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TUESDAY, APRIL 10, 2018 | 7:30 PM
THE WILLIAM R. AND IRENE D. MILLER RECITAL HALL

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PROGRAM

ANANDA SUKARLAN
(b. 1968)

Ménage à trios
Scherzophrenia
A Farm Picture
Spaghetti Western Revisited

Yuliana Wijaya, piano (Indonesia)
Héctor González Sáez, flute (Spain)
Alison Comerford, viola (Ireland)

This suite is a commission from the Concurso de Musica de Camara Ecoparque of Arnuero, Cantabria. The composer created a trio with a light, humorous, and rhythmical quality. The first movement is scored for unaccompanied flute and viola to explore the possibilities of the duo. The second movement was inspired by Walt Whitman's poem *A Farm Picture*, which is only three lines long. Some subtly used Indonesian musical modes can be heard in the last movement of the suite.

CHU WANG-HUA
(b. 1941)

Jasmine Flower Fantasia
Yimiao Fang, piano (China)

"Jasmine Flower" is a famous Chinese folksong from the Jiangsu Province of China. More than a hundred years ago, the Italian composer Puccini used the melody of this song in his opera *Turandot*. *Jasmine Flower Fantasia* is a piano solo version composed by Chu Wang-Hua, one of the most famous Chinese composers of his time, who is from the same district as the original folksong and from the same hometown as today's performer. The piano solo version describes a Chinese love story, which takes place in a Chinese courtyard. This piece is a true reflection of the grace and elegance of the Jasmine flower.

MARIA GREVER
(1885–1951)

Júrame

Rosario Hernandez Armas, mezzo-soprano (Mexico)
James Naumann, piano (United States)

Maria Grever was the first well-known Mexican female composer, composing more than 800 songs, of which *Júrame* was her first international hit. She is an inspiration not only for Mexican artists but for me as a woman because she broke with the expectation for women and became a leader, businesswoman, composer, pianist, singer, and representative of Mexican artists in New York.

TEXT AND TRANSLATION

Todos dicen que es mentira que te quiero
Porque nunca me habían visto enamorado
Yo te juro que yo mismo no comprendo
El porqué tu mirar me ha fascinado

Everyone says that it is a lie that I love you
Because they have never seen me in love
I swear to you that I myself don't understand
What about your image has fascinated me

Cuando estás cerca de mí estoy contento
Yo quisiera que de nadie te acordaras
Tengo celos hasta del pensamiento
Que pueda recordarte a otra
persona amada

When I am near you, then I am happy
I wish that you would remember no one else
I am jealous even at the thought
That you could remember another
beloved person

Júrame que aunque pase mucho
tiempo
No olvidarás el momento
En que yo te conocí

Swear to me that no matter how much
time might pass
You would not forget the moment
When I met you

Mírame, pues no hay nada más profundo
Ni más grande en este mundo
Que el cariño que te di

Look at me for there is nothing deeper
Nor greater in this world
Than the love I gave you

Bésame con un beso enamorado
Como nadie me ha besado
Desde el día en que nací

Kiss me with a loving kiss
Like no one else has kissed me
Since the day I was born

Quiéreme, quiéreme hasta la locura
Y así sabrás la amargura
Que estoy sufriendo por ti

Love me, love me to madness
And then you will know the bitterness
That I am suffering for you

ANTONÍN DVOŘÁK
(1841–1904)

Slavonic Dances (for piano four hands), Op. 46

No. 2. *Dumka in E Minor*

Allegretto Scherzando–Allegro Vivo

No. 8. *Furiant in G Minor*

Presto

Nikita Stepanenko, piano (Czech Republic)

Yuhan Wang, piano (China)

