



NEWS FOR RELEASE

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FOR IMMEDIATE RELEASE

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Mozart and Moe

Spectacular 29th Season closes with program of Mozart's uplifting 'Requiem'

The Long Island Philharmonic Orchestra, Chorus and Music Director David Wiley join forces to perform Mozart's spiritually charged *Requiem*. Widely regarded as one of Mozart's most significant and powerful works, this masterpiece was also his final composition. The work was made popular to broad audiences when it was featured as part of the soundtrack in the 1984 Oscar-winning film, *Amadeus*.

The *Requiem* will feature soloists Arianna Zukerman, soprano; Jan Wilson, mezzo-soprano; Yeghishe Manucharyan, tenor; and Long Island native Charles Temkey, bass. These concerts mark the first time the Philharmonic Chorus has sung the *Requiem* in fifteen years. In addition to the Mozart, the Philharmonic will also perform Gordon Jacob's expressive and lyrical Concerto for Horn and Strings, a staple of the French horn repertoire. It will star the Orchestra's own phenomenal principal French horn player, Sharon Moe.

The New York Times said, "Sharon Moe played the prominent solos with unfaltering lip and lung. She was really something." "Sharon Moe's performance was the highlight of the evening," praised Newsday. The Burlington Press in Vermont hailed, "Ms. Moe must be marveled at...and marvel we did as she played."

The program, called *Music for the Spirit*, will be the last of the Philharmonic's 29th Season subscription series. The concerts take place on Saturday, May 17, 2008, 8 p.m. at Staller Center for the Arts, and Sunday, May 18, 2008, 7:30 p.m. at Tilles Center for the Performing Arts.

Long Island Philharmonic programs are made possible, in part, through public funds from the New York State Council on the Arts, a State Agency; support from the New York State Office of Park, Recreation and Historic Preservation; Nassau County Office of Cultural Development; Suffolk County under the auspices of the office of Cultural Affairs, Steve Levy, County Executive; and the Huntington Arts Council. The Philharmonic offers special thanks to its corporate sponsors: Arbor National Commercial Mortgage LLC, Audiovox, BAE Systems, Bank of America, CA, Inc., David Lerner Associates, Frank and Camille's, Henry Schein, Inc., HIP Health Plan of New York, HSBC, Iron Mountain, J.H. Cohn LLP, mindSHIFT, LI Pulse, NEFCU, Newsday, Oheka Castle, Roslyn Savings Foundation, UBS Financial Services and the WE'RE Group.

Saturday, May 17, 2008 · 8:00 p.m. at Staller Center for the Arts

Sunday, May 18, 2008 · 7:30 p.m. at Tilles Center for the Performing Arts, North Fork Hall

MUSIC FOR THE SPIRIT: Mozart's Uplifting Requiem

Long Island Philharmonic

David Wiley, Music Director and Conductor

Long Island Philharmonic Chorus

Frances C. Roberts, Chorus Director

Sharon Moe, French horn

Arianna Zukerman, soprano

Jan Wilson, mezzo-soprano

Yeghishe Manucharyan, tenor

Charles Temkey, bass

Jacob Concerto for Horn and Strings
 I. Allegro moderato
 II. Adagio
 III. Allegro con spirito, quasi presto

Mozart Requiem in D minor, K. 626

****Please join Maestro Wiley one hour before each Classics Concert for Pre-Concert Conversations****

2007-08 Season Ticket Information

Ticket Prices:

Staller Center: \$85, \$68, \$50

Tilles Center: \$85, \$68, \$50, \$38

Tickets may be purchased by phone or in person at the Philharmonic Box Office 631.293.2222, 1 Huntington Quadrangle, Suite 2C21, Melville, NY 11747, or online at www.lipharmonic.org.

A \$2 per ticket handling fee will be applied to all individual tickets ordered through the Box Office or website.

For complete information about the Philharmonic's season, call 631.293.2222, or visit online at www.lipharmonic.org.

About the Long Island Philharmonic

The Long Island Philharmonic, currently in its 29th season, is the largest performing arts organization and the only professional orchestra in the region. Founded in 1979 by folk singer Harry Chapin and group of local business leaders, the Orchestra was conceived as an artistic institution that would serve as the cornerstone of Long Island's cultural life. Today, the Philharmonic continues to provide cultural and educational programming of the highest level to the residents of Long Island. Considered one of the nation's most honored and respected regional orchestras, the Long Island Philharmonic was designated a "Primary Arts Organization" by the State of New York. The Philharmonic is the resident orchestra of the Tilles Center for the Performing Arts and an inaugural inductee of the Long Island Music Hall of Fame.

