

Manhattan School of Music
Voice Master Class & Webcast

Thomas Hampson

Presented by the Distance Learning Program

Wednesday, February 29, 2012 / 7:30 PM
The William R. and Irene D. Miller Recital Hall

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Thomas Hampson

Distinguished Visiting Artist

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PROGRAM

ERICH KORNGOLD
(1897–1957)

“Tanzlied des Pierrots”
from *Die tote Stadt*

HUGO WOLF
(1860–1903)

“Der Rattenfänger”
from *Goethe-Lieder*

Jason Cox, Baritone
Student of Mark Oswald

John Murphy, Piano
Student of Kenneth Merrill

VINCENZO BELLINI
(1801–1835)

“O rendetemi la speme... Qui la voce”
from *I Puritani*

SAMUEL BARBER
(1910–1981)

Nuvoleta, op. 25
Leela Subramaniam, Soprano
Student of Marlana Malas

Sue Yeon Han, Piano
Student of Kenneth Merrill

JOHN IRELAND
(1879–1962)

Sea-Fever

GEORGE FRIDERIC HANDEL
(1685–1759)

“Empio, diró, tu sei”
from *Giulio Cesare*, HWV 17

James Ioelu, Baritone
Student of Maitland Peters

George Hemcher, Piano
Student of Thomas Muraco

GUSTAV MAHLER
(1860–1911)

“Wenn mein Schatz Hochzeit macht”
from *Lieder Eines Fabrenden Gesellen*

“Ging heut Morgen übers Feld”
from *Lieder Eines Fabrenden Gesellen*

Nicholas Meyer, Baritone
Student of Mark Oswald

Sophia Vastek, Piano
Student of John Forconi

ALTERNATE:
FRANZ SCHUBERT
(1797–1828)

“Am Feierabend”
from *Die schöne Müllerin*, D. 795, no. 5

RALPH VAUGHAN WILLIAMS
(1872–1958)

“Bright is the ring of words”
from *Songs of Travel*

SeokJong Baek, Baritone
Student of Ashley Putnam

Kyung-Eun Na, Piano
Student of Warren Jones

TEXTS AND TRANSLATIONS

Erich Korngold

Tanzlied des Pierrots

Mein Sehnen, mein Wähnen,
es träumt sich zurück.
Im Tanze gewann ich,
verlor ich mein Glück.
Im Tanze am Rhein,
bei Mondenschein,
gestand mirs aus Blau-
aug ein inniger Blick,
Gestand mirs ihr bittend Wort:
o bleib, o geh mir nicht fort,
bewahre der Heimat
still blühendes Glück.

Mein Sehnen, mein Wähnen,
es träumt sich zurück.
Zauber der Ferne
warf in die Seele den Brand,
Zauber des Tanzes lockte,
ward Komödiant.
Folgt ihr, der Wundersüssen,
lernt unter Tränen küssen.
Rausch und Not,
Wahn und Glück:
Ach, das ist Gauklers Geschick.

Mein Sehnen, mein Wähnen,
es träumt sich zurück.
Paul Scbott

Pierrot's Song

My yearning, my obsession,
they take me back in dreams.
In the dance I once obtained it,
Now I've lost my happiness.
While dancing on the Rhine
in the moonlight,
she confessed to me with a loving
look in her blue eyes,
Confessed to me with her pleading words:
O stay, don't go far away,
preserve the memory of your homeland's
peaceful, flourishing happiness.

My yearning, my obsession,
they take me back in dreams.
The magic of things far away
brings a burning of my soul
The magic of the dance lured me,
and I was then Pierrot.
I followed her, my wonderful sweetheart,
and learned from tears to kiss.
Intoxication and misery,
Illusion and happiness:
Ah, this is a clown's destiny.

My yearning, my obsession,
they take me back in dreams.
Translated by Hank Hammert

Hugo Wolf

Der Rattenfänger

Ich bin der wohlbekannte Sänger,
Der vielgereiste Rattenfänger,
Den diese altberühmte Stadt
Gewiß besonders nötig hat.
Und wären's Ratten noch so viele,
Und wären Wiesel mit im Spiele,
Von allen säubr' ich diesen Ort,
Sie müssen miteinander fort.

