

# **CARNEGIE HALL**

## **Weill Music Institute**

Sunday, December 11, 2022 at 4 PM  
Monday, December 12, 2022 at 4 PM  
Tuesday, December 13, 2022 at 4 PM

Weill Music Room | Resnick Education Wing

## **Joyce DiDonato Master Classes**

Participating Artists

**Anchal Indu Dhir**, Soprano

**Marissa Moultrie**, Soprano

**Rael Rent**, Mezzo-Soprano

**Lawrence Barasa**, Tenor

**Lukasz Zientarski**, Baritone

**Justina Lee**, Piano

**Ken Noda**, Piano

# About Workshops and Master Classes

Emerging artists are given valuable access to world-class performers and composers who have established themselves on Carnegie Hall's stages. Participants in these tuition-free opportunities are selected after responding to an open call for auditions. These up-and-coming musicians (ages 18–35) receive coaching and mentoring to assist them in reaching their artistic and professional goals in the inspirational spaces of the Resnick Education Wing.

Visit [carnegiehall.org/workshops](http://carnegiehall.org/workshops) for additional information and online applications.

You're on the air! These events are being webcast live on the Carnegie Hall website, YouTube channel, and on [medici.tv](http://medici.tv). Before you silence your phones, tell your friends to tune in!

Lead support for workshops and master classes is provided by Beatrice Santo Domingo, and Mr. and Mrs. Anthony B. Evnin and the A.E. Charitable Foundation.

The Joan and Sanford I. Weill Music Room is located on the Lily and Edmond J. Safra Education Floor of the Judith and Burton Resnick Education Wing.

The Judith and Burton Resnick Education Wing was made possible by major gifts from Joan and Sanford I. Weill and the Weill Family Foundation, Judith and Burton Resnick, and other generous supporters. Major project funding was also provided by New York City and New York State.

The Lily and Edmond J. Safra Education Floors were made possible by a generous gift from Lily and Edmond J. Safra and the Lily Safra Hope Foundation.

Pianos by Steinway & Sons, Artistic Partner of the Weill Music Institute.

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Management for Ms. DiDonato: Askonas Holt Ltd., Lincoln House, 300 High Holborn, London WC1V 7JH, United Kingdom



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## Master Class Leader

### Joyce DiDonato

Winner of multiple Grammy Awards and 2018 Olivier Award winner for outstanding achievement in opera, the Kansas-born Joyce DiDonato entrances audiences across the globe, and has been proclaimed “perhaps the most potent female singer of her generation” by *The New Yorker*. With a voice “nothing less than 24-carat gold” according to *The Times*, she has soared to the top of the industry both as a performer and a fierce advocate for the arts, gaining international prominence in operas by Handel and Mozart, as well as through her varied and highly acclaimed discography. She is also widely celebrated for the bel canto roles of Rossini and Donizetti. Her exciting 2022–2023 season includes additional tours of her newly released album *EDEN* to Europe and the US with Il Pomo d’Oro and Maxim Emelyanychev; the roles of Virginia Wolf in The Metropolitan Opera’s world-premiere production of Pulitzer Prize-winning composer Kevin Puts’s *The Hours* and Patricia Westertord in Tod Machover’s *Overstory Overture* at Alice Tully Hall and Seoul Arts Center in South Korea; and a residency at Musikkollegium Winterthur.

Recent highlights include European tours of her Baroque-inspired program *My Favorite Things* with Il Pomo d’Oro, in cities including Edinburgh, Salzburg, Bucharest, Barcelona, Antwerp, and Lisbon, as well as her *Winterreise* and *In My Solitude* recital programs with pianist and long-time collaborator Craig Terry. She also returned to the Royal Opera House, Covent Garden as Irene in Handel’s *Theodora* alongside Julia Bullock and Jakub Józef Orliński.

In opera, Ms. DiDonato’s recent performances include roles in *Agrippina* at The Met and in a new production at the Royal Opera House; *Les Troyens* at the Vienna State Opera; *Cendrillon* and *Norma* at The Met; and *Dead Man Walking* at the Teatro Real Madrid and London’s Barbican Centre; *Semiramide* at the Bavarian State Opera and Royal Opera House; and *Werther* at the Royal Opera. Much in demand on the concert and recital circuit, she has held residencies at Carnegie Hall and at London’s Barbican Centre, toured extensively to the US, South America, Europe, and Asia, and appeared as guest soloist at the BBC’s Last Night of the Proms. Other concert highlights include the Berliner Philharmoniker under Sir Simon Rattle, Orchestre Révolutionnaire et Romantique under Sir John Eliot Gardiner, The Philadelphia Orchestra under Yannick Nézet-Séguin, and the Orchestra dell’Accademia Nazionale di Santa Cecilia and the National Youth Orchestra of the United States of America under Sir Antonio Pappano.