The Long Island Philharmonic is noted for excellent artistic leadership beginning with founding Music Director Christopher Keene (1979-1990), followed by Marin Alsop (1990-1996), David Lockington (1996-2000), and current Music Director David Wiley who has led the Orchestra since 2001.

More than 30,000 lives are enriched each year by the Philharmonic's extensive Arts-in-Education and Community Engagement Programs, Random Acts of Music (RAM) presented in schools, concerts halls, libraries, hospitals, museums, and community centers. Among these are Youth Concerts, the Annual Young Artist Competition, the Master Class Series, numerous In-School Programs, Orchestra at Work, and Kids at Concerts.

About the Music Director

Long Island audiences are increasingly familiar with **David Wiley**'s work as a conductor, as he leads classical, educational and pops programs with our re-energized Long Island Philharmonic and Chorus. What many music lovers may not realize is that our popular conductor has an impressive career as a pianist and composer as well. "I love my work as music director and conductor, but I equally relish opportunities to collaborate as piano soloist with my orchestral colleagues." Wiley made his debut as pianist and composer at the age of ten in his native Boston, in the premiere performance of his first piano concerto. Having continued to compose, he has performed his three piano concerti, and has written numerous choral, chamber and orchestral compositions and arrangements. As a solo pianist, Wiley has performed with numerous orchestras throughout the United States including Minnesota, Indianapolis, Oregon, Honolulu, Wheeling, and summer festivals including Aspen, Garth Newel, Wintergreen and Prince Albert in Hawaii. During this 2007-08 season, he performs Gershwin's Rhapsody in Blue as both pianist and conductor with several orchestras in the U.S., and travels to the Czech Republic, Germany and Italy. He also performs and conducts piano concerti by J.S. Bach with string orchestras in New York and Virginia, and recently premiered his newly commissioned choral/orchestral composition for chorus and orchestra based on the "Prayer of St. Francis."

David Wiley became only the fourth Music Director of our LI Philharmonic in 2001, after an international conductor search drew hundreds of applicants from around the world. Since then, Wiley is credited with bringing continued artistic growth, energy and excitement to the Long Island Philharmonic and Chorus. Wiley has conducted side-by-side concerts, in which music students perform with the orchestra and youth concerts with the LIP, and has led top youth orchestras on Long Island. He leads park concerts, educational concerts, and special in-home events. Wiley has been a visible and energetic leader for the Philharmonic while building audiences with his popular pre-concert conversations. He has created and hosted TV shows promoting Long Island and the LIP, and the orchestra is seeing increased financial stability, critical acclaim, and growing audiences and revenues. The 2008 LIP New Year's Eve concert was a popular sell-out, and the Orchestra and Chorus have expanded into additional performance venues including Patchogue and Garden City.

This past fall, Wiley led an acclaimed leadership seminar with Allstate executives and musicians untitled “Conducting Charge.” His CD recordings include several French cello concerti with the Roanoke Symphony Orchestra and cellist Zuill Bailey on the Delos label, Beethoven’s Symphony No. 9 “Choral”, American Piano Concertos with Norman Krieger, “David Wiley & Friends: Classical Jazz” with music for Flute & Jazz Piano Trio by Bolling and Wiley, and “American Trumpet Concertos” with the Slovak Radio Symphony/Paul Neebe recorded in Bratislava.

Wiley has conducted the symphonies of Atlanta, Boston, San Francisco, Milwaukee, Indianapolis, Cincinnati, Minnesota, Saint Louis, Oregon, New Mexico, Honolulu, Utah and Buffalo, and at major music festivals including Aspen, Tanglewood, Park City and the Music Academy of the West. Wiley’s career has taken him to dozens of countries in Europe, Asia and Africa. In addition to his work as Music Director of our Long Island Philharmonic, David Wiley serves as Music Director & Conductor of Virginia’s Roanoke Symphony Orchestra. Prior to these positions, Wiley served as Assistant Conductor of the Minnesota Orchestra and the Indianapolis Symphony Orchestra, and as Artistic Director of the Wintergreen Summer Music Festival from 1999 to 2006, where he founded the festival orchestra and Academy.

