

MASTER CLASS AND LIVE WEBCAST  
Distinguished Visiting Artist for  
Vocal Studies and Distance Learning

# THOMAS HAMPSON, VOICE

---

[dl.msmnyc.edu/live](http://dl.msmnyc.edu/live)

*This master class and live webcast is generously supported by the Melos Fund for Distance Learning Innovation at Manhattan School of Music.*

TUESDAY, FEBRUARY 3, 2015 | 4 PM  
THE GORDON K. AND HARRIET GREENFIELD HALL

TUESDAY, FEBRUARY 3, 2015 | 4 PM  
THE GORDON K. AND HARRIET GREENFIELD HALL

MASTER CLASS AND LIVE WEBCAST  
Distinguished Visiting Artist for  
Vocal Studies and Distance Learning

# THOMAS HAMPSON, VOICE

---

## *Opening Remarks*

*President James Gandre*

W. A. MOZART  
(1756–1791)

“Hai già vinta la causa”  
from *Le nozze di Figaro*

CHARLES GOUNOD  
(1818–1893)

“Avant de quitter ces lieux”  
from *Faust*

**SeokJong Baek**, Baritone  
*Student of Ashley Putnam*  
**Tao Jiang**, Piano  
*Student of Kenneth Merrill*

OTTO NICOLAI  
(1810–1849)

“Vom Jäger Herne” from  
*Die lustigen Weiber von Windsor*

HANS PFITZNER  
(1869–1949)

*Mailed* (May Song)  
**Noragh Devlin**, Mezzo-soprano  
*Student of Cynthia Hoffmann*  
**Jeremy Chan**, Piano  
*Student of Thomas Muraco*

GIOACHINO ROSSINI  
(1792–1868)

“Largo al factotum della città”  
from *Il barbiere di Siviglia*

JULES MASSENET  
(1842–1912)

“Vision fugitive” from *Hérodiade*  
**Kidon Choi**, Baritone  
*Student of Marlena Malas*  
**Mario Antonio Marra**, Piano  
*Student of Warren Jones*

GIUSEPPE VERDI  
(1813–1901)

“Io morirò” from *Don Carlo*

RICHARD WAGNER  
(1813–1883)

“O du mein holder Abendstern”  
from *Tannhäuser*

**Young Kwang Yoo**, Baritone  
*Student of Mark Oswald*  
**Ieseul Yoen**, Piano  
*Student of Warren Jones*

W. A. MOZART

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

FRANCESCO CILEA  
(1866–1950)

“Il lamento di Federico”  
from *L'Arlesiana*

**Taehwan Ku**, Tenor  
*Student of Mark Oswald*  
**Jonathan Gmeinder**, Piano  
*Student of Warren Jones*

# TEXTS AND TRANSLATIONS

## “Hai già vinta la causa” from *Le nozze di Figaro*

Hai già vinta la causa! Cosa sento!  
In qual laccio io cadea? Perfidi! Io voglio...  
Di tal modo punirvi... A piacer mio  
la sentenza sarà... Ma s'ei pagasse  
la vecchia pretendente?  
Pagarla! In qual maniera! E poi v'è Antonio,  
che a un incognito Figaro ricusa  
di dare una nipote in matrimonio.  
Coltivando l'orgoglio  
di questo mentecatto...  
Tutto giova a un raggiro... il colpo è fatto.  
Vedrò mentre io sospiro,  
felice un servo mio!  
E un ben ch'invan desio,  
ei posseder dovrà?  
Vedrò per man d'amore  
unita a un vile oggetto  
chi in me destò un affetto  
che per me poi non ha?  
Ah no, lasciarti in pace,  
non vo' questo contento,  
tu non nascesti, audace,  
per dare a me tormento,  
e forse ancor per ridere  
di mia infelicità.  
Già la speranza sola  
delle vendette mie  
quest'anima consola,  
e giubilar mi fa.

We've won our case! What do I hear!  
I've fallen into a trap! The traitors!  
I'll punish them so! The sentence  
Will be at my pleasure... But supposing  
He has paid off the claims of the old woman?  
Paid her? How?... and then there's Antonio  
Who'll refuse to give his niece in marriage  
To a Figaro, of whom nothing is known.  
If I play on the pride  
Of that half-wit...  
Everything favors my plan...  
The dice is cast.  
Must I see a serf of mine made happy  
While I am left to sigh,  
And him possess a treasure  
Which I desire in vain?  
Must I see her,  
Who has roused in me a passion  
She does not feel for me,  
United by the hand of love to a base slave?  
Ah no, I will not give you  
The satisfaction of this contentment!  
You were not born, bold fellow,  
To cause me torment  
And indeed to laugh  
At my discomfiture.  
Now only the hope  
Of taking vengeance  
Eases my mind and makes me rejoice.

