviglia*, and *Peter Grimes*. Aside from his work as an independent director, Mr. Major has given master classes at the Sociedad Internacional de Valores de Arte Mexican in Mexico City, the Shanghai Conservatory, the Israeli Vocal Arts institute in Tel Aviv, and Toronto's Royal Conservatory of Music.

Erhard Rom, *Set Designer*

Erhard Rom has designed over 100 productions nationally, two of which were featured in the 2007 Prague Quadrennial, the pre-eminent scenographic exhibition in the world. Set designer of Manhattan School of Music's 2007 production of *Griffelkin*, he has also designed for the Opera Theatre of Saint Louis, Boston Lyric Opera, Virginia Opera, Minnesota Opera, Wolf Trap Opera, Geva Theatre Center, Syracuse Stage, Indiana Repertory Theatre, Merrimack Repertory Theatre, Woolly Mammoth Theatre, ABC Television, Opera Festival of New Jersey, Cleveland Opera, Kentucky Opera, Lyric Opera of Kansas City, New Orleans Opera, Chautauqua Opera, Ordway Music Theatre, Curtis Institute of Music, San Francisco Opera Center, BARD Summerscape. He received the Tribute to Classical Arts Award for Creative Achievement in Opera in 1999 and 2003. He is a member of U.S.A. Local 829. Erhard is currently an Assistant Professor of Set Design at Montclair State University and will be designing a new production of *Nixon in China* for the Vancouver Opera in 2010.

David O. Roberts, *Costume Designer*

Costume designer David O. Roberts is pleased to be working again with John Musto, Mark Campbell, and Leon Major, having collaborated with them last on the world premiere of *Later the Same Evening* at the University of Maryland. He also designed the costumes for their first collaboration, *Volpone*; for the

world premiere at Wolf Trap Opera in 2004, and re-designed a second production there in 2007. He previously worked with Mr. Major on productions of *Il Barbiere di Siviglia* at Glimmerglass Opera, *Così fan tutte* at San Diego Opera, Florida Grand Opera, Austin Lyric Opera, and Teatro Municipal, Rio de Janeiro, *Don Giovanni* at Boston Lyric Opera; *Don Giovanni* and *Così fan tutte* at Wolf Trap Opera; and *Così fan tutte*, *Il matrimonio Segreto*, *Le nozze di Figaro*, and *Turn of the Screw* at the University of Maryland. Other productions at Wolf Trap include *La Finta Giardiniera*, *Il Turco in Italia*, and *La Clemenza di Tito*. Other opera credits include *Roméo et Juliette* and *Dream of Valentino* (associate costume designer with Valentino, the couturier) at Washington Opera, and *Faust* at Opera Company of Boston. He has also designed costumes for *Otello* at Philadelphia Drama Guild, *Peter and the Wolf* and *Babar; the Little Elephant* for Metropolitan Opera Ballet, and *The Nutcracker* for Marin Civic Ballet.

Scott Bolman, *Lighting Designer*

Scott Bolman recently lit *Baal* at Columbia University, *You Can't Take it With You* at the University of Rochester, *The History Boys* at Northern Stage, and *Prelude to the First Day* for Twilight Theater. Other designs include *Così fan tutte*, *Armide*, and *Transformations* for the Maryland Opera Studio, *Peter and the Wolf* at the Guggenheim Museum, and premiers of Charles Mee's *Gone* (59E59), Lucy Thurber's *Stay* (Rattlestick), Ruth McKee's *The Nightshade Family* (SPF) and Ximena Garnica's *A Timeless Kaidan* (NYC Butoh Festival). His dance work includes Shen Wei Dance Arts' *Map*, which premiered at the 2005 Lincoln Center Festival. Scott has also re-created lighting for Jennifer Tipton's *Don Giovanni* (Japan, U.S.) and *The Magic Flute* (Belgium, France, Israel, Italy, South Africa).

