

Vocal Masterclassics™

A ground-breaking database resource for in-depth discovery and utilization of world-class vocal masterclasses on the web!

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Targeted Masterclass Viewing The New Pedagogical Frontier

It probably seems like sacrilege to even begin discussing this fall before most of us have even finalized our summer plans. Before we can blink, however, vacations and summer programs will be over and college/university, high school, and other private voice teachers will begin strategizing once again how they can more deeply inspire their singers toward becoming true “students of the voice” - students that are not only committed to a regular, substantive practice regimen, but who also hunger to fully understand how their instruments function; how they can wonderfully inspire audiences through their performances; how they can fully integrate freedom, discipline and expression; how they can comprehend and display texts and subtexts that will bring their characters to life; and how they can build successful careers in such a highly competitive field.

One of my favorite Renée Fleming quotes regarding singers becoming true and successful performers is when she simply said, “[You have to listen.](#)”

What this implies is that no single person possesses all knowledge – and the more fully I embrace this as a voice teacher, the more welcoming I am regarding fresh insights and techniques that will simultaneously inform my teaching and stretch my students beyond anything I might have imagined. It is critically important, therefore, that the structure I set up for my students is enabling *them* to embark on their own journey of discovery, informed not only through the information I disseminate in the studio, but by intentionally helping them to begin critically examining the vast wisdom of highly-successful artists in the field.

A long-admired book that every voice professional should own is Jerome Hines’ “[Great Singers on Great Singing](#),” a book generated from personal interviews with 42 of the world’s most beloved and world-renowned singers.

The reason this book has been so vitally important to the vocal arts community is because his interviews give the reader an intimate look at what makes a great singer... delivered directly from the mouths of those who have achieved success at the highest level. In Hines’ preface, he states,

“This book cannot make sounds for you to imitate, nor can it listen to you sing and make observations, but it can provide you with a wealth of imagery of such diversity that one cannot help but find many things that communicate. In addition to this, one will find much fruitful information regarding the discipline that singers must follow if they want to remain on top in their careers.”

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**Vocal
Masterclassics
April/May, 2016
Newsletter
Issue #3**

Inside this issue:

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Coming in June!

Watch for a change in our pricing structure for individual subscriptions!

VMC will introduce a new six-tier pricing structure that will allow enrollments from a year to as little as one day! Tell your friends & colleagues!

Targeted Masterclass Viewing The New Pedagogical Frontier (continued)

In the exact same vein, there is yet another resource where highly critical information from the great singer-teachers of our time is regularly being disseminated: the video-recorded masterclass.

Why are these so important? Because it is in the masterclass—before a live audience—where great artists will typically instruct students in what they feel are THE most important elements to understand and master. Hence, these classes are precious gems of uniquely presented insights regarding breath support, posture, resonance, registration, freedom, discipline, characterization, singing philosophy, auditioning, career choices, and the list goes on and on – critical keys to success that each and every aspiring singer simply must hear, ponder, and assimilate.

In any field or business, expertise is gained by mining the wisdom of those who have gone before.

This is why great schools of music continually seek to invite world-class artists as both faculty and guest masterclass professionals – and why we, at Vocal Masterclassics, have developed the Advantage Curriculum. Through the utilization of this exciting new program, teachers have the perfect tool to build intentionally chosen and targeted masterclass viewing and exploration into each student’s weekly routine!

TEACHERS—The “Advantage Curriculum” has done all the prep work for you – enabling the immediate implementation of required masterclass viewing as a critical part of each student’s overall education. Through 40 carefully chosen, level-appropriate assignments spanning 14 weeks per semester for eight semesters, you can now build a half-hour or more of targeted viewing into the weekly practice regimen for all your students.

In your syllabus instructions, just have your students access their weekly Advantage Curriculum assignment on the Vocal Masterclassics website, and submit their completed forms to you as you require. It’s that simple. You may (as time permits in lessons or studio classes) choose to then engage students in discussions regarding their viewing. Whatever you decide, think of the satisfaction it will bring knowing that after four years, your private students will have viewed approximately 56 HOURS of instruction by the greatest singer-teachers of our time. And, as students enter their lessons having been regularly engaged at such a level, it will be like your school has perpetually sponsored masterclasses by such artists as Graves, Te Kanawa, Domingo, Finley, DiDonato, Fleming, and literally hundreds of others — inspiring powerful new levels of on-going discovery during their entire training experience.

