

A large, bold, light blue letter 'M' logo.

VOICE MASTER CLASS &
LIVE WEBCAST

Thomas Hampson

Distinguished
Visiting Artist

**Presented by the Distance
Learning Program**

**This master class is supported
by the A. L. and Jennie L. Luria
Foundation.**

webcast: www.dl.msmnyc.edu/live

TUESDAY, MARCH 19, 2013 / 4 PM
THE GORDON K. AND HARRIET GREENFIELD HALL

Manhattan School of Music

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PROGRAM

CLAUDE DEBUSSY
(1862–1918)

“Oh! Oh! Mes cheveux descendent
de la tour!” from *Pelléas et Mélisande*

LEONARD BERNSTEIN
(1918–1990)

“Lonely Town” from *On the Town*

Kurt Kanazawa, Baritone
Student of Marlena Malas

Brett Klaus, Piano
Student of Thomas Muraco

FRANZ SCHUBERT
(1797–1828)

Nacht und Träume

W. A. MOZART
(1756–1791)

“Dies Bildnis ist bezauberndt schön”
from *Die Zauberflöte*

Mingjie Lei, Tenor
Student of Joan Patenaude-Yarnell

Amanda Hall, Piano
Student of Warren Jones

GIOACHINO ROSSINI
(1792–1868)

“Una voce poco fa” from *Il barbiere di Siviglia*

GUSTAV MAHLER
(1860–1911)

Liebst du um Schönheit

Gina Perregrino, Mezzo-soprano
Student of Mignon Dunn

Saundra Schiller, Piano
Student of Thomas Muraco

RICHARD STRAUSS
(1864–1949)

Die Nacht

ROBERT SCHUMANN
(1810–1856)

Widmung

Margrethe Fredheim, Soprano
Student of Cynthia Hoffman

Kira Whiting, Piano
Student of Thomas Muraco

Alternate:

CHARLES GOUNOD
(1818–1893)

“Ah! lève toi, soleil” from *Roméo et Juliette*

LUDWIG VAN BEETHOVEN
(1770–1827)

Adelaide

Aaron Short, Tenor
Student of Mark Oswald

George Hemcher, Piano
Student of Thomas Muraco

Texts and Translations

“Mes longs cheveux” from *Pelléas et Mélisande*

Oh! oh! Qu'est-ce que c'est? tes
cheveux, tes cheveux descendent
vers moi!
Toute ta chevelure, Mélisande,
toute ta chevelure est tombée de
la tour!
(moins vite et passionnément contenu)
Je les tiens dans les mains, je les
tiens dans la bouche...
Je les tiens dans le bras, je les mets
autour de mon cou...
Je n'ouvrirai plus les mains cette nuit!
Non, non, non!
Je n'ai jamais vu de cheveux comme
les tiens, Mélisande!
Vois, vois, vois, ils viennent de
si haut et ils m'inondent encore
jusqu'au cœur;
Ils m'inondent encore jusqu'au
genoux!
Et ils sont doux, ils sont doux
comme s'ils tombaient du ciel!
Je ne vois plus le ciel à travers tes
cheveux.
Tu vois, tu vois? Mes deux mains ne
peuvent pas les tenir; il y en a jusque
sur les branches du saule...
Ils vivent comme des oiseaux dans
mes mains, et ils m'aiment, ils
m'aiment plus que toi!
Non, non, non, je ne te délivre pas
cette nuit...
Tu es ma prisonnière cette nuit,
toute la nuit, toute la nuit...
Je les noue, je les noue aux branches
du saule...