The Rat Catcher

I am the well-known singer,
the widely-travelled rat-catcher,
of whom this old, famous city
certainly has an especial need.
And even if the rats are very numerous,
and even if there are weasels in the picture,
of each and every one I'll clear this place;
they must all go away.

Dann ist der gut gelaunte Sänger
Mitunter auch ein Kinderfänger,
Der selbst die wildesten bezwingt,
Wenn er die goldnen Märchen singt.
Und wären Knaben noch so trutzig,
Und wären Mädchen noch so stutzig,
In meine Saiten greif ich ein,
Sie müssen alle hinterdrein.

Dann ist der vielgewandte Sänger
Gelegentlich ein Mädchenfänger;
In keinem Städtchen langt er an,
Wo er's nicht mancher angetan.
Und wären Mädchen noch so blöde,
Und wären Weiber noch so spröde,
Doch allen wird so liebebang
Bei Zaubersaiten und Gesang.
Johann Wolfgang von Goethe

Then also, this well-disposed singer
is from time to time a child-catcher,
who can capture even the wildest
when he sings golden fairy tales.
And even if the boys are defiant,
and even if the girls are startled,
I pluck my strings
and each and every one must follow.

Then also, this many-skilled singer
occasionally is a maiden-catcher;
in no town does he stay
where he does not bewitch many.
And even if the maidens are shy,
and even if the women are prim,
each and every one becomes lovestruck
from his magical strings and songs.
Translated by Emily Ezust

Vincenzo Bellini

"O rendetemi la speme... Qui la voce"

Qui la voce sua soave
mi chiamava...e poi sparì.
Qui giurava esser fedele,
qui il giurava,
E poi crudele, mi fuggì!
Ah, mai più qui assorti insieme
nella gioia dei sospir.
Ah, rendetemi la speme,
o lasciate, lasciatemi morir.

"Oh return my hope... Here his soft voice"

Here his soft voice
called me...and then vanished.
Here he swore to be faithful,
this he was vowing,
and then cruelly fled from me!
Oh! No longer to be joined together
in the joy of sighing.
Oh, return my hope
or let me die.

Vien, diletto, è in ciel la luna!
Tutto tace intorno intorno;
finchè spunti in cielo il giorno,
vien, ti posa sul mio cor!
Deh!, t'affretta, o Arturo mio,
riedi, o caro, alla tua Elvira:
essa piange e ti sospira,
vien, o caro, all'amore...
Conte Carlo Pepoli

Come, beloved, the moon is in the sky!
everything is quiet around us;
until day breaks in the sky,
come and alight upon my heart!
Hurry up, oh, my Arthur,
return, my dear, to your Elvira:
she cries and sighs for you,
come, my dear, to love...
Translated by Manuel A. Gutiérrez

Samuel Barber
Nuvoletta, op. 25

Nuvoletta in her lightdress,
spunn of sisteen shimmers,
was looking down on them,
leaning over the bannistars
and listening all she childishly could. . . .
She was alone.

All her nubied companions
were asleeping with the squirrels. . . .
She tried all the winsome wonsome ways
her four winds had taught her.
She tossed her sfumastelliacinous hair
like la princesse de la Petite Bretagne
and she rounded her mignons arms
like Mrs. Cornwallis-West
and she smiled over herself
like the image of the pose of the daughter
of the Emperour of Irelande
and she sighed after herself
as were she born to bride with Tristus
Tristor Tristissimus.

But, sweet madonine, she might fair as well
have carried her daisy's worth to Florida. . . .
Oh, how it was duusk!

From Vallee Maraia to Grasyaplaina,
dormimust echo!

Ah dew! Ah dew! It was so duusk
that the tears of night began to fall,
first by ones and twos,
then by threes and fours,
at last by fives and sixes of sevens,
for the tired ones were wecking,
as we weep now with them.

O! O! O! Par la pluie! . . .

Then Nuvoletta reflected for the last time
in her little long life
and she made up all her myriads
of drifting minds in one.

She cancelled all her engauzements.
She climbed over the bannistars;
she gave a chily cloudy cry:
Nuée! Nuée!