As a regular newsletter feature (on page 3), we are delighted to highlight a number of Advantage Curriculum reflections from students presently participating in the program. I invite you to take a moment to read these comments so you may gain a brief, one-week snapshot of just a few of the subjects these students are beginning to address. As you do, imagine what these students will gain and be implementing into their performances after completing their 56 hours!

Indeed, Ms. Fleming had it right when she said, “You have to listen.” How exciting it is that students now have the tools to systematically and profoundly expand their knowledge through such a manageable addition to their weekly regimen. As in so much of life, however, it is often the small things, when done regularly, that create the greatest impact!

Read more about the Vocal Masterclassics Advantage Curriculum [HERE](#).

SPECIAL ANNOUNCEMENT! If you are an individual subscriber and put us in touch with your librarian or department chair, and that contact ultimately results in an Institutional Subscription for your college, university, or other arts institution, we will happily refund your individual subscription cost — even if your subscription is nearing its renewal date! We look forward to making VMC available to your entire campus! Click [HERE](#) to submit an Institutional Subscription Inquiry.

Advantage Curriculum Reflections - On the Road to 56

Just one half-hour per week/14 weeks per semester/eight semesters/four years = 56!

Each month, we dedicate this column to masterclass insights gleaned from students participating in the ½ hour-per-week VMC Advantage Curriculum – on their way to 56 hours! These student comments underscore the incredible benefits of regular, targeted masterclass viewing. Whether you are a teacher or student, we hope these candid reflections will inspire you to regularly take advantage of this tremendous resource made available through VMC!

1. The masterclass that I chose to listen to today was Sarah Connolly - Von ewiger Liebe (Brahms). The reason I chose this one is because I am planning on singing two Brahms pieces in my junior recital and I wanted to get insight on more of his pieces. Sarah stressed textual accuracy a lot toward really understanding how the words are pronounced and making sure that the pronunciations are correct and the right syllables are being stressed. Once this is accomplished with a vocal coach, she emphasized really understanding the meaning and the emotional ties that go along with the piece. I think this could really tie into my Brahms pieces because the texts are full of deep meaning.

In the first piece, Sarah talked about finding a unified vowel that fits all of the words that are being said.

I think this really addresses what I was working on last semester with the

placement of the “E” and getting everything to have that same sort of sound. One thing she said was over-using the mouth and wasting air on words like “flowers” - the FL just wastes air. Being aware and cautious of those can help save air. Sarah also talked about going up against a wall and pushing your stomach against the wall at the end of a phrase. It will really help work the breath support which is something I really need to focus on this semester.

2. After singing Previn this semester, I have a huge appreciation for his music, and how difficult it can be. One of the first things that James Levine tackles in this masterclass is her getting all of her words out. In Previn's music I have found that I can focus so much on the notes and rhythms that I don't give the words the attention that they need, so in the masterclass he asks the singer to give him 100% more words... and it made such a huge difference! That is something that I always need to keep in my mind. Levine also says that the most important aspect of this form of communication is your own understanding of the text. Not just knowing the context and what the text means and what it is saying, but your point of view on it, your own take. I think this is such a good point, because I can always do better at interpreting the music, especially if it is in another language. In the second video I watched for this week, Thomas Hampson spends a lot of time really picking apart the scene of the song, really figuring out what is happening and why and when. This is such an important thing to do so that when you are singing the piece you know exactly what is going on around you.

It changes the entire song. Both of these masterclasses were very insightful for me.

3. I am so excited about these masterclasses because I love Sondheim, and seeing him work with his own music is incredible. One of the main things that he works on is the characterization of the piece. He obviously is very connected to these characters, so he knows exactly what it should be. In all three of the pieces that I watched during his masterclass session, that is the main thing he addresses, which helps all of the performers so much. He talks with them about where they should look and how they should sing while embracing the emotions. I wish that I could talk and work with every composer that I sing, because first of all, that would be such an honor, and secondly you could sing the song exactly as it was meant to. In all of Sondheim's music the characterization is such a huge part, and the character's thoughts impact the way the piece is to be sung. It has made me realize that I really, really need to make sure that I give the songs and the characterization of them the attention they need to sing them correctly. I will definitely be aware of this next time that I prepare a song. I have so enjoyed these masterclasses this semester.

This is just a taste of what each student learned in just one half-hour of viewing. Imagine what the future holds! Send us your student VMC Advantage Curriculum reflections and we will continue to celebrate them right here in the months to come! Please send them to: keith@vocalmasterclassics.com

What's New This Month?

