



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

# THOMAS HAMPSON, VOICE

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TUESDAY, APRIL 19, 2016 | 2 PM  
WILLIAM R. AND IRENE D. MILLER RECITAL HALL

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### PROGRAM

“O vin, dissipe la tristesse” from *Hamlet* Ambroise Thomas  
“Questo amor” from *Edgar* Giacomo Puccini

**Michael Gracco** (BM '17), Baritone, *Student of Ruth Golden*  
**Tao Jiang**, Piano (MM '16), *Student of Kenneth Merrill*

“In meines Vaters Garten” Alma Mahler  
“Sur les lagunes” Hector Berlioz

**Emma Mansell** (MM '16), Mezzo-Soprano, *Student of Ashley Putnam*  
**Andrew Sun** (PS '16), Piano, *Student of Warren Jones*

“Povero Ernesto” from *Don Pasquale* Gaetano Donizetti  
“Your Lips Are Wine” H. T. Burleigh

**Oliver Sewell** (MM '16), Tenor, *Student of Maitland Peters*  
**Danny Zelibor** (MM '17), Piano, *Student of Warren Jones*

“Bist du!” Franz Liszt  
“Je veux vivre” from *Roméo et Juliette* Charles Gounod

**Janet Todd** (MM '16), Soprano, *Student of Maitland Peters*  
**Jonathan Gmeinder** (MM '16), Piano, *Student of Warren Jones*

### *Alternate*

“O vin, dissipe la tristesse” from *Hamlet* Ambroise Thomas  
“Hai gia vinta la causa” from *Le nozze di Figaro* W. A. Mozart

**Young Kwang Yoo** (MM '16), Baritone, *Student of Mark Oswald*  
**Tao Jiang**, Piano

## TEXTS AND TRANSLATIONS

“O vin, dissipe la tristesse” from *Hamlet*

Libretto by Michel Carré and Jules Barbier

O vin, dissipe la tristesse  
Qui pèse sur mon coeur!  
A moi les rêves de l'ivresse  
Et le rire moqueur!  
O liqueur enchanteresse,  
Verse l'ivresse  
Et l'oubli dans mon coeur!  
Douce liqueur!  
La vie est somber  
Les ans sont courts;  
De nos beaux jours  
Dieu sait le nombre  
Chacun hélas! Porte ici-bas  
Sa lourde chaîne!  
Cruels devoirs,  
Longs désespoirs  
De l'âme humaine!  
Loin de nous, noirs présages!  
Ah!

Oh wine, dissipate the sadness  
That lies heavy upon my heart!  
To give me the dreams of  
intoxication  
And the mocking laughter!  
O enchanting liqueur,  
Pour drunkenness  
And forgetfulness into my heart!  
Sweet liqueur!  
Life is somber;  
The years are short.  
Of our beautiful days  
God knows the number.  
Each person, alas! Carries here  
His heavy chain —  
Cruel duties  
Slow despairs  
Of the human soul!  
Away from us, black omens!  
Ah!

—*Trans. Robert Glaubitz*

“Questo amor” from *Edgar*

Libretto by Ferdinando Fontana

Questo amor, vergogna mia,  
Io spezzar, scordar vorrei;  
Ma d'un' orrida malia  
Sono schiavi i sensi miei...  
Mille volte al ciel giurai di fuggirla!...  
E a lei tornai!  
Ella ride del mio pianto,  
Del mio sdegno si fa scherno;  
Ed io, vil, col cuore infranto,  
Ai suoi piedi mi prosterno...  
E lei sola io sogno, io bramo!  
Ah sventura!... Io l'amo!... Io l'amo!

This love, my shame,  
I break, I would like to forget  
But to a horrid spell my senses are  
slaves...  
A thousand times to the heavens I  
swore to escape! And to her I return!  
She laughs at my crying,  
At my anger she is disregarding,  
And I, alive, with a broken heart,  
At her feet am prostrate...  
And she alone, I dream, I long!  
Ah, misfortune... I love her!...

# “In meines Vaters Garten”

## Text by Otto Erich Hartleben

In meines Vaters Garten –  
blühe mein Herz, blüh auf –  
in meines Vaters Garten  
stand ein schattiger Apfelbaum –  
Süßes Traum –  
stand ein schattiger Apfelbaum.