Oh! Oh! What is this? Your hair,
your hair is coming down to me!
All your hair, Mélisande, All your
hair has fallen down from the tower!
(more slowly and passionately content)
I am holding it in my hands, I am
holding it in my mouth...
I am holding it in my arms, I am
putting it around my neck...
I won't open my hands again tonight.
No, no, no!
I have never seen hair like yours,
Mélisande!
See, see, see, it comes down from so
high and it inundates me still as far
as my heart;
It inundates me still as far as my knees.
And it is soft, it is soft as if it fell
from heaven.
I cannot see the sky through your hair.
You see, you see? My two hands can
no longer hold it; There is some as far
as the branches of the willow.
It is alive like birds in my hand,
and it loves me more than you.
No, no, no, I won't set you
free tonight.
You are my prisoner tonight, all
night, all night...
I am tying it, to the branches of
the willow...
You will not get away, ever...you will
not get away, ever...
Look, look, I am kissing your hair...
I do not suffer any more amidst
your hair...

Tu ne t'eniras plus...tu ne t'en iras plus...	(Can) you hear my kisses along your hair?
regarde, regarde, j'embrasse tes cheveux...	They rise up the length of your hair... It is necessary that each (hair) bring you my kisses...
Je ne souffre plus au milieu de tes cheveux...	You see, you see, I can open my hands...
Tu entends mes baisers le long de tes cheveux?	I have my hands free and you cannot leave me...
Ils montent le long de tes cheveux...	
Il faut que chacun t'en apporte...	
Tu vois, tu vois, je puis ouvrir les mains...	
J'ai les mains libres et tu ne peux plus m'abandonner...	

"Lonely Town," from *On the Town*

New York, New York or a village in Iowa
The only difference is the name
If you're alone whether on Main Street or on Broadway
If you're alone they are both the same
A town's a lonely town when you pass through
And there is no one waiting there for you
Then it's a lonely town, you wander up and down
The crowds rush by, a million faces pass before your eyes
Still it's a lonely town unless there's love
A love that's shining like a harbor light
You're lost in the night unless there's love
The world's an empty place and every town's a lonely town

Nacht und Träume

Heil'ge Nacht, du sinkest nieder;	Holy night, you sink down;
Nieder wallen auch die Träume	Dreams, too, drift down
Wie dein Licht durch die Räume,	Like your moonlight through space,
Lieulich durch der Menschen Brust.	Through the quiet hearts of men;
Die belauschen sie mit Lust;	They listen with delight
Rufen, wenn der Tag erwacht:	Calling out when day awakens:
Kehre wieder, heil'ge Nacht!	Return, holy night!
Holde Träume, kehret wieder!	Fair dreams, return!

“Dies Bildnis ist bezauberndt schön”

from *Die Zauberflöte*

Dies Bildnis ist bezaubernd schön
Wie noch kein Auge je geseh'n!
Ich fühl' es, wie dies Götterbild
Mein Herz mit neuer Regung
füllt.

Dies' etwas kann ich zwar nicht
nennen,

Doch fühl' ichs hier wie Feuer
brennen.

Soll die Empfindung Liebe sein?

Ja, ja, die Liebe ist's allein.

O, wenn ich sie nur finden könnte!

O, wenn sie doch schon vor mir
stände!

Ich würde, würde, warm und rein,
Was würde ich? Ich würde sie voll
Entzücken

An diesen heissen Busen drücken

Und ewig wäre sie dann mein.

This image is enchantingly lovely,
Like no eye has ever beheld!

I feel it as this divine picture,
Fills my heart with new emotion.

I cannot name my feeling,
Though I feel it burn like fire
within me,

Could this feeling be love?

Yes! Yes! It is love alone!

Oh, if only I could find her,

If only she were standing before me,

I would, I would, with warmth
and honor...

What would I do? Full of rapture,

I would press her to this glowing
bosom,

And then she would be mine forever!

“Una voce poco fa” from *Il barbiere di Siviglia*

Una voce poco fa
qui nel cor mi risuonò;
il mio cor ferito è già,
e Lindoro fu che il piagò.

Sì, Lindoro mio sarò;
lo giurai, la vincerò.

Il tutor ricuserà,
io l'ingegno aguzzerò.

Alla fin s'accheterà
e contenta io resterò.

Sì, Lindoro mio sarò;
lo giurai, la vincerò.

Io sono docile, son rispettosa,
sono obbediente, dolce, amorosa;
mi lascio reggere, mi fo guidar.

