



Vocal Arts Division  
Student Handbook  
**2021-2022**

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## INTRODUCTION

Dear Vocal Arts Students,

Welcome to the Vocal Arts Division of the Manhattan School of Music! This unit of the school is comprised of classical voice, opera theatre, choral activities and related studies.

If you are familiar with the NYC region or are living here for the first time, it is important to know about the land upon which our school resides. MSM's Land Acknowledgement states:

*We want to acknowledge that we gather at Manhattan School of Music on the traditional land of the Lanape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.*

Everyone in the MSM community has a responsibility to contribute towards an environment that radiates a sense of belonging and respect for all. Our words and actions matter. MSM's [Cultural Inclusion Initiative](#) affirms this:

*We believe an educational environment must be rooted in Cultural Inclusion to achieve academic and artistic excellence. Manhattan School of Music is committed to creating an inclusive environment that permeates every aspect of our students' experience. Cultural Inclusion at MSM includes learning and understanding individual identities and differences of people who constitute our community. Cultural Inclusion also requires the study and performance of works by and creators from a diverse range of backgrounds, including race, ethnicity, nationality, gender, able-ness, and/or sexual orientation. Faculty and students share the responsibility of advancing MSM's commitment to Cultural Inclusion.*

If we have learned anything from the previous year it is that change will happen and that we must be prepared for a variety of opportunities, challenges and shifts in our lives. The opportunities that you will pursue upon graduation will be different than they were for graduates even three years ago. This isn't meant to dishearten, but to challenge and encourage you to reimagine the way you think about the future of classical music, its role in our global society and how you will choose to participate and contribute.

The curriculum you will undertake is meant to provide you with a solid musical foundation and vocal technique, as well as provide a variety of performance opportunities and educational experiences that will challenge and inspire you along your journey towards developing into your unique artistic selves. It is up to you to take responsibility for your education and to challenge yourself each day to grow and learn as an artist and citizen.

I wish each of you a successful academic year and I look forward to getting to know you. I will have office hours available each week which you can sign up for [HERE](#). My office is 304 in the Main Building (near the double set of elevators and music library). If you see my door open, please stop and say "hello."

Best wishes for a challenging and productive year!

Dr. Carleen Graham

*she/hers*

Associate Dean & Director of the Vocal Arts Division

Manhattan School of Music

## VOCAL ARTS FACULTY AND STAFF

### Associate Dean & Director

Dr. Carleen Graham

304 Main Building, [cgraham@msmny.edu](mailto:cgraham@msmny.edu)

Office hours by appointment: <https://calendly.com/msmvocalarts>

### Voice Faculty

Edith Bers

Harolyn Blackwell

Shirley Close

Mignon Dunn

Ruth Golden

Cynthia Hoffmann

Isabel Leonard

Marlena Malas

Catherine Malfitano

James Morris

Mark Oswald

Joan Patenaude-Yarnell

Maitland Peters

Ashley Putnam

Neil Rosenshein

### Performance Techniques Classes

*Preparing an Operatic Role*

Mignon Dunn

*Vocal Performance Class*

Cynthia Hoffmann

*Revealing the Actor/Singer Within*

Catherine Malfitano

*Stagecraft for Opera & Song*

Ashley Putnam

*Performance & Audition Skills*

Neil Rosenshein

### Graduate Opera Theatre

#### Music Staff

*Head of Music Staff*

Kristen Kemp

*Conductor/Music Director Fall Mainstage*

George Manahan

*Music Director, Contemporary Opera Ensemble*

Miriam Charney

*Music Director, Community Opera Ensemble*

LeAnn Overton

*Vocal Coaches*

Travis Bloom - Mainstage

Jeremy Chan-Opera Scenes/COE

Thomas Muraco – Opera Scenes

Djordje Nesic – Mainstage/Community Opera

#### Stage Directors

*Fall mainstage*

Stephanie Havey (fall)

*Fall Opera Scenes*

James Blaszkowski

*Community Opera Ensemble*

Gordon Ostrowski

*Contemporary Opera Ensemble*

John De Los Santos

*Spring mainstage – Le nozze di Figaro*

Lawrence Edelson

### Undergraduate Opera Theatre & Performance Classes

*1<sup>st</sup> Year Performance Class*

Ashley Putnam

*2<sup>nd</sup> Year Performance Class*

Patrick Diamond

*Junior Opera Theatre*

Catherine Malfitano

*Senior Opera Theatre*

A. Scott Parry/Jorge Parodi

## **Opera & Music Theatre (OMT) Production Staff**

*Dean of Performance & Production*

Vacant

*Managing Director of OMT*

Christina Teichroew

*Asst. Managing Director of OMT*

Kathryn Miller

## **Choral Activities**

*Director of Choral Activities*

Kent Tritle

*Assoc. Director of Choral Activities*

Ronnie Oliver, Jr.

## **Chamber Music & Additional Performing Ensembles**

*Singers & Collaborative Pianists Seminar*

Warren Jones

Kenneth Merrill

Thomas Muraco

*Musical Theatre Lab*

Carolyn Marlow & Shane Schag

*Chamber Music Ensemble/Russian Romances & Ballads*

Raymond Beegle

*Spring Cabaret*

Andy Gale & Shane Schag

## **Related Studies**

### **Acting & Movement**

*Movement*

Ken Roberson

*Advanced Movement*

Mamie Duncan-Gibbs

*Acting*

Carolyn Marlow

A. Scott Parry

*Advanced Acting*

A. Scott Parry

### **Diction**

*English Diction*

Kathryn LaBouff

*French Diction*

Thomas Muraco

Elsa Queron Bernard

Cristina Stanescu

*German Diction*

Nils Neubert

*Italian Diction*

Glenn Morton

*Graduate Diction Performance Seminar*

Thomas Muraco

### **Vocal Literature & Style**

*The Beauty & Wit of American Song*

Paul Sperry

*British Vocal Literature*

Miriam Charney

*Advanced Vocal Literature*

*German Vocal Literature*

Kenneth Merrill

*French Art Song for Vocalists & Pianists*

Cristina Stanescu

*Recitative*

Thomas Muraco

Nicoló Sbuely

*Russian Romances & Ballads*

*Songs of the Romantic Period*

Raymond Beegle

## **COMMUNICATION & PROCEDURES**

## Student Handbooks

Vocal Arts students are required to adhere to the institutional policies and procedures of the Vocal Arts Handbook in addition to the policies of Manhattan School of Music. If you find discrepancies between the [MSM Student Handbook](#) and the Vocal Arts Student Handbook, the MSM Student Handbook is the controlling document.

