

M Manhattan
School of Music



HD VIDEOCONFERENCE

THOMAS HAMPSON, SONG IN DIALOGUE: A LEARNING PERFORMANCE

Part of the pilot *Song of America* Educator Workshop

Presented by the Hampsong Foundation in collaboration with the University Musical Society, the University of Michigan School of Music, Theatre, and Dance, Internet2, and Manhattan School of Music

SATURDAY, DECEMBER 5, 2015 | 1:30 PM

WILLIAM R. AND IRENE D. MILLER RECITAL HALL, MANHATTAN SCHOOL OF MUSIC

GLENN E. WATKINS LECTURE HALL, UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC, THEATRE, AND DANCE

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Welcome

Mark Clague, Associate Professor of Music, American Culture, and African-American Studies, University of Michigan School of Music, Theatre, and Dance

Thomas Hampson, Distinguished Visiting Artist for Vocal Studies and Distance Learning, Manhattan School of Music

Greeting

James Gandre, President, Manhattan School of Music

RICKY IAN GORDON

“Genius Child” (1993)
Text by Langston Hughes

Amy Petrongelli, Soprano
Blair Salter, Piano

Performed live from Glenn E. Watkins Lecture Hall

NED ROREM

“Sometimes with One I Love” (1970)

Lisa Barone (MM '16), Mezzo-soprano
Eric Sedgwick (MM '07), Piano

Performed live from William R. and Irene D. Miller Recital Hall

GEORGE CRUMB

i. “The Night, in Silence, under Many a Star”
from *Apparition* (1979)
Text by Walt Whitman

Martha Guth, Soprano
Trevor Chartrand, Piano

Performed live from Glenn E. Watkins Lecture Hall

Acknowledgements

Christianne Orto, Dean of Distance Learning
and Recording Arts, Manhattan School of Music

Concluding Remarks

Thomas Hampson

Manhattan School of Music’s participation in today’s program is generously supported by the Melos Fund for Distance Learning Innovation at Manhattan School of Music.

ABOUT THE PROGRAM

Today's Song in Dialogue videoconference between Manhattan School of Music and the University of Michigan School of Music, Theatre, and Dance, featuring Thomas Hampson, uses a new, high-speed technology called LOLA, shorthand for LOw LATency. Through direct fiber optical connections, audio and video will take approximately 20 milliseconds to travel from MSM's Miller Recital Hall to the University of Michigan's Watkins Hall—a delay that is comparable to the experience of standing 20–25 feet away from another musician on a concert hall stage.

The use of LOLA for today's videoconference, supported by the Melos Fund for Distance Learning Innovation at Manhattan School of Music, is a first for all involved. MSM's Distance Learning Program is a global leader in the use and development of cutting-edge HD videoconferencing technology to support music performance education and outreach. We hope that this research and development exploration will contribute to pushing the frontier of what is possible for global music outreach and access in the 21st century.

What Is Today's Technology?

LOLA, today's new, high-speed technology, was developed over the last 10 years by the Conservatorio di Musica Giuseppe Tartini in Trieste, Italy, in collaboration with GARR, the Italian Research and Academic Network. The purpose of LOLA is to enable musicians, situated in different geographical locations, to perform or collaborate in real-time, in the most seamless, transparent, and high-quality manner with an almost negligible time delay. LOLA technology coupled with Internet2—the nation's research and education network—provides musicians at disparate locations an optimal platform for interaction, so that playing together at a distance actually becomes a reality. In addition to its incredible speed, LOLA provides the most accurate sound and picture possible over a network connection—sending raw, uncompressed audio and video signals to each location. The total bandwidth utilized for a LOLA connection can range from 30Mbps to over 1Gbps. Today we connect to Michigan at 50 Megabits per second (Mbps) – about 100 times faster than the average video chat connection (512 Kbps).

TEXTS

Genius Child

by Langston Hughes

This is a song for the genius child.
Sing it softly, for the song is wild.
Sing it softly as ever you can—
Lest the song get out of hand.