A voice has just
echoed here into my heart
my heart is already wounded
and it was Lindoro who shot.

Yes, Lindoro will be mine
I've sworn it, I'll win.

The tutor will refuse,
I'll sharpen my mind
finally he'll accept,
and happy I'll rest.

Yes, Lindoro will be mine
I've sworn it, I'll win.

I'm gentle, respectful
I'm obedient, sweet, loving
I let be ruled, I let be guided

Ma se mi toccano dov'è il mio debole
sarò una vipera e cento trappole
prima di cedere farò giocare.

But if they touch where my weak
spot is
I'll be a viper and a hundred traps
before giving up I'll make them fall

Liebst du um Schönheit

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!
Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!
Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
Die hat viel Perlen klar.
Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.

If you love for beauty,
Oh, do not love me!
Love the sun,
She has golden hair!
If you love for youth,
Oh, do not love me!
Love the spring;
It is young every year!
If you love for treasure,
Oh, do not love me!
Love the mermaid;
She has many clear pearls!
If you love for love,
Oh yes, do love me!
Love me ever,
I'll love you evermore!

Die Nacht

Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um im weitem Kreise,
Nun gib acht.
Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt
die Garben
Weg vom Feld.
Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stromes,

Night steps out of the woods,
And sneaks softly out of the trees,
Looks about in a wide circle,
Now beware.
All the lights of this earth,
All flowers, all colors
It extinguishes, and steals
the sheaves
From the field.
It takes everything that is dear,
Takes the silver from the stream,

Nimmt vom Kupferdach des
 Domes
 Weg das Gold.
 Ausgeplündert steht der Strauch,
 Rücke näher, Seel an Seele;
 O die Nacht, mir bangt, sie stehle
 Dich mir auch.

Takes away, from the cathedral's
 copper roof,
 The gold.
 The shrubs stand plundered,
 Draw nearer, soul to soul;
 Oh, I fear the night will also steal
 You from me.

Widmung

Du meine Seele, du mein Herz,
 Du meine Wonn', o du mein
 Schmerz,
 Du meine Welt, in der ich lebe,
 Mein Himmel du, darin ich schwebe,
 O du mein Grab, in das hinab
 Ich ewig meinen Kummer gab!
 Du bist die Ruh, du bist der Frieden,
 Du bist der Himmel, mir beschieden.
 Daß du mich liebst, macht mich
 mir wert,
 Dein Blick hat mich vor mir verklärt,
 Du hebst mich liebend über mich,
 Mein guter Geist, mein bessres Ich!

You my soul, you my heart,
 you my bliss, o you my pain,
 you the world in which I live;
 you my heaven, in which I float,
 o you my grave, into which
 I eternally cast my grief.
 You are rest, you are peace,
 you are bestowed upon me from
 heaven.
 That you love me makes me
 worthy of you;
 your gaze transfigures me;
 you raise me lovingly above myself,
 my good spirit, my better self!

“Ah! lève toi, soleil” from *Roméo et Juliette*

L'amour, l'amour! Oui, son ardeur
 A troublé tout mon être!
 Mais quelle soudaine clarté
 Resplendit à cette fenêtre?
 C'est là que dans la nuit
 Rayonne sa beauté!
 Ah! lève-toi, soleil!
 Fait pâler les étoiles
 Qui, dans l'azur sans voiles,
 Brillent au firmament.
 Ah! lève-toi! Parais!
 Astre pur et charmant!
 Elle rêve, elle dénoue

Love, love! Yes, its ardor
 Has troubled all of my being!
 But what sudden light
 Dazzles at that window?
 It is there that in the night
 Radiates her beauty!
 Ah! rise, sun!
 Make pale the stars
 Which, in the azure, without veils,
 Glitter in the firmament.
 Ah, arise! Appear!
 Star-pure and charming!
 She is dreaming, she unties

Une boucle de cheveux
Qui vient caresser sa joue.
Amour! Amour! porte-lui mes
voeux!
Elle parle! Qu'elle est belle!
Ah! Je n'ai rien entendu!
Mais ses yeux parlent pour elle!
Et mon coeur a répondu!