## Academic Calendar

Click [HERE](#) for the 2021-22 academic calendar

## New Student Orientation

Vocal Arts Division orientations will take place in person on **Saturday, September 4 in Miller Recital Hall.**

- 11:00am-12:15pm – UNDERGRADUATES
- 12:30pm – 1:30pm – GRADUATE STUDENTS

Returning students are welcome to attend!

## Degree Expectations

The Manhattan School of Music offers the following degrees and programs in Vocal Arts: Bachelor of Music (BM), Master of Music (MM) and the Doctor of Musical Arts (DMA). Additional programs are Professional Studies Certificate (PS) and Artist Diploma (AD).

It is your responsibility to know the requirements of your course of study and proceed in a timely manner towards completion. See [Plan of Study](#) (Course Sequence).

## Course Syllabi

Every course you take (lessons, ensembles, classes) will have a syllabus that functions like a contract and explains the purpose of the course, the goals and learning objectives, the course calendar of assignments and deadlines, and other important information. You must read each course syllabus carefully and ask the instructor questions if you don't understand any information. All syllabi can be found on [Canvas](#).

## Email

All official communication will be delivered via MSM email to your MSM email account. This includes important interdepartmental or school announcements, lessons, rehearsal or class updates, communication from faculty and staff and special complementary ticket opportunities. If you receive an email from a faculty member's private email account (not ending in "msmny.edu"), you should always reply to them using their MSM account.

### Check your MSM email often!

When sending an email to faculty, staff or administration, make sure to do the following:

- Begin your email with a proper salutation – "Dear Professor \_\_\_\_\_,"
- The body of your email should be composed in complete sentences using correct punctuation.
- Keep your email as concise as possible.
- If you are requesting a meeting, make sure to ask the faculty member when they might be available and provide information to them about your availability so that they can choose a time.
- End your email with an appropriate closing (i.e. "Sincerely,") and your name. If you are contacting administration or MSM staff about a common issue like registration, financial aid, etc., make sure to include your unique MSM ID number.
- Avoid composing an email as you would a text message.

## Academic Accommodation and Disability Services

Manhattan School of Music strives to provide all students with accessible, equitable, sustainable, and welcoming learning environments. Our goal is to create a community in which all members are invested in the representation, inclusion, and participation of all. We aim to ensure that students with disabilities have a similar and equitable experience to that of their non-disabled peers. Students are strongly encouraged to take advantage of these important services if they are needed. Registering before the semester begins or in the first week of classes can go a long way to provide the support you need to succeed.

Click [HERE](#) to learn more.

### **Rehearsal Schedules**

You will receive specific information about rehearsal schedules during the first meeting of each ensemble.

### **Reserving a Practice Room**

Practice rooms at MSM are always in high demand. To reserve a practice space, visit <https://scheduling.msmlnyc.edu/> and login with your user ID. You can reserve a space up to 24 hours in advance and you are permitted a total of four (4) hours per day (in two-hour increments). Do not reserve personal practice time for coachings, lessons or other rehearsals. Such hours can be booked by your teacher or by emailing the Scheduling Office.

### **Cell Phone Use in Rehearsals, Classes and Lessons**

We acknowledge that technology is utilized in a variety of ways - for translating, lesson recording, score reading, and for interactive assignments during class. However, cell phone use is not appropriate when the activity is not directly related to the rehearsal, lesson or class. It is unprofessional to text or use your phone during rehearsals, lessons or classes. The Vocal Arts faculty requests that students place their mobile device in airplane mode for the duration of the rehearsal, lesson or class when you are not required to use it. Please inform the instructor if you need to use your phone to support your lesson, class or rehearsal activities.

### **Leave of Absence from School**

Students who wish to be absent from the school for professional or personal reasons must obtain permission from each of their instructors and the Provost, well in advance of the event. Students who wish to pursue a professional opportunity over several days must apply for a professional leave. Examples of professional leave include a summer program that begins before the semester ends, a competition during the academic year, auditions for graduate school at other institutions, or a professional performance that is unique and deemed essential towards the establishment of your career. Other leaves include longer leaves of absence (one to two semesters), medical leaves, involuntary leaves and emergency involuntary leaves. For complete information visit the [Registrar's page](#).

## APPLIED LESSONS

At Manhattan School of Music, students are entitled to the equivalent of fourteen (14), one-hour private lessons each semester with your studio teacher. Some teachers give one lesson each week. Some, given the nature of their performance and teaching commitments, offer lessons at differing intervals (i.e. two-hour lessons every-other week). Make certain that you understand your teacher's lesson schedule plan. If you are concerned that you are not receiving the requisite number of lessons or have a problem with the frequency of your lessons, please notify the Associate Dean & Director of Vocal Arts.

Your voice teacher is among your most vital faculty resources during your course of study. As in any relationship, sometimes there are misunderstandings or personality conflicts that need to be resolved. Differences can be resolved! Should an issue arise which requires discussion or resolution, you should pursue it in the following order:

1. Ask your teacher if you can schedule an appointment to discuss the issue. It is advised to wait until you are calm before you ask to meet in order to be respectful and focused. (*See instructions in Communications for email correspondence*).
2. Prepare ahead for the meeting. Write down everything you would like to discuss and take it with you. If you are nervous about the meeting, practice what you would like to discuss.
3. After the meeting, follow up with an email (*See instructions in Communications for email correspondence*) to thank them for their time and to summarize what was discussed, including any decisions or next-step actions that were agreed upon.
4. If you were not able to come to a mutual understanding about an issue, contact the Associate Dean & Director of Vocal Arts to schedule an office hour appointment (<https://calendly.com/msmvocalarts>).

## Changing Studio Teachers

Changing your studio teacher is an important decision to be considered carefully and thoroughly before taking action. Issues may arise as a result of miscommunication or lack of communication. You must first discuss the issue with your current teacher (see above).

Trial lessons with prospective teachers may NOT take place until the student and current teacher meet.