Drei blonde Königstöchter –  
blühe mein Herz, blüh auf –  
drei wundersame Mädchen  
schliefen unter dem Apfelbaum –  
Süßes Traum –  
schliefen unter dem Apfelbaum.

Die allerjüngste Feine –  
blühe mein Herz, blüh auf –  
die allerjüngste Feine  
blinzelte und erwachte kaum –  
Süßes Traum –  
blinzelte und erwachte kaum.

Die zweite fuhr sich übers Haar –  
blühe mein Herz, blüh auf –  
die zweite fuhr sich übers Haar,  
sah den roten Morgensaum –  
Süßes Traum –  
sah den roten Morgensaum.

Sie sprach: Hört ihr die Trommel  
nicht –  
blühe mein Herz, blüh auf –  
sie sprach: Hört ihr die Trommel  
nicht

hell durch den dämmernden Raum  
–  
Süßes Traum –  
hell durch den dämmernden  
Raum?

Mein Liebster zieht zum Kampf  
hinaus –  
blühe mein Herz, blüh auf –  
mein Liebster zieht zum Kampf  
hinaus,  
küsst mir als Sieger des Kleides  
Saum –  
Süßes Traum –  
küsst mir als Sieger des Kleides  
Saum!

Die dritte sprach und sprach so  
leis –  
blühe mein Herz, blüh auf –  
die dritte sprach und sprach so leis:  
Ich küsse dem Liebsten des Kleides  
Saum –  
Süßes Traum –  
ich küsse dem Liebsten des Kleides  
Saum. –

In meines Vaters Garten –  
blühe mein Herz, blüh auf –  
in meines Vaters Garten  
steht ein sonniger Apfelbaum –  
Süßes Traum –  
steht ein sonniger Apfelbaum!

In my father's garden  
– blossom, my heart, blossom  
forth! –

In my father's garden  
Stands a shady apple tree  
– Sweet dream, sweet dream! –  
Stands a shady apple tree.

Three blonde King's daughters  
– blossom, my heart, blossom forth  
–  
three beautiful maidens  
slept under the apple tree...  
– Sweet dream, sweet dream! –  
Slept under the apple tree.

The youngest of the three  
– blossom, my heart, blossom  
forth! –  
the youngest of the three  
blinked and hardly woke.  
– Sweet dream, sweet dream! –  
Blinked and hardly woke.

The second cleared her hair from  
her eyes  
– blossom, my heart, blossom  
forth! –  
and saw the red morning's hem  
Sweet dream, sweet dream!  
She spoke: "did you not hear the  
drum?"  
– blossom, my heart, blossom  
forth! –

Sweet dream, sweet dream  
clearly through the twilight air!

"My beloved joins in the strife"  
– blossom, my heart, blossom forth  
–

My beloved joins in the strife out  
there,  
"Kiss for me as victor his garment's  
hem."

– Sweet dream, sweet dream. –  
"Kiss for me as victor his garment's  
hem."

The third spoke and spoke so soft,  
– blossom, my heart, blossom  
forth! –

The third spoke and spoke so soft:  
"I kiss the beloved's garment's  
hem."  
– Sweet dream, sweet dream! –  
"I kiss the beloved's garment's  
hem."

In my father's garden  
– blossom, my heart, blossom  
forth! –  
In my father's garden  
stands a sunny apple tree  
– Sweet dream, sweet dream! –  
Stands a sunny apple tree.

–*Trans. Douglas Watt-Carter*

## “Sur les lagunes” Text by Théophile Gautier

Ma belle amie est morte:  
Je pleurerai toujours;  
Sous la tombe elle emporte  
Mon âme et mes amours.  
Dans le ciel, sans m’attendre,  
Elle s’en retourna;  
L’ange qui l’emmena  
Ne voulut pas me prendre.  
Que mon sort es amer!  
Ah! sans amour, s’en aller sur la mer!