An exclusive recording artist with Warner Classics/Erato, Ms. DiDonato’s expansive discography includes the award-winning *Les Troyens* and *Agrippina*. Her other albums include her celebrated *Winterreise* with Yannick Nézet-Séguin; *Songplay*; *In War & Peace*—which won the 2017 Best Recital Gramophone Award; *Stella di Napoli*; her Grammy Award-winning *Diva/Divo* and *Drama Queens*.

# The Participants



## Anchal Indu Dhir

Anchal Indu Dhir is a senior at Ithaca College, majoring in vocal performance and studying with Dawn Pierce. She was recently seen as Jessie in the play *Sweat* by Lynn Nottage at Ithaca College. In the summer of 2022, she was Susanna in *Le nozze di Figaro* at Ithaca College Opera Studio, as well as Antonia in *Man of La Mancha*, ensemble in *Carmen*, and the study cover of Rosina in *Il Barbiere di Siviglia* at Brevard Music Center's Janiec Opera Company. Currently, she is diving into the characters of Madame Herz in *Der Schauspieldirektor* by Mozart, as well as Mabel in *The Pirates of Penzance* by Gilbert and Sullivan. In addition to her devotion to musical and stagecraft study, she teaches meditation and maintains strong ties to her Indian heritage. She is extremely grateful to grow and learn in this master class series, where she shares her newfound love for bel canto repertoire.



## Marissa Moultrie

Soprano Marissa Moultrie is an active performer of opera, oratorio, and art song. Most recently, she performed Lauretta in *Gianni Schicchi* with Jorge Parodi and the Orquesta Sinfónica de Michoacán.

During the 2021–2022 season, she was an apprentice artist at Palm Beach Opera, where she sang the roles of Olga in *The Merry Widow* and Spirit in *Dido and Aeneas*. In addition, she covered the role of Giannetta in *L'elisir d'amore*. The beginning of the season included a workshop of Missy Mazzoli's *The Listeners*, in which she had the pleasure of singing the role of Claire Devon with Steven Osgood. She also sang excerpts from the role of Mimì for the Seattle Opera Guild.

In the 2021–2022 season, she was also a finalist in both the Camerata Bardi International Vocal Competition and the Giulio Gari Competition, a winner of the general directors award in the James Toland Competition, and received her fourth encouragement award from The Metropolitan Opera Laffont Competition.

## Rael Rent

Estonian mezzo-soprano Rael Rent is completing her studies at the Royal Welsh College of Music and Drama in the David Seligman Opera School where she studies with Anne Mason. Her studies have been generously supported by a Leverhulme Trust Arts Scholarship, a Rath Underwood Scholarship, and the Cultural Endowment of Estonia. She completed her undergraduate studies at Royal Conservatoire of Scotland, where she studied with Linda Ormiston. She began her classical voice training at Tartu Heino Eller Music College and simultaneously majored in theater and art history at the University of Tartu.

Recently she has made appearances at Berlin OpernFest, the Royal Welsh College of Music and Dance's summer and operas, and its opera gala.



## Lawrence Barasa

Tenor Lawrence Barasa hails from Nairobi, Kenya, and is the performance director of the Kenyan Classical Singers' Organisation. He developed his artistic profile as a member and assistant production manager of the Kenyan Boys Choir. He has performed the roles of Spoletta in Astoria Music Festival's and Eugene Opera's productions of *Tosca*. He also appeared as Don Basilio and Don Curzio in *Le nozze di Figaro* at the Astoria Music Festival in 2018, and he appeared as Hoffmann in *Les contes d'Hoffmann* and Don José in *Carmen* at the University of Oregon School. He participated in studies at the Savannah Voice Festival 2019–2020 with Sherrill Milnes and Maria Zouves. This spring, he will sing Don Ottavio in University of Maryland Opera Studio's *Don Giovanni*. He graduated from the University of Oregon with a vocal performance degree and he currently studies at the University of Maryland.





## Lukasz Zientarski

Lukasz Zientarski's recent performances include Leporello in *Don Giovanni* with Kevin Class at Saluzzo Opera Academy in Italy; Bartolo in *Le nozze di Figaro* and Don Magnifico in *La cenerentola* at Lyric Opera Studio Weimar; Marco in *Gianni Schicchi* with Kevin Class at Oberlin College and Conservatory's summer festival in Italy; Giorgio Germont in *La traviata* with Christofer Macatsoris and as an Academy of Vocal Arts resident artist; Guglielmo in *Le Villi*; and Conte di Luna in *Il trovatore*.

He earned his master of music degree from the Ignacy Jan Paderewski Academy of Music in Poznań, Poland before enrolling in the Academy of Vocal Arts in Philadelphia.