## “Avant de quitter ces lieux” from *Faust*

O sainte médaille,  
Qui me vient de ma soeur,  
Au jour de la bataille,  
Pour écarter la mort,  
Reste sur mon coeur.

O, holy medal  
Which comes to me from my sister,  
On the day of battle,  
To guard against death,  
Stay on my heart.

Avant de quitter ces lieux,  
Sol natal de mes aïeux  
A toi, Seigneur et Roi des cieux,  
Ma soeur je confie.  
Daigne de tout danger  
4 Toujours, toujours la protéger,  
Cette soeur si chérie

Before leaving this place,  
Native soil of my ancestors,  
To you, Lord and King of Heaven  
My sister I entrust.  
Deign from all danger  
Always, always to protect her,  
This sister, so dear,

daigne de tout danger la proteger,  
 Daigne la protéger de tout danger!  
 Délivré d'une triste pensée  
 J'irai chercher la gloire,  
 La gloire au sein des ennemis,  
 Le premier, le plus brave,  
 Au fort de la mêlée,  
 J'irai combattre pour mon pays,  
 Et si, vers lui, Dieu me rappelle,  
 Je veillerai sur toi fidèle,  
 Ô Marguerite!  
 Avant de quitter ses lieux,  
 Sol natale de mes aïeux,  
 A toi, Seigneur et Roi des cieux,  
 Ma soeur je confie!  
 Ô Roi des cieux, jette les yeux,  
 Protège Marguerite, Roi des cieux!

Deign from all danger to protect her,  
 Deign to protect her from all danger!  
 Delivered from a sad thought,  
 I will go in search of glory,  
 Glory in the midst of enemies,  
 The first, the bravest,  
 In the heat of the fray,  
 I will go to do combat for my country,  
 And if, to him, God calls me back,  
 I will watch over you loyally,  
 Oh, Marguerite!  
 Before leaving this place,  
 Native soil of my ancestors,  
 To you, Lord and King of Heaven,  
 I entrust my sister!  
 Oh King of Heaven, look down on her,  
 Protect Marguerite, King of Heaven!

## “Vom Jäger Herne” from *Die lustigen Weiber von Windsor*

Vom Jäger Herne die Mär ist alt,  
 der jagen ging in Windsors Wald  
 tagaus,  
 tagein, in die Nacht hinein,  
 tagein, tagaus, mit Saus und Braus.

Of the hunter Herne the tale is old,  
 who a-hunting went into Windsor's  
 Wood  
 day out, day in, into the night,  
 day in, day out with arrogant confidence.

Einst hetzt' er den Hirsch mit stolzem  
 Geweih,  
 mit Hussah- und mit Halloh Geschrei;  
 der floh zur heiligen Eiche,  
 daß nicht der Tod ihn erreiche.

Once set upon he on the stag with proud  
 antlers,  
 with sic'em and with sic'em yells;  
 He flew to the holy oak,  
 so that death would not overtake him.

Doch jener, wild und ungeschlacht,  
 Gab auf kein heilig Zeichen acht:  
 “O Herne, du hast ihn erschlagen,  
 Nun sollst du jagen und jagen!”

But the hunter, wild and coarse,  
 gave no attention to any holy sign:  
 “Oh Herne, you did kill it,  
 now you must hunt and hunt!”

Vom Jäger Herne die Mär ist alt,  
 der jagen muss in Windsors Wald,  
 nachtaus, nachtein, bis zum Morgenschein,  
 nachtein, nachtaus, mit Saus und Braus.

Of the hunter Herne the tale is old,  
 who must hunt in Windsor's Wood,  
 night out, night in, until sunrise  
 night in, night out, with arrogant  
 confidence.

Er trägt auf der Stirn des Hirschen Geweih,  
 und grausig schallt sein Halloh-Geschrei.  
 “O flieh' die heilige Eiche,  
 Daß nicht der Tod dich erreiche!”

He wears on his brow the stag's antlers,  
 and ghastly echoes his Hello-yell!  
 “Oh flee from the holy oak tree,  
 so that death may not reach you!”

Denn schlägt die Glocke Mitternacht  
 und steigt empor des Mondes Pracht,  
 naht Herne mit seiner Meute,  
 und alles fällt ihm zur Beute!