Dvořák's *Slavonic Dances* (Op. 46 and Op. 72, comprising 16 dances) were inspired by Brahms's Hungarian Dances and are one of the composer's most famous works depicting various Slavic melodies, folksongs, and rhythms. Originally written for piano four hands, they were also orchestrated by the composer and have remained popular to the present day. I chose to perform the *Dumka* in E minor and *Furiant* in G minor. *Furiant* is a fast and fiery dance where $3/4$ and $2/4$ meter constantly alternate with each other, creating shifting accents in each phrase. The root of the word *dumka* means "to think," or "a thought." The name is also derived from the Ukrainian term *duma*, which means a sung epic poem or ballad. The most famous *furiant* besides Dvořák's was written by Smetana and appears in the opera *The Bartered Bride*. There are many *dumkas*, written by composers such as Martinů, Tchaikovsky, Janáček, Balakirev, and even Chopin and Liszt. I myself am Slavic. I was born and raised in the Czech Republic, while my origins are Russian mixed with Polish, Ukrainian, Belorussian, and German. There is no better piece to evoke the joy and nostalgia I feel while performing or listening to Slavic music.

SALVADOR ESPASA

Argos

Héctor González Sáez, flute (Spain)

This contemporary piece is inspired by Greek mythology. It uses Mediterranean popular rhythms and modal melodies and has a colorful, improvisatory character suggestive of properties of nature.

In Greek mythology, Argos is a giant of enormous strength; possessor of a hundred eyes, he closes only half of them to sleep. Hera entrusted him with the custody of Io, whom Zeus had turned into a calf in order to protect her from the wrath of that goddess. But Hermes, in charge of freeing Io, managed to numb the giant with the sound of his flute and force him to close all his eyes, allowing Hermes to kill him. Hera plucked out Argos's eyes to decorate the tail of the peacock, his favorite bird.

TYZEN HSIAO
(1938–2015)

Sojourner

Snack Peddler

Eternal Homeland

Lincoln Lin (Chi-Cheng Lin), tenor (Taiwan)
William Woodard, piano (United States)

Tyzen Hsiao was a Taiwanese composer, conductor, and pianist. In 1977, he had to relocate to the U.S. due to difficult family circumstances. Hsiao earned a Master's degree in composition from UCLA in 1987. During his 18-year expatriate life in the U.S., he composed quite a few songs in Taiwanese Hokkien, the mother tongue of the majority of Taiwanese people. Many of the songs express nostalgia and longing for home.

TEXTS AND TRANSLATIONS

出外人

咱攏是出外人，對遠遠的台灣來

雖然我會講美國話，
言語會通心膾通

咱攏是出外人，佇遠遠的台灣彼
有咱的朋友佢親人，
不時互相咧思念

人人咧講美國是天堂，互人真欣羨

若是問你講是怎樣，天堂嘸是佇遮

點心擔

想著楊桃湯冬瓜茶，心涼脾肚開

若是 7 Up, Coca-Cola, 氣味天差地

想著楊桃湯冬瓜茶，
來阿！飲一杯，攞一杯

臺北圓環仔新竹貢丸，彰化肉圓仔，
老鼠麵

臺中鵝仔肉，臺南擔仔麵，
高雄海鮮，屏東碗粿

想著楊桃湯冬瓜茶，精神百倍好

若是 7 Up, Coca-Cola, 實在真正僖

Sojourner

We are all sojourners coming from
faraway Taiwan.

Although I can speak English, my heart
doesn't communicate.

We are all sojourners from faraway Taiwan.

There are our friends and family.

We often think of each other.

Everybody keeps saying the U.S. is heaven
and how fascinating it is.

But if you are to tell what it's really like,
you will say heaven is not here.

Snack Peddler

When I think of starfruit juice and wax gourd
tea, it cools and soothes me.

As for 7 Up or Coca-Cola, the taste is a
world of difference.

Thinking of starfruit juice and wax gourd
tea... Bring it on! Cup after cup.

Taipei Circle, Hsinchu Pork Ball,
Changhua Meatball and Mouse Noodle Soup,

Taichung goose, Tainan Ta-a Noodles,
Kaohsiung seafood, Pingtung Bowl Rice Cake

When I think of starfruit juice and wax gourd
tea, it refreshes and clears my mind.