David Wiley won the 1993 Aspen Conducting Prize, and was the Assistant Conductor for the 1994 Aspen Music Festival. In 1995, he was awarded a Conducting Fellowship at Tanglewood. Wiley holds four degrees: a Doctor of Music in Conducting from Indiana University, where he also received his Master of Music, and holds a degree in Piano Performance from the New England Conservatory of Music, and a degree in Religion with highest honors from Tufts University.

David and his wife, Leah Marer Wiley, have two children.

About the Chorus Director

Frances C. Roberts is the founding conductor of the Long Island Philharmonic Chorus. She received her undergraduate education at the Crane School of Music at SUNY Potsdam, studying piano with James Ball, and choral music with Helen Hosmer, Carl Druba and Brock McElheran. Extensive accompanying opportunities, as well as concerto performance led her to pursue a Master of Music from Boston University, where she studied with Bela Nagy, Abraham Kaplan and Allen Lannom, and accompanied for Roman Totenberg and Chloe Owen. Subsequently, she studied with Alton Jones in New York, and accompanied at the Metropolitan Opera Studio and for the Gregg Smith Singers. Since then, she has continued accompanying at the Metropolitan Opera Studio and for renowned conductors Margaret Hillis and Donald Neuen.

As an advocate for the arts as a means to understanding among peoples, and the spirit of community which is inherent in the choral organizations she champions, Mrs. Roberts has founded, and continues to conduct three large choral organizations. Besides the Long Island Philharmonic Chorus, Mrs. Roberts is the founding Music Director and Conductor of the 120-voice Long Island Masterworks Chorus. This organization presents concerts at the highest level, and commissioned and performed two new major choral works – one a benefit for Breast Cancer Research, and the other a Memorial to Survivors and Victims of the Holocaust.

In 1994, Mrs. Roberts was asked by the citizens of the Township of Brookhaven to begin a choral festival. After six successful years there, she has moved on to found The Long Island Choral Festival and Institute – a summer music festival which draws singers from all over Long Island as well as from dozens of states. Workshops are offered for graduate credit, and a week of rehearsals and performances are capped off by a gala concert.

The Suffolk County Office of Cultural Affairs has recognized Mrs. Roberts for her commitment to the arts as she completed six years of service on the Citizens Advisory Board. The State University of Potsdam Crane School of Music honored her as outstanding alumnus in the professional field. Most recently, she was honored as “Woman of the Year in the Arts” by *Women on the Job*.

Mrs. Roberts makes her home in Northport with her husband and two children. She teaches voice and coaches singers from her studio in Northport, and continues to an active performance schedule as accompanist and conductor.

About the Chorus

The **Long Island Philharmonic Chorus** was formed in 1979. Its purpose was to perform major symphonic works with the Orchestra. The Chorus debuted in the spring of 1980, performing Carl Orff's *Carmina Burana*.

Since its inception, the Chorus has become a major component of the Philharmonic's annual performance schedule. The Chorus and Orchestra have regularly collaborated in such masterworks as Verdi's *Requiem*, Beethoven's *Missa Solemnis*, Handel's *Messiah*, and Walton's *Belshazzar's Feast*. The Chorus has also performed at New Year's Eve Concerts, the annual Gala Concert, pops concerts, and special events.

The 150-member Chorus draws its membership from the Long Island community. Singers are admitted by audition. The Chorus, conducted by founding Chorus Director Frances C. Roberts, rehearses weekly.

About the Artists

Sharon Moe, French horn

Sharon Moe is a renowned French horn virtuoso. She has performed in major halls and festivals throughout the United States, France, Spain and Argentina. Ms. Moe won the prestigious WAMSO Competition at seventeen, and made her solo debut with the Minnesota Orchestra. She was chosen by Leonard Bernstein to be solo horn for the World Premiere and recording of his composition, *Mass*, at the Kennedy Center in Washington, D.C. Maestro Bernstein also introduced her to the King of Norway. She was critically acclaimed for her solo performance in the World Premiere of Olivier Messiaen's *From the Canyons to the Stars* in Lincoln Center's Alice Tully Hall.