For the clock strikes midnight  
 and the brilliant moon rises,  
 approaches Herne with his pack of hounds, 5  
 And everything falls to him as his booty!

## *Mailed*

by Johann Wolfgang Goethe

Wie herrlich leuchtet  
mir die Natur!  
Wie glänzt die Sonne!  
Wie lacht die Flur!

Es dringen Blüten  
aus jedem Zweig  
und tausend Stimmen  
aus dem Gesträuch,

und Freud und Wonne  
aus jeder Brust.  
O Erd', o Sonne!  
O Glück, o Lust!

O Lieb', o Liebe!  
So golden schön,  
wie Morgenwolken  
auf jenen Höhn!

Du segnest herrlich  
das frische Feld,  
im Blütendampfe  
die volle Welt.

O Mädchen, Mädchen,  
wie lieb ich dich!  
Wie blickt dein Auge,  
wie liebst du mich!

So liebt die Lerche  
Gesang und Luft,  
und Morgenblumen  
den Himmelsduft,

wie ich dich liebe  
mit warmen Blut,  
die du mir Jugend  
und Freud und Mut.

Zu neuen Liedern  
und Tänzen gibst.  
Sei ewig glücklich,  
wie du mich liebst!

## May Song

How marvelously  
Does nature shine for me!  
How the sun gleams!  
How the meadow laughs!

Blossoms burst forth  
from every branch  
and a thousand voices  
from the bushes,

and joy and bliss  
From every breast.  
Oh earth, oh sun!  
Oh happiness, oh joy!

Oh love, oh darling!  
So golden fair,  
as morning clouds  
on yonder heights!

You bless marvelously  
the fresh field,  
in the mist of blossoms,  
The full world.

Oh maiden, maiden,  
how I love you!  
Oh how you gaze at me,  
oh how you love me!

The lark loves  
song and breeze,  
and morning flowers  
the dew of heaven,

as I love you  
with blood on fire,  
you who give me youth  
and joy and cheer.

For new songs  
and new dances.  
Be forever happy  
in loving me so!

## “Largo al factotum della città” from *Il barbiere di Siviglia*

Largo al factotum della città.  
Presto a bottega che l'alba è già.

Ah, che bel vivere, che bel piacere  
per un barbiere di qualità! di qualità!

Ah, bravo Figaro!  
Bravo, bravissimo!  
Fortunatissimo per verità!

Pronto a far tutto,  
la notte e il giorno  
sempre d'intorno in giro sta.  
Miglior cuccagna per un barbiere,  
vita più nobile, no, non si da.

Rasoi e pettini  
lancette e forbici,  
al mio comando  
tutto qui sta.  
V'è la risorsa,  
poi, del mestiere  
colla donnetta... col cavaliere...

Tutti mi chiedono, tutti mi vogliono,  
donne, ragazzi, vecchi, fanciulle:  
Qua la parrucca... Presto la barba...  
Qua la sanguigna...  
Presto il biglietto...  
Qua la parrucca, presto la barba,  
presto il biglietto, ehi!

Figaro! Figaro! Figaro!  
Ahimè, che furia!  
Ahimè, che folla!  
Uno alla volta, per carità!  
Ehi, Figaro! Son qua.  
Figaro qua, Figaro là,  
Figaro su, Figaro giù,

Pronto prontissimo son come il fulmine:  
sono il factotum della città.  
Ah, bravo Figaro! Bravo, bravissimo;  
a te fortuna non mancherà.

Make way for the handyman of the city.  
Hurrying to his shop now that it is already  
dawn.

Ah, what a fine life, what a fine pleasure  
for a barber of quality! Of quality!

Ah, well done Figaro!  
Well done, very good!  
Very fortunate indeed!

Ready to do everything,  
night and day,  
he is always on the move.  
A more plentiful fate for a barber,  
a more noble life, no, it cannot be had.

Razors and combs,  
lancets and scissors,  
at my command  
everything is here.  
There are the tools,  
then, of the trade,  
with the ladies... with the gentlemen...

Everyone asks for me, everyone wants me,  
ladies, children, elders, young girls;  
Here is the wig... The beard is ready...  
Here is the blood...  
The ticket is ready...  
Here is the wig, the beard is ready,  
the ticket is ready, hey!

