

MASTER CLASS AND LIVE WEBCAST

Distinguished Visiting Artist for Vocal Studies and Distance Learning

***THOMAS
HAMPSON, VOICE***

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This master class was made possible thanks to the generosity of the Gart Family Foundation.

**WEDNESDAY, JANUARY 30, 2019 | 4 PM
WILLIAM R. AND IRENE D. MILLER RECITAL HALL**



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PROGRAM

“Es gibt ein Reich” from *Ariadne auf Naxos*
Gretchen am Spinnrade
The Lament of Ian the Proud

Richard Strauss
Franz Schubert
Charles Griffes

Christina Roszhart, soprano
Student of Shirley Close

Sungah Baek, piano
Student of Thomas Muraco

“Se vuol ballare” from *Le nozze di Figaro*
Der Doppelgänger
Richard Cory

Wolfgang Amadeus Mozart
Franz Schubert
John Duke

Laureano Quant, baritone
Student of James Morris

Jestin Pieper, piano
Student of Kenneth Merrill

“Chi il bel sogno di Doretta” from *La Rondine*
Suleika
The Lake Isle of Innisfree

Giacomo Puccini
Felix Mendelssohn
Ben Moore

Shelén Hughes, soprano
Student of Ashley Putnam

Tongyao Li, piano
Student of Kenneth Merrill

“Di rigori armato il seno” from *Der Rosenkavalier*
Cäcilie
Love, could I only tell thee

Richard Strauss
Richard Strauss
John Mais Capel

Joseph Tancredi, tenor
Student of Ashley Putnam

Andrew King, piano
Student of Warren Jones

Alternate:

“Depuis le jour” from *Louise*
Epheu
Sure on this shining night

Gustave Charpentier
Richard Strauss
Samuel Barber

Carolina López Moreno, soprano
Student of Shirley Close

Anna Smigelskaya, piano
Student of Warren Jones

ABOUT THE ARTISTS

Thomas Hampson, baritone

Thomas Hampson, America's foremost baritone, has received international honors and awards for his captivating artistry and cultural leadership. Lauded as a Metropolitan Opera Guild "Met Mastersinger" and inducted into both the American Academy of Arts and Sciences and Gramophone's Hall of Fame, Hampson is one of the most respected and innovative musicians of our time. His discography comprises more than 170 albums, including multiple Grammy, Edison, and Grand Prix du Disque award-winners. A recipient of the famed Concertgebouw Prize, he received the 2009 Distinguished Artistic Leadership Award from the Atlantic Council in Washington, D.C., and was appointed the New York Philharmonic's first-ever Artist-in-Residence. In 2010, he was honored with a Living Legend Award by the Library of Congress, where he has served as Special Advisor to the Study and Performance of Music in America.

Notable engagements for Thomas Hampson's 2018–19 season include his debut at the Canadian Opera Company, singing the title role in the world premiere of Rufus Wainwright's *Hadrian*, as well as his debut at Houston Grand Opera as the famed librettist Lorenzo da Ponte in the world premiere of Tarik O'Regan's *The Phoenix*. He sings one of his signature roles, Scarpia, in *Tosca*, at the Wiener Staatsoper, and returns to Teatro alla Scala as Altair in Strauss's *Die ägyptische Helena*.

Recitals with his long-time musical partner Wolfram Rieger include Schubert Week at Berlin's Boulezaal and the Schubertiade in Austria.

On the concert stage, he performs Britten's *War Requiem* with the Wiener Symphoniker under Philippe Jordan, in commemoration of the 100th anniversary of the end of World War I, then tours with the Israel Philharmonic Orchestra under Vasily Petrenko with works by Hugo Wolf, Aaron Copland, and others. After performing Copland's *Old American Songs* with the Chicago Symphony Orchestra and conductor Bramwell Tovey, he reunites with clarinetist Daniel Ottensamer and the Wiener Virtuosen for a concert of Mahler songs in Vienna's Musikverein

Hampson gives several gala performances with renowned vocal partners Angela Gheorgiu, Nadine Sierra, Kristine Opolais, and Elena Mosuc. He will also share the stage with his son-in-law, bass-baritone Luca Pisaroni, for their "No Tenors Allowed" program in Boston, Toronto, and Santa Fe.