A lock of hair
Which comes to caress her cheek.
Love! Love! carry to her my vows!
She speaks! How beautiful she is!
Ah! I heard nothing!
But her eyes speak for her!
And my heart responds!

Adelaide

Einsam wandelt dein Freund im
Frühlingsgarten,
Mild vom lieblichen Zauberlicht
umflossen,
Das durch wankende Blütenzweige
zittert,
Adelaide!

Your friend wanders alone in the
garden of spring,
Gently bathed in lovely magical
light,
Which shimmers through the
swaying branches of flowers:
Adelaide!

In der spiegelnden Fluth, im Schnee
der Alpen,
In des sinkenden Tages
Goldgewölken,
In Gefilde der Sterne strahlt dein
Bildniss,
Adelaide!

In the reflection of the river, in the
snows of the Alps,
In the golden clouds of sinking day,
In the fields of stars thy face beams
forth,
Adelaide!

Abendlüftchen im zarten Laube
flüstern,
Silberglöckchen des Mais im
Grase säuseln,
Wellen rauschen und Nachtigallen
flöten,
Adelaide!

Evening breezes whisper through
the tender leaves
The silver bells at Maytime rustle
in the grass,
Waves roar and nightingales sing,
Adelaide!

Einst, o Wunder! entblüht auf
meinem Grabe,
Eine Blume der Asche meines
Herzens
Deutlich schimmert auf jedem
Purpurbättchen:
Adelaide!

Some day, o miracle! a flower will
blossom,
Upon my grave from the ashes of
my heart;
And clearly on every violet petal
will shine:
Adelaide!

About the Artist

Thomas Hampson

Thomas Hampson enjoys a singular international career as a recitalist, opera singer, and recording artist and maintains an active interest in teaching, research, and technology. The American baritone has performed in all the world's most important concert halls and opera houses with many renowned singers, pianists, conductors, and orchestras. Praised by the *New York Times* for his "ceaseless curiosity," he is one of the most respected, innovative, and sought-after soloists performing today.

Hampson has won worldwide recognition for his thoughtfully researched and creatively constructed programs that explore the rich repertoire of song in a wide range of styles, languages, and periods. He is one of the most important interpreters of German Romantic song, and with his celebrated "Song of America" project, a collaboration with the Library of Congress, he has become the "ambassador of American song." Through the Hampsong Foundation, founded in 2003, he employs the art of song to promote intercultural dialogue and understanding.

Hampson's first opera engagement of the 2012–13 season is at the Santa Fe Opera, where he takes on the role of Scarpia in Puccini's *Tosca* (with conductor Frédéric Chaslin). He then returns to Lyric Opera of Chicago, where he sings the title role of Verdi's *Simon Boccanegra* (led by Andrew Davis), a role he will also perform at London's Royal Opera House (Antonio Pappano) and in concert at Vienna's Konzerthaus (Nicola Luisotti) later in the season. Other operatic highlights include Scarpia in *Tosca* and Wolfram in Wagner's *Tannhäuser* at the Zurich Opera (Fabio Luisi/Marc Albrecht), Giorgio Germont in Verdi's *La traviata* at Vienna State Opera (Marco Armiliato), and his company debut as Iago in Verdi's *Otello* at the Metropolitan Opera (Alain Altinoglu).

Hampson's busy concert season begins at Germany's Berlin Musikfest and the Ruhrtriennale International Festival, where he performs a selection of Ives songs with the Mahler Chamber Orchestra and Kent Nagano. Other season highlights include Mahler's *Das Lied von der Erde* with the Orchestre de la Suisse Romande (Neeme Järvi), Strauss's orchestral songs with the Pittsburgh Symphony (Manfred Honeck) and London Philharmonic (Vladimir Jurowski), and Mahler's *Des Knaben Wunderhorn* with Indianapolis Symphony Orchestra (Joana Carneiro).