Sharon Moe has been featured in many TV specials for PBS, CBS, ABC and cable. She records for CD's, films and TV, ranging from classical to jazz. She has recorded and worked with numerous stars, conductors and artists such as Leonard Bernstein, Stephen Schwartz, Philip Glass, Wynton Marsalis, James Levine, Beverly Sills, Danny Kaye and Tony Bennett.

Currently she performs as Principal horn for the Long Island Philharmonic, New York Chamber Soloists, Colonial Symphony, New Philharmonic of New Jersey, New York City Opera and The Bronx Arts Ensemble. Ms. Moe has recorded for New World Records, Sony, Musical Heritage, Deutsche Grammophon, Newport Classics, Nonesuch and others.

Sharon Moe was given the prestigious Distinguished Alumni Award from St. Olaf College and the Most Valuable Performer Award from NARAS (National Academy for Recording Arts and Sciences). She has degrees from St. Olaf College and Manhattan School of Music. She is on the faculty at Manhattan School of Music Precollege.

She has had works premiered for orchestra, wind ensemble, chamber ensemble, chorus, solos and children's theater. Some of the works she has composed are *And I Will Wipe Away Your Tears*, a work for soloists, chorus and orchestra to honor all those who have been touched by breast cancer.

Her compositions have been premiered and performed by organizations such as Houston Symphony, American Symphony, New York Pops, Buffalo Philharmonic, Phoenix Symphony, Syracuse Symphony, Helsinki Symphony, Bronx Arts Ensemble, Long Island Philharmonic, Fairbanks Alaska Symphony, Aspen Music Festival, Spoleto Festival in Italy, Juilliard Wind Ensemble, Miami International Festival, St. Olaf Orchestra, St. Olaf Band, St. Olaf Christmas Festival and Manitou Singers.

Arianna Zukerman, soprano

Possessing a luminous voice with “the breadth of dramatic inflection to make for a powerfully effective performance” (*Opera*), soprano **Arianna Zukerman** is equally in demand for opera and concert performances. *The Washington Post* observes “Arianna Zukerman possesses a remarkable voice that combines the range, warmth and facility of a Rossini mezzo with shimmering, round high notes and exquisite pianissimos that would make any soprano jealous.” *The Boston Globe* lauds her “vocal poise, elegant control of style and dynamics, and real spunk” as elements that continually bring her acclaim on national and international stages.

In the summer of 2007, Arianna Zukerman made her debut with the Philadelphia Orchestra as soloist in Beethoven’s Symphony No. 9. The performances took place at the Mann Center in Philadelphia, at Bravo! Vail Valley Music Festival with Rossen Milanov conducting, and at the Saratoga Performing Arts Center with Charles Dutoit conducting. She also sang Mozart’s Regina Coeli and Coronation Mass with the New Hampshire Music Festival. Her engagements in the 2007-08 season include an appearance as soloist with the Gulbenkian Orchestra in Lisbon and her return to the National Philharmonic for Britten’s *War Requiem* under the baton of Stan Engebretson.

Arianna Zukerman debuted with the New York City Opera in the 2005-06 season in Mark Adamo’s *Lysistrata*. She recently sang the Governess in *The Turn of the Screw* with Chicago Opera Theater, for which she was praised by the *Chicago Sun Times* as “a thoughtful presence onstage, and through her expressive eyes as well as her agile voice we could almost see her character evolving.” Recent operatic highlights include her return to the Chattanooga Symphony and Opera to sing Euridice in Gluck’s *Orfeo ed Euridice*; her debut with Arizona Opera as Despina in *Così Fan Tutte*; Micaëla in *Carmen* with the Dallas Symphony Orchestra at the Vail Valley Music Festival; Nannetta in *Falstaff* with Opera Illinois; Susanna in *Le Nozze di Figaro* with Opera Illinois and Cedar Rapids Opera Theatre; Marzelline in *Fidelio* with the Minnesota Orchestra (Andrew Litton conducting); Pamina in *Die Zauberflöte* with Chattanooga Opera; Zerlina in *Don Giovanni* with the Berkshire Opera Company; Nizza in the world premiere of Donizetti’s *Elisabeth*, conducted by Will Crutchfield, at the Caramoor Music Festival; Barbarina in *Le Nozze di Figaro* with the Gulbenkian Foundation in Lisbon; and the role of Wilma in the world premiere of Jean-Michel Damase’s *Ochelata’s Wedding* at the OK Mozart Festival.