If you still wish to change teachers, you must then make a 15-minute appointment with the Associate Dean & Director of Vocal Arts - <https://calendly.com/msmvocalarts>. Once you have received permission, you will be emailed the link to the Change of Studio Form to begin the process.

Students who wish to request a change of teacher must do so prior to the Add/Drop deadline. Deadlines are firm. For the 2021-2022 academic year the ADD/DROP periods are:

Fall semester – September 8 – 17, 2021

Spring semester – January 12 – 21, 2022

School policy prohibits any action against a student by a former teacher. Previous teachers are excluded from grading the juries of any former students.

## Attendance Policy

If a student needs to cancel a studio lesson for any reason, the student should immediately inform the studio teacher. In cases of documented illness or other emergency, the teacher will attempt to make up missed lessons at a mutually convenient time. The studio teacher is not obligated to adjust lesson times or make up lessons that were canceled for non-illness/ non-emergency reasons. Any student who has two consecutive, unexcused absences in their private lessons are required to meet with the Associate Dean & Director of Vocal Arts before lessons may resume.

## VOICE JURIES



## Annual Juries

All students must take an annual juried exam before the voice faculty in order to pass their studio course and receive credit and to maintain their scholarship eligibility ranking. Juries are scheduled through the Office of the Registrar. If you are preparing for a degree-requirement recital you must pass a Recital Jury (see below).

Your jury program should represent different styles, periods, languages, and tempi. The school will provide an accompanist to play for your jury or recital jury. If you choose to use an outside pianist, the school will not pay for the pianist. Recital Juries are held for all graduation recitals (see below).

## Bachelor of Music Requirements

- 1<sup>st</sup> Year/Freshmen: Three selections including Italian and English (classical, no musical theatre), must begin with Italian. All selections must be memorized. The student will perform their first choice and the faculty panel will choose one additional selection from the list.
- 2<sup>nd</sup> Year/Sophomores: Four selections including German, Italian, and classical English (must begin with German). All selections must be memorized. The student will perform their first choice and the faculty panel will choose one additional selection from the list.
- 3<sup>rd</sup> Year/Juniors: Five selections including French, German, Italian, and classical English (must begin with French). All selections must be memorized. The student will perform their first choice and the faculty panel will choose one additional selection from the list.
- 4<sup>th</sup> Year/Seniors: Full graduation recital program including French, German, Italian and English. All selections must be memorized. The student will perform their first choice and the faculty panel will choose one or two more selections.

## Master of Music Requirements

- First year—Six to seven selections, including a contemporary classical piece, and no more than two operatic arias. All languages must be included (Classical English, French, German, and Italian). All selections must be memorized. The student will perform their first choice and the faculty panel will choose at least one additional selection from the list.
- Second year— Full graduation recital program, including a contemporary classical piece, and no more than two operatic arias. At least four languages must be included (English, French, German, and Italian). All selections must be memorized. The student will perform their first choice and the faculty panel will choose one or two more selections.

## Professional Studies Certificate Requirements

- Full graduation recital program, including a contemporary classical piece, and no more than two operatic arias. At least four languages must be included (English, French, German, and Italian). All selections must be memorized. The student will perform their first choice and the faculty panel will choose one or two more selections.

## Doctor of Musical Arts Requirements

- DMA students are required to present recital juries within four weeks of their scheduled recitals.

## **Advanced Standing Jury for Non-Graduating Students (2<sup>nd</sup> Year/Sophomore)**

In extremely rare cases, undergraduate students may accelerate their program in performance by means of an Advanced Standing Jury (ASJ). A student who successfully passes an ASJ will allow them to graduate early (typically, one semester), provided all other academic requirements are met. ASJ can only be granted once. To begin the process, contact the Registrar's Office and complete a Petition for Advanced Standing Form. The petition must be approved by both the major teacher and the Associate Dean & Director of Vocal Arts and must be submitted no later than March 1st of the academic year in which the ASJ is to take place.

## **Jury Comments**

Students have a right to see their jury comments and scores. Jury comments will be available from the Office of the Registrar approximately one week after the jury.

### **Grading System**

All juries are graded on a 10-point scale. The student's jury grade is the average of all scores received at the jury (excluding those of the primary teacher and any teacher who has previously taught the student at MSM). 4/10 is considered a passing grade.

### **Jury Postponement**

The Provost's office will only consider a student petition requesting postponement of a jury due to an extreme medical condition (documented by a licensed medical physician), a sudden or unusual family emergency, or other exceptional circumstances. A postponed jury must be made up in the first month of the subsequent semester.

### **Failing a Jury/Re-jurying**

Students who are absent from the jury examination without prior approval will receive an **F** for their jury and be placed on academic probation. Students who fail to perform at the expected level for their degree program/year may receive a failing grade. Students who fail a jury must re-jury within the first month of the subsequent semester.

## **RECITALS**

Bachelor of Music, Master of Music and Performance Studies students must perform a graduation recital within the final thirty (30) credits required to complete a degree and once the student has less than two (2) semesters of major lessons remaining.

Doctor of Musical Arts degree students are required to perform three recitals while in residence at MSM. The first recital should be presented in the spring semester of the first year of study. The two other recitals should be performed in the second year of study. Refer to Recital Juries (above) for specifics about program length.

### **Requirements**

#### Bachelor of Music degree:

Juniors must present a half recital (approximately 30 minutes of music). The selected works must be contrasting in style, language and genre. It must be completely memorized.

Seniors must present a recital consisting of 50 - 55 minutes of music including repertoire in Italian, German, French and classical English and not more than one aria. It must be completely memorized. You may include a group of musical theatre songs if you first meet the Classical English Songs Requirement.

Master of Music degree: The recital program must consist of 55-60 minutes of music including repertoire in Italian, German, French and classical Contemporary English songs and no more than two arias. All selections must be memorized. If chamber music is included on the program, it must be memorized if there are less than 2 instruments (piano not included) included in the ensemble.

Professional Studies certificate: The recital must consist of 50 - 55 minutes of music, and it must contain repertoire in at least three of the four main lyric languages, including an English piece or set from the standard classical repertoire (art songs, arias from an opera or oratorio, concert aria, chamber music, etc.). The recital may also be developed around a particular theme of interest to the student, if they desire.