He will also perform in the New Year's gala with Rolando Villazón and Natalie Dessay at Baden Baden's Festpielhaus, and in the Concertgebouw Orchestra's 125th anniversary gala in Amsterdam alongside Lang Lang, Janine Jansen, and Mariss Jansons. Collaborative projects include a European tour with the conductorless ensemble Wiener Virtuosen—with whom he made a critically acclaimed recording of *Des Knaben Wunderhorn* in 2010—and concerts with the Jupiter String Quartet in New York, Boston, and Davis, featuring a new commission from Mark Adamo and songs by Hugo Wolf. Hampson also returns for master classes at the Heidelberger Frühling's Lied Academy, of which he is the artistic director, and performs recitals with long-time collaborators Craig Rutenberg and Wolfram Rieger at the Grafenegg Festival and in Munich, Basel, San Francisco, and other cities.

Hampson began his 2011–12 season at San Francisco Opera, where he created the role of Rick Rescorla in the world premiere of Christopher Theofanidis's *Heart of a Soldier*, commemorating the tenth anniversary of the 9/11 attacks. His operatic engagements last season also included role debuts as Iago in *Otello* and the title role in Hindemith's *Mathis der Maler*, both at Zurich Opera, and his house debut as Verdi's *Macbeth* at the Metropolitan Opera. Among other season highlights were concerts with the National Symphony Orchestra and Christoph Eschenbach, the Munich Philharmonic and Zubin Mehta, the Los Angeles Philharmonic and Gustavo Dudamel, the Pittsburgh Symphony and Manfred Honeck and the Israel Philharmonic and Zubin Mehta. He performed recitals in the U.S., Spain, Germany, Switzerland, and Austria and was featured in CNN's "Fusion Journeys" series, in a musical exchange with Ladysmith Black Mambazo in South Africa. Finally, the 2011–12 season saw the debut of the "Song of America" radio series, co-produced by the Hampson Foundation and the WFMT Radio Network of Chicago. Hosted by Hampson, the series consists of 13 hour-long programs exploring the history of American culture through song. Hampson served as the New York Philharmonic's first Artist in Residence in the 2009–10 season and received the 2009 Distinguished Artistic Leadership Award from the Atlantic Council in Washington, D.C. Hampson holds honorary doctorates from Manhattan School of Music, Whitworth College, and the San Francisco Conservatory, and is an honorary member of London's Royal Academy of Music. He carries the title of Kammersänger of the Vienna State Opera, was named a Commandeur dans l'Ordre des Arts et des Lettres by the Republic of France, and was awarded the Austrian Medal of Honor in Arts and Sciences.

About the Students

Margrethe Fredheim

Soprano Margrethe Fredheim is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of Cynthia Hoffmann. Previous credits include *Die Zauberflöte* (Pamina) with Oslo Operafestival. Scene work includes *Eugene Onegin* (Tatyana), *Le nozze di Figaro* (Susanna), *La Cenerentola* (Clorinda), *Der Freischütz* (Ännchen), and *Così fan tutte* (Despina) with the National Academy of the Arts in Oslo, Norway. Upcoming engagements include *Faust* (Marguerite) with Thomas Muraco's Opera Repertory Ensemble at Manhattan School of Music and *Die Zauberflöte* (First Lady) with the International Lyric Academy in Rome. She is a recipient of a Fulbright Scholarship.

Amanda Hall

Pianist Amanda Hall, a native of Long Island, New York, is a first-year Master's degree candidate studying with Warren Jones. She has accompanied master classes of Deborah Polaski, Diana Soviero, Giuseppe Sabbatini, Stefania Donzelli, Lee Hoiby, and Pablo Basualdo. Prior to beginning her graduate studies, Ms. Hall received Bachelor's degrees from SUNY Fredonia in both vocal performance and music education.