The 2018–19 season also marks the exciting launch of Thomas Hampson's "Song of America: Beyond Liberty" project, developed with stage director Francesca Zambello and writer Royce Vavrek. Using anecdotes, historical monologues, and readings of his favorite poems, Mr. Hampson celebrates the history of America and its people through song. The Hampsong Foundation, which he founded in 2003, is dedicated to promoting intercultural dialogue and understanding through song.

During his 2017–18 season, Hampson returned to the Opéra National de Paris in one of his signature roles, Count Danilo in Lehár's *Die lustige Witwe*, and sang the title role in Verdi's *Simon Boccanegra* at the Wiener Staatsoper and Scarpia in Puccini's *Tosca* at the Bayerische Staatsoper. Another highlight was his debut concert tour in Australia, where he was acclaimed as "the George Clooney of opera" (*Sydney Morning Herald*).

An honorary professor on the Faculty of Philosophy of the University of Heidelberg, Hampson holds honorary doctorates from Manhattan School of Music, the New England Conservatory, Whitworth College, and San Francisco Conservatory and is an honorary member of London's Royal Academy of Music. He carries the titles of Kammersänger of the Wiener Staatsoper and Commandeur dans l'Ordre des Arts et des Lettres of the Republic of France and was awarded the Austrian Medal of Honor in Arts and Sciences. In 2017, he and his collaborator pianist Wolfram Rieger received the Hugo Wolf Medal in recognition of their outstanding achievements in the art of song interpretation.

Thomas Hampson enjoys a singular international career as an opera singer, recording artist, and "ambassador of song," maintaining an active interest in research, education, musical outreach, and technology. He is the Artistic Director of the Heidelberg Lied Academy and collaborates with the Barenboim-Said Academy Schubert Week in Berlin each year. His international master class schedule is a continuing online resource of Manhattan School of Music, Medici.tv, and The Hampsong Foundation livestream channel.

Christina Roszhart, soprano

Soprano Christina Kushnick Roszhart is a first-year Master's student at Manhattan School of Music under the tutelage of Shirley Close. She has also been a student at Dolora Zajick's Institute for Young Dramatic Voices since 2017. Previous credits include *Aida* (High Priestess) and scenes from *Ariadne auf Naxos* (Ariadne). Ms. Roszhart was also chosen as the Soprano solo cover for Beethoven's Ninth Symphony during Manhattan School of Music's Centennial Celebration. Upcoming performances include *Hansel and Gretel* (The Witch) with Manhattan School of Music in April. Ms. Roszhart will also be participating in the Musiktheater Bavaria program this summer in Germany. She is a humble recipient of the Licia Albanese/Puccini Scholarship.

Laureano Quant, baritone

Baritone Laureano Quant is a first-year Master's degree candidate at Manhattan School of Music under the tutelage of James Morris. Previous credits include Demetrius in Britten's *A Midsummer Night's Dream* and the Captain and Prince Ragotsky in Bernstein's *Candide*. He was the first-prize winner in Premio de Canto Ciudad de Bogotá in 2018 and second-prize winner in the 2016 National Voice Competition hosted by Bogotá Philharmonic Orchestra. Mr. Quant has performed as soloist in the major theaters in Colombia. He has participated in several master classes, including the Royal Opera House Jette Parker YAP Latin American Tour, SongFest, and several master classes hosted by Teatro Colón de Bogotá. He is a recipient of the Mae Zenke Orvis Opera Scholarship.