Doctor of Musical Arts degree: Students are required to perform three recitals while in residence at MSM. The first recital should be presented in the spring semester of the first year of study. The two other recitals should be

performed in the second year of study. All recital programs must consist of at least 75 minutes of music and include works of an advanced skill level both musically and vocally. Consult the Director of Doctoral Studies for other specific procedures and requirements.

### **Scheduling Your Recital**

You will receive an email from the Scheduling Department in the late spring or summer with all the information you will need to schedule your recital in the following year. Recital dates are highly competitive. To gain a more complete understanding of the process, you can view the 2020-21 [Student Recital Guide](#).

When it is time to schedule your recital, you will be instructed to visit the MSM Student Portal and click on **Recital Date Request Form**. All submissions must be completed online. Even if you properly submit your request, you are not guaranteed your preferred recital date. Visit the [Scheduling Office website](#) for more information about scheduling a recital.

### **Confirming Your Recital**

After you submit your Recital Date Request Form you will receive confirmation (usually, within 2-3 weeks) from the Scheduling Office with a date that is being HELD for your recital. To confirm this date for your recital you must then complete the **Recital Confirmation and Repertoire Form**. A link to this form will be sent to you with the email containing your assigned recital date and time. The Recital Confirmation and Repertoire Form is due no later than 30 days before your recital date. Once you have submitted the form, your teacher and the Associate Dean of Vocal Arts will receive notification to approve your recital repertoire. Once they have approved your repertoire, you will receive a confirmation email. If you do not receive a confirmation email, your recital is not confirmed. Once your recital is confirmed, you may not cancel or reschedule your recital except in extraordinary circumstances.

Student recitalists are responsible for creating, printing and distributing their own program notes and translations.

### **Recording Recitals**

It is strongly recommended that all graduation recitals be video recorded with high-definition audio. The quality of the audio recording is especially important if the required number of faculty cannot attend in person and must adjudicate from the recording. You should consult MSM's [Recording Studio](#) for all pertinent information regarding recording services and policies. If the recital is to be adjudicated by a recording, it is your responsibility to provide the digital file of the recital as well as the electronic file of the recital program to the Associate Dean & Director of Vocal Arts within a week after the recital has occurred. You are strongly advised to not rely upon the audio of a video recording made from a non-professional recording device as the quality varies greatly for each device.

## **PERFORMING ENSEMBLES (PE)**

Master of Music (MM) Voice students are required to earn four (4) PE credits. Students are advised to complete at least one ensemble per semester for two years. Additional credits beyond the four credits required for MM students may be earned and counted towards degree-required electives.

MM and Professional Studies (PS) students may register for a maximum of two (2) performing ensemble courses per semester. Students must be registered to participate. Auditing is not permitted.

Most performing ensembles or courses require an audition to participate. Refer to the descriptions below for specific information. You will be sent an email from the Production Department with a link to sign up for an audition time.

## ENSEMBLES FOR GRADUATE STUDENTS

### GRADUATE OPERA THEATRE (GOT)

We are pleased to welcome students this fall to an exciting array of performing opportunities. Some changes have been made to the overall structure of the program, so please read the following information carefully.

#### Auditions & Casting

There will be one (1) audition for all four GOT placements. Auditions will be held on September 2 & 3, 2021.

Callbacks, will be held on September 7 & 8. Once you are cast it is expected that you will accept the assignment(s).

**Students may not withdraw from a casting assignment unless they schedule a meeting with and receive approval from the Associate Dean & Director of Vocal Arts.**

#### *Audition Reminders*

- Bring your music in a binder for the pianist to play from - no loose pages or bounded books. The binder of music must be able to stay open while resting on the piano and the pages should be easy to turn without flipping back.
- Students who wish to be considered for the fall mainstage opera are asked to include a humorous/comedic aria or song in their audition package.
- Students who wish to be considered for Contemporary Opera Ensemble are asked to include a contemporary aria.
- Bring 1 copy of your headshot and resume. If your resume has your headshot on it, please print out an additional 8x12" copy of your headshot. If you don't have a professional headshot, submit a clear, candid picture of yourself (portrait-style). This should not be a picture from your VISA, passport or driver's license.
- Arrive 15-minutes before your audition time and sign in with the audition monitor. Avoid distracting others while waiting for your audition. Remain quiet and focused.
- When you enter the hall for your audition, walk to the piano. Clearly introduce yourself, the title of the aria, the opera from which it comes and the composer's name. Make sure to say the aria title and opera in the language which you will sing it. Example: "Hello, I'm (name) and I will sing (title of aria) from (title of opera) by (composer's last name)."

## Mainstage Opera

Rehearsals are Monday – Friday, 12:30pm-3:20pm

**Fall** - *Orpheus in the Underworld* (in English), Offenbach/J. Bowen transl. George Manahan, conductor; Stephanie Havey, stage director. A farcical and effervescent version of the classic Greek tragedy.

Roles: 4 Sopranos, 2-3 Mezzos, 3 Tenors, 2 lyric Baritones, 1 baritone/bass-baritone (several roles will be double-cast), SATB chorus.

Music Rehearsals Begin: September 13

Staging Rehearsals Begin: October 18

Possible Room Runs: November 22/ 23 or November 29/30

Tech Rehearsals begin: November 30

Piano Dress Rehearsals # 1 & 2: December 5 & 6

Dress Rehearsals # 1 & 2: December 7 & 8

Performance # 1, 2 & 3: December 9, 10 & 11, 7:30pm

Performance # 4: December 12, 2:30pm

**Spring** – *Le nozze di Figaro* (in Italian). TBA, conductor; Lawrence Edelson, stage director

Auditions will be held in December.

Music Rehearsals Begin: January 17

Staging Rehearsals Begin: March 14

Tech Rehearsals begin: April 20

Piano Dress Rehearsals # 1& 2: April 24 & 25

Dress Rehearsals # 1 & 2: April 26 & 27

Performance # 1, 2 & 3: April 28, 29, 30 at 7:30pm

Performance # 4: May 1 at 2:30pm

### Opera Scenes

Rehearsals are Monday – Friday, 12:30pm – 3:30pm

**Fall** – Program TBA based on fall auditions. Jeremy Chan and Thomas Muraco music direction; James Blaszkowski stage director

Music Rehearsals/Table Readings Begin: September 13

Staging Rehearsals Begin: October 18

Tech Rehearsals: November 29 and November 30

Dress Rehearsal: December 1

Performance # 1: December 2, 7:30pm

Performance # 2: December 3, 7:30pm

### Contemporary Opera Ensemble

Rehearsals are Mondays and Wednesdays, 7:00pm-10:00pm (Note: rehearsals for this ensemble have increased to accommodate the added staging component. This ensemble will now be cast each semester.