La blanche créature  
Est couchée au cercueil.  
Comme dans la nature  
Tout me paraît en deuil!  
La colombe oubliée  
Pleure et songe à l’absent;  
Mon âme pleure et sent  
Qu’elle est dépareillée.  
Que mon sort est amer!  
Ah! sans amour, s’en aller sur la mer!

Sur moi la nuit immense  
S’étend comme un linceul;  
Je chante ma romance  
Que le ciel entend seul.  
Ah! comme elle était belle,  
Et comme je l’aimais!  
Je n’aimerai jamais  
Une femme autant qu’elle.  
Que mon sort est amer!  
Ah! sans amour, s’en aller sur la mer!

My beautiful friend is dead;  
I will weep forever.  
Into the tomb she has carried  
my soul and my heart.  
To heaven, without waiting for me,  
she has returned;  
the angel who led her  
did not want to take me.  
How bitter is my fate!  
Ah! To go to sea without love!

The fair creature  
is lying in her coffin;  
how everything in nature  
seems to me to be in mourning!  
The forsaken dove  
weeps and dreams of the absent one.  
My soul weeps and feels  
that it has lost its partner!  
How bitter is my fate!  
Ah! To go to sea without love!

Over me the immense night  
spreads itself like a shroud.  
I sing my romance  
which only heaven hears:  
Ah! How beautiful she was  
and how I loved her!  
I will never love  
another woman as much as I loved  
her.  
How bitter is my fate!  
Ah! To go to sea without love

*—Trans. Marion Leeds Carroll*

# “Povero Ernesto” from *Don Pasquale*

## Libretto by Giovanni Ruffini

Povero Ernesto!  
dallo zio cacciato,  
da tutti abbandonato,  
mi restava un amico,  
e un coperto nemico discopro in lui,  
che a’ danni miei congiura.

Perder Norina, oh dio!  
Ben feci a lei d’esprimere in un foglio  
i sensi miei.  
Ora in altra contrada  
i giorni grami a trascinar si vada.

Cercherò lontana terra  
dove gemer sconosciuto,  
là vivrò col cuore in guerra  
deplorando il ben perduto.  
ma né sorte a me nemica,  
né frapposti i monti il mar,  
ti potranno, o dolce amica,  
dal mio seno cancellar.

E se fia che ad altro oggetto  
tu rivolga un giorno il core,  
se mai fia che un nuovo affetto  
spenga in te l’antico ardore,  
non temer che un infelice  
te spergiura accusi al ciel;  
se tu sei, ben mio, felice,  
sarà pago il tuo fedel.

Poor Ernesto!  
Thrown out by my uncle  
abandoned by everybody,  
one friend remained to me  
and I discover he is an enemy in  
disguise  
who is plotting to harm me.

To lose Norina, Oh God!  
I did the right thing by expressing  
my feelings to her in a letter.  
In another region now let me drag  
my wretched days.

I will seek a distant land  
where I can groan unnoticed,  
there I will live with a heart at war  
lamenting my lost love.  
But neither an unkind fate,  
nor sea or mountains  
could erase you from my heart,  
my sweet friend.

If it happens that some day  
you should fall in love with someone  
else,  
if it ever that a new affection should  
put out your old flame,  
have no fear, for I, unhappy man,  
shall never accuse you of perjury  
before Heaven;  
as long as you are happy,  
your faithful one will be happy.

## “Your Lips Are Wine”

Text by James Weldon Johnson

Your lips are wine —  
O Heart’s Desire,  
Give me the flame  
Of their passion-kindling fire;  
The world melts away  
In the glow of your kiss,  
And leaves just you and me,  
Alone in silent bliss.

Your lips again,  
Give them to mine,  
One more full draught  
Of their nectar’d anodyne.  
In the fold of your arms  
Lull me softly, softly until  
There comes the wondrous calm  
Of love so deep and still.

## “Bist du!”

Text by Elim Meshchersky

Mild wie ein Lufthauch im Mai,  
rein wie die Perle im Meer,  
klar wie der Himmel in Rom,  
so still wie die Mondnacht bist du.

Kalt wie der Gletscher der Alp,  
fest wie der Felsen, der Fels von  
Granit,  
ruhig wie’s Wasser im See,  
wie Gott unergründlich bist du!