Shelén Hughes, soprano

Bolivian soprano Shelén Hughes, a student of Ashley Putnam and a recipient of the 2018–19 Mae Zenke Orvis Opera Scholarship at Manhattan School of Music, passionately believes in education, social service, and music as a core value in life. Previous credits include Snegurochka from Rimsky-Korsakov's *Snegurochka* (Manhattan School of Music) and Micaëla in Bizet's *Carmen* (Chautauqua Institution). Ms. Hughes was awarded first place and the People's Choice award in the Harlem Opera Theater competition in 2017 and was a winner in the SAI competition at the Chautauqua Institution in 2018. Her upcoming performances include Magda in Puccini's *La Rondine* and her Carnegie Hall soloist debut in April. Ms. Hughes is the founder of Voices for

Bolivia, an international nonprofit organization for those in need in Bolivia, fully funded by classical music. She earned her Bachelor of Music degree as a recipient of MSM's Hugh Ross award.

Joseph Tancredi, tenor

Tenor Joseph Tancredi from Bayville, New York, is a fourth-year undergraduate student at Manhattan School of Music under the tutelage of Ashley Putnam. Previous credits include *L'elisir d'amore* (Nemorino) and *The Student Prince* (Detlef) with the Chautauqua Voice Institute. Scene work includes *Die Zauberflöte* (Tamino), *Die Entführung aus dem Serail* (Belmonte), *Don Giovanni* (Don Ottavio), *Street Scene* (Sam Kaplan), and *Vanessa* (Anatol) with Manhattan School of Music. He was named a winner of the 2018 Sigma Alpha Iota Philanthropies Inc. Competition at the Chautauqua Institution this past summer. This year, Joseph is an Eastern District Finalist of the Metropolitan Opera National Council Competition. Future engagements include *Albert Herring* (Albert) with MSM Senior Opera Theater this spring and the Santa Fe Opera Apprentice Program this summer as a Young Artist. Mr. Tancredi is a recipient of the Emily M. Voorhis Scholarship.

Carolina López Moreno, soprano

Carolina López Moreno is a versatile, award-winning soprano known for bringing “drama, soft colors and empathy” (*Stuttgarter Zeitung*) to every performance. She is the 2018–19 winner of the New York District Finals of the Metropolitan Opera National Council Competition and the grand prize winner of the Berliner International Music Competition 2018. She was awarded the special prize at the TV production SWR Young Opera Stars 2018. A first-year Master's student studying under Edith Bers, she sang the role of Mariuccia in *I due timidi* with MSM Opera Theater in Neidorff-Karpati Hall. Other principal roles in Germany include *Street Scene* (Rose Maurant), *Dialogues des Carmélites* (Blanche), and *Die Zauberflöte* (Pamina). She has performed as a soloist in major works such as Bizet's *Te Deum* and Orff's *Carmina Burana* and given recitals in the Berliner Philharmonie and the Jugendstil-Festhalle Landau. Ms. López recently released her debut album, *Il bel sogno*, with ARS-Production Records. Future engagements in NYC include her Carnegie Hall debut in April 2019.

Sungah Baek, piano

Sungah Baek is currently a pianist at Manhattan School of Music studying under Mr. Thomas Muraco. She received her Master's degree in collaborative piano from Ewha Womans University in Seoul, South Korea. She has participated in various music festivals as a pianist and an apprentice coach, including the IYDV Program, Mark Oswald Summer Program, Abe Keiko & Rosauero International Marimba Camp, Yeul Voice Music Camp, and Würzburg Music Festival. A second-place winner in the Seoul International Music Competition, she has played in master classes with Martin Katz, Susan Neves, Jennifer Lamore, Ferruccio Furlanetto, Diana Soviero, and Heikyung Hong. This summer, Ms. Baek will appear at the Aspen Music Festival as a fellow opera coach.