He has taken part in many master classes, working with Damon Nestor Ploumis, Richard Raub, Nobuko Amemiya, and Paul Plummer. He has won prizes in several vocal competitions, including New Orleans District of The Metropolitan Opera Eric and Dominique Laffont Competition, Salut International Performing Arts Web Competition, Poland's National Vocal Competition, and Jāzeps Vītols International Vocal Competition.

# The Pianists

## Justina Lee

American collaborative pianist Justina Lee has served as assistant conductor, pianist, and coach for such companies as The Metropolitan Opera, Washington National Opera, Seattle Opera, Opera Theatre of St. Louis, Prague Summer Nights: Young Artist Music Festival, and Wolf Trap Opera. A frequent collaborator with acclaimed tenor Lawrence Brownlee, she appeared with him on NPR's *Tiny Desk* as well as on other recitals across the country. Additional recital highlights include collaborations with Tamara Wilson, Alyson Cambridge, Lisette Oropesa, Dimitri Pittas, and Linda Mabbs. Ms. Lee has appeared under the auspices of the Marilyn Horne Foundation residency program and on such recital series as *On Wings of Song*, Harriman-Jewell Series, Washington Performing Arts, Music in Mind, and Renée Fleming VOICES.

Ms. Lee is an alum of the distinguished Lindemann Young Artist Development Program at The Metropolitan Opera and holds degrees from the University of California, Los Angeles, and the Manhattan School of Music. She joined the faculty of the University of Maryland, College Park in 2008 and currently serves as principal coach of the Maryland Opera Studio.

She recently concluded her 14-year tenure with the Maryland Opera Studio at the University of Maryland, College Park and began her appointment as assistant artistic director of the bachelor of music program with Juilliard Vocal Arts this fall.





## Ken Noda

Ken Noda is musical advisor to the Lindemann Young Artist Development Program at The Metropolitan Opera. After a 28-year tenure, he retired from his fulltime position as a coach and teacher at The Met in 2019. He is a regular guest coach at Carnegie Hall's Weill Music Institute, Verbier Festival, Marlboro Music Festival, and Chamber Music Society of Lincoln Center. In the 2020–2023 season, he is coaching a Mozart opera cycle in Salzburg conducted by András Schiff. He studied piano with Daniel Barenboim and in his first career as a piano soloist, played with the Berliner Philharmoniker, Vienna Philharmonic Orchestra, Israel Philharmonic Orchestra, Rotterdam Philharmonic Orchestra, New York Philharmonic, and Los Angeles Philharmonic, London Symphony Orchestra, Boston Symphony Orchestra, Chicago Symphony Orchestra, San Francisco Symphony, Toronto Symphony, Montreal Symphony Orchestra, Philharmonia Orchestra, The Cleveland Orchestra, and Orchestre de Paris. He has worked with Claudio Abbado, Daniel Barenboim, Riccardo Chailly, Raphael Kubelik, Erich Leinsdorf, James Levine, Zubin Mehta, Seiji Ozawa, and André Previn. As a chamber musician, he has collaborated with Itzhak Perlman, Pinchas Zukerman, Lynn Harrell, Nigel Kennedy, and the Emerson Quartet, and as vocal accompanist to Kathleen Battle, Hildegard Behrens, Maria Ewing, Aprile Mollo, James Morris, Kurt Moll, Jessye Norman, Matthew Polenzani, Dawn Upshaw, and Deborah Voigt.

# Why They Sing

As part of the application and audition for these master classes, each singer submitted a short essay answering the question, “Why do you sing?” Here are their personal explanations of why these singers dedicate their lives and careers to this art form.

## Anchal Indu Dhir

If I could speak one sentence to my child self, it would be that the task of understanding the voice is more than enough for a lifetime's work on this planet. Growing up in an Indian, first-generation household where I was the only one who ever thought to perform, I consistently apologized for this intense attraction to the voice.

Once I was gifted my voice teacher named Dawn Pierce at Ithaca College, my entire perception of singing turned upside down. I believe that true vocal study is the art of connecting. The process of connecting my voice to my body and mind has been a complex, raw, heart opening, painfully vulnerable, and equally beautiful experience. As an 18-year-old, I thought that terms such as “legato” or “appoggio” were external actions. Now, I understand that these ideas are viscerally real and exist within the human body. I have extreme respect for the teachers before me who discovered this.

Singing makes me face my own trauma, tension, fears, hopes, and everything it is to be human. I observe that as I unlock the sounds of my voice, I simultaneously unlock a new part of myself. That is the beauty of this process.

There are these gem moments when my voice is spinning without any inhibition, and I enter a deep meditative state with music. And then suddenly, my tongue will get cranky and pull back with force. I am completely then pulled out of the moment and my brain likes to think about dinner from last night. To me, all of that and more is singing.