A lightdress fluttered.
She was gone.

James Joyce (from Finnegans Wake)

John Ireland
Sea-Fever

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a grey mist on the sea's face and a grey dawn breaking.

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume and the seagulls crying.

I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over.

John Masefield

George Frideric Handel

"Empio, dirò, tu sei"

"You are a villain, I say"

Empio, dirò, tu sei!
Togliti agli occhi miei!
Sei tutto crudeltà!
Non è di re quel cor
che donasi al rigor,
che in sen no ha pietà.

Nicola Francesco Haym

You are a villain, I say!
Get out of my sight!
You are all cruelty!
This is not a king, whose heart
Abandons itself to such harshness,
who has no pity in his breast.

Trans. anon.

Gustav Mahler

*"Wenn mein Schatz
Hochzeit macht"*

*"When my darling has her
wedding-day"*

Wenn mein Schatz Hochzeit macht,
Fröhliche Hochzeit macht,
Hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
Dunkles Kämmerlein,
Weine, wein' um meinen Schatz,
Um meinen lieben Schatz!

Blümlein blau! Verdorre nicht!
Vöglein süß! Du singst auf grüner
Heide.

When my darling has her wedding-day,
her joyous wedding-day,
I will have my day of mourning!
I will go to my little room,
my dark little room,
and weep, weep for my darling,
for my dear darling!

Blue flower! Do not wither!
Sweet little bird—you sing on the green
heath!

Ach, wie ist die Welt so schön!
Ziküth! Ziküth!
Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus.
Des Abends, wenn ich schlafen geh',
Denk' ich an mein Leide.
An mein Leide!

Gustav Mabler

Alas, how can the world be so fair?
Chirp! Chirp!
Do not sing; do not bloom!
Spring is over.
All singing must now be done.
At night when I go to sleep,
I think of my sorrow,
of my sorrow!

Translated by Emily Ezust

*“Ging heut Morgen
übers Feld”*

Ging heut morgen übers Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
“Ei du! Gelt? Guten Morgen! Ei gelt?
Du! Wird's nicht eine schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!”

Auch die Glockenblum' am Feld
Hat mir lustig, guter Ding',
Mit den Glöckchen, klinge, kling,
Ihren Morgengruß geschellt:
“Wird's nicht eine schöne Welt?
Kling, kling! Schönes Ding!
Wie mir doch die Welt gefällt! Heia!”

Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles Ton und Farbe gewann
Im Sonnenschein!
Blum' und Vogel, groß und klein!
“Guten Tag, ist's nicht eine schöne Welt?
Ei du, gelt? Schöne Welt?”

Nun fängt auch mein Glück wohl an?
Nein, nein, das ich mein',
Mir nimmer blühen kann!

Gustav Mabler

*“I walked across the fields
this morning”*

I walked across the fields this morning;
dew still hung on every blade of grass.
The merry finch spoke to me:
“Hey! Isn't it? Good morning! Isn't it?
You! Isn't it becoming a fine world?
Chirp! Chirp! Fair and sharp!
How the world delights me!”

Also, the bluebells in the field
merrily with good spirits
tolled out to me with bells (ding, ding)
their morning greeting:
“Isn't it becoming a fine world?
Ding, ding! Fair thing!
How the world delights me!”

And then, in the sunshine,
the world suddenly began to glitter;
everything gained sound and color
in the sunshine!
Flower and bird, great and small!
“Good day, is it not a fine world?
Hey, isn't it? A fair world?”

Now will my happiness also begin?
No, no—the happiness I mean
can never bloom!

Translated by Emily Ezust

Franz Schubert
“Am Feierabend”

Hätt ich tausend
Arme zu rühren!
Könnt ich brausend
Die Räder führen!
Könnt ich wehen
Durch alle Haine!
Könnt ich drehen
Alle Steine!
Daß die schöne Müllerin
Merkte meinen treuen Sinn!

Ach, wie ist mein Arm so schwach!
Was ich hebe, was ich trage,
Was ich schneide, was ich schlage,
Jeder Knappe tut [es] nach.
Und da sitz ich in der großen Runde,
Zu der stillen kühlen Feierstunde,
Und der Meister spricht zu allen:
Euer Werk hat mir gefallen;
Und das liebe Mädchen sagt
Allen eine gute Nacht.