Anne Ford-Coates, *Hair and Make-up Designer*

Recent work includes *Lucrezia Borgia* for Washington National Opera, *The Crucible* for the Mezzo Television Opera Competition and Festival in Hungary, *Kiss Me, Kate*, *Guilio Cesare in Egitto*, *Das Liebesverbot*, and *I Capuletti e i Montecchi* for Glimmerglass Opera, *Twelfth Night* for the Shakespeare Theater Company, *Der Fliegende Holländer* for Utah Opera, *Semele* and *Ernani* for Opera Boston, *Aida* and *Pirates of Penzance* for Opera Omaha, *House of Blue Leaves* for the Mark Taper Forum, *Don Pasquale* for Syracuse Opera, *La Bohème* for Opera Tampa, and *Street Scene* and *Griffelkin* for Manhattan School of Music. Ms. Ford-Coates is Associate Director of Elsen Associates, Inc., resident wig and make-up designers for Washington National Opera and numerous North American opera companies. Upcoming projects include *The Nose* for Opera Boston and *Freshwater* for The Women's Project and SITI Company.

Elizabeth Cheslock, *Production Stage Manager*

Elizabeth A. Cheslock worked on Manhattan School of Music's previous productions of *Riders to the Sea*, *A Dinner Engagement*, and *A Month in the Country*. Other credits in New York include *Ariadne Unbinged*, *Arianna in Creta*, *Albert Herring*, *Il signor Bruschino* (Gotham Chamber Opera); *Die Zauberflöte* (Mannes College, The New School); *The Blowin of Baile Gall* (Off-Broadway); *The Lepers of Baile Baiste* (Off-Off-Broadway); *Sboud! A Mod Musical* (Amas Musical Theater/ PLUS Entertainment); and *Buck Fever* (TerraNova Theatre Collective). Regional credits include Chautauqua Opera, Opera Carolina, Tulsa Opera, Opera Grand Rapids, Shreveport Opera, and Williamstown Theatre Festival. A graduate of North Carolina School of the Arts, Lizzie is a member of Actor's Equity Association and American Guild of Musical Artists.

CAST BIOGRAPHIES

Zach Altman (Joe Harland)

Baritone Zach Altman, from Philadelphia, performed the role of Breedley in the West Coast premiere of William Bolcom's *A Wedding* at the Music Academy of the West this past summer. He is currently pursuing his Master's degree at Manhattan School of Music, studying with Marlana Malas. While at MSM he has portrayed Don Polidoro in *Litaliana in Londra*, Betto in *Gianni Schicchi*, Tarquinius in *The Rape of Lucretia*, and Fortitude the Lion in *Griffelkin*. He has also studied at the Chautauqua Institution, where he played Guglielmo in *Così fan tutte* and Arnalta in *Lincoronazione di Poppea*. He recently sang Nimming Ned in Britten's version of Gay's *The Beggar's Opera* in Castleton, Virginia, conducted by Lorin Maazel. He is an Encouragement Award winner from the Marilyn Horne Foundation Competition.

Jaclyn Bermudez (Elaine O'Neill)

Jaclyn Bermudez is a second-year Master's student at Manhattan School of Music studying with Cynthia Hoffmann. She has recently performed as Venus in *Orpheus in the Underworld* with Encanta Opera. This past year at Manhattan School of Music she was in Lukas Foss's *Griffelkin* and Mrs. Fiorentino in Kurt Weill's *Street Scene* for an outreach series. She performed Suzel in Mascagni's *Lamico Fritz* for the Opera Theatre and Festival of Lucca, Italy. Past performances include Alcina (*Alcina*), Micaela (*Carmen*), Susanna (*Le nozze di Figaro*), Mother (*Amahl and the Night Visitors*), and Fairy Godmother (*Cendrillon*) with Full Circle Opera Project, Los Angeles and Carnegie Mellon Opera. Jaclyn was a soloist with the Pittsburgh Symphony Orchestra during the 2006–07 season.