Denn aus den Sphären des Lichts,  
denn aus den Welten der Schönheit  
und Liebe,  
denn aus den Höhen des Alls,  
denn aus den Tiefen des Seins  
kommst du!

As mild as the breath of a breeze in  
May,  
As pure as the pearl in the sea,  
As clear as the sky in Rome,  
As quiet as a moonlit night are you.

As cold as a glacier in the Alps,  
As firm as a rock, a rock of granite,  
As calm as the waters of a lake,  
As unfathomable as God are you!

For from the spheres of light,  
For from the worlds of beauty and  
love,  
For from the heights of the universe,  
For from the depths of being you  
come!

—*Trans. Sharon Krebs*

“Je veux vivre” from *Roméo et Juliette*

Libretto by Jules Barbier and Michel Carré

Je veux vivre  
Dans ce rêve qui m'enivre  
Ce jour encore,  
Douce flamme  
Je te garde dans mon âme  
Comme un trésor!  
Je veux vivre, etc.  
Cette ivresse de jeunesse  
Ne dure, hélas! Qu'un jour!  
Puis vient l'heure  
Où l'on pleure.  
Loin de l'hiver morose  
Laisse moi, laisse moi sommeiller  
Et respirer la rose,  
Avant de l'effeuiller.  
Ah! – Ah! – Ah!  
Douce flamme!  
Reste dans mon âme  
Comme un doux trésor  
Longtemps encore.  
Ah! – Comme un trésor  
Longtemps encore.

I want to live  
In this dream which intoxicates me  
This day still,  
Sweet flame  
I keep you in my soul  
Like a treasure!  
I want to live, etc.  
This intoxication of youth  
Lasts, alas, only for one day!  
Then comes the hour  
When one weeps.  
Far from the morose winter  
Let me, let me slumber  
And inhale the rose,  
Before plucking its petals.  
Ah! – Ah! – Ah!  
Sweet flame!  
Stay in my soul  
Like a sweet treasure  
For a long time still.  
Ah! – Like a treasure  
For a long time still.

–*Trans. Lea Frey*

## ABOUT THE ARTISTS

### Thomas Hampson, Baritone

Thomas Hampson, America's foremost baritone, hails from Spokane, Washington. He has received many honors and awards for his probing artistry and cultural leadership. Comprising more than 150 albums, his discography includes winners of a Grammy Award, five Edison Awards, and the Grand Prix du Disque. He received the 2009 Distinguished Artistic Leadership Award from the Atlantic Council in Washington, D.C., and was appointed the New York Philharmonic's first Artist-in-Residence. In 2010 he was honored with a Living Legend Award by the Library of Congress, where he serves as Special Advisor to the Study and Performance of Music in America. Hampson was made honorary professor at the Faculty of Philosophy of the University of Heidelberg and holds honorary doctorates from Manhattan School of Music, New England Conservatory, Whitworth College, and San Francisco Conservatory, as well as being an honorary member of London's Royal Academy of Music. He carries the titles of Kammersänger of the Vienna State Opera and Commandeur dans l'Ordre des Arts et des Lettres of the Republic of France and was awarded the Austrian Medal of Honor in Arts and Sciences.

Thomas Hampson enjoys a singular international career as an opera singer, recording artist, and "ambassador of song," maintaining an active interest in research, education, musical outreach, and technology. Hampson, who was recently inducted into the American Academy of Arts and Sciences, has won worldwide recognition for thoughtfully researched and creatively constructed programs as well as recordings that explore the rich repertoire of song in a wide range of styles, languages, and periods. Through the Hampsong Foundation, which he founded in 2003, he employs the art of song to promote intercultural dialogue and understanding.

### Michael Gracco, Baritone

Michael Gracco is a baritone studying under the tutelage of Ruth Golden. Last year he performed with MSM's Junior Opera Theater in the title roles of *Sweeney Todd* and *Falstaff*, as Curley in *Oklahoma!*, and as Rambaldo in *La rondine*. He also performed the title role of *Don Giovanni* under the baton of Ken Merrill in his Accompanying Singers Seminar. Michael reprised his role of Don Giovanni for the Metropolitan Opera Guild in a master class led by Dona D. Vaughn. Michael was a finalist in the Metropolitan National Opera Council, Eastern division, in 2015 and received the encouragement award in 2013 for the Metropolitan Opera National Council, Connecticut division.