As for 7 Up or Coca-Cola, I can take no more.

想著楊桃湯冬瓜茶，
來阿！飲一杯，攪一杯

永遠的故鄉

看到是茫茫的海水，
思念是遠遠的故鄉，
三十年飛鳥在流浪，故鄉我的故鄉。

鼻著是芬芳的花味，
風吹是靜靜的故鄉。

一二叢蓮霧在開花，故鄉我的故鄉。

照著是白白的月光，
出日是美麗的故鄉，
三四甲稻子在抽穗，故鄉我的故鄉。

聽到是近近的笑聲，
作夢是細漢的故鄉。

五六隻蜻蜓在戲水，故鄉，
我的故鄉。

踏著是青青的土地，
希望是永遠的故鄉，

每一遍心內在叫你，故鄉，
永遠的故鄉。

Thinking of starfruit juice and wax gourd
tea... Bring it on! Cup after cup.

Eternal Homeland

Before my eyes spreads the vast ocean.
In my mind remains the distant homeland.

Thirty years, like a bird apart from the nest.
Homeland, my homeland.

In my nose lingers the fragrance of blossoms.
In the blowing breeze lies the
tranquil homeland.

One or two wax apple trees are blooming.
Homeland, my homeland.

On me falls the white moonlight. At the
sunrise sits the beautiful homeland.

Three or four hectares of rice plant are
heading. Homeland, my homeland.

Close to my ear is laughter. In my dreams is
the homeland in childhood.

Five or six dragonflies are playing above the
water. Homeland, my homeland.

Beneath my steps is the green field. In my
hope is the eternal homeland.

Always I call you in my heart.
Homeland, eternal homeland.

SERGEI RACHMANINOFF
(1873–1943)

Prelude No. 4 in D Major, Op. 23

Prelude No. 10 in B Minor, Op. 32

Andrei Romanov, piano (Russia)

These preludes by Rachmaninoff express the depth of Russian thought and emotion. They were composed while he still lived in Russia and before he immigrated to the United States and gained world-wide attention.

The D major prelude is a dreamy nocturne in which the repetitive rhythm in the left hand forms a steady foundation for the lyrical melody in the right. The B minor prelude exemplifies Rachmaninoff's fondness for widely spaced chords that evoke the tolling of bells.

ISANG YUN
(1917–1995)

Gopunguisang (Traditional Attire)

DUNAM JO
(1912–1984)

Saetaryeong (Bird Song)

Yoonhee Park, voice (South Korea)
Juan Lázaro, piano (United States)

Gopunguisang is about traditional Korean clothes. For the Korean New Year, we wear Korean traditional dress and bow to our elders to share good wishes for their health and welfare. Korean traditional clothes are called *Hanbok*, very similar to *Hanok*, which is a Korean-style house. The lines of *Hanbok* are curved like *Hanok's* eaves. This song represents *Hanbok's* beauty.

Saetaryeong, for unaccompanied voice, is a delightful example of text painting in music, using swirling scales and unexpected intervals in bravura coloratura style to imitate the exhilarating flight and distinctive calls of birds.

TEXT TRANSLATIONS

Gopunguisang

The wind-bell chimes from the tip of a skyward eave.
The half-moon hides itself behind a bead screen hung elegantly from the eave-tip.
Glimmering Spring evening, evening deepening like the cuckoo's call
Fine, elegant, true beauty supreme,
The white collar of a colorfully striped jeogori [Korean-style short coat for women]
shines bright.
A twelve pok [wide] long skirt glides in waves.
You dance lightly as if a butterfly, a butterfly reciting a tale of some ancient country.
You lower your arched eyebrows
I close my eyes to live as we did long ago.
I'll pluck the geomungo [Korean harp] so
You may wave your white hand to tune,
As if a slender willow.