Prescott Breeden (Gus O'Neill)

Prescott Breeden is currently a first-year Master's student at Manhattan School of Music. A baritone born in Fairfax County, Virginia, he moved to Fairfield County, Connecticut for high school and began studying voice at the age of 15. The mainstay of his repertoire includes the Count in *Le nozze di Figaro*, Wolfram in *Tannhauser*, Eugene Onegin in *Eugene Onegin*, Tarquinius in *The Rape of Lucretia*, and King Herod in *Herodiade*. Prescott, who has lost over 100 pounds since 2006, has also developed a reputation as a personal trainer specializing in breathing-through techniques designed to increase the body's ability to absorb oxygen. He has spent the last five years studying under the great tutelage of Mark Oswald.

Kevin Thomas Campbell (Sheldon Segal/Cover, Jimmy O'Keefe)

Kevin Thomas Campbell is a second-year Master's student at Manhattan School of Music. He began his professional career as a boy soprano with Virginia Opera, where, under the direction of Peter Mark, he performed the role of Second Boy in *Die Zauberflöte*. Kevin then was engaged to sing several principal boy soprano roles with the Metropolitan Opera from 2007 to 2009. After his voice changed, Mr. Campbell became the youngest tenor in the history of Virginia Opera to perform with their adult chorus.

Mr. Campbell received a B.M. in Vocal Performance and a B.A. in Political Science from the University of North Carolina at Chapel Hill in 2006. While there, he performed as Tamino in *Die Zauberflöte*, the Mayor in *Albert Herring*, and Ferrando in *Così fan tutte*. Mr. Campbell's next engagement is with OSH Opera, where he will be performing Ferrando in *Così fan tutte* at Symphony Space in November.

Adam Cavagnaro (Joe Harland)

Adam Cavagnaro is currently in his first year of graduate studies at Manhattan School of Music, studying with Mark Oswald. A native of New Jersey, Adam received a Bachelor's of Music degree from Montclair State University, where he studied with Stephen Oosting. Previous roles with Project Opera Manhattan include Junius (*The Rape of Lucretia*), Papageno (*Die Zauberflöte*), Figaro (*Le nozze di Figaro*) and Don Basilio (*Il barbiere di Siviglia*); at Montclair State University, he performed the roles of John Sorrel (*The Consul*), David (*Hand of Bride*), and The Baker (*Into the Woods*).

Kelly Curtin (Valentina Scarcella)

Kelly Curtin is an emerging coloratura soprano from Delaware. She recently graduated *cum laude* from the University of Delaware with a degree in Vocal Performance, where she performed such roles as Rose in *Street Scene* and Papagena in *The Magic Flute*. Last year she won second prize in the Barry Alexander International Vocal Competition and performed in a winner's recital at the Koscuisko Foundation's auditorium in New York City. Ms. Curtin is in her first year of graduate school at Manhattan School of Music where she studies with Cynthia Hoffmann. *Later the Same Evening* is her first performance with the Opera Studio.

Spencer Philip Dorn (Gus O'Neill)

Bass-baritone Spencer Philip Dorn, originally from St. Paul, Minnesota, is currently pursuing a Master's degree at Manhattan School of Music under the guidance of Edith Bers. Last year, he debuted as the Old Devil in Lukas Foss's *Griffelkin* and Don Alfonso from *Così fan tutte* in the Opera Scenes Program. This past summer he performed the role of Dr. Bartolo in *Le nozze di Figaro* at the Oberlin in Italy program and the role of Prince Gremin for New York Opera Studio. While attending the Lawrence Conservatory of Music, he performed the roles of Sarastro in *Die Zauberflöte*, the Notary from *Don Pasquale*, and Monsieur Lacouf from *Les Mamelles de Tirésias*. Spencer would like to dedicate his performance to the memory of his father.