This year at Manhattan School of Music Michael performed the roles of Bertrand in *The Dangerous Liaisons*, Sid in *Albert Herring*, Don Fabrizio in *The Leopard*, and Le Marquis in *Le roi l'a dit*. Other previous performances include Il Conte in Mozart's *Le nozze di Figaro*, Escamillo in Bizet's *Carmen*, and Pandolfe in Massenet's *Cendrillon*. Upcoming roles include L'horloge comtoise in MSM Opera Theater's spring production of Ravel's *L'enfant et les sortilèges*.

## Emma Mansell, Mezzo-Soprano

Mezzo-Soprano Emma Mansell is currently a second-year Master's student at Manhattan School of Music, studying with soprano Ashley Putnam. Emma has performed in several oratorios and operatic roles, both classical and modern, including Cherubino in Mozart's *Le nozze di Figaro*; Noodin-Kwe in the Canadian opera *Giiwedim*, by Spy Dénommé-Welch and Catherine Magowan; and, most recently, Nancy in Britten's *Albert Herring*. Other notable appearances include excerpts from Mark Adamo's *Little Women*, Mozart's *Così fan tutte* and *La clemenza di Tito*, Humperdinck's *Hänsel und Gretel*, Britten's *A Midsummer Night's Dream*, Jeffery Ryan's *Ruth*, and Glenn James's *One Lump or Two?* This spring, Emma will sing the role of *La Tasse Chinoise* in MSM Opera Theater's spring production of Ravel's *L'enfant et les sortilèges*.

## Oliver Sewell, Tenor

New Zealand born tenor Oliver Sewell is a second-year Master's degree candidate studying with Maitland Peters. Recent roles include Benoit in *Le roi l'a dit*, Danceney in *The Dangerous Liaisons*, and Tamino in *Die Zauberflöte* (Manhattan School of Music Opera Theater) and Ernesto in *Don Pasquale* (Crested Butte Music Festival, Colorado). Solo engagements include Mozart's *Mass in C Minor* (Manhattan School of Music Symphonic Chorus and Orpheus Choir of Wellington); Monteverdi's *Vespers* and Mendelssohn's *Elijah* (Jubilate Singers); Britten's *Cantata Misericordium*, J. S. Bach's *Weihnachts-Oratorium* and Schumann's *Der Rose Pilgerfahrt* (Bach of Choir Wellington); Bach's *Mass in B Minor* (Bach Musica New Zealand); Handel's *Messiah* (Nelson and Napier Civic Choirs); Haydn's *Creation* (Napier Civic Choir); and J. S. Bach's *St John Passion* (Southern Sinfonia). Oliver gratefully acknowledges the support of the Kiri Te Kanawa Foundation.

## Janet Todd, Soprano

Soprano Janet Todd is a second-year Master's degree candidate studying with Maitland Peters. Previous credits include Lauretta in *Gianni Schicchi* (Victorian Youth Opera) and Pamina in *Die Zauberflöte* (Victorian

Opera); Zelina in *Don Giovanni* and Donna Elvira in *Don Giovanni* (Oz Opera, regional tours); and Pamina in *Die Zauberflöte* for Opera Australia's Opera on the Beach, Miss Hawk in Salieri's *The Chimney Sweep* with Pinchgut Opera, and Iöle in *Sydney and Hercules* with the Canberra Choral Society.

Janet has also performed many times as a soprano soloist for the Australian Ballet and as a soloist in major choral works including Handel's *Messiah*, Bach's *St John Passion*, Haydn's *Creation*, and Mozart's *Regina Coeli*. Janet was the soprano soloist in Mozart's C Minor Mass with the MSM Symphonic Chorus in 2014 and performed the role of Cecile in MSM Opera Theater's *The Dangerous Liaisons* in fall 2015. Music theater credits include *Kismet* (Marsinah) with the Production Company. In addition, Janet has won several awards, including runner-up in the Herald Sun Aria Competition; Opera Foundation Australia's AIMS Sundell Study Award; the Dame Nellie Melba Opera Trust Scholarship in 2010, 2011, and 2012; and, most recently, the Dame Heather Begg Memorial Award.