Figaro! Figaro! Figaro!  
Alas, what a fury!  
Alas, what a crowd!  
One at a time, please!  
Hey, Figaro! I am here.  
Figaro here, Figaro there,  
Figaro up, Figaro down,

Quicker and quicker I am like lightning:  
I am the handyman of the city.  
Ah, well done Figaro! Well done, very good;  
You will never lack for luck!

## “Vision fugitive” from *Hérodiade*

Ce breuvage pourrait me donner un tel rêve!  
Je pourrais la revoir...  
Contempler sa beauté!  
Divine volupté à mes regards promise!  
Espérance trop brève  
Qui viens bercer mon coeur  
et troubler ma raison...  
Ah! ne t'enfuis pas douce illusion!

Vision fugitive et toujours poursuivie  
Ange mystérieux qui prend toute ma vie...  
Ah! C'est toi! que je veux voir  
Ô mon amour! ô mon espoir!  
Vision fugitive! C'est toi!  
Qui prends toute ma vie!  
Te presser dans mes bras!  
Sentir battre ton coeur  
D'une amoureuse ardeur!  
Puis mourir enlacés...  
Dans une même ivresse...  
Pour ces transports...pour cette flamme.  
Ah! sans remords et sans plainte  
Je donnerais mon âme  
Pour toi mon amour! mon espoir!  
Vision fugitive! C'est toi!  
Qui prends toute ma vie!  
Oui! C'est toi! mon amour!  
Toi, mon seul amour! mon espoir!

This drink could give me such a dream!  
I could re-examine it...  
Contemplate its beauty!  
Divine pleasure with my glances promised!  
Too short, hope,  
Which comes to rock my heart  
and to disturb my reason...  
Ah! do not flee soft illusion!

Fugitive and continuous vision,  
Mysterious angel, which takes all my life...  
Ah! it is you! that I want to see  
Oh, my love! O, my hope!  
Fugitive vision! It is you!  
Who takes all of my life!  
To press you in my arms!  
To feel the beat of your heart,  
Of a passionate heat!  
Then to die intertwined...  
In that same intoxication...  
For this journey...for this flame.  
Ah! without remorse and complaint  
I would give my soul...  
For you my love! My hope!  
Fugitive vision! It is you!  
Who takes all my life!  
Yes! It is you! my love!  
You, my only love! my hope!

## “Io morirò” from *Don Carlo*

O Carlo, ascolta,  
la madre t’aspetta  
a San Giusto doman;  
tutto ella sa...  
Ah! la terra mi manca... Carlo mio,  
a me porgi la man!...

Io morirò, ma lieto in core,  
che potei così serbar  
alla Spagna un salvatore!  
Ah! di me non ti scordar!  
Regnare tu dovevi,  
ed io morir per te.  
Ah! io morirò, ma lieto in core,  
che potei così serbar,  
Ah! la terra mi manca...  
la mano a me... a me...  
Ah! salva la Fiandra...  
Carlo, addio! Ah! ah!...

O Carlos, listen:  
your mother awaits  
you at San Giusto tomorrow;  
she knows it all...  
I miss the earth...o my Carlos,  
give me your hand!...

I will die glad in my heart  
for I have given Spain  
a savior!  
Ah! Don’t forget me!  
You had to rule,  
And I had to die for you.  
Ah, I will die glad in my heart,  
for I have given it,  
I’m dying...  
give me your hand... your hand...  
Ah! save Flanders...  
Farewell, Carlos! Ah! ah!...

## “O du mein holder Abendstern” from *Tannhäuser*

Wie Todesahnung Dämm rung deckt  
die Lande,  
umhüllt das Tal mit schwärzlichem Gewande;  
der Seele, die nach jenen Höhn verlangt,  
vor ihrem Flug durch Nacht und Grausen bangt.  
Da scheinst du, o lieblichster der Sterne,  
dein Sanftes Licht entsendest du der Ferne;  
die nächt’ge Dämm rung teilt dein  
lieber Strahl,  
und freundlich zeigst du den Weg aus dem Tal.  
O du, mein holder Abendstern,  
wohl grüsst’ ich immer dich so gern:  
vom Herzen, das sie nie verriet,  
grüsse sie, wenn sie vorbei dir zieht,  
wenn sie entschwebt dem Tal der Erden,  
ein sel’ger Engel dort zu werden!

Like a portent of death, twilight shrouds  
the earth  
and envelops the valley in its sable robe;  
the soul, that yearns for those heights,  
dreads to take its dark and awful flight.  
There you shine, o fairest of the stars,  
and shed your gentle light from afar;  
your friendly beam penetrates the  
twilight gloom  
and points the way out from the valley.  
O my fair evening star,  
I always gladly greeted thee:  
from a heart that never betrayed its faith,  
greet her when she passes,  
when she soars above this earthly valley  
to become a blessed angel in Heaven!