Daryl Freedman (Thelma Yablonski)

Mezzo-soprano Daryl Freedman is currently pursuing her Master's degree at Manhattan School of Music, where she studies with Trish McCaffrey. Recent roles include Spirit in *Dido and Aeneas* with Central City Opera, Olga Olsen in *Street Scene* with Manhattan School of Music, Zenobia in *Death in Summer* with New American Opera Previews, Zinnia in *L'Etoile* with Wolf Trap Opera Company, and Nicklausse in *Les Contes d'Hoffmann* with Temple University Opera Theatre. In past summers she has sung with Central City Opera, Wolf Trap Opera Studio, VOICEexperience Music Festival, Académie Internationale d'Été de Nice, and Opera Theatre Music Festival of Lucca. In 2005, she was the recipient of the Vira I. Heinz Endowment for study abroad in Leipzig, Germany. This semester she is singing Juno in *Semele* with Ken Merrill's Accompanying Seminar.

Blake Friedman (Jimmy O’Keefe)

Tenor Blake Friedman, a native of Chicago, is currently a candidate for his Master’s degree at Manhattan School of Music, where he is the recipient of the Rodgers and Hammerstein Scholarship Award and studies with Maitland Peters; he received his Bachelor of Music degree from the Eastman School of Music under the tutelage of Dr. Constance Haas. Mr. Friedman’s recent performance credits include Paolino in *The Secret Marriage* by Cimarosa as guest artist at Northern Illinois University; Buchanan in Kurt Weill’s *Street Scene* at Manhattan School of Music; featured artist in “An Evening with George and Lenny,” a Gershwin and Bernstein musical revue conceived by Carolyn Marlow at Manhattan School of Music; tenor soloist for Handel’s *Ode on St. Cecilia’s Day* with the Gregory Kunde Chorale; Lorenzo in Eastman Opera Theatre’s production of *I Capuleti e I Montecchi*; tenor soloist for Bach’s *Magnificat* with the Gregory Kunde Chorale; and Il Podesta in Mozart’s *La Finta Giardiniera* with Eastman Opera Theatre.

Sasha Hashemipour (Cover, Estelle Oglethorpe)

Sasha Hashemipour, a native of San Diego, began singing at age eleven. In 2006, she won first place in the NATS San Diego Young Artists Competition. In 2007, she attended the International Institute of Vocal Arts in Chiari, Italy, and performed the role of Cherubino in scenes of *Le nozze di Figaro*, as well as Annio in scenes of *La Clemenza Di Tito*. She returned again to IIVA this summer, where she performed the role of Smeton in scenes of Donizetti’s *Anna Bolena*, Suzuki in scenes of Puccini’s *Madama Butterfly*, and Arsace in Rossini’s *Semiramide*. This summer she also attended the Canadian Vocal Arts Institute in Montreal directed by the Metropolitan Opera Assistant Conductor, Joan Dornemann. This past year she won second place in the Stewart Brady Competition in San Francisco. She is currently a candidate for her Bachelor’s degree at Manhattan School of Music, where she studies with mezzo-soprano Mignon Dunn.

Robin Idestrom (Ruth Baldwin)

Soprano Robin Idestrom will complete her Master’s this year at Manhattan School of Music in Joan Patenaude-Yarnell’s studio. She has performed throughout the United States, Canada, and Europe. Robin has performed with the Calgary Opera Chorus, Philharmonic Chorus, Civic Symphony, Johnny Summers Jazz Orchestra, Continental Orchestra, the newly formed SymphoNYChorus, and with Centro Studi Lirica in Italy this summer. Most recently, she was Housewife 2 in Manhattan School of Music’s *Griffelkin* and the Queen of the Night in *Incanted* (Discover Opera), as well as performing in *Carmen*, *Frobisher* (World Premiere), Pergolesi’s *Stabat Mater*, and *Messiah*. Robin is the recipient of the MSM Birgit Nilsson Scholarship in Voice, and is forever grateful to her husband and son for their incredible support and love.