## Young Kwang Yoo, Baritone

Baritone Young Kwang Yoo is a second-year Master's degree candidate under the tutelage of Mark Oswald. Young Kwang was a first-prize winner in the Osaka International Competition in Japan. Previous credits include the title role in *Rigoletto* with Seoul National University; *La Bohème* (Marcello), *Lakmé* (Frederic), and *Luisa Miller* (Miller) with the Opera Repertoire Ensemble at MSM; *The Telephone* (Ben) with Te Art Ro Production; and *Madama Butterfly* (Sharpless) with Martina Arroyo Foundation. Of his performance in *Madama Butterfly*, the *New York Times* wrote, "His solid baritone voice and stolid bearing suited Sharpless," and *Opera News* praised his "sturdy, empathetic presence and . . . fine-grained baritone." Later this month he will appear in the role of Le Monstre in MSM Opera Theater's spring production of *Persée et Andromède*.

## Tao Jiang, Piano

Tao Jiang is a second-year Master's degree candidate, under the tutelage of Ken Merrill, in the accompanying department at Manhattan School of Music, where he was awarded a scholarship. Mr. Jiang has participated in Accompanying Seminar productions and performances of Mozart's *Don Giovanni* and Britten's *Albert Herring*. As a coach he participated at La Lingua Della Lirica last summer in Italy, working with Glenn Morton, Ubaldo Fabbri, Donatella Dorsi, Daniele Tirilli, and Donata D'Annunzio Lombardi. Mr. Jiang has also played in master classes for Martin Katz, Diana Soviero, Thomas Hampson, Helmut Deutsch, Eric Owens, John Cheek, Lauren Flanigan, and Craig Rutenberg.

## Andrew Sun, Piano

Pianist Andrew Sun is a sought-after collaborator and vocal coach. Currently on the coaching staff at Manhattan School of Music, Mr. Sun was a fellow at Music Academy of the West in 2015, where he prepared *La Cenerentola* and scenes from *Lucia di Lammermoor*. He has also served as assistant conductor and rehearsal pianist for the dell'Arte Opera Ensemble and the NYU Steinhardt School. In 2012, he performed the radio broadcast premiere of the then newly discovered *Albumblatt* by Johannes Brahms, for which he is cited in the Bärenreiter edition. Other performance highlights include vocal master classes with Marilyn Horne, Sir Thomas Allen, Stephanie Blythe, and Martin Katz. Mr. Sun holds Bachelor and Master of Music degrees from New York University, where he was a student of Eduardus Halim. He currently studies with Warren Jones at Manhattan School of Music.

## Danny Zelibor, Piano

American pianist Danny Zelibor is becoming a pianist to watch on the international music scene. His current season includes recitals with Los Angeles Philharmonic principal cellist Robert DeMaine and Chicago Symphony cellist Brant Taylor, in addition to being a pianist for Fort Worth Opera's "Frontiers" festival of new work. Mr. Zelibor's recent debut CD for *Toccata Classics*, the first in a multi-volume set of the piano music of Alexandre Tansman, has received praise from *Fanfare*, *MusicWeb International*, and *Gramophone*, among others. His continuing exploration of this rich literature is setting him apart in the field of young American pianists. A top prizewinner in the 2014 Los Angeles International Liszt Competition, he is a graduate of Texas Christian University and the University of North Texas, where he studied with Tamas Ungar and Joseph Banowetz. He is currently pursuing his Master's degree in collaborative piano with Warren Jones at Manhattan School of Music.

## Jonathan Gmeinder, Piano

Collaborative pianist and coach Jonathan Gmeinder is a second-year Master's degree candidate studying vocal accompanying under the tutelage of Warren Jones. 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, Thomas Hampson, and Gilbert Kalish. Jonathan is currently the rehearsal pianist for Manhattan School of Music's American Musical Theater Ensemble musical revue *Defying Gravity* and is looking forward to coaching *La Bohème* at Aspen Opera Theater this summer.

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# 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 Nysernnet, 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 was 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.