Saetaryeong

Birds are flying, all sorts of birds are flying
The phoenix, king of birds; Poong-nyun bird, bearer of good harvests
In a deep valley with high mountains, many birds fly in the forest on this sunny spring day
Birds fly in pairs, singing as though chatting about the pleasant spring weather
Parrots, good at chatting; cranes, famous for elegant dancing
Sot-daeng birds sing "sook-gook"; ang-mae-gi sing "ddururu"; eagles sing "bi-woo"

CHRISTIAN MEHLER

(b. 1992)

Wale & Schwärme

Christian Mehler, flugelhorn (Germany)

Emil Norman Kristiansen, drums (Denmark)

Nicholas Pennington, guitar (Australia)

Niklas Lukassen, bass (Germany)

Robinson de Montmollin, piano (Switzerland)

Dierk Peters, vibraphone (Germany)

Wale & Schwärme (Whales & Swallows) was a composition assignment undertaken in Phil Markowitz's Jazz Styles class, inspired by Maurice Ravel's piano piece *Une barque sur l'océan*. I used the harmonic content of the piece and restructured it for a jazz context by using extended chord colors and improvised solo sections based on these chord progressions. The rich and complex harmony used by Ravel, Debussy, Satie, and other French post-Romantic composers had a big influence on the development of contemporary jazz music in Europe and the rest of the world. My experience with larger ensembles also influenced the orchestration of the piece. To me, the mood of the piece evoked an image of a vast ocean and its animal life, hence the title.

ABOUT THE ARTISTS

(In order of performance)

Yuliana Wijaya (MM '18)

Yuliana Wijaya is an up-and-coming young pianist from Indonesia who has already achieved national and international success. She began her musical training at age eight, then pursued her studies at Jakarta Conservatory of Music in Indonesia and Shenyang Conservatory of Music in China. She holds a Bachelor of Music degree in piano performance from the University of Kansas, where she studied with Steven Spooner, and is currently pursuing a Master of Music degree with Inesa Sinkevych. She has performed in concerts and master classes around the world and has participated in summer festivals. She appeared with the University of Alicante Orchestra in Italy under the baton of her former teacher, Dan Wen Wei. She is also an active educator, collaborator, and ballet accompanist.

Héctor González Sáez (Exchange Student)

Héctor González Sáez was born into a family of musicians on the island of Ibiza, Spain. His grandfather, a percussionist, is one of the greatest inspirations in Héctor's musical life. From childhood, he inspired and

embraced many musical styles. When he started studying music, he learned to play different instruments by himself and was interested in composing film scores and world music. Héctor studied flute at the Royal Conservatory of Music in Madrid and later at the Conservatorium van Amsterdam in Holland. He is currently enrolled as an exchange student with Ms. Linda Chesis at Manhattan School of Music.

Alison Comerford (MM '17)

Alison Comerford is an award-winning Irish violist. She holds a Bachelor of Music degree in violin performance from the Guildhall School of Music and Drama in London and a Master of Music degree in violin performance from the Royal College of Music in London. In May of 2017, she graduated with a Master of Music degree from Manhattan School of Music, where she studied with Patinka Kopec. Alison is a recipient of the Art Links Bursary and the Travel and Training Award from the Arts Council of Ireland and holds the Women in Leadership Fellowship from the International House, New York. She has performed as soloist and in chamber ensembles in venues all around Europe, including England, Ireland, Italy, Germany, and Switzerland. She has also performed under the baton of Bernard Haitink, Vladimir Ashkenazy, Sir Rodger Norrington, and Leonard Slatkin.

Yimiao Fang (BM '19)

Born in China in 1997, Yimiao Fang was accepted by the Affiliated Secondary School of Nanjing Art University as the top student both professionally and academically in 2012. There she majored in piano performance. She began giving solo recitals in China annually in 2013. In 2014, she performed a concert with her teacher, Yunjie Chen, one of the most famous living Chinese pianists and a professor at the Central Conservatory of Music in China. In 2015, she graduated with the highest score from the Affiliated Secondary School of Nanjing Art University and was accepted and offered scholarships by seven American conservatories. She chose Manhattan School of Music and is currently a junior in the studio of Phillip Kawin. A dean's list student, she was invited to attend the International Academy of Music in 2016 and the Summit Music Festival in 2017, both on scholarship. In the same year, her solo recital in China was featured on the front page of the local newspaper, the *Jingjiang Evening News*.