Carla Jablonski (Thelma Yablonski)

Carla Jablonski, a senior at Manhattan School of Music studying with Arthur Levy, moved to New York in 2001 to pursue a vocal and theater career. While a drama major at LaGuardia High School of Performing Arts, Carla’s roles included Madame Boniface in *Hotel Paradiso* and Irena Synkova in *I Never Saw Another Butterfly*, staged in Lincoln Center’s Little Flower Theater. In 2005 she was awarded a Drama Desk Award in theater. Carla’s vocal performances include Beethoven’s Ninth Symphony with the New York Philharmonic at Avery Fisher Hall and a concert with South African jazz artist Hugh Masekela and Paul Simon at Carnegie Hall. Previously at MSM, Carla appeared in *Griffelkin*, performed the role of Mrs. Jones in *Street Scene*, and participated in Marilyn Horne’s seminar and master class. This spring, Carla looks forward to performing in the AMTE production of *And the World Goes Round: The Songs of Kander & Ebb*. She would most like to thank her mom for her continual support and love.

Dan Kempson (Ronaldo Cabral)

Baritone Dan Kempson is a second-year graduate student in the studio of Marlena Malas. Last year at Manhattan School of Music he was seen as George Jones in *Street Scene*. Previous performances include the title role in *Don Giovanni*, Papageno (*The Magic Flute*), John Brooke (*Little Women*), Count Almaviva (*Le nozze di Figaro*), Guglielmo (*Così fan tutte*), Carl-Magnus (*A Little Night Music*), and as soloist in *Carmina burana*, the Fauré Requiem, and Gounod’s *St. Cecilia Mass*. He is a recipient of an Encouragement Award from Opera Index and has been a finalist in the Liederkrantz Foundation and Oratorio Society of New York Competitions. Dan received his B.M. from Peabody Conservatory.

Clarissa Lyons (Elaine O’Neill)

Soprano Clarissa Lyons is excited to be performing such a challenging and interesting work. A native of Davis, California, Clarissa graduated with honors from U.C. Berkeley with a major in music and a minor in art history. She has performed scenes from *Street Scene* as Mrs. Fiorentino, *The Marriage of Figaro* as the Countess, and *Rusalka* as the title character. Ms. Lyons is a recent recipient of the Bel Canto Institute Orchestral Award and of the U.C. Berkeley Eisner Prize for Excellence in the Performing Arts. Ms. Lyons studies with Patricia Misslin and will be receiving her Master’s in Vocal Performance in May.

Meredith Mecum (Rose Segal)

Soprano Meredith Mecum is in her first year of graduate study at Manhattan School of Music. She received a Bachelor of Musical Arts in voice performance and art history from Pennsylvania State University in December of 2007. While at Penn State, Meredith performed with the Opera Studio in a variety of produc-

tions, including full operas, opera scenes, and children's opera. She has pursued summer study at the Opera Theatre and Music Festival of Lucca, and the Chautauqua Institution School of Music. Meredith is currently studying with Joan Patenaude-Yarnell.

Rogelio B. Peñaverde, Jr. (Sheldon Segal)

Rogelio B. Penaverde Jr., a native of Manila, Philippines, is a second-year graduate student and merit scholar at Manhattan School of Music, in Cynthia Hoffmann's vocal studio. He completed his undergraduate studies at the Conservatory of the University of Santo Tomas in Manila, where he was a scholar of the alumni association under the tutelage of the late Maestra Salvacion Yniguez. Penaverde's opera credits include the roles of Ernesto from Donizetti's *Don Pasquale*, Nadir from Bizet's *Les Pêcheurs de Perles*, and Don Octavio from Mozart's *Don Giovanni*. Last summer he performed the role of Tamino from Mozart's *Die Zauberflöte* at the Tuscia Opera Festival in Italy. His concert experience includes the tenor leads for Mozart's *Missa Brevis* in D Major, Dubois's *The Seven Last Words of Christ*, and Haydn's *Nicolaimesse*. He is featured in *Souvenirs de Filipinas*, a recording of works by Philippine national composer Francisco Santiago.