Ms. Zukerman appears frequently in solo recitals in the United States and Europe. As an accomplished chamber musician, she also performs regularly at the Vail Valley Music Festival, the Savannah Music Festival and the Caramoor Music Festival.

A past recipient of the Sullivan Foundation Award, Arianna Zukerman was a member of the Bavarian State Opera Junges Ensemble. She studied theatre at Brown University and received her Bachelor of Music from the Juilliard School.

Jan Wilson, mezzo-soprano

Acclaimed by the press for her “deeply moving” artistry and a voice that has been lauded as “rich and colorful,” mezzo-soprano **Jan Wilson** is known for her skilled interpretations of solo orchestral works, choral masterpieces and chamber music. Ms. Wilson has performed with orchestras and

choral societies across the US, including the symphony orchestras of Pittsburgh, Richmond, West Virginia, Roanoke, Wheeling, Cedar Rapids, Northeastern PA Philharmonic, and as soloist with the St. Patrick's Cathedral Chorus, New York's St. Cecilia Chorus and Orchestra, and the State College Choral Society. Her performances have included collaborations with conductors of some of the finest orchestras including Lawrence Loh, Timothy Hankewich, Andre Raphael Smith, Joseph Silverstein, Nicholas Palmer, Barbara Yahr, and Grant Cooper, to name only a few.

This 2007-08 season, Ms. Wilson performs masterpieces by Beethoven, Verdi, Handel, Mahler, Mozart and Bach. She can be heard in Beethoven's Symphony No. 9 with three orchestras: in two performances with the Longwood Symphony Orchestra at Boston's NEC Jordan Hall on October 6th and at Symphony Hall on October 26th; with the Eastern Connecticut Symphony Orchestra at New London's Garde Arts Center on April 5th, and with the Lexington Philharmonic on April 25th at Kentucky's Singletary Center for the Arts. Ms. Wilson sings Verdi's *Requiem* with the Spokane Symphony Orchestra on October 19th at Washington's INB Performing Arts Center. December 2007 includes a performance of Handel's *Messiah* in Manhattan with The St. Vincent Ferrer Orchestra and Chorale on December 2nd, and The Discovery Orchestra at New Jersey Performing Arts Center on December 23rd. Ms. Wilson travels to Minnesota to join the Duluth Superior Symphony Orchestra on April 12th to perform Mahler's Symphony No. 2 at the DECC Auditorium, and returns to New York for appearances with the Long Island Philharmonic of Mozart's *Requiem* on May 17th at Staller Center in Stony Brook, and on May 18th at the Tilles Center for the Arts in Greenvale. She ends the season with a performance of Bach's *Mass* in B minor at the Westside Presbyterian Church with musicians of the New Jersey Symphony Orchestra and the Ars Musica Chorale on June 7th.

Highlights of recent seasons include engagements as a soloist for the Bach *St. Matthew Passion* with the Bach Choir of Pittsburgh; for Beethoven's Symphony No. 9 with the West Virginia Symphony Orchestra, Wheeling Symphony, Garrett Lake Arts Festival Orchestra, Greenwich Village Orchestra, Owensboro Symphony, Northeastern Pennsylvania Philharmonic, Altoona Symphony, Glens Falls Symphony, Astoria Symphony and Allentown Symphony.

Ms. Wilson's recording of Murray Shafer's *Minnelieder* on the Centaur label with the Pennsylvania Quintet was praised by *Fanfare* as "...an excellent addition to the shelf of contemporary American music..., ...Wilson has a real flair for this kind of music." Of her live performance of Elgar's *Sea Pictures* with the Altoona Symphony, American Record Guide praised, "Wilson's ripe and full-throated embrace of the various texts, in the final storm at sea piling on the vibrato in the best Helen Traubel tradition; there is a sonorous aura surrounding the soloist." She can also be heard singing Handel's *Messiah* on the Duke University label.

Yeghishe Manucharyan, tenor

Admired for his outstanding musical intelligence and for the purity, power, and flexibility of his voice, tenor **Yeghishe Manucharyan** is quickly becoming one of the most sought after young tenors singing today. Making his Carnegie Hall debut in December 2003 as Percy in Donizetti's *Anna Bolena* with the Opera Orchestra of New York, *New York Newsday* reported, "Armenian tenor Yeghishe Manucharyan offered a winsome portrayal of Percy, his elegant and affecting voice possessing a gorgeous, veiled tone a bit reminiscent of renowned Italian tenor Giuseppe di Stefano. If this outing is any indication, Manucharyan is definitely worth keeping an eye on."