Miriam Charney, music director; TBA music preparation; TBA, stage director.

**Fall** – Staged Arias, Duets (TBA based on fall auditions)

The first meeting will be held on September 13

Music Rehearsals will begin the week of September 13

Staging Rehearsals will begin the week of November 8

Tech/ Dress Rehearsals: December 13 & December 14

Performances: December 15 & 16

**Spring** – Staged Scenes and music workshop of *Seven Sisters* (Justine Chen/Stephanie Fleischmann)

Scenes Performance: May 5, 7:30pm, Ades

*Seven Sisters* music workshop: April 3-8, 2022

### Community Opera Ensemble (formerly Opera Outreach)

Rehearsals are Tuesdays, Thursdays, and Fridays, 7:00pm – 9:50pm. Gordon Ostrowski, director; LeAnn Overton music director. Several changes have been made to Community Opera Ensemble. All performances will be held at MSM. Two smaller productions will be cast this year – one per semester, to provide more opportunities for students.

**Fall** – *Katie: The Strongest of the Strong!* (Faye Chiao/Anton Dudley), a new work commissioned and recently premiered by Houston Grand Opera. An action-packed story of real-life strong-woman Katie Sandwina from immigration to the U.S. and performing in P.T. Barnum’s Circus, to supporting women’s suffrage.

Cast of five (5): 3 Sopranos, 2 Mezzos (will be double-cast).

Music Rehearsals will begin the week of September 13 (Tues./Thurs./Fri, 7:00pm-10:00pm)

Staging Rehearsals will begin: October 18

Tech/Dress Schedule: TBD

Performances: the week of November 15 (TBD)

**Spring** – Amato Opera-In-Brief: *Cendrillon*, Massenet/Cain, English Adaption by Tony Amato

Cast of seven (7): 3 Sopranos, 2 Mezzos, 1 Contralto, 1 Bass-baritone or Bass (will be double-cast)

Each spring the Opera-In-Brief presents an abridged version of a standard operatic work in English, based on the model of Tony Amato, founder of the Amato Opera Theater.

Music Rehearsals will begin in the spring semester (Tues./Thurs./Fri. - 7:00pm-10:00pm)

Staging Rehearsals will begin: TBD (Tues./Thurs./Fri. - 7:00pm-10:00pm)

Tech/Dress Schedule: TBD

Performances: Monday April 4 – Sunday, April 10, 2022 (Mornings)

**Chamber Choir** is directed by Kent Tritle and Ronnie Oliver and is open to all MSM students (undergraduate and graduate) through audition. Chamber Choir performs choral repertoire from the Medieval Period through the 21st Century. Students will learn diverse choral repertoire from all eras, its history, performance practice, and style.

Rehearsals are Tuesdays & Thursdays, 2:00pm-2:50pm in Greenfield. Auditions will be held on September 4 from 1-5pm in room 329. Sign up on the sheet outside the door of Room 336, beginning August 30. Soli auditions will be held on October 5, 6pm – 8pm, Rahm Hall.

Concert 1 – *Laudate Pueri*, Nunes Garcia; *Cantata No. 4*, J.S. Bach; *Beatus Vir*, Vivaldi.

- Orch/Soli reh: October 25, 4pm-6pm, Bossi
- Tutti reh: October 27, 4pm-6pm, Bossi
- Dress reh: October 28, 2pm-4pm, Ades
- Performance: October 30, 6:15pm soundcheck, 7:30pm performance, Ades

Concert 2 – *Nightfall*, Monk; *Chinese Folksongs*; *Neue Liebeslieder*, Brahms

- Dress reh: February 10, 2pm-4pm, Greenfield
- Performance: February 12, 6:15pm soundcheck, 7:30pm performance, Greenfield

Concert 3 – Repertoire TBD

- Dress reh: April 5, 2pm-4pm, Greenfield
- Performance: April 6: 6:15pm soundcheck, 7:30pm performance, Greenfield

### Lab Chorus

Lab Chorus is a choral ensemble formed to provide choral conducting graduate students the opportunity to refine their listening, rehearsal, and gestural techniques. Singers are selected by audition and will receive a work-study stipend of \$15 per hour. Rehearsals are Tuesdays & Thursdays, 12:30pm-1:20pm in Greenfield. Auditions will be held on Wednesday, September 8, throughout the day in Room 336. The sign-up list will also be on the door of Room 336. You do not need to bring a prepared piece; we will sightread, vocalize, and do a brief interview.

- Concert 1, Repertoire TBD. Concert on December 4, 6:15pm soundcheck, 7:30pm performance.
- Concert 2, Repertoire TBD. Concert on February 18, 6:15pm soundcheck, 7:30pm performance.
- Concert 3, Repertoire TBD. Concert on April 23, 6:15pm soundcheck, 7:30pm performance.

### Symphonic Chorus

See description below in Undergraduate Ensembles.

### Special Women's/Treble Chorus for London's Royal Philharmonic Orchestra at Carnegie Hall

MSM has been invited to participate in London's Royal Philharmonic Orchestra's concert at Carnegie Hall on January 31, 2022. The concert will feature the celebrated work, *The Planets* by Holst, which requires a special women/treble chorus in the final movement, *Neptune*. The concert will be conducted by Music Director Maestro Vasily Petrenko, with Kent Tritle as Chorus Master. The movement will also be included on the November 11th MSM Symphony Orchestra concert conducted by Maestro George Manahan. This is an extraordinary opportunity to perform with a world-class orchestra in one of NYC's finest concert halls.

*For the November 11<sup>th</sup> MSM concert, voice majors in the Symphonic Chorus will perform the work. After that performance (in consultation with RPO), it will be determined how many additional singers will be needed and auditions will be held in late November/early December.*

## ADDITIONAL PERFORMING ENSEMBLES

Graduate students may take one of the following courses to fulfill an ensemble requirement, or as an elective if they are cast in one of the GOT ensembles.