Jestin Pieper, piano

Jestin Pieper, an active member of New York City's classical music community, is a concert and collaborative pianist, vocal coach, conductor, and educator. He is currently pursuing a Professional Studies Certificate in collaborative piano at Manhattan School of Music. Mr. Pieper has appeared in major venues across the country and abroad. A few highlights include appearances on WNYC and WNPR and performances at Carnegie Hall, Symphony Space, Kaufman Center, Opera America, the Long Center, Bates Hall, and Harris Hall. Mr. Pieper made his conducting debut in 2015 at the Bruno Walter Auditorium in Lincoln Center with the Hellenic Orchestra. As an educator, he maintains a piano studio of students, who perform regularly at Steinway Hall. As an arranger, Mr. Pieper is in the Library of Congress with the only available arrangement of Mahler's Fourth Symphony for two pianos. He is currently working as a pianist for the Sherill Milnes Voice experience and IVAI summer music festivals and as a pianist and the assistant conductor for Amore Opera, Regina Opera, and Chelsea Opera companies. He also holds the organist position at Holy Trinity Episcopal church in Inwood, Manhattan, and is a staff pianist and vocal coach at Manhattan School of Music. Jestin Pieper received his BM *magna cum laude* in piano performance from Lawrence University and an MM in piano performance from the University of Texas at Austin.

Tongyao Li, piano

Pianist Tongyao Li has been studying with Professor Kenneth Merrill at Manhattan School of Music since 2018. Born into a musical family in Jiangsu Province, China, in 1994, Tongyao started her piano studies at the age of 6 with her mother and won several competitions in Jiangsu Province under her guidance. She attended the Middle School affiliated with the Nanjing University of the Arts and studied with Professor Jun Xu and Gang Sun. After six years of middle and high school study, she was admitted to Shanghai Conservatory of Music and studied with Professor Keng Zhou until 2012, winning prizes in competitions in Italy and China and graduating with a Bachelor's degree in piano performance. During her Master's studies at Shanghai Conservatory of Music she performed chamber music by Mozart and Piazzolla in the Shanghai Concert Hall and China Art Museum and gave several performances of Grieg, Schubert, Ravel, and Debussy. In 2017 and 2018, she played *Il Barbiere di Siviglia* and *Don Giovanni* in He Luting Concert Hall at Shanghai Conservatory of Music. In 2018, Tongyao became a scholarship student in Kenneth Merrill's studio and a pianist in Puccini's *La Rondine*.

Andrew King, piano

Andrew King is a graduate student at Manhattan School of Music, where he studies collaborative piano with Warren Jones. He has performed as piano soloist with the Syracuse Symphony Orchestra and the LeMoyne College String Ensemble. He has appeared at Carnegie Hall for the last two seasons as a collaborative pianist in Renée Fleming's SongStudio and Marilyn Horne's The Song Continues. Summer 2018 saw him at the Music Academy of the West, where he served as harpsichordist for *Le nozze di Figaro*. Andrew holds a Bachelor of Music degree in vocal performance from the College-Conservatory of Music at the University of Cincinnati.

Anna Smigelskaya, piano

Anna Smigelskaya is pursuing graduate studies under Professor Warren Jones at Manhattan School of Music. A highly sought-after collaborative pianist, she has performed solo and chamber music throughout the United States and Russia. She began her piano studies as a child at the Music School of St. Petersburg and was eventually accepted at St. Petersburg Rimsky-Korsakov Music College, where she studied with Svetlana Karzina. In 2010, she relocated to the United States to pursue a performance degree on full scholarship at Sam Houston State University under Dr. Sergio Ruiz and Dr.

Ilonka Rus. Ms. Smigelskaya graduated *magna cum laude* from SHSU and recently completed her Master of Music degree at University of Houston under Prof. Nancy Weems. Since arriving in the U.S., Anna has participated in festivals including Pianofest and the Collaborative Piano Institute; competed in piano competitions, winning first place in the 2014 TMTA Piano Competition; and performed in venues such as the Juilliard School of Music and Carnegie Hall. Her collaborations include performances with the Tesla Quartet and Aperio (Music of the Americas). In addition to performing, Ms. Smigelskaya has served as pianist and organist at Spring Woods United Methodist Church (2014–18) and held the position of staff pianist at the University of Houston Moores School of Music (2017–18).