## **Marissa Moultric**

Growing up with a father in the radio industry, the connection between communication and music has always intrigued me.

When my dad decided to leave corporate radio and start working independently, we would have folk and independent artists come to our home studio to record segments. I was probably between eight and 10 years old at the time and primarily baked cookies for everyone, but being able to see independent artists up close and personal was fascinating to me.

In college, I decided to double major in voice and anthropology. I, unfortunately, received a lot of pushback from a few faculty members in the music department, who believed that I was making a mistake having a dual focus. I knew in my gut that studying anthropology would strengthen my singing, as I am a complete nerd when it comes to understanding the complexities of being human. As I was completing my degree, I found myself coming to a deeper understanding of the role that music plays in our culture and daily lives, and the direct correlation between the two disciplines.

Since the beginning of my studies, even in the “Caro Mio Ben” days of middle and high school, I have always been someone who feels and thinks very deeply, but has a hard time sharing that with others. Still to this day, this proves to be a huge barrier to my artistic aspirations. Music and singing give us the perfect balance between stepping outside of ourselves while also looking deep within us, into the places where we may feel vulnerable. Bringing up my own experiences and shaping a character from start to finish is thrilling to me. In fact, I am getting goosebumps just thinking about it now. With singing, we get the chance to combine our feelings and emotions with our individual kinesiology and biomechanics.

With that being said, the pleasure and excitement also come with immense responsibility. The work never stops; but in some cases, it feels less like work and more like continually trying to create a genuine human connection. We need and crave this connection, and music has a way of consistently drawing us in, feeding us, and then pushing us back into the world around us with a new vision.

## **Rael Rent**

Ever since I can remember myself, I have always been singing. Were it while playing or singing along to the lullabies my mother used to sing to me, singing was, and has always been, a part of my life. As years have passed, singing has become such a great part of my life, even, that I cannot imagine myself or my life without music and singing.

I had the great fortune to be born and raised in a country where the culture and one’s national identity are so closely intertwined with music, and most importantly, singing. Estonian people have always found solace in singing in times of turmoil and distress. Our song festival with its more than 150 years of history is just one signifier of this. It is therefore quite understandable that my parents decided to put me in a choir at age three. After getting my first taste of singing on the stage, I never could shake the feeling that this was something I wanted to do for the rest of my life. Thus, at age six, I was telling everyone I was to become an opera singer after seeing my first *La traviata*.

After 20 years of singing, both for my own joy and training at conservatoires and academies, my dream has not changed. If anything, my years full of song have taught me I sing as a way of telling stories, I sing for it soothes the worries of my audience and myself, too. I sing because for me it is the most natural expression of self and the beautiful melodies and words gifted to us from our ancestors.

## **Lawrence Barasa**

My name is Lawrence Barasa, I am a tenor from Nairobi, Kenya where I developed most of my artistic prowess and the undying zeal of learning to be a world-class tenor opera singer. I have been a committed and prolific member of internationally renowned Kenyan Boys Choir (KBC) since 2006.

I sing with the intention to be one of the most amazing tenors in the world, and I am committed to patiently acquiring all the knowledge and tools I need to meet this dream. Indeed, my aspirations do not stop there. In the future, I wish to apply these tools to start the first opera company in my homeland of Nairobi, Kenya; a company that serves its community and provides professional quality music for the whole of East and Central Africa. This ambition is only possible with experiences like this masterclass that take my singing to new heights. As a preliminary step, I have already begun to utilize my experiences by starting a classical organization with friends in Kenya that helps provide free classical music education mentorship through intensive summer programs.

In addition, my musical journey has enabled me to be involved in many practical charity programs such as YMCA in Nairobi, Free the Children, Me to We, and WYET (World Youth Education Trust) in Tanzania. In 2018, I was recognized by the City of Baltimore with a Mayoral Salute by Mayor Catherine E. Pugh for the input in African cultural music and dance with KBC as cultural ambassadors.

## **Lukasz Zientarski**

I have often asked myself this question in recent months. Why do I sing? In my case it should sound like why I'm still singing?

There is no doubt that this is one of the things that I love to do, which brings me incredible joy and satisfaction. It makes me forget about all problems and enter my own world. I like adrenalin, the feeling when I am on the stage, singing in front of the people.

However, this is not the first time in the recent years when I have encountered situations that effectively prevent me from fulfilling my dreams. Fortunately, after each incident I come back even stronger, with the will to fight for my dreams. That is also this time.

I come from Poland; I have a fight in my blood. That is why I want to fight again for my dreams. I know that singing is really the only thing I love to do in my life and that I can do in my professional life. I can't imagine my life without the music. Singing is my great passion, which I want to develop further, to climb to the top of my career and make my dream come true by joining to the best of the best singers of the world.



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