## “Dies Bildnis ist bezaubernd schön” from *Die Zauberflöte*

Dies Bildnis ist bezaubernd schön,  
wie noch kein Auge je gesehn.  
Ich fühl' es, wie dies Götterbild  
mein Herz mit neuer Regung füllt.

This image is enchantingly lovely,  
like no eye has ever beheld!  
I feel it, as this divine picture  
fills my heart with new emotion.

Dies Etwas kann ich zwar nicht nennen,  
doch fühl' ich's hier wie Feuer brennen;  
soll die Empfindung Liebe sein?  
Ja, ja, die Liebe ist's allein.

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!

O wenn ich sie nur finden könnte!  
O wenn sie doch schon vor mir stünde!  
ich würde warm und rein—

Oh, if only I could find her,  
if only she were standing before me,  
I would, I would, with warmth and honor...

was würde ich? Ich würde sie voll Entzücken  
an diesen heißen Busen drücken,  
und ewig wäre sie dann mein.

What would I do? Full of rapture,  
I would press her to this glowing bosom,  
And then she would be mine forever!

## “Il lamento di Federico” from *L'Arlesania*

È la solita storia del pastore...  
Il povero ragazzo voleva raccontarla  
E s'addormì.  
C'è nel sonno l'oblio.  
Come l'invidia!  
Anch'io vorrei dormir così,  
nel sonno almen l'oblio trovar!  
La pace sol cercando io vo'.  
Vorrei poter tutto scordar!  
Ma ogni sforzo è vano.  
Davanti ho sempre  
di lei il dolce semblante.  
La pace tolta è solo a me.  
Perché degg'io tanto penar?  
Lei! Sempre lei mi parla al cor!  
Fatale vision, mi lascia!  
Mi fai tanto male! Ahimè!

It's the old tale of the shepherd...  
The poor boy wanted to retell it  
And he fell asleep.  
There is oblivion in sleep.  
How I envy him!  
I too would like to sleep like that  
To find oblivion at least in slumber!  
I am searching only for peace.  
I would like to be able to forget everything!  
Yet every effort is in vain.  
Before me I always have  
her sweet face.  
Peace is ever taken from me.  
Why must I suffer so very much?  
She, as always, speaks to my heart.  
Fatal vision, leave me!  
You hurt me so deeply! Alas!

# ABOUT THE ARTISTS

## Thomas Hampson, Baritone

Preeminent American baritone Thomas Hampson enjoys a singular international career as opera singer, recitalist, and recording artist and maintains an active interest in research, education, outreach, and technology. He has performed in all of the world's important concert halls and opera houses with many of today's most renowned singers, pianists, conductors, and orchestras.

Honored as a Metropolitan Opera Guild "Met Mastersinger" and inducted into both the American Academy of Arts and Sciences and Gramophone's 2013 Hall of Fame, Hampson is one of the most respected and innovative musicians of our time. He recently added a new album to his Deutsche Grammophon discography titled *Notturmo*, featuring songs by Richard Strauss.

Hampson is the Founder and Artistic Director of the Hampsong Foundation, dedicated to the study and proliferation of the art of classic song from around the world, which fosters communication and understanding among cultures through their poetry and music. With a passion for art song, the singer has received worldwide recognition for his creative and thoughtfully researched programs, including his celebrated "Song of America" project and the forthcoming "Song: Mirror of the World" series.

Thomas Hampson's 2014–15 season features debuts and reprisals of some of his best-known roles. Mr. Hampson makes two role debuts, singing the Four Villains in Offenbach's *The Tales of Hoffmann* at the Metropolitan Opera, and King Arthur in a new production of Chausson's *Le roi Artbus* at the Opéra National de Paris. He also revisits signature roles, including Scarpia in Puccini's *Tosca* at the Vienna State Opera and the Munich State Opera, and Renato in Verdi's *Un ballo in Maschera* at San Francisco Opera. Mr. Hampson returns to the role of Mandryka in Strauss's *Arabella* in his debut with the Dresden State Opera, conducted by Christian Thielemann and with Anja Harteros in the title role.