Rosario Hernandez Armas (BM '20)

Rosario Hernandez Armas, mezzo-soprano, is originally from Tlaxcala, Mexico. She is in her sophomore year pursuing a classical voice degree under the tutelage of Joan Patenaude-Yarnell. Rosario has performed the roles of Suora Zelatrice in the production of Puccini's *Suor Angelica* in Novafeltria Italy; Orfeo in scenes from Gluck's *Orfeo ed Eurydice*; and Dorabella from Mozart's *Così fan tutte*. During the past two years, Rosario has given recitals in Mexico, presenting opera repertoire in German, English, and Italian, as well as Mexican repertoire and Zarzuela. She was honored last year by the governor of Tlaxcala, Mexico as an outstanding citizen for promoting art in Mexico.

James Naumann (PS, '13)

James Naumann is a staff pianist and vocal coach at Manhattan School of Music. He earned degrees in piano and organ performance before focusing on vocal accompaniment. He has coached numerous opera scenes programs and a growing list of operas, including Bellini's *I Capuleti e i Montecchi*; Gounod's *Faust*; Handel's *Giulio Cesare*; Humperdinck's *Hänsel und Gretel*; Monteverdi's *L'incoronazione di Poppea*; and Mozart's *Don Giovanni*, *Così fan tutte*, and *Die Zauberflöte*. Most recently, he coached the cast of Opera Philadelphia's 2018 production of George Benjamin's *Written on Skin*. James is also a candidate for a PhD in historical musicology at the Ohio State University, where he taught numerous courses ranging from eighteenth-century music to the history of rock & roll.

Nikita Stepanenko (BM '20)

Nikita Stepanenko was born in Prague, Czech Republic in 1995 to parents who had emigrated from Russia the year before. His grandfather was a piano virtuoso, composer, accompanist, organist, and singer, while his grandmother was a piano teacher, accompanist, and later a sound director. Nikita began playing the piano at the age of six with his first piano teacher, Marianna Khidirova, and at the age of 14 entered Prague Secondary School in the studio of Hana Dvořáková. He went on to earn an Associate Degree in Music from the Prague Conservatory, studying with pianist and composer Adam Skoumal, an MSM alumnus. In 2015, he performed the first movement of Beethoven's Piano Concerto No. 1 in C Major with the Prague Philharmonia. The following year he appeared with the Philharmonic

Orchestra of Hradec Králové performing Prokofiev's Piano Concerto No. 1 in D-flat Major. Nikita participated in summer courses and master classes with renowned Czech pianist and teacher Ivan Klánský in 2013 and 2014, and in the Estonian Alion Baltic Festival in 2017. Nikita won first prize in the Czech Stonavska Barborka music competition in the mixed ensemble category in 2012, and third prize in the International Piano Competition of Vítězslav Novák in Kamenice nad Lipou, Czech Republic in 2015. In 2017, he won third prize in both the International Paderewski Piano Competition in Farmington, Connecticut, and the International Piano Competition in Vietri Sul Mare, Italy. Currently a sophomore in the studio of Alexandre Moutouzkine, Nikita hopes to perform a wide range of repertoire and bring greater attention to forgotten or underrated works, especially those by Czech composers.

Lincoln Lin (Chi-Cheng Lin) (MM '19)

Taiwanese tenor Lincoln Lin (Chi-Cheng Lin) is a first-year Master's degree student under the tutelage of Maitland Peters. He has performed in the concerts *Handel in Italy* and *Orpheus and Eurydice* with Manhattan School of Music's Baroque Aria Ensemble. Opera scene performances include *Le nozze di Figaro* (Basilio), *Too Many Sopranos* (St. Peter), *La Traviata* (chorus), *La Bohème* (chorus), and *Die Zauberflöte* (chorus). Lincoln received his Bachelor's degree in drama and theatre specializing in costume design from National Taiwan University.