*Ensembles that require an audition:*

**Singers and Collaborative Pianists Seminar** (full year). If accepted, voice majors can take this class once (full year) for an ensemble or elective credit. Students will receive audition information via email from the Production Department

Taught by Warren Jones (full year)

Please bring a selection in any language (song/aria/oratorio) for the audition. Auditions will last no longer than 5 minutes; please remember that when selecting your audition material. A pianist will be provided for the audition, but you may bring a pianist of your choice. Mr. Jones is interested in beautiful, communicative singing.

Taught by Kenneth Merrill (full year)

For the audition, please be prepared with a song or aria (less than 5 minutes) which will demonstrate your range, both vocally and expressively, as well as repertoire or styles for which you have particular affinity. You are certainly encouraged to bring your own pianist for this, but a pianist will also be provided.

Taught by Thomas Muraco (full year)

Please bring 3 contrasting arias in contrasting languages. You may bring a pianist of your choice or one of my students can play for you. I will concentrate on coaching the language, style and how one follows a conductor.

**Musical Theater Lab** – Director, Carolyn Marlow; Music Director, Shane Schag. Auditions held in December. The Musical Theater Lab is for students who might be interested in a career in musical theater or a cross-over career, or in perfecting a selection from musical theater which is often required these days in operatic auditions, or simply wish to improve their stage acting skills in general. Students will learn musical theater repertoire and the technique and style of singing and acting that repertoire. This will include spoken dialogue. We work on the full historical range of musical theater from the Golden Era--1942-1968 all the way to current Broadway repertoire. This will culminate in the Broadway Babies' performance at the end of the semester.

**Spring Cabaret** – Musical Director, Shane Schag; Director, Andy Gale. Spring semester only. Auditions held in December. Spring semester only. Open to graduate level students Spring semester only The cast of the Spring Cabaret creates an original show to be presented virtually in local senior centers, hospitals, and nursing homes as an initiative to reach out to the elderly and forge a link between music and memory. The primary source of material for the cabaret comes from the rich treasure of songs generally described as The Great American Songbook. The ensemble of the Spring Cabaret undertakes a close examination of lyrics/text and finding personal connections that will engage diverse audiences in a meaningful way.

*Ensembles that do not require an audition:*

Songs of the Romantic Period – Raymond Beegle

Russian Romances and Ballads – Raymond Beegle

## ENSEMBLES FOR UNDERGRADUATE STUDENTS



## CHORAL ENSEMBLES

### Symphonic Chorus

Required of all 1st and 2nd year undergraduate voice, piano, organ, guitar, and composition majors, and is also open to all MSM students through a vocal audition. Students will learn major choral/orchestral work repertoire of diverse composers, its history, performance practice and style.

Rehearsals are Tuesdays & Thursdays from 4pm-5:20pm in Bossi/222. Hearings are on September 2, 10am-5pm, Miller Recital Hall. You will be assigned an audition time and notified in advance.

Soli auditions will be on October 5, 6pm-8pm, Rahm Hall.

Concert 1: *Requiem*, Mozart; *Stabat Mater*, Nunes Garcia; *Siete Canciones*, DeFalla

- Orch reh: November 12, 4pm-7pm, Bossi
- Tutti reh: November 15, 4pm-7pm, Neidorff-Karpati Hall (NKH)
- Tutti reh: November 16, 7pm-10pm, NKH
- Tutti reh: November 18, 7pm-10pm, Bossi
- Dress reh: November 19, 4pm-7pm, NKH
- Performance: November 22, 4pm-6pm soundcheck, 7:30pm performance - NKH

Concert 2: *King David*, Honegger; additional rep TBD

- Orch/Soli reh: March 24, 7pm-10pm, Ades
- Tutti reh: March 25, 28, 4pm-7pm, Ades
- Tutti reh: March 29, 7pm-10pm, Ades
- Dress Reh/Performance: March 30, 4pm-6pm; 7:30pm performance, NKH

### Chamber Choir

See description (above) in Graduate Ensembles.

### Lab Chorus

See description (above) in Graduate Ensembles.

## UNDERGRADUATE OPERA THEATRE

Undergraduate Opera Theatre consists of two ensembles – Senior Opera Theatre (SOT) and Junior Opera Theatre (JOT).

### Senior Opera Theatre (SOT)

Tuesdays & Thursdays, 4pm to 7pm. A. Scott Parry, director; Jorge Parodi, music director. SOT is a two-semester class required for seniors.

The fall semester will focus on stagecraft, audition preparation, scene work and music preparation for the spring production. The spring semester will continue that work to rehearse and perform the SOT final production. The final production takes place in the spring semester and consists of either one acts or one opera, which will be determined in October.

- Class begins Thursday, September 9 (rehearsals are Tuesdays & Thursdays 4:00pm-7:00pm)
- Tech Rehearsals: May 1 thru May 3
- Dress Rehearsal # 1: May 4<sup>th</sup>
- Dress Rehearsal # 2: May 5<sup>th</sup>
- Performance # 1: May 6<sup>th</sup> at 7:30pm
- Performance # 2: May 7<sup>th</sup> at 7:30pm

### Junior Opera Theatre (JOT)

Wednesdays, 9:30am – 12:20pm (section 1) and 12:30pm-3:20pm (section 2). Catherine Malfitano, director. JOT is a two-semester class required for juniors.

Singers in The Junior Opera Theatre will be rehearsed and staged into productions performed at the end of the Fall and Spring semesters. Each production will have two performances, over consecutive nights, sung by the same casts each night. The repertoire will be chosen from Opera, Operetta, Music Theatre, according to the vocal distribution of the class. The focus is to become fluent and confident in acting through the music, texts, character, and full body engagement, whilst also creating a fiercely dynamic, supportive and caring ensemble.

- Fall Semester Performances: Saturday, December 11 and Sunday, December 12 at 7:30pm in Greenfield
- Spring Semester Performances: Saturday, April 30 at 8:30pm and Sunday, May 1 at 7:30pm in Greenfield

**Singers and Collaborative Pianists Seminar** (full year). See description in Graduate Ensembles. Sophomores, Juniors and Seniors are welcome to audition.