George Hemcher

George Hemcher, a native of Frazer, Pennsylvania, has worked closely with Nico Castel and Carol Castel at Delaware Valley Opera (DVO) and New York Opera Studio. This past summer at DVO, George was a répétiteur for Verdi's *Otello*, conducted *Kiss Me, Kate* by Cole Porter, and sang the role of Spärlich in Nicolai's *Die Lustigen Weiber von Windsor*. Mr. Hemcher has also been active in writing two piano transcriptions of operas for Thomas Muraco's Opera Repertory Ensemble for performances at Manhattan School of Music. Last spring George wrote transcriptions for Donizetti's *Lucia di Lammermoor*; this season he will be working on Gounod's *Faust*. Mr. Hemcher holds an undergraduate degree in music merchandising from Hofstra University. He is currently studying collaborative piano and vocal coaching with Thomas Muraco and is a candidate for a Master of Music degree in piano accompanying.

Kurt Kanazawa

Asian-American baritone Kurt Sanchez Kanazawa, born in Los Angeles, is of Filipino and Japanese descent. He received his Bachelor's degree in the visual arts from Columbia University before pursuing his Master's degree in voice at Manhattan School of Music. A recipient of the President's Award scholarship, he is studying with Marlena Malas. He was the winner of the special prize from Concorso Riccardo Zandonai Internazionale in Riva Del Garda, Italy, as well as an international semi-finalist at the Teatro Colon Concurso in Buenos Aires, Argentina. He has participated in master classes with Dame Kiri Te Kanawa, Sherrill Milnes, Roberto Aronica, Sir Richard Bonyng, Marilyn Horne, and Lenore Rosenberg. He was an inaugural participant of ISINGBEIJING with Artistic Director Hao Jiang Tian and recently performed with the NCPA orchestra in Beijing, China and the New York City Opera Orchestra at Alice Tully Hall. He performs frequently at the Edinburgh International Fringe Festival and the Chautauqua Music Festival.

Brett Klaus

Brett Klaus, a St. Louis native, is currently a Professional Studies candidate studying with Thomas Muraco. Mr. Klaus previously received his M.M. in piano performance from the Boston Conservatory studying with Max Levinson. He has performed in concert halls across the United States, Canada, Italy, and Mexico and appeared as solo artist with the Columbia Chamber Orchestra, Missouri Symphony, and Sinfonia Perusina, among others. Mr. Klaus was formerly a staff accompanist at the Boston Conservatory and former piano faculty at the New School of Music (Cambridge, Massachusetts) and the Brookline Music School. He will be vocal coaching this summer at the Tanglewood Music Festival.

Mingjie Lei

Tenor Mingjie Lei is a second-year Master's degree candidate studying with Joan Patenaude-Yarnell. Previous credits include *Don Giovanni* (Don Ottavio) with the Banff Centre Opera Theater, *The Ghosts of Versailles* (Leon) with the Manhattan School of Music Opera Theater, *Dido and Aeneas* (Aeneas) with Central Conservatory of Music, *Rent* (Roger) with Peking University in Beijing, and *Lucia di Lammermoor* (Arturo) with Thomas Muraco's Opera Repertory Ensemble at Manhattan School of Music. He also sang as Uriel in *Die Schöpfung (The Creation)*, conducted by Kent Tritle at Manhattan School of Music.

Gina Perregrino

Italian-American mezzo-soprano Gina Perregrino is a third-year student under the tutelage of Mignon Dunn. Ms. Perregrino has performed as a featured soloist throughout Switzerland and Tuscany, where she studied under scholarship at the University of Siena. Previous credits include the title role in *La Dolorosa*, *Die Zauberflöte* (Third Spirit), *Carmen* (Mercédès), and *Rigoletto* (Maddalena). Scene work includes *Vanessa* (Erika) at Manhattan School of Music and *War and Peace* (Sonya) and *La Clemenza di Tito* (Annio) at the International Vocal Arts Institute in Blacksburg, Virginia. Ms. Perregrino recently performed at the General Polish Consulate in New York City premiering an original work by Jan Roszkowski (*The Aquarian Age*) in the XIV Chopin and Friends Festival Gala. She was invited to sing Pergolesi's *Stabat Mater* with the Toscanini Symphony Orchestra at the centennial celebration of Casa Italiana in Washington, D.C. Ms. Perregrino is a recipient of the Martha and Arthur King Scholarship at Manhattan School of Music.