TEXTS AND TRANSLATIONS

Strauss

“Es gibt ein Reich” from *Ariadne auf Naxos*

Es gibt ein Reich,
Wo alles rein ist:
Es hat auch einen Namen:
Totenreich.
Hier ist nichts rein!
Hier kam alles zu allem.

There is a realm where all is pure:
it has a name too: Realm of Death.
Here nothing is pure.
All is finished here.

Bald aber naht ein Bote,
Hermes heißen sie ihn.
Mit seinem Stab
regiert er die Seelen:
Wie leichte Vögel,
Wie welke Blätter
Treibt er sie hin.
Du schöner, stiller Gott!
Sieh! Ariadne wartet!

But soon a messenger will draw nigh,
Hermes they call him.
With his staff
he rules all souls:
Like birds on the wing,
like dry leaves,
he drives them before him.
Thou beautiful, serene god!
See! Ariadne awaits!

Ach, von allen wilden Schmerzen
Muß das Herz gereinigt sein;
Dann wird dein Gesicht mir nicken,
Wird dein Schritt vor meiner Höhle,

Oh, my heart must be cleansed
of all wild grief,
then your presence will call me,
your footsteps will approach my cave,

Dunkel wird auf meinen Augen
Deine Hand auf meinem Herzen sein.
In den schönen Feierkleidern,
Die mir meine Mutter gab,
Diese Glieder werden bleiben,
Stille Höhle wird mein Grab.
Aber lautlos meine Seele
Folget ihrem neuen Herrn,
Wie ein leichtes Blatt im Winde
Folgt hinunter, folgt so gern.

darkness will cover my eyes,
your hand will touch my heart.
In the beautiful festal robes
that my mother bequeathed me
my body will remain;
the silent cave will be my tomb.
But mutely my soul
will follow its new lord,
as a light leaf in the wind
flutters downward, gladly falling.
Darkness will cover my eyes
and fill my heart;
this body will remain,
richly adorned and all alone.

Du wirst mich befreien,
Mir selber mich geben,
Dies lastende Leben
Du nimm es von mir.
An dich werd' ich mich ganz verlieren,
Bei dir wird Ariadne sein.

You will set me free,
give me to myself,
this burdensome life,
take it from me.
I will lose myself entirely in you;
with you Ariadne will abide.

–Trans. Peggie Cochran

Schubert

Gretchen am Spinnrade

(Poem by Johann Wolfgang von Goethe)

Meine Ruh' ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

My peace is gone
My heart is heavy;
I shall never
Ever find peace again.

Wo ich ihn nicht hab'
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

When he's not with me,
Life's like the grave;
The whole world
Is turned to gall.

Mein armer Kopf
Ist mir verrückt
Mein armer Sinn
Ist mir zerstückt.

My poor head
Is crazed,
My poor mind
Shattered.

Nach ihm nur schau' ich
Zum Fenster hinaus,
Nach ihm nur geh' ich
Aus dem Haus.

Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt.

Und seiner Rede
Zauberfluss.
Sein Händedruck,
Und ach, sein Kuss!

Mein Busen drängt sich
Nach ihm hin.
Ach dürft' ich fassen
Und halten ihn.

Und küssen ihn
So wie ich wollt'
An seinen Küssen
Vergehen sollt'!

My peace is gone
My heart is heavy;
I shall never
Ever find peace again.

It's only for him
I gaze from the window,
It's only for him
I leave the house.

His proud bearing
His noble form,
The smile on his lips,
The power of his eyes,

And the magic flow
Of his words,
The touch of his hand,
And ah, his kiss!

My peace is gone
My heart is heavy;
I shall never
Ever find peace again.