In 2004-05, Mr. Manucharyan made his New York City Opera debut as Nadir in *Les Pêcheurs de Perles*. Early in the season he debuted the role of Lenski in *Eugene Onegin* at the Tulsa Opera, and the role of Count Almaviva in Rossini's *Il Barbiere di Siviglia* with Toledo Opera. He was tenor soloist in Verdi's *Messa da Requiem* with the Dallas Symphony Orchestra, and returned to Carnegie Hall for Beethoven's *Missa Solemnis* with the New York Choral Society, and performed the same opus with the Eugene Symphony.

Other recent performances have included the Dvořák *Stabat Mater* with the Masterworks Chorale, Lukas Foss' *Griffelkin* with the Boston Modern Orchestra Project, which was performed both in Boston and at the Tanglewood Festival, his debut with the Baltimore Symphony Orchestra in Beethoven's Symphony No. 9, the role of Saro in Tigranian's *Anoush* at the Michigan Opera Theatre, and Tamino in *Die Zauberflöte* at the Baltimore Opera as Tamino.

A native of Yerevan, Armenia, in 1995 Mr. Manucharyan was engaged by the Armenian National Opera as a principal artist, and sang leading roles including Belmonte in *Die Entführung aus dem Serail*, Cassio in *Otello*, Count Almaviva in *Il Barbiere di Siviglia*, Don Ramiro in *La Cenerentola*, Beppe/Arlecchino in *I Oagliacci* and Saro in *Anoush*. As featured soloist with the State Philharmonic Orchestra from 1995-98, Mr. Manucharyan performed in various repertoire including Verdi's *Messa da Requiem*, Bruckner's *Te Deum*, Beethoven's Symphony No. 9, and the Berlioz *Requiem*. While a graduate student at Boston University's Opera Institute, he sang the title role in Mozart's *La Clemenza di Tito*, Rinuccio in *Gianni Schicchi*, and Rodolfo in *La Bohème*.

Charles Temkey, bass

Charles Temkey hails from the old port of Patchogue, Long Island. A "vivid and intelligent bass" in possession of a "sonorous, flexible voice," Charles has been recognized by critics and colleagues alike as one of the finest young performers of his generation and a "solid, if not singular, singer." Charles has performed many bass roles including Leoporello in Mozart's *Don Giovanni*, Publio in *La Clemenza di Tito*, Don Pedro in Berlioz' *Béatrice et Bénédicte*, Bottom the Weaver in Britten's *A Midsummer Night's Dream*, and Rakitin in Hoiby's *A Month in the Country*, all to critical acclaim from the major publications in NYC and Boston.

Other opera credits include Don Alfonso in *Così fan tutte*, Bartolo at the Music Academy of the West, and Snug in *A Midsummer Night's Dream* at Central City Opera. Charles returned to Tanglewood Music Center, the summer home of the Boston Symphony Orchestra, after playing Bottom in TMC's 2004 productions of *Midsummer*, to work with Maestro James Levine on the role of Leoporello in Mozart's *Don Giovanni*, also giving numerous art song recitals.

His performance of Fourth Shepherd in Strauss' *Daphne* with West German Radio Orchestra, with Renée Fleming, Johann Botha, and Robert Holl, marked his European, Carnegie Hall, and Kennedy Center for the Performing Arts debuts. Also at home in musical theatre, this he had the pleasure of collaborating with conductor Keith Lockhart and Broadway stars Faith Prince, Marin Mazzie, and Gregg Edelman in a Sondheim Review, with the Boston Pops in Symphony Hall, celebrating the composer's 75th birthday. The spring 2006 co-production of *Grendel* was his Los Angeles Opera debut. Charles also enjoyed his Lincoln Center Festival debut in the same production that summer. An avid recitalist and concert soloist, Charles is actively performing with orchestras from coast to coast.

Charles holds Bachelor's and Master's degrees from the Manhattan School of Music where he studied with Patricia Misslin. In addition to his singing endeavors, Charles owns and operates a commercial fishing business, and has worked on the beautiful bays and ocean around Eastern Long Island for the last nine years in addition to realizing his dream of becoming a professional singer.