Saundra Schiller

New York based collaborative pianist Saundra Schiller is active as both a recitalist and vocal coach. Current projects include an upcoming production of *Faust*, directed by Thomas Muraco and New York City Opera's Alan Hicks. In addition to her coaching duties, she is arranging and performing a two-piano reduction, as she also did for a 2011 production of *Lucia di Lammermoor* with Brazilian director Livia Sabag. Ms. Schiller received her Bachelor of Music degree in piano performance at Virginia Commonwealth University with a "Friends of Music" scholarship, where she studied with Dr. Dmitri Shteinberg. As a President's scholarship recipient at Manhattan School of Music she is working with Thomas Muraco towards her Master's degree in accompanying, which she will receive in May 2013.

Aaron Short

Tenor Aaron Short (Olathe, Kansas) is a second-year Master's degree candidate studying with Mark Oswald. Previous credits at Manhattan School of Music include *Thaïs* (Nicias), *The Ghosts of Versailles* (Bégearss), and *Lucia di Lammermoor* (Edgardo) with Thomas Muraco's Opera Repertory Ensemble. Additional credits include *Die Zauberflöte* (Tamino), *Così fan tutte* (Ferrando), and the title role in *Albert Herring*. Aaron was

a Studio Artist at Wolf Trap Opera this past summer and will be an Apprentice Artist at Chautauqua Opera this upcoming summer. This April he will appear as Jimmy in Manhattan School of Music Opera Theater's production of *Aufstieg und Fall der Stadt Mahagonny*.

Kira Whiting

Kira Whiting is a native of Portland, Oregon. She received her B.M. in piano performance at Willamette University under the tutelage of Jean-David Coen in 2007. Currently, she is a first-year Master's student at Manhattan School of Music in the studio of Thomas Muraco. Past mentors include Susan DeWitt Smith and Sr. Patricia Baxter.

About 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. 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.

About the Distance Learning Program

In 1996, under the pioneering influence of Maestro Pinchas Zukerman and President Marta Istomin, Manhattan School of Music instituted a groundbreaking distance learning program—the first of its kind at a major conservatory—devoted to exploring the use of state-of-the-art videoconference technology for music education and performance. MSM has since become a proud leader in the field of distance learning, recognizing the vast potential for the creative use of broadband videoconferencing and its related instructional technologies in the arts as a whole. Led by Associate Dean & Director Christianne Orto, the program provides access to artistic and academic resources that enhance students' education in musical performance while heightening the global community's awareness of and participation in the musical arts.

The program has become a leading provider of distance learning content for higher education, K–12 schools, and community organizations, including master classes and coachings, clinics, lessons, audition preparation techniques, professional development and academic seminars. Teaching and learning partnerships have been established with students, educators, and distinguished artists in 37 states and 20 foreign countries, including Australia, China, and Europe, reaching an average of 7,500 students each year.

In 2003, MSM presented its first webcast, *Zukerman Interactive*, featuring Pinchas Zukerman conducting a student chamber orchestra in Elgar's *String Serenade*, op. 20. In 2007, MSM hosted *Manhattan Connects: An Internet2 Conference for New York's Cultural Institutions* in collaboration with Internet2, Columbia University, and Nysernet, which celebrated the potential of advanced broadband networking for the arts. The following year, the School inaugurated live web streaming of student concerts from the William R. and Irene D. Miller Recital Hall, and, in 2010, the Distance Learning Program partnered with InstantEncore to present a master class with renowned baritone Thomas Hampson, in the first live video stream of a classical music event to an iPhone/iPod touch application. In 2011, MSM created an online digital library of the Program's extensive video archive of past classes and events, thereby enabling viewers' instant access to this large repository of educational content. Most recently, the Program has launched the *Virtual Music Studio* pilot program to reach home-based learners via desktop videoconferencing for music. For further information, please visit www.dl.msmnyc.edu.