**Musical Theater Lab** – See description in Graduate Ensembles.

**Spring Cabaret** – See description in Graduate Ensembles.

Master of Music (MM) vocal students are required to complete two semesters of Performance Techniques (PT) classes in their first year. All PT courses are one-semester courses. Students may only take one PT course per semester.

Students must take two distinct PT courses in order to fulfill their requirement. Auditing is not permitted. Students must take at least one of their required PT courses that is taught by someone other than their primary voice teacher. If a student wishes to repeat a PT course, they may do so as an elective, after fulfilling the two distinct course requirements.

Second year MM students who have completed their PT requirement, as well as Professional Studies (PS) students, may register for additional PT courses pending class capacity. Credits will count towards degree-required electives.

Students will receive an email from the Production Department with information about registration.

### **Graduate Performance Technique Courses**

#### *Preparation for Operatic Roles* – Mignon Dunn

This course provides a game plan to learn an opera role from the beginning of the score both musically and dramatically. Diction is included, as well as translation and presentation. It is a “how to learn new repertoire” class, as well as fine tune the old repertoire.

#### *Vocal Performance Class* – Cynthia Hoffmann

The goal of this class is to help you become a more fully integrated and expressive performer. We will explore this through the text, harmonic and melodic meaning, body and facial language, and preparation of the piece - both in class performance and through the preparation for it. The Alexander Technique may be applied, as well as acting techniques designed to bring out the character of an aria or song. A recital in Miller Hall at the end of each semester is an opportunity to perform in public and apply what you have gained through the semester’s work.

#### *Revealing the ActorSinger Within* – Catherine Malfitano

The focus of this class is to help the performer integrate music, drama, and movement through creative explorations, in a constructive and non-judgmental atmosphere. Participants are encouraged to take risks and are challenged to physicalize expression, musicality, text recitation, and subtextual interpretation in many scenarios. The aim is to transform nervous energy into a lifelong process of positive and productive action. This class will enable each student to develop their own unique "Tool Box" of concrete and imaginative ways to think, practice, audition, and perform with spontaneity, joy, and charisma. "Revealing the ActorSinger Within" is a pathway to embracing constant and abundant growth, curiosity, and confidence.

#### *Stagecraft in Opera and Song* – Ashley Putnam

Stagecraft and acting in Opera and Art Song are challenges because of the extended moment inherent in music, and the large spaces in which the repertoire is often performed. Instead of “real-time” action, reaction, gesture, and movement, the acting singer will find it necessary to expand and sustain presence, physical activity, facial expression, movement and gesture. The grace, poise, and inspiration required in moving and acting to music – physically motivating musically dramatic moments and creatively using the introductions, interludes, postludes, and textual repetitions supplied by the composer – are necessities in a professional operatic career. In this course students will learn how to accomplish these goals with a comprehensive skill set designed to complement the principles taught in straight acting.

#### *Performance and Audition Skills* – Neil Rosenshein

We start with text...as did the composer. We will explore and interpret text to develop a deeper understanding of our character. With this level of commitment, the performance becomes more powerful and personal. We perform all works as monologues first. All recitatives will be performed in the student’s “first language” (Chinese/English/ Korean/Spanish/ Russian/etc.). Arias will be performed in the “original” language. The reason for this is because the recitative is often the place where the character is developed and the storyline most often moves forward. We will explore duets and ensembles that utilize conflict and resolution as well as works that relate to ourselves and the challenges we face every day.

## **VOCAL COACHING**

An essential part of the skill-building team for a developing singer is the vocal coach. In western European-style classical music training, a vocal coach is a classically-trained pianist who is fluent in or knowledgeable of multiple languages and supports singers in reinforcing musical style and expression, authentic diction, and nuanced ensemble collaboration.

The vocal coaching program is coordinated by the chairman of the Collaborative Piano Department, John Forconi ([jforconi@msmny.edu](mailto:jforconi@msmny.edu)). The following are the descriptions of each type of coaching, together with procedures and responsibilities. Please read carefully.

There are two general types of coaching available to each classical voice major:

- Regular Vocal Coaching  
Each classical voice major is entitled to Regular Vocal Coaching in every semester for which they are enrolled. This includes:
  - full time (twelve credit hours or more) study or,
  - at least full-time voice lessons if enrolled for fewer than twelve credit hours.
- Graduation Recital Coaching (only in the semester of the graduation recital)  
For those who are presenting a graduation jury and recital, students are entitled to specialized coaching for the duo team of singer and pianist in the semester of their scheduled recital.

### **Regular Vocal Coaching**

#### *Procedure*

All classical voice majors who are **not** presenting a graduation recital will receive ten (10) sessions of private vocal coaching each semester with a voice department staff vocal coach. There is a list of vocal coaches on the [Vocal Coaching Request Form](#). The coaches on the list are comprised of current Collaborative Piano majors, graduates of the Collaborative Piano program, and coaches from outside of the school. There are several pages of bios for the coaches which you can also access on the website.

All first-year/freshman students will receive ten (10) one-half (1/2) hour coaching sessions per semester unless you are a freshman transfer student. All others, including freshman transfer students, will receive ten one (1) hour coaching sessions per semester. **To request a vocal coach click [HERE](#).** You will be asked to choose four (4) coaches in order of preference. Send your request and the specific information required via email to Professor Forconi ([jforconi@msmny.edu](mailto:jforconi@msmny.edu)). You will be assigned to one of the staff coaches you choose and all efforts will be made to honor your highest preferences. Your assigned coach will contact you to set up your regular coaching schedule. You are required to submit a vocal coaching request each semester you are enrolled except in the semester you intend to present your graduation jury and recital. You may not begin coaching before your request has been received and approved by the chair of the collaborative piano department and you have been formally assigned a vocal coach.

#### *Communication*

Professor Forconi will be checking with your coach and your major teacher throughout the semester regarding your progress and your participation in the program. If you have any questions or difficulties, please contact Professor Forconi at [jforconi@msmny.edu](mailto:jforconi@msmny.edu).