Wilhelm Müller

If only I had a thousand
arms to move!
I could loudly
drive the wheels!
I could blow
Through all the groves!
I could turn
All the stones!
If only the beautiful Millermaid
Would notice my faithful thoughts!

Ah, why is my arm so weak?
What I lift, what I carry,
What I cut, what I beat,
Every lad does it just as well as I do.
And there I sit in the great gathering,
In the quiet, cool hour of rest,
And the master speaks to us all:
Your work has pleased me;
And the lovely maiden says
“Good night” to everyone.

Translated by Emily Ezust

Ralph Vaughan Williams
“Bright is the ring of words”

Bright is the ring of words
When the right man rings them,
Fair the fall of songs
When the singer sings them,
Still they are carolled and said—
On wings they are carried—
After the singer is dead
And the maker buried.

Low as the singer lies
In the field of heather,
Songs of his fashion bring
The swains together.
And when the west is red
With the sunset embers,
The lover lingers and sings
And the maid remembers.

Robert Louis Stevenson

ABOUT THE STUDENTS

SeokJong Baek

Baritone SeokJong Baek is a second-year Bachelor's degree candidate at Manhattan School of Music under the tutelage of Ashley Putnam. Previous credits include Raphael in Haydn's *The Creation* at Manhattan School of Music. SeokJong Baek was also a winner of the Brampton Music Festival in Ontario, Canada.

Jason Cox

Baritone Jason Cox is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of Mark Oswald. Previous credits include *Così fan tutte* (Don Alfonso), *Nina* (Count), *Trouble in Tabiti* (Sam), *Il Pastor Fido* (Tirenio) with Manhattan School of Music, *L'heure Espagnole* (Ramiro) with enCANTA Collective, *Little Women* (Professor Bhaer) with Intermezzo Foundation. Scene work includes *Le nozze di Figaro* (Count), *Così fan tutte* (Guglielmo) with Poly Opera. This spring Jason is performing in *Hansel and Gretel* (Peter) with Manhattan School of Music's Opera Studio and *Così fan tutte* (Don Alfonso) with NY Opera Exchange. Along with his work in the standard repertoire Mr. Cox has premiered many pieces by young emerging composers. He is the recipient of the Mae Zenke Orvis Scholarship in Opera Studies.

James Ioelu

Bass-Baritone James Ioelu is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of Maitland Peters. Previous credits include *Seven Deadly Sins* (Mother), *Giulio Cesare* (Cesare), *La Clemenza di Tito* (Publio) and *La Sonnambula* (Rodolfo) with the Auckland Opera Studio. Performances include *Rotorua's opera in the Pa* with the Auckland Philharmonic Orchestra, Opera night at the Caribbean in St. Maartens, as well as performances with the Auckland Opera Factory. Upcoming performances include the Knave in the Page to Stage production of scenes from Manly Romero's *Adventures in Wonderland*, Louis XVI in *The Ghosts of Versailles* with Manhattan School of Music, and scenes from *Don Giovanni*, *Le nozze di Figaro* and *L'elisir d'amore*. Mr. Ioelu has received the New Zealand Young Performer of the Year award, as well as being a finalist in the New Zealand Aria Competition and the Sydney Eisteddfod Aria Competition held at the Sydney Opera House. He is a recipient of the Edgar Foster Daniels Scholarship in Voice.

Nicholas Meyer

Baritone Nicholas Meyer is in his first year at Manhattan School of Music, working on his Master's degree with Mark Oswald. Nicholas earned his Bachelor of Music degree under Steven Paul Spears at Lawrence Conservatory in Appleton, Wisconsin. He spent a semester at the Amsterdam Conservatory in the Netherlands, where he had the privilege of working with the Dutch tenor Hein Meens. An avid recitalist, Nicholas has performed numerous recitals throughout Wisconsin and his home state of Oregon. He spent the summer of 2011 preparing and producing an American art song program collaborating with Robert Ainsley, Associate Music Director of the Portland Opera. Nicholas is covering the role of Beaumarchais in this spring's MSM Opera Theater production of Corigliano's *Ghosts of Versailles* and he is premiering a piece by Paolo Marchettini for baritone, cello solo and orchestra in March.