William Woodard (MM '19)

William Woodard is a pianist and vocal coach pursuing a Master of Music degree in collaborative piano with Warren Jones. Previously, William attended Vanderbilt University, where he was a Cornelius Vanderbilt Scholar. While at Vanderbilt, William worked with the Vanderbilt Opera Theatre as a coach and rehearsal pianist on projects such as Mark Adamo's *Little Women* and Michael Ching's *Speed Dating Tonight*. He has participated in the Aspen Music Festival, SongFest, Bowdoin International Chamber Music Festival, and American Institute of Musical Studies (AIMS) in Graz, where he was awarded the Outstanding Lieder Pianist Prize. Most recently, William played on Nashville Public Radio's Live in Studio C broadcast and performed Mozart's Piano Concerto K. 415 with the Vanderbilt University Orchestra as a winner of the annual concerto competition.

Andrei Romanov (MM '19)

Born in Moscow, Andrei Romanov has been playing the piano since the age of four and composing since the age of eight. He studied at the Moscow State Tchaikovsky Conservatory and took prizes at several international competitions. As a performer, he has toured Russia, Finland, Kazakhstan, Italy, and the United States; his compositions are also widely performed. He is currently pursuing a Master of Music degree at Manhattan School of Music.

Yoonhee Park (MM '19)

Yoonhee Park received her Bachelor of Music degree at Seoul National University in South Korea, where she majored in classical voice with a minor in political diplomacy. Showing her talent at a young age, she was selected for the Korea Broadcasting System Children's Choir and was invited to perform on a recording by the world-famous soprano Sumi Jo. She made a television appearance on South Korea's Educational Broadcasting Channel. She also performed with both the Ukraine National Symphony and the Prime Philharmonic Orchestra. As an adult, she has performed in the operas *L'eternità* and *La Calisto*. She recently appeared in several productions of *Die Zauberflöte*, performing the roles of Pamina (2014), Erste Dame (2015), and Papagena (2016). Yoonhee Park is currently pursuing a Master of Music degree.

Juan Lázaro (MM '19)

Juan Lázaro began his pianistic training with Boriana Savova and began performing at the age of six. At the age of twelve, Juan gave his orchestral debut in Latin America with the Long Island Youth Symphony. In 2006 Juan entered the Mannes College Preparatory Division and began extensive study with Irina Edelman. An active performer, Juan has given numerous solo and chamber recitals on New York concert stages such as Steinway Hall, Yamaha Hall, and Weil Recital Hall. In 2015, Juan received his Bachelor of Music degree from the Juilliard school, where he studied with Jerome Lowenthal. He is currently pursuing his Master of Music degree in collaborative piano at Manhattan School of Music studying with Thomas Muraco.

Christian Mehler (MM '19)

German trumpet and flugelhorn player Christian Mehler started playing jazz trumpet at the age of ten in his school's Big Band. He was awarded first prize at the European Yamaha Trumpet Contest in 2009, the solo award at the German competition Jugend Jazzt 2010, and membership

in the German Youth Jazz Orchestra (BuJazzO). In 2015, during his Bachelor of Music studies in Cologne, Germany with trumpeters Andreas Haderer and Matthias Bergmann, he was featured as a guest soloist with the WDR Big Band Köln, with which he also toured China in 2016. He is currently studying with Scott Wendholt as part of his Master's degree at Manhattan School of Music.

Emil Norman Kristiansen (MM '19)

Danish jazz drummer Emil Norman Kristiansen was born and raised in Århus, Denmark. He started playing drums at the age of eight and fell in love with jazz in his early teens. He quickly developed a personal and expressive style on the drum set. Emil graduated from the Royal College of Music in Stockholm, Sweden, and is continuing his studies at Manhattan School of Music, where his current teachers include John Riley, Kendrick Scott, and Marc Carey. Emil has performed with numerous outstanding musicians, including Sigurdur Flosason, Linus Lindblom, Calle Bagge, and the Nick Klaman Quintet.