My bosom
Yearns for him.
Ah! if I could clasp
And hold him,

And kiss him
To my heart's content,
And in his kisses
Perish!

–*Trans. Richard Stokes*

Griffes

The Lament of Ian the Proud (Poem by Fiona MacLeod)

What is this crying that I hear in the wind?
Is it the old sorrow and the old grief?
Or is it a new thing coming, a whirling leaf
About the gray hair of me who am weary and blind?
I know not what it is, but on the moor above the shore
There is a stone which the purple nets of heather bind,
And thereon is writ: *She will return no more.*
O blown, whirling leaf, and the old grief,
And wind crying to me who am old and blind!

Mozart

“Se vuol ballare” from *Le nozze di Figaro*

Bravo, signor padrone!
Ora incomincio
a capir il mistero ...
e a veder schietto
tutto il vostro progetto:
a Londra, è vero?
Voi ministro, io corriero,
e la Susanna ...
secretra ambasciatrice.
Non sarà, non sarà. Figaro il dice.

Se vuol ballare, Signor Contino,
Se vuol ballare, Signor Contino,
Il chitarrino le suonerò.
Il chitarrino le suonerò.
Sì, le suonerò, sì, le suonerò.

Se vuol venire nella mia scuola,
La capriola insegnerò.
Se vuol venire nella mia scuola,
La capriola insegnerò.
Sì, insegnerò. Sì, insegnerò. Sì,
insegnerò

Bravo, my lord!
Now I begin
To understand the mystery
and to see
all of your plan clearly:
So, we're going to London?
You as the minister, I the courier,
and Susanna ...
secret ambassadress.
No, it will not be! Figaro swears it!

If you want to dance, my little count,
If you want to dance, my little count,
I'll play the guitar.
I'll play the guitar.
Yes, I'll play it, yes, I'll play it.

If you want to go to my school,
I'll teach you how to somersault.
If you want to go to my school,
I'll teach you how to somersault.
Yes, I can teach you. (repeat)

Saprò, saprò, saprò, saprò, saprò...
Ma, piano, piano, piano, piano, piano:
meglio ogni arcano,
Dissimulando, scoprire potrò.

I'll find out, I'll find out... (repeat)
But, gently, gently does it:
better to find things out,
By acting dumb, I'll find it all out.

L'arte schermando, l'arte adoprando,
Di qua pugnendo, di là scherzando,
Tutte le macchine rovescerò,
rovescerò.

I'll use all the arts of combat,
Striking you just so, just my little joke,
All your schemes I'll discover.

L'arte schermando, l'arte adoprando,
Di qua pugnendo, di là scherzando,
Tutte le macchine rovescerò.
Tutte le macchine rovescerò.
Tutte le macchine rovescerò.
Rovescerò, rovescerò.

I'll use all the arts of combat,
Striking you just so, just my little joke,
All your schemes I'll discover.
All your schemes I'll discover.
All your schemes I'll discover.
I will find out, will find out.

Se vuol ballare, Signor Contino,
Se vuol ballare, Signor Contino,

If you want to dance, my little count,
If you want to dance, my little count,

Il chitarrino le suonerò.
Il chitarrino le suonerò.
Sì, le suonerò.
Sì, le suonerò.

I'll play the guitar.
I'll play the guitar.
Yes, I'll play it.
Yes, I'll play it.

Schubert *Der Doppelgänger* (Poem by Heinrich Heine)

Still ist die Nacht, es ruhen die Gassen,
In diesem Hause wohnte mein Schatz;
Sie hat schon längst die Stadt
verlassen,
Doch steht noch das Haus auf
demselben Platz.

The night is calm, the avenues are
quiet,
My sweet one lived in this house;
She has already left the city long ago,
The house certainly still stands, in
the same place.

Da steht auch ein Mensch und starrt
in die Höhe,
Und ringt die Hände, vor
Schmerzensgewalt;

A man is standing there, too, staring
up into space,
And powerfully wringing his hands
in torment.