Margaret Peterson (Estelle Oglethorpe)

Mezzo-soprano Margaret Peterson was praised in the *New York Times* for her performance as the Grandmother in Lucas Foss's *Griffelkin*. She is the recipient of the Mae Zenke Orvis Endowed Opera Scholarship and a 2006 ASCAP Award and was a member of New Jersey Opera in 2007. Previous performance credits include the Mother in *Amahl and the Night Visitors*, Sorceress in *Dido and Aeneas*, Jan in *The Golden Gate*, and Sara in *The Binding of Isaac*. Equally at home in musical theater, she has performed the roles of Edwin Drood in *The Mystery of Edwin Drood* and Cinderella in *Into the Woods* and appeared in the American Musical Theater Ensemble's *Defying Gravity*, a Stephen Schwartz Revue, and *An Evening with George and Lenny*, a Bernstein and Gershwin Revue. She holds a Bachelor's degree from Manhattan School of Music and is a candidate for the Master's degree in 2010. She is in the studio of Maitland Peters.

Lindsay Rider (Valentina Scarcella)

Second-year graduate student Lindsay Rider is excited to be portraying Valentina in the New York premiere of *Later the Same Evening*. Last year she covered the role of Greta Fiorentino in *Street Scene*. She was also in the American Musical Theater Ensemble's Revue *An Evening with George and Lenny*. Originally from West Chester, Pennsylvania, Ms. Rider earned her B.M. at Ithaca College and currently studies with Arthur Levy.

Min Won Shin (Ruth Baldwin)

Soprano Min Won Shin is a native of Busan, South Korea. She recently graduated from the Manhattan School of Music with a Master of Music degree in Voice Performance. She earned her Bachelor of Music degree in Voice Performance from the Seoul National University School of Music. Miss Shin has appeared in opera scenes in roles such as Barbarina and Susana in Mozart's *Le nozze di Figaro*, Susanna in Handel's *Susanna*, Baby Doe in Moore's *The Ballad of Baby Doe*, and Pamina in Mozart's *Die Zauberflöte*. Ms. Shin currently studies at the Manhattan School of Music in the studio of Jean Caplan.

Irene Snyder (Rose Segal)

Mezzo-soprano Irene Snyder is a recent graduate of Westminster Choir College, where she received a Bachelor's degree in Voice Performance. Past roles include Nicklausse in Offenbach's *Les Contes d'Hoffmann*, Filotete in Handel's *Oreste*, and Annio in *La Clemenza di Tito*. She has participated in both the Opera Theater and Musical Festival of Lucca as well as the Chautauqua Institution. Ms. Snyder is studying with Marlena Malas.

Jorell Williams (Ronaldo Cabral)

Jorell Williams is a professional studies candidate at Manhattan School of Music, where he recently completed his Master's. Roles at MSM include Tarquinnus in *The Rape of Lucretia*, Milord Arespigh in *Litaliana in Londra*, Henry Davis in *Street Scene*, and the title role of *Gianni Schicchi*. At SUNY Purchase, Jorell performed the title role in *Le nozze di Figaro*, Melchior in *Amahl and the Night Visitors*, Kromov in *The Merry Widow*, and the baritone roles in *Dialogues of the Carmelites*. He has also performed Henry Davis in *Street Scene* for Chautauqua Opera, Cal (Cover) in Blitzstein's *Regina* for Des Moines Metro Opera, and Ping (Cover) in *Turandot* for Opera North. He has sung with the American Opera Projects, the New York Pops Symphony Education Outreach Program, St. George's Cathedral Shakespeare in America, and enCanta Collective. A Herman Lissner Foundation Scholar and Liberace Foundation Scholar, Mr. Williams won the Schuyler Career Bridges Grant Award in 2008 and was awarded the honorary Charles Rieker award.