Nicholas Pennington (MM '19)

Nick Pennington is an Australian jazz guitarist, composer, and educator currently based in New York City. Starting his career as a professional musician in Adelaide in 2012, Nick soon became a fixture on the jazz scene, performing regularly as a sideman at several venues with varying groups. During this time, Nick also completed an Honours degree in jazz performance at the University of Adelaide's Elder Conservatorium of Music, graduating with first-class honours in 2016. Named Most Outstanding Graduate, he received several awards from the University, including the Tommy Norman Guitar Award and two Director's Awards. Outside of the University, Nick was awarded the coveted James Morrison Scholarship, which helped fund the recording and release of his debut album, *As It Was*, in 2017. In August of 2017, Nick relocated to New York City, where he is currently pursuing a Master of Music degree at Manhattan School of Music.

Niklas Lukassen (MM '19)

Niklas Lukassen is an acoustic and electric bass player from southern Germany. He holds a Bachelor's degree from the Jazz Institute Berlin, where he studied with Gregory Cohen and Kurt Rosenwinkel. While still a student, Niklas quickly established himself in the Berlin jazz

scene, working regularly with many well-known artists. He has also been privileged to perform internationally, playing in England, Spain, Poland, Switzerland, Austria, Malaysia, China, and the United States. His frequent concerts have helped him to become a more versatile musician, and, working with artists under the Universal label, he has played prime-time slots at some of the biggest national pop and rock festivals for audiences of up to 60,000 people. In addition to his work as a bass player, he has performed as a vocalist for BuJazzO, the German national jazz orchestra. Niklas moved to New York in August 2017 and is currently enrolled in the Master of Music program at Manhattan School of Music.

Robinson de Montmollin (MM '19)

Robinson de Montmollin, born in 1993, is a jazz piano player from Geneva, Switzerland. He earned his Bachelor's degree in 2017 from the jazz program at the Hochschule LuzernMusik. In July 2017, he won first prize in the Langnau Jazz Nights International Piano Competition. He was accepted into the graduate jazz program at Manhattan School of Music in September 2017, supported by four different private sponsors in Switzerland.

Dierk Peters (MM '18)

Vibraphonist Dierk Peters was born in 1986 in Winsen Luhe, Germany. He began his musical endeavors by playing the drums from the age of eight till the age of 18, when he switched to the vibraphone. In 2007, after several lessons and workshops with Florian Poser, David Friedman, Franck Tortiller, and others, he began studies at the Hochschule für Musik und Tanz in Cologne with Tom Van der Geld in 2007, graduating with honors in 2012. The German Academic Exchange Service (DAAD) gave him the opportunity to move to New York and enroll in the graduate jazz performance program at New York University, and, currently, at Manhattan School of Music. Before that, he lived and worked in Cologne, where he still is an active member of the young and vibrant music scene.

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 47 states and 35 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.

MSM Distance Learning announced, in 2014, the creation of an endowed fund, the Melos Fund for Distance Learning Innovation at Manhattan School of Music, established to support and cultivate leading-edge music distance learning initiatives and programs at the School. In 2015 MSM Distance Learning started the Digital Scholars program, in which selected MSM teaching artists learn to design, create and deliver music-themed videoconference programs for K-12 classrooms around the globe. That same year, MSM Distance Learning's inaugural use of LOLA technology was in support of the Hampson Foundation's Song in Dialogue: A Learning Performance in collaboration with the University of Michigan School of Music. Through direct fiber optic connections, audio and video signals take 20 milliseconds to travel from MSM to Michigan, enabling near perfect real-time interaction!

Most recently, MSM Distance Learning expanded into a hybrid learning model with the integration of the learning management system, Canvas, in support of on-campus and the institution's first online courses, launching Manhattan School of Music even deeper into the world of online and digital learning.