#### *Responsibilities*

You will be expected to arrive at each coaching session on time and ready to work. Therefore, you should be warmed-up and ready to sing. These sessions are meant to enhance your vocal and musical progress; it is important that you use the time wisely. Coaching sessions are not for learning notes and rhythms. Last minute cancellations are unprofessional and cannot be accepted. It is your responsibility to attend each scheduled session. If you are unable to attend a particular session, please give your coach at least 24-hour notice – otherwise you will forfeit that session. Frequent cancellations or absences will be reported by your coach. **All ten coaching sessions**

must be completed before the official end of each semester. You cannot “make up” missed sessions in the next semester.

### 3<sup>rd</sup> Year/Juniors

Third year students are required to present a ‘half’ recital (30 minutes of music) in December of their junior year. The request for a coach is the same as above. The coach will also serve as the pianist for the recital. Make sure you inform your coach of the recital date and time as soon as you have your first coaching session. The school will cover the costs of the recital pianist. Make sure your regular coach is available to play for your recital before you begin coaching. If you must change the date of your recital, check with your coach about the new date as well. If you decide to have a pianist other than your regular coach play for your recital, you will be responsible for paying the other pianist.

### Graduation Recital Coachings

#### *Procedure*

All classical voice majors who are presenting a graduation jury and recital must complete and return the [Graduation Recital Coaching Request Form](#) prior to the start of the semester in which the recital will occur. On the form you must choose one (1) of the following three (3) options:

A. Eight (8) one-hour sessions of Recital Coaching with a **Recital Coach**

This is coaching for both you and your pianist and is led by a member of the Collaborative Piano Faculty. If you choose this option you will select four (4) Recital Coaches and rank them in order of preference. Make sure that the pianist you choose is available to attend each of the coaching sessions with you. If you choose a pianist who is currently a student in the Collaborative Piano program or a graduate of the program, the school pays them an honorarium of \$75.00.

B. Five (5) one-hour sessions of Recital Coaching with a Recital Coach AND  
Five (5) one-hour sessions of Regular Coaching with a Regular Coach

This option allows you the opportunity of working with both a Recital Coach and a Regular Coach. If you choose this option you will select four (4) Recital Coaches and rank them in order of preference AND select four (4) Regular Vocal Coaches and rank them in order of preference.

C. Ten one-hour sessions of Regular Coaching with a Regular Coach

Choosing this option will provide more coaching sessions with the same Recital Coach. You must choose four (4) Regular Coaches and rank them in order of preference. Every effort will be made to honor your highest preference.

**You will receive an email from the Chair of the Collaborative Piano  
Department informing you of your assigned coach.**

YOU MAY NOT BEGIN COACHING BEFORE YOUR REQUEST HAS BEEN RECEIVED AND APPROVED BY THE CHAIR OF  
THE COLLABORATIVE PIANO DEPARTMENT AND YOU HAVE BEEN FORMALLY ASSIGNED A VOCAL COACH.

#### *Communication*

After you have been informed of your assigned coach(es), you must contact the coach(es) and set up a schedule for both you and your pianist to attend the coaching sessions. If you have any questions or difficulties, please contact the Chairman of the Collaborative Piano Department, John Forconi ([jforconi@msmny.edu](mailto:jforconi@msmny.edu)), immediately.

### *Responsibilities*

You will be expected to arrive at each coaching session on time and ready to work. Therefore, you should be warmed-up and ready to sing. These sessions are meant to prepare you and your pianist for the recital jury and recital; it is important that you use the time wisely. It is your responsibility to attend each scheduled session. If you are unable to attend a particular session, please give your coach at least 24-hour notice – otherwise you will lose that session. Last minute cancellations are unprofessional and are not tolerated. Frequent cancellations or absences will be reported by the coach.

### *Timeframe*

You should begin the coaching sessions a minimum of six to eight weeks before your recital jury date. Therefore, you need to complete and return the request form at the beginning of the semester in which you intend to present the jury and recital. Last-minute requests will not be honored, as there will not be sufficient time to complete the coaching sessions with you and your pianist.

To view this information and access forms, click [HERE](#) and scroll down to Vocal Coaching Information.

## **MASTERCLASSES & GUEST ARTISTS**

MSM hosts masterclasses and other activities with some of the industry's leading professionals each year, many of whom are MSM alumni. Information about upcoming masterclasses and how students can participate will be announced as details are finalized.

For the 2021-22 academic year, we are thrilled to welcome:

- Donald Palumbo, Chorus Master of the Metropolitan Opera and vocal coach.
- Melissa Wegner (MSM '05), Executive Director of the Lindemann Young Artist Development Program & Laffont Competition.
- Stephanie Blythe, opera singer, recitalist, multi-genre singer with ukulele and Drag King artist.
- Warren Jones, Collaborative pianist and beloved MSM faculty member.
- Isabel Leonard, opera singer and concert artist, will do a masterclass specifically for undergraduate students, plus discussions with graduate students on the opera industry and business-related themes.

## COMPETITIONS

### Concerto Competition

The Fried-Eisenberg Concerto Competition takes place in the spring semester. Information and audition requirements will be distributed in December.

### Ades Vocal Competition

The Ades Vocal Competition is held each spring and is open to graduating voice majors who are completing their formal studies and plan to begin building their careers following graduation. Information regarding the competition will be distributed in January. Students must be recommended by their studio voice teacher. The preliminary round will be held on February 11, 2022 and the competition finals will be held on March 25, 2022.

### Fuchs Chamber Competition

The Fuchs Competition is sponsored by the Chamber Music department. It is open to chamber groups at MSM and is aimed at identifying the highest quality student chamber group ensemble in a given semester.

The competition takes place each semester and is open to registered chamber groups.

Winners of the competition are featured in a special winners' concert in Greenfield. Audition and performance information:

Fall Semester Auditions: Sunday, December 5, 2-6pm, Mikowsky Hall

Lillian Fuchs Competition Winners' Concert: Tuesday, December 14, 7:30PM, Greenfield

Spring Semester Auditions: Sunday, April 24, 2-6pm, Mikowsky

Lillian Fuchs Competition Winners' Concert: Friday, May 6, 7:30pm, Greenfield

## STUDENT RUSH TICKETS

One of the best reasons to attend school in NYC - RUSH TICKETS!

[Metropolitan Opera](#)

[New York Philharmonic](#)

[Broadway Shows](#)