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Special thanks to: Manly Romero, Performance Librarian, Odds Costumes, and the MSM Opera Studio student workers: Kristen Diñinno, Allyson Herman, Megan Pachecano, and Lindsay Rider.

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ABOUT THE SCHOOL

MANHATTAN SCHOOL OF MUSIC

Manhattan School of Music is a preeminent international conservatory of music granting Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees. Established in 1918 by pianist and philanthropist Janet Daniels Schenck, the School is dedicated to the personal, artistic, and intellectual development of its students, who range from the precollege through the postgraduate level. Offering both classical and jazz training, Manhattan School of Music trains students in performance and composition and provides a core curriculum in music theory, music history, and the humanities. Students come from all over the world, drawn by a rigorous program that reflects the highest standards of musical heritage, and by the faculty, which includes some of the world's best-known artists. Much of the School's strength derives from its home in cosmopolitan New York City. Manhattan School of Music contributes to the city's musical life through an active community outreach program and with concerts and performances that are recognized as some of the finest events in New York's musical calendar. Manhattan School of Music's alumni are active in every aspect of contemporary musical life. Many are among the most distinguished artists performing in concert halls, opera houses, and on jazz stages throughout the world today.

OPERA AT MANHATTAN SCHOOL OF MUSIC

Recognized as one of the foremost opera training programs in the world, Manhattan School of Music's opera program attracts some of the most talented young singers from the United States and more than forty other countries. Students in the program refine their technique and develop their artistry under the guidance of a faculty of eminent artist-teachers while gaining exposure before New York City audiences through performances in opera scenes, community outreach concerts, and two full-length productions each year.

The Manhattan School of Music opera program has a long and proud tradition of producing some of the finest operatic artists in America and abroad. Manhattan School of Music's opera productions have been praised as a significant contribution to operatic life in New York City, and many students have gone on to major careers. Among notable alumnae are sopranos Dawn Upshaw, Catherine Malifitano, Alexandra Deshorties, and Tonna Miller and mezzo-sopranos Susan Graham, Dolora Zajick, and Jennifer Dudley of the Metropolitan Opera. Alumni appearing at the New York City Opera are sopranos Lauren Flanigan, Patricia Coffin, Pamela Armstrong, and Nina Warren; mezzo-soprano Beth Clayton; tenors Matthew Chellis and Brandon Jovanovich; and baritone Scott Altman. Another noted alumnus is Maestro George Manahan, music director of the New York City Opera. Soprano Laquita Mitchell won first prize in the Belvedere Competition in Vienna and took first place in the 2003–4 Metropolitan Opera national auditions. The

finalists' concert was broadcast nationwide on National Public Radio. The School has issued CDs of Ned Rorem's *Miss Julie*, Benjamin Britten's *Albert Herring*, Gaetano Donizetti's *Il campanello di notte*, Leonard Bernstein's *Trouble in Tabiti*, Gustav Holst's *Savitri*, Ludwig Spohr's *Beauty and the Beast*, the world premiere recordings of Daniel Catán's *Rappaccini's Daughter*, William Mayer's *A Death in the Family*, Scott Eyerly's *The House of the Seven Gables*, Robert Ward's *Roman Fever*, Thomas Pasatieri's *The Seagull*, and Lee Hoiby's *A Month in the Country*.

CONTRIBUTIONS TO MANHATTAN SCHOOL OF MUSIC

Manhattan School of Music is deeply grateful to all the generous contributors who provide critical support for the educational programs we offer our students. All of us at the School offer our warmest thanks to the many individuals, foundations, corporations, and government agencies whose gifts contribute vital resources to train our outstanding musicians. While space allows us to list only donors of \$500 or more, our most sincere gratitude extends to all of our donors.

We wish to recognize in particular those individuals, foundations, and corporations who have chosen to support the Scholarship Fund at Manhattan School of Music with a gift of \$25,000 or more. These donors' gifts comprise the President's Scholarship Circle and are among the most important type of funding provided by friends of the School. We thank all of those who have participated in this effort.

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