Nobody loves a genius child.

Can you love an eagle,
Tame or wild?

Wild or tame,
Can you love a monster
Of frightening name?

Nobody loves a genius child.

Kill him—and let his soul run wild!

—From *The Collected Poems of Langston Hughes*

Sometimes with One I Love

by Walt Whitman

Sometimes with one I love,
I fill myself with rage,
for fear I effuse unreturn'd love
But now I think
there is no unreturn'd love—
the pay is certain, one way or another;
(I loved a certain person ardently,
my love was not return'd;
Yet out of that I have written these songs.)

When Lilacs Last in the Dooryard Bloom'd

by Walt Whitman

The night, in silence, under many a star;
The ocean shore, and the husky whispering wave, whose voice I know;
And the soul turning to thee, O vast and well-veil'd Death,
And the body gratefully nestling close to thee.

(lls. 156–159)

ABOUT THE ARTISTS

Thomas Hampson

Praised by the *New York Times* for his “ceaseless curiosity,” 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. The American baritone has performed in the world’s most important concert halls and opera houses with many renowned singers, pianists, conductors, and orchestras. One of the most respected, innovative, and sought-after soloists performing today, he was recently inducted to *Gramophone’s* 2013 Hall of Fame; honored as a Metropolitan Opera Guild “Met Mastersinger”; and presented with the first Venetian Heritage Award (2013) and the Concertgebouw Prize (2011).

Hampson was recently inducted into the American Academy of Arts and Sciences and has won worldwide recognition for thoughtfully researched and creatively constructed programs that explore the rich repertoire of song in a wide range of styles, languages, and periods. Through the Hampson Foundation, he employs the art of song to promote intercultural dialogue and understanding. 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 known as the “Ambassador of American song.”

The singer’s commitment to cross-cultural communication through music and text was showcased in CNN’s Fusion Journeys series, for which Hampson was filmed in South Africa in a musical exchange with Ladysmith Black Mambazo. A passionate teacher, Hampson will return for master classes to both the Manhattan School of Music’s Distance Learning program and Heidelberger Frühling’s Lied Academy, of which he is the co-founder and artistic director.

Hailing from Spokane, Washington, Hampson 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 holds honorary doctorates from Manhattan School of Music, Whitworth College, and San Francisco Conservatory, besides 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. In 2011 Hampson was again named ECHO Klassik's "Singer of the Year," marking the fourth time he has received that distinction over a 20-year period. www.thomashampson.com

Lisa Barone (MM '16)

Mezzo-soprano Lisa Barone is a second year Master's degree candidate studying with Cynthia Hoffmann. Previous credits include Third Lady in *Die Zauberflöte*, Deuxieme sorcière in Bloch's *Macbeth*, Melloe in Cavalli's *La Doriclea* and Despina in *Così fan tutte*. She has performed in the Verdi Square Festival of the Arts, the William Bolcom Festival at New England Conservatory and the New England Conservatory Contemporary Music Festival. She is currently a choral scholar for the Oratorio Society of New York. Her choral repertoire includes Verdi's Requiem, Handel's *Messiah*, Haydn's *Creation*, Chichester Psalms and *Carmina Burana*.

Trevor Chartrand

Trevor Chartrand holds an undergraduate degree in piano performance and a Master's degree in collaborative piano, both from Western University. Most recently, he worked as the head coach for UWOpera's production of Britten's *The Rape of Lucretia*; adjudicated the regional ORMTA zone competition in Chatham, Ontario; and music directed Rossini's *The Barber of Seville* at Cowtown Opera in Calgary, Alberta. Last summer he travelled to Périgueux, France, where he was the head coach and music director of Ravel's *L'enfant et les sortilèges* through the Franco-American Vocal Academy. Currently, Trevor is earning his doctorate in collaborative piano at the University of Michigan, studying with Professor Martin Katz.