Highlights of Mr. Hampson's concert engagements in 2014–15 include performances with Staatskapelle and Daniel Barenboim, Concertgebouw Orkest with Mariss Jansons, Filarmonica della Scala with Christoph von Dohnanyi, Wiener Symphoniker with Philippe Jordan, and Israel Philharmonic Orchestra with Gianandrea Noseda. He also appears in a special program ranging from Gershwin to Sting with percussionist Martin

Grubinger at the Philharmonie in Munich and at the Schleswig-Holstein Musikfestival. The baritone takes his celebrated lieder recitals to Carnegie Hall in New York, which includes a commission by composer Jennifer Higdon, and sings Strauss recitals at the Herkulessaal in Munich, Dresden Semperoper, and Linz Opera House. He will also return to Vienna for a recital at the Musikverein.

His discography of more than 150 albums includes winners of Grammy Awards, five Edison Prizes, and the Grand Prix du Disque. He carries the titles of Kammersänger of the Vienna State Opera and Commandeur de l'Ordre des Arts et des Lettres of the Republic of France and was awarded the Austrian Medal of Honor in Arts and Sciences in 2004. He received the Distinguished Artistic Leadership Award from the Atlantic Council in Washington D.C. in 2009 and was named special adviser to the study and performance of music in America by Dr. James H. Billington, Librarian of Congress, in 2008. In 2010, Hampson was elected to the American Academy of Arts and Sciences and received the Library of Congress's "Living Legend" award, which recognizes individuals who have made significant contributions to America's cultural, scientific, and social heritage.

Thomas Hampson holds the title of Distinguished Visiting Artist for Vocal Studies and Distance Learning at MSM and serves as a member of the School's Board of Trustees and Artistic Advisory Board. He was made an honorary professor of the University of Heidelberg in 2013 and holds honorary doctorates from Manhattan School of Music, Whitworth College, and San Francisco Conservatory.

## SeokJong Baek

Baritone SeokJong Baek is a Bachelor of Music degree candidate at Manhattan School of Music under the tutelage of Ashley Putnam. SeokJong Baek won first place at the Peel Music Festival in Brampton, Canada.

## Noragh Devlin

Currently pursuing her Master's degree at Manhattan School of Music under the tutelage of Cynthia Hoffmann, Noragh Devlin has been praised for her authoritative singing by *Opera News* and her "powerful, rangy mezzo-soprano" by the *New York Times*. A recipient of the Mae Zenke Orvis Opera Scholarship, Ms. Devlin also earned her undergraduate degree from Manhattan School of Music.

Previous operatic credits include Thomson's *The Mother of Us All* (Susan B. Anthony) and *Orphée aux enfers* (L'Opinion Publique and Junon) with Manhattan School of Music Opera Theater and *I Capuleti e i Montecchi* (Romeo) with MSM's Opera Repertoire Ensemble; *Giulio Cesare in Egitto* (Giulio Cesare) with the Bay Area Summer Opera Training Institute; *Elektra* (Dritte Magd); and *The Little Prince* (The Geographer). Scene work includes *The Crucible* (Elizabeth Proctor), *Die Zauberflöte* (Dritte Dame), *Così fan tutte* (Dorabella), *The Rape of Lucretia* (Female Chorus), *La Clemenza di Tito* (Annio), and *Les Contes d'Hoffmann* (Nicklausse). This spring and summer, Ms. Devlin will perform the role of the Second Lady in *The Magic Flute* with Manhattan School of Music Opera Theater and Gertrude in Gounod's *Romeo et Juliette* at the Aspen Opera Festival.

Ms. Devlin has performed as a soloist in Rossini's *Petit Messe Solennelle*, Pergolesi's *Magnificat*, Brahms's *Neueliebesslieder*, Handel's *Messiah* and the rarely performed Requiem by Nunes Garcia. She is also an avid performer of Lieder and spent the summers of 2013 and 2014 studying at the Franz Schubert Institute in Baden bei Wien, Austria. There, she worked with such master teachers as Christa Ludwig, Julius Drake, Elly Ameling, and Roger Vignoles.