Leela Subramaniam

Leela Subramaniam, 23, is a first-year Master's student from Los Angeles. Her credits include Lucia in *Lucia di Lammermoor* to be performed in April at MSM under the baton of Thomas Muraco, Soeur Constance in *Dialogues des Carmélites*, Nero in Handel's *Agrippina*, the Dew Fairy in *Hansel and Gretel*, Papagena in *Die Zauberflöte*, and Sarah Good in Robert Ward's *The Crucible*. In opera scene performances, credits include Curly's Wife in Floyd's *Of Mice and Men* with the MSM Contemporary Opera Ensemble, Echo in *Ariadne auf Naxos*, The Witch in Purcell's *Saul and the Witch of Endor*, and Yashwiga in Ben Moore's recent project *Enemies, a Love Story*. Upcoming opera scene performances include Semele in Handel's *Semele* with the MSM Baroque Aria Ensemble and The Fox in Janáček's *The Cunning Little Vixen* with the MSM Contemporary Opera Ensemble. Ms. Subramaniam will return this summer to the Chautauqua Institution Music Festival for her third summer. She is a student of Marlana Malas.

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 of 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 (www.songofamerica.net), a collaboration with the Library of Congress, 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 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*. The new opera, commemorating the tenth anniversary of the 9/11 attacks, features a libretto by Donna Di Novelli and is directed by Francesca Zambello. Based on the 2002 book by James B. Stewart, the work is inspired by the true story of Rescorla, his wife, Susan, and his friend Daniel J. Hill, culminating in Rescorla's tragic death in the collapse of the South Tower of the World Trade Center following his heroic evacuation of all 2,700 employees of Morgan Stanley. Hampson's other operatic engagements this season include Iago in Verdi's *Otello* and the title role in Hindemith's *Mathis der Maler*, both at Zurich Opera, and Verdi's *Macbeth* at New York's Metropolitan Opera.

Among other season highlights for Hampson are the opening-night gala concert with Christoph Eschenbach and the National Symphony Orchestra, marking two anniversaries: the orchestra's 80th and the Kennedy Center's 40th; Mahler's *Das Lied von der Erde* with the Munich Philharmonic and Zubin Mehta; *Lieder Eines Fabrenden Gesellen* with the Los Angeles Philharmonic and Gustavo Dudamel; Brahms's Requiem and Dvořák's *Biblical Songs* with the Pittsburgh Symphony and Manfred Honeck; and recitals in the U.S., Spain, Germany, Switzerland and Austria (Vienna's Musikverein), including “Song of America” programs in New York and Cologne. The 2011–12 season will also see the debut of the syndicated “Song of America” radio series, co-produced by the Hampsong Foundation and the WFMT Radio Network of Chicago for release in October. Hosted by Hampson, the series will consist of 13 one-hour programs exploring the history of American culture through song, bringing the “Song of America” project to a national audience of radio listeners.

Hampson's 2010–11 season was dominated by performances celebrating the 150th anniversary of Gustav Mahler's birth and the 100th anniversary of his

death. Recognized as today's leading interpreter of the Austrian composer's songs, the baritone began the worldwide celebrations on July 7, 2010—Mahler's 150th birthday—in Kaliste, Czech Republic, with a recital from the composer's birth house, streamed live on medici.tv, as well as an internationally televised orchestral concert, available on DVD. Throughout the season he performed Mahler with orchestras including the Vienna Philharmonic, the New York Philharmonic, the North German Radio Symphony Orchestra, Gustav Mahler Youth Orchestra, and the Czech Philharmonic with conductors such as Alan Gilbert, Mariss Jansons, Philippe Jordan, and Antonio Pappano. Hampson also featured the composer's songs in recitals in Munich, Paris, Amsterdam, Brussels, Zurich, Milan and Oslo, and presented the complete songs as “Mahler Artist-in-Residence” at Hamburg's Elbphilharmonie. His new recording of *Des Knaben Wunderhorn* with the Wiener Virtuosen—a conductorless ensemble comprising principal players of the Vienna Philharmonic—was widely acclaimed.