Martha Guth

Soprano Martha Guth's recital performances include Wigmore Hall, the Leeds Lieder Festival, and the Vancouver International Song Institute with Graham Johnson; the Liederkrantz with Dalton Baldwin; recitals

in New York City with Malcolm Martineau; and numerous appearances throughout North America and Europe with longtime collaborator pianist Erika Switzer. Her recitals have been recorded for the CBC Radio/Radio Canada, the BBC Radio in the U.K., and the WDR in Germany. Recent and forthcoming concert performances include the National Cathedral in Washington D.C., Sacred Music in a Sacred Space in New York City, the Flagstaff Symphony, the Newfoundland Symphony, the Columbus Symphony, and the Toledo Symphony. Forthcoming recitals include Berlin, Worms, Hannover, New York City, Montreal, Vancouver, Ottawa, and Norfolk, Virginia. Her discography includes Roberto Sierra's *Beyond the Silence of Sorrow* with the Orquesta Sinfonica de Puerto Rico for Naxos and a solo disc of Schubert songs with fortepianist Penelope Crawford for Musica Omnia. With Erika Switzer, she is co-creator of Sparks & Wiry Cries, a tripartite initiative that combines performance, new song commission, and a global platform online for art song. www.sparksandwirycries.com.

Amy Petrongelli

Soprano Amy Petrongelli most recently appeared on an art song recital in Brooklyn, New York as part of the Casement Fund Recital Series. She will be singing Despina in the University of Michigan's production of Mozart's *Così fan tutte* this March. Amy was a vocal fellow at the Tanglewood Music Center in 2011 and 2012 and has been helping to bring to life new compositions at the New Music on the Point Festival in Lake Dunmore, Vermont over the past few summers. This past August, Amy traveled to South America as a member of the Khemia ensemble for their residencies at the national universities of Colombia and Argentina. Amy has been lauded in the *New York Times* for her "admirable fluidity." She is currently working toward a DMA in voice performance at Michigan, where she studies with Carmen Pelton.

Blair Salter

Canadian pianist Blair Salter is currently based in Ann Arbor while pursuing her doctoral studies with Martin Katz. She is a guest coach for the studio artists at Michigan Opera Theatre in Detroit, in addition to the University of Michigan productions of *Gianni Schicchi* and *L'heure espagnole*. Blair is proud to be an alumna of the prestigious Merola Opera Program in San Francisco. She was an assistant pianist at the Glimmerglass Festival during the summer of 2015. During her time at

Glimmerglass, she was honored to take part in a workshop with Philip Glass on the second act of his opera, *Appomattox*. She has had the pleasure of working with world-class conductors, including Kathleen Kelly, Joseph Colaneri, Mark Morash, Eric Melear, and Timothy Vernon. Blair is passionate about contemporary music and art song and is always searching for opportunities to share those passions.

Eric Sedgwick (MM '07)

Eric Sedgwick is a pianist and staff coach at the Manhattan School of Music. Musical theater credits include *Skyboys* (off-Broadway), LaChiusa's *Wild Party* (Actors Equity production), *Sarah and Robare: The World Tour* featuring Sarah Rice, *Candide*, *West Side Story*, and *You're A Good Man, Charlie Brown*. He was assistant music director for Cutting Edge Opera's productions of one-act operas by Theodore Wiprud and Robert Sirota, and for several summers has served as coach and music director at the OperaWorks training program in California. He appears regularly with Opera Singers Initiatives, the Art Song Preservation Society and the Stonewall Chorale in NYC, and with the Broadway Concerts Direct series in Wurtsboro, New York. This past spring he was pianist and music director for the Junior Opera Theater scenes concerts here at MSM, directed by Catherine Malfitano. Eric holds degrees from MSM and from Brown University.

ABOUT THE HAMPSONG FOUNDATION

Song of America is a project of the Hampsong Foundation, a 501(c)(3) nonprofit organization founded in 2003 by distinguished American baritone Thomas Hampsong with the mission of creating high-quality and accessible materials that explore the world of classic song as a prism for understanding culture and history. For more information on the foundation's projects and initiatives, please visit <http://hampsongfoundation.org>.

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.

ACKNOWLEDGMENTS

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