Each of our newsletters will feature listings of the newest masterclasses we have added to the Vocal Masterclassics website. We are pleased to send this to you so you can remain on the cutting edge regarding the latest masterclasses to appear on the internet, and subsequently in our database. As is often the case, many of these have been originally uploaded with very minimal program documentation. Your VMC subscription, however, allows you to enjoy full program delineation and database cross-referencing so you can locate and fully-utilize these videos immediately! We have five-and-a-half pages of posts to tell you about for this publication! Happy exploring!

Our Newest Vocal Masterclassics Additions

1. Master Class Artist: David Adams, tenor
Venue: Schmidt Youth Vocal Competition, University of Kentucky
Date: October, 2010
Singer: soprano
Title of Song/Aria: Romance
From: Deux Romances
By: Claude Debussy
Genre: French Mélodie

2. Master Class Artist: Jaume Aragall, tenor
Venue: Escola Superior de Musica de Catalunya
Date: July, 2013
Singer: tenor
Title of Song/Aria: La fleur que tu m'avais jetée
From: Carmen
By: Bizet
Genre: French Opera

2a. Singer: mezzo-soprano
Title of Song/Aria: O Mio Fernando
From: La Favorita
By: Gaetano Donizetti
Genre: Italian Opera

2b. Singer: tenor
Title of Song/Aria: Dalla sua pace
From: Don Giovanni
By: W. A. Mozart
Genre: Italian Opera

2c. Singer: tenor
Title of Song/Aria: E lucevan le stelle
From: Tosca
By: Giacomo Puccini
Genre: Italian Opera

2d. Singer: soprano
Title of Song/Aria: Donde lieta usci
From: La Bohème
By: Giacomo Puccini
Genre: Italian opera

2e. Singer: soprano
Title of Song/Aria: Pace, pace mio Dio
From: La Forza del destino
By: Giuseppe Verdi
Genre: Italian Opera

2f. Singer: tenor
Genre: Vocalization

2g. Singer: mezzo-soprano
Title of Song/Aria: Va! Laisse couler mes larmes
From: Werther
By: Jules Massenet
Genre: French Opera

3. Master Class Artist: Jaume Aragall, tenor
Date: Nov. 2014
Singer: tenor
Title of Song/Aria: Torna ai felici di
From: Le Villi
By: Giacomo Puccini
Genre: Italian Opera

3a. Singer: tenor
Title of Song/Aria:
Rcordi ancora il di che c'incontrammo
By: Carmelo Errico
Genre: Italian Art Song

3b. Singer: soprano
Title of Song/Aria: O mio babbino caro
From: Gianni Schicchi
By: Giacomo Puccini
Genre: Italian Opera

3c. Singer: mezzo-soprano
Title of Song/Aria: Dich, teure Halle
From: Tannhäuser
By: Richard Wagner
Genre: German opera

3d. Singer: tenor
Title of Song/Aria: Recondita armonia
From: Tosca
By: Giacomo Puccini
Genre: Italian opera

3e. Singer: soprano
Title of Song/Aria: Vocalise
From: Op. 34, no. 14
By: Sergei Rachmaninoff
Genre: Russian art song

3f. Singer: soprano
Title of Song/Aria: Quando m'en vo
From: La Bohème
By: Giacomo Puccini
Genre: Italian Opera

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Our Newest Vocal Masterclass Additions

4. Master Class Artist: Billy Joel, composer and pop singer
Venue: Southampton
Date: July, 2016
Genre: Question and Answer

5. Master Class Artist: Christine Brewer, soprano
Venue: Northwestern University – Bienen School of Music
Date: May, 2014
Singer: Soprano
Title of Song/Aria: Sommertage
From: Sieben frühe Lieder, No. 7
By: Alban Berg
Genre: German Lieder

5a. Singer: tenor
Title of Song/Aria: Im Frühling
From: Mörcke Lieder
By: Hugo Wolf
Genre: German Lieder

5b. Singer: soprano
Title of Song/Aria: Heimliche Aufforderung
From: Op. 27, No. 3
By: Richard Strauss
Genre: German Lieder

5c. Singer: baritone
Title of Song/Aria: An Schwager Kronos, D. 369
By: Franz Schubert
Genre: German Lieder

5d. Singer: soprano
Title of Song/Aria: Cäcilie
From: Op. 27, No. 2
By: Richard Strauss
Genre: German Lieder