Additional highlights of Hampson's 2010–11 season included season-opening performances in the title role of a new production of Verdi's *Macbeth* at Lyric Opera of Chicago; three all-Strauss concerts with Renée Fleming and the Berlin Philharmonic conducted by Christian Thielemann; selections from George Crumb's American Songbooks, with the Chamber Music Society of Lincoln Center; “Song of America” recitals at Duke University and Minnesota Beethoven Festival; and the world premiere of William Bolcom's *Laura Sonnets*, written especially for him. In Switzerland, he performed at Zurich Opera in new productions of Verdi's *I Masnadieri* and Wagner's *Parsifal* under Adam Fischer and Daniele Gatti, and appeared in a series of opera galas. In March 2011 he oversaw the inaugural season of the Heidelberg Lied Academy, of which he is artistic director; the academy is part of the Heidelberger Frühling music festival and trains young singers in text-based song interpretation.

Raised in Spokane, Washington, Hampson has received many honors and awards for his probing artistry and cultural leadership. His discography of more than 150 albums includes winners of a Grammy Award, two Edison Prizes, and the Grand Prix du Disque. He holds honorary doctorates from Manhattan School of Music, Whitworth College (WA), and the San Francisco Conservatory, and is an honorary member of London's Royal Academy of Music. In the 2009–10 season he served as the New York Philharmonic's first artist in residence, and in 2011 he received the Concertgebouw Prize. He carries the titles of Kammersänger of the Vienna State Opera and the Chevalier de l'Ordre des Arts et des Lettres by the Republic of France, and was awarded the Austrian Medal of Honor in Arts and Sciences in 2004. He is the 2009 Distinguished Artistic Leadership Award recipient from the Atlantic Council in Washington, D.C., and in 2008 was named Special Advisor to the Study and Performance of Music in America by Dr. James H. Billington, Librarian of Congress. In 2010, Hampson was elected a member of the American Academy of Arts and Sciences.

ABOUT THE DISTANCE LEARNING PROGRAM

In 1996, under the pioneering influence of Maestro Pinchas Zukerman and President Marta Istomin, Manhattan School of Music (MSM) 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 of the development and creative use of broadband videoconferencing and its related instructional technologies in the arts as a whole. Led by Associate Dean Christianne Orto, the program has provided 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.

Since its inception, the program has become a leading provider of distance learning content to higher education institutions, K–12 schools, and community organizations, offering a wide range of programs and classes in music instruction, general music, master classes and coachings, clinics, lessons, audition preparation techniques, professional development and academic seminars. To date, connections have been established to students, educators, and distinguished artists around the globe for teaching and learning exchanges, with partnerships in 34 out of the 50 states and 19 foreign countries, including China, Scotland, Australia, and Norway, reaching an average of over 2,000 students each year.

The Distance Learning Program has had many notable moments since its humble beginnings. In 1996, MSM held its first transcontinental videoconference to Paris for a live appearance by celebrated composer Henri Dutilleux during the New York premiere of one of his works as performed by MSM's own Philharmonia. In 2003, MSM presented its first webcast, Zukerman Interactive, featuring Maestro Zukerman conducting a reading of the Elgar String Serenade, op. 20, with a student string chamber orchestra. 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 power and 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 as the first live video stream of a classical music event across an iPhone/iPod touch application.



Manhattan School of Music
Opera Theater

Dona D. Vaughn, Artistic Director

THE GHOSTS OF VERSAILLES

BY JOHN CORIGLIANO
Libretto by William M. Hoffman

Steven Osgood, Conductor
Jay Lesenger, Director

April 25, 27, and 29

OPERA PREVIEW

Greenfield Hall

APR 25 / WED / 6 PM

Gordon Ostrowski, Assistant Dean
of Opera Studies and Production

Free

PERFORMANCES

Borden Auditorium

APR 25 & 27 / WED & FRI / 7:30 PM

APR 29 / SUN / 2:30 PM

\$20 Adults | \$12 Seniors & Students

This production is underwritten, in part, by the Joseph F. McCrindle Foundation.

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