## Kidon Choi, Baritone

Baritone Kidon Choi is a second-year Master's student at Manhattan School of Music under the tutelage of Marlena Malas. He is the recipient of the Joseph F. McCrindle Scholarship. He completed his Bachelor of Music degree in vocal performance at Hanyang University in Seoul. In April 2013, Mr. Choi made his SejongArts Center debut with Seoul Metropolitan Opera as Amonasro in Verdi's *Aida*. At Manhattan School of Music, he recently performed the role of Peter in *Hänsel und Gretel* with the Opera Repertoire Ensemble and Rodomonte in *Orlando Paladino* with MSM's Senior Opera Theater. While earning his undergraduate degree, Mr. Choi performed in *Rigoletto* (Rigoletto) at the Seoul Arts Center and *La Traviata* (Germont) in the KBS (Korean Broadcasting System) main hall, as well as many concerts in Baek-nam Hall and the Seoul Arts Center. Kidon was a 2014 finalist of the 52nd Concorso Internazionale Voci Verdiane; a grant winner of the 2014 Licia Albanese-Puccini Foundation International Vocal Competition; and the recipient of the 2012 Grand-Prize (Prize of the Minister of Culture, Sports and Tourism) of both the Korea National Opera Council and the Vocal Music Competition of Daegu, among other awards. Mr. Choi released his own CD, *Soar*, with Sony Music Entertainment in 2013.

## Taehwan Ku, Tenor

Tenor Taehwan Ku is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of Mark Oswald. At the Hanover Opera Theater in Germany in February 2012, Taehwan was selected for the project of dispatching students to the 'Junge Oper' course. He received the grand prize in vocal music and first prize in the university students' section at the Music Journal Competition. He also received the grand prize and first prize in the university students' section at the Korea Young Artists Competition in December 2013. He has played Rodolfo in *La Bohème* twice, once with Yonsei University in 2012 and recently with Manhattan School of Music's Opera Repertoire Ensemble under the baton of Thomas Muraco. Other scene work includes *La Traviata* (Alfredo), *Rigoletto* (Duca), *Die Zauberflöte* (Tamino), and *Die Fledermaus* (Eisenstein) with Yonsei University and *Sacco and Vanzetti* (Sacco) with Manhattan School of Music.

## Young Kwang Yoo, Baritone

Baritone Young Kwang Yoo was born in South Korea, where he graduated from Seoul National University. He is a first-year Master's degree candidate and scholarship recipient at Manhattan School of Music under the tutelage of Mark Oswald. Young Kwang was a first-prize winner in the Osaka International Competition in Japan. Previous credits include *Rigoletto* (Rigoletto) with Seoul National University, *La Bohème* (Marcello) with MSM's Opera Repertoire Ensemble, and *The Telephone* (Ben) with Te Art Ro Production. Scene work includes *Rigoletto* (Rigoletto) and *Falstaff* (Falstaff) with Seoul National University and *Le nozze di Figaro* (Count) with Manhattan School of Music. Mr. Yoo has given many concerts and recitals in Korea.

## Jeremy Chan, Piano

Jeremy Chan has performed at many of the major concert venues in New York, including Lincoln Center, Carnegie Hall, and Trinity Church Wall Street. This past summer he participated in the Toronto Summer Music Festival Academy as an Art of Song Fellow and the Stowe Tango Music Festival Academy. An active advocate for new music, Jeremy has premiered many pieces written for him, while his own compositions have earned him a prize from the Fellowship of Australian Composers. His playing is featured on Bright Sheng's upcoming NAXOS release. Jeremy has served as staff pianist for the Aaron Copland School of Music, the Westchester Summer Voice Institute, New York Opera Exchange, and the University of New South Wales Music Performance Unit.

## Jonathan Gmeinder, Piano

Jonathan Gmeinder is a first-year Master's candidate studying vocal accompanying under the tutelage of Warren Jones. He studied piano with Catherine Kautsky as an undergraduate at Lawrence University. Jonathan has spent several summers overseas, studying solo piano in Spain and Italian opera in Italy, and has regularly attended the Green Lake Chamber Music Festival in Wisconsin. He has participated in several lessons and master classes with renowned pedagogues and performers from across the nation, including Dale Duesing, Martin Katz, Craig Rutenberg, Robert McDonald, and Gilbert Kalish. Jonathan is currently the rehearsal pianist for Manhattan School of Music's AMTE production of Sondheim's *A Little Night Music* and is looking forward to attending Songfest in Los Angeles this summer.

## Tao Jiang, Piano

Tao Jiang is a first-year Master of Music degree candidate in accompanying, studying with Kenneth Merrill.

## Mario Antonio Marra, Piano

Collaborative pianist and coach Mario Antonio Marra was recently named the 2015–16 Apprentice Coach at the Lyric Opera of Chicago’s Patrick G. and Shirley W. Ryan Opera Center. Lauded by Marilyn Horne for his “superb technique,” Mr. Marra won the Marilyn Horne Song Competition in 2013, which launched him on a national tour. Other performance highlights include “The Song Continues” at Carnegie Hall and a tour of Tuscany performing solo and chamber music with renowned new music flutist Roberto Fabbriciani. He was twice a fellow at the Music Academy of the West, where he prepared *Die Zauberflöte* and *Carmen*, as well as scenes from *Il Trovatore* and *The Medium*.