5e. Genre: Question and Answer

6. Master Class Artist: Joyce DiDonato, mezzo-soprano
Venue: Northwestern University – Bienen School of Music
Date: May, 2014
Singer: mezzo-soprano
Title of Song/Aria: Ah, scostati...Smanie Implacabili
From: Così fan tutte
By: W. A. Mozart
Genre: Italian Opera

6a. Singer: baritone
Title of Song/Aria: Befreit
By: Richard Strauss
Genre: German Lieder

6b. Singer: mezzo-soprano
Title of Song/Aria: Dopo notte
From: Ariodante
By: G. F. Handel
Genre: Italian Baroque Opera

6c. Genre: Question and Answer

7. Master Class Artist: Rosana Eckert, jazz singer
Venue: Monterey Jazz Festival
Date: 2008
Genre: Question & Answer regarding jazz - Four Parts

8. Master Class Artist: Gerald Finley, baritone
Venue: Guildhall School of Music
Date: Oct. 2013
Genre: Question and Answer

9. Master Class Artist: Renée Fleming, soprano
Venue: Northwestern University – Bienen School of Music
Date: August, 2009
Singer: soprano
Title of Song/Aria: Nocturne
By: Samuel Barber
Genre: American Art Song

9a. Singer: mezzo-soprano
Title of Song/Aria: Smanie implacabili
From: Così fan tutte
By: W. A. Mozart
Genre: Italian Opera

9b. Singer: tenor
Title of Song/Aria: Una furtiva lagrima
From: L'elisir d'amore
By: Gaetano Donizetti
Genre: Italian Opera

9c. Singer: bass
Title of Song/Aria: Madamina, il catalogo è questo
From: Don Giovanni
By: W. A. Mozart
Genre: Italian Opera

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Our Newest Vocal Masterclassics Additions

10. Master Class Artist: Renée Fleming, soprano

Venue: Guildhall School of Music

Date: February, 2016

Singer: tenor

Title of Song/Aria: Heimliche Aufforderung

By: Richard Strauss

Genre: German Lieder

10a. Singer: mezzo-sop

Title of Song/Aria: Parto, ma tu ben mio

From: La Clemenza di Tito

By: Mozart

Genre: Italian Opera

10b. Singer: baritone

Title of Song/Aria: In the Silence of the Mysterious Night

By: Sergei Rachmaninov

Genre: Russian Art Song

10c. Singer: soprano

Title of Song/Aria: Je veux vivre

From: Roméo et Juliette

By: Charles Gounod

Genre: French Opera

11. Master Class Artist: Renée Fleming, soprano

Venue: Escuela Superior de Canto de Madrid

Date: March, 2016

Singer: soprano

Title of Song/Aria: Marietta's Lied

From: Die tote Stadt

By: Erich Wolfgang Korngold

Genre: German Opera

11a. Singer: soprano

Title of Song/Aria: Je marche sur tous les chemins

From: Manon

By: Jules Massenet

Genre: French Opera

11b. Singer: soprano

Title of Song/Aria: Ach, ich fühls

From: Die Zauberflöte

By: W. A. Mozart

Genre: German Singspiel

11c. Singer: soprano

Title of Song/Aria: Glitter and Be Gay

From: Candide

By: Leonard Bernstein

Genre: American Operetta

11d. Genre: Question and Answer

12. Master Class Artist: Renée Fleming, soprano

Venue: Guildhall School of Music

Date: February, 2016

Genre: Question and Answer

13. Master Class Artist: Richard Goode, pianist

Venue: Northwestern University – Bienen School of Music

Date: April, 2009

Singer: tenor

Title of Song/Aria: Im wunderschönen Monat Mai; Aus meinen Tränen spriessen: Die Rose, die Lilie, die Taube, die Sonne; Wenn ich in deine Augen see

From: Dichterliebe

By: Robert Schumann

Genre: German Lieder

13a. Singer: soprano

Title of Song/Aria: Ständchen, Op. 17, No. 2; Ich schwebte wie auf Engelsschwingen

By: Richard Strauss

Genre: German Lieder

13b. Singer: baritone

Title of Song/Aria: Mondnacht; Schöne Fremde

By: Robert Schumann

Genre: German Lieder

13c. Singer: soprano

Title of Song/Aria: Nocturne; C'est l'extase amoureux

By: Samuel Barber and Claude Debussy

Genre: American Art Song and French Mélodie

14. Master Class Artist: Susan Graham, mezzo-sop

Venue: Northwestern University – Bienen School of Music

Date: January, 2009

Singer: mezzo-soprano

Title of Song/Aria: Noble seigneurs, salut!

From: Les Huguenots

By: Giacomo Meyerbeer

Genre: French Opera

14a. Singer: mezzo-soprano

Title of Song/Aria: Voi che sapete

From: Le Nozze di Figaro

By: Mozart

Genre: Italian Opera

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Our Newest Vocal Masterclassics Additions

14b. Singer: mezzo-soprano
Title of Song/Aria: La Chevelure
From: Chansons de Bilitis
By: Claude Debussy
Genre: French Mélodie

14c. Genre: Question and Answer

15. Master Class Artist: Denyce Graves, mezzo-soprano
Venue: Northwestern University – Bienen School of Music
Date: December, 2008
Singers: Variety
Title of Songs/Arias: Variety
From: Variety
By: Variety
Genre: Variety

16. Master Class Artist: Thomas Hampson, baritone
Venue: Northwestern University – Bienen School of Music
Date: October, 2010
Genre: Opening Comments

16a. Singer: tenor
Title of Song/Aria: Wenn ich in deinen augen seh
From: Dichterliebe
By: Robert Schuman
Genre: German Lieder

16b. Singer: baritone
Title of Song/Aria: Auf dem Flusse
From: Die Winterreise
By: Franz Schubert
Genre: German Lieder

16c. Singer: soprano
Title of Song/Aria: Gretchen am Spinnrade
By: Franz Schubert
Genre: German Lieder

16d. Singer: baritone
Title of Song/Aria: Wenn mein Schatz Hochzeit macht
From: Lieder eines fahrenden Gesellen
By: Gustav Mahler

16e. Genre: Question and Answer

17. Master Class Artist: Rachel Joselson, soprano
Venue: Classical Singer Convention, Boston
Date: May, 2013
Singer: Soprano
Title of Song/Aria: Tu lo sai
By: Giuseppe Torelli
Genre: Baroque Italian Opera

18. Master Class Artist: Marilyn Horne, mezzo-soprano
Venue: Music Academy of the West
Date: June, 2015
Singer: baritone
Title of Song/Aria: O du mein holder Abendstern
From: Tannhäuser
By: Richard Wagner
Genre: German Opera

18a. Singer: soprano
Title of Song/Aria: Presentation of the Rose
From: Der Rosenkavalier
By: Richard Strauss
Genre: German Opera

18b. Singer: mezzo-soprano
Title of Song/Aria: Addio I miei sospiri
From: Orfeo ed Euridice
By: Christoph Willibald Gluck
Genre: Italian Baroque Opera

18c. Singer: tenor
Title of Song/Aria: O del mio amato ben
By: Stefano Donaudy
Genre: Italian Art Song

19. Master Class Artist: Judith Howarth, soprano
Venue: Musical Odyssey, Greece
Date: July, 2014
Singer: mezzo-soprano
Title of Song/Aria: Seit ich ihn gesehen; Er, der Herrlichkeit
von allen; Süßer Freund, du blickest mich verwundert an;
Nun hast du mir den ersten Schmerz getan
From: Frauenliebe und Leben
By: Robert Schumann
Genre: German Lieder

20. Master Class Artist: Everett McCorvey, tenor
Venue: Schmidt Youth Vocal Competition, University of
Kentucky
Date: October, 2010
Singer: soprano
Title of Song/Aria: Chi vuol la zingarella
By: Giovanni Paisiello
Genre: Italian Art Song

21. Master Class Artist: Leona Mitchell, soprano
Venue: Missouri State University
Date: April, 2016
Singer: soprano
Title of Song/Aria: Senza Mamma
From: Suor Angelica
By: Giacomo Puccini
Genre: Italian Opera

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Our Newest Vocal Masterclassics Additions