## Ieseul Yoen, Piano

Korean collaborative pianist Ieseul Yoen began accompanying at Idyllwild Arts Academy in California, playing for brass, woodwinds, string, and voice students. Ms. Yoen has performed in master classes for Soomi Ahn, John Perry, Antoinette Perry, and Ory Shihor for solo piano and has appeared in various master classes as a collaborative pianist. Having earned her Bachelor’s degree as a solo pianist at Manhattan School of Music under Jeffrey Cohen, Ms. Yoen is now pursuing her Master’s degree as a collaborative pianist, studying with Mr. Warren Jones.

# ACKNOWLEDGMENTS

With special thanks to the Thomas Hampson  
Voice Master Class Webcast Team:

Christianne Orto, *Dean of Distance Learning and Recording Arts*

Gabe Gordon, *Distance Learning Program Coordinator*

Maurizio Ortolani, *Co-Producer*

Bruce Bertrand, *Distance Learning Systems Engineer*

Mary Kathryn Blazek, *Director of Production*

Kevin Boutote, *Chief Recording Engineer*

Carlton Bright, *Videographer*

Sarah Bruguere, *Audio Engineer*

Ben Bryden, *Head House Manager*

Keri Bush, *Production Coordinator*

Nicole DeLuca, *Usher*

Tyler Donahue, *Production Coordinator*

Bert Hill, *Distance Learning Coordinator*

Lindsay Hogan, *Usher*

Francesca Axam-Hocker, *Manager of Front of House Operations*

Yao Lu, *Audio Engineer*

Emma Mansell, *Usher*

Noriko Okabe, *Audio Engineer*

Lucia Perez, *Usher*

Catalina Santamaria, *Videographer*

Christina Teichroew, *Production Manager*

# 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, recognizing the vast potential for the creative use of broadband videoconferencing and its related instructional technologies in the arts as a whole. Led by Christianne Orto, Dean of Distance Learning and Recording Arts, 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, professional development, and academic seminars. Teaching and learning partnerships have been established with students, educators, and distinguished artists in 39 states and 23 countries, including Australia, China, and Europe, reaching an average of 7,500 students each year.

MSM presented its first webcast in 2003, featuring Pinchas Zukerman conducting a student chamber orchestra in Elgar's String Serenade. In 2004, the School inaugurated live web streaming of student concerts from the William R. and Irene D. Miller Recital Hall. 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.

In the first live video stream of a classical music event to an iPhone/iPod touch application, the Distance Learning Program partnered with InstantEncore in 2010 to present a master class with renowned baritone Thomas Hampson. In 2011, MSM created an online digital library to give viewers access to the Program's extensive video archive of past classes and events. In 2012, the Virtual Music Studio pilot program was launched to reach home-based learners via desktop videoconferencing for music. And

in 2013, the Program created a special distance learning collaboration with schools throughout Nebraska, in which students received credit for weekly applied music instruction from Manhattan School of Music. In 2013–14, over 800 music lessons to Nebraska were delivered.

Most recently, MSM Distance Learning is pleased to announce the creation of an endowed fund, The Melos Fund for Distance Learning Innovation at Manhattan School of Music, established to support, cultivate and expand leading-edge music distance learning initiatives and programs at the School. For further information, please visit [www.dl.msmnyc.edu](http://www.dl.msmnyc.edu).

## ABOUT MANHATTAN SCHOOL OF MUSIC

One of the world's leading music conservatories, Manhattan School of Music is deeply committed to excellence in education, performance, and creative activity, and to the cultural enrichment of the larger community. Founded as a settlement music school by Janet Daniels Schenck in 1918, today it is recognized for its superbly talented undergraduate and graduate students who come from more than 40 countries; a world-renowned artist-teacher faculty; and innovative curricula. The more than 800 concerts and recitals Manhattan School of Music presents each year are recognized as some of the finest musical events in New York City.

With its tradition of excellence, outstanding faculty, and location in one of the world's most vital cultural centers, MSM prepares students to be passionate performers and composers and imaginative, effective contributors to the arts and to society. Our graduates are among the most distinguished artists performing in concert halls, opera houses, and on jazz stages throughout the world today, while others have gone on to successful careers in education, arts administration, law, information technology, and medicine.

**M** Manhattan  
School of Music