22. Master Class Artist: Keith Miller, bass

Venue: University of Central Florida

Date: March, 2011

Singer: bass

Title of Song/Aria: Wer ein Liebchen hat gefunden

From: Die Entführung aus dem Serail

By: Mozart

Genre: German Singspiel

22a. Singer: soprano

Title of Song/Aria: The Trees on the Mountain are Cold and Bare

From: Susannah

By: Carlisle Floyd

Genre: American Opera

22b. Singer: tenor

Title of Song/Aria: Se tu m'ami

By: Alessandro Perisotti

Genre: Italian Art Song

22c. Singer: mezzo-soprano

Title of Song/Aria: Que fais-tu blanc touterelle

From: Roméo et Juliette

By: Charles Gounod

Genre: French Opera

23. Master Class Artist: George Peckham, vocal coach

Genre: Discussion of vocal technique

24. Master Class Artist: Amy Pfrimmer, sop

Venue: Missouri State University

Date: January, 2016

Singer: soprano

Title of Song/Aria: Summertime

From: Porgy and Bess

By: George Gershwin

Genre: American Opera

25. Master Class Artist: Benjamin Smolder, bass-baritone

Venue: Schmidt Youth Vocal Competition, University of Kentucky

Date: October, 2010

Singer: soprano

Title of Song/Aria: Dein blaues Auge hält so still

By: Johannes Brahms

Genre: German Lieder

26. Master Class Artist: Sharon Sweet, soprano

Venue: Mansfield University

Date: 2015

Singer: bass-baritone

Title of Song/Aria: Non piu andrai

From: Le nozze di Figaro

By: Mozart

Genre: Italian Opera

26a. Singer: Tenor

Title of Song/Aria: O kühler Wald

By: Johannes Brahms

Genre: German Lieder

26b. Singer: soprano

Title of Song/Aria: Ain't it a pretty night

From: Susannah

By: Carlisle Floyd

Genre: American Opera

26c. Singer: soprano

Title of Song/Aria: O mio babbino caro

From: Gianni Schicchi

By: Puccini

Genre: Italian Opera

26d. Singer: soprano

Title of Song/Aria: Chère Nuit

By: Alfred Bachelet

Genre: French Mélodie

26e. Singer: baritone

Title of Song/Aria: Questo amor

From: Edgar

By: Giacomo Puccini

Genre: Italian Opera

26f. Singer: bass-baritone

Title of Song/Aria: La Vie Antérieure

By: Henri Duparc

Genre: French Mélodie

27. Master Class Artist: Nalalie Weiss, popular singer

Venue: Allegra School of Music and Arts

Singer: soprano

Title of Song/Aria: One Perfect Moment

From: Bring it On – The Musical

By: Lin-Manuel Miranda

Genre: Musical Theater

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Our Newest Vocal Masterclass Additions

28. Master Class Artist: Mauro Trombetta, bass
Venue: Saint Petersburg Conservatory
Date: June, 2011
Singers: soprano/baritone
Title of Song/Aria: Nedda/Silvio Duet
From: I Pagiacchi
By: Ruggiero Leoncavallo
Genre: Italian Opera

28a. Singer: soprano
Title of Song/Aria: Caro nome
From: Rigoletto
By: Giuseppe Verdi
Genre: Italian Opera

28b. Singer: bass
Title of Song/Aria: Ombra mai fu
From: Xerxes
By: G. F. Handel
Genre: Italian Baroque Opera

28c. Singer: soprano
Title of Song/Aria: Ecco respiro appena...Io Son L'umile
From: Adriana Lecouvreur
By: Francesco Cilea
Genre: Italian Opera

29. Master Class Artist: Dolora Zajick, mezzo-soprano
Venue: Northwestern University – Bienen School of Music
Date: April, 2010
Singer: mezzo-soprano
Title of Song/Aria: Cruda sorte!
From: L'italiana in Algeri
By: Gioachino Rossini
Genre: Italian Opera

29a. Singer: tenor
Title of Song/Aria: Pourquoi me réveiller
From: Werther
By: Jules Massenet
Genre: French Opera

29b. Singer: mezzo-soprano
Title of Song/Aria: Stride la vampa
From: Il Trovatore
By: Giuseppe Verdi
Genre: Italian Opera

29c. Singer: mezzo-soprano
Title of Song/Aria: Prastite vy, xalmy
From: The Maid of Orleans (Leanne d'Arc)
By: Pyotr Ilyich Tchaikovsky
Genre: Russian Opera

30. Master Class Artist: Dolora Zajick, mezzo-soprano
Venue: The Voice Foundation
Date: 2015
Singer: contralto
Title of Song/Aria: Lullaby
From: The Consul
By: Gian Carlo Menotti
Genre: American Opera

30a. Singer: bass-baritone
Title of Song/Aria: Hai gia vinta la causa
From: Le Nozze di Figaro
By: Mozart
Genre: Italian Opera