Mir graust es, wenn ich sein Antlitz
sehe, –
Der Mond zeigt mir meine eigne
Gestalt.

It horrifies me, when I see his
countenance,
The moon shows me my own form.

Du Doppelgänger! du bleicher
Geselle!
Was äffst du nach mein Liebesleid,
Das mich gequält auf dieser Stelle,
So manche Nacht, in alter Zeit?

You my fearful double, you pale
partner!
Why do you ape the pain of my love,
That has tortured me here in this spot
So many a night, in times long ago?

Duke *Richard Cory* (Poem by Edward Arlington Robinson)

Whenever Richard Cory went down town,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored and imperially slim.

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
“Good morning,” and he glittered when he walked.

And he was rich, yes, richer than a king,
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish we were in his place.

So on we worked, and waited for the light,
And went without the meat and cursed the bread;
And Richard Cory one calm summer night,
Went home and put a bullet through his head.

Puccini

“Chi il bel sogno di Doretta” from *La Rondine*

Chi il bel sogno di Doretta
potè indovinar?
Il suo mister come mai
come mai fini

Who could ever guess the beautiful
dream Doretta had?
Why her mystery came to an end

Ahimè! un giorno uno student
in bocca la baciò
e fu quel bacio
rivelazione:
fu la passione!

Alas! One day a student
kissed her on the lips
and the kiss was a
revelation:
It was passion!

Folle amore!
Folle ebbrezza!
Chi la sottil carezza
d'un bacio così ardente
mai ridir potrà?

Crazy love!
Crazy intoxication!
Who could ever describe the subtle
caress of such a burning kiss?

Ah! mio sogno!
Ah! mia vita!
Che importa la ricchezza
se alfine è rifiorita
la felicità!
O sogno d'or
poter amar così!

Ah! my dream!
Ah! my life!
Who cares about riches
if at last happiness flourishes!
Oh golden dream
to be able to love like this!

Mendelssohn

Suleika

(Poem by Johann Wolfgang von Goethe)

Ach, um deine feuchten Schwingen,
West, wie sehr ich dich beneide:
Denn du kannst ihm Kunde bringen
Was ich in der Trennung leide!

Ah, your damp wings,
West Wind, how much I envy you
them;
for you can bring him tidings
of what I suffer in our separation!

Die Bewegung deiner Flügel
Weckt im Busen stilles Sehnen;

The movement of your wings
awakens in my breast a silent longing;

Blumen, Augen, Wald und Hügel
Stehn bei deinem Hauch in Thränen.

Flowers, meadows, forests and hills
stand in tears from your breath.

Doch dein mildes sanftes Wehen
Kühlt die wunden Augenlieder;
Ach, für Leid müßt' ich vergehen,
Hofft' ich nicht zu sehn ihn wieder.

Yet your mild, gentle blowing
cools my aching eyelids;
ah, for sorrow I would die
if I could not hope to see him again.

Eile denn zu meinem Lieben,
Spreche sanft zu seinem Herzen;
Doch vermeid' ihn zu betrüben
Und verbirg ihm meine Schmerzen.

Hurry then to my beloved—
speak softly to his heart;
but don't distress him,
and conceal my pain.

Sag ihm, aber sag's bescheiden:
Seine Liebe sey mein Leben,
Freudiges Gefühl von beiden
Wird mir seine Nähe geben.

Tell him, but tell him modestly,
that his love is my life,
and that a joyous sense of both
will his presence give me.

Moore

The Lake of Innisfree

(Poem by William Butler Yeats)

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean rows will I have there, a hive for the honey bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

Strauss

“Di rigori armato il seno” from *Der Rosenkavalier*

Di rigori armato il seno
contro amor mi ribellai
ma fui vinto in un baleno
in mirar due vaghi rai.
Ah! Che resiste poco
cor di gelo a stral di fuoco.

With severity my breast was armed
and I rebelled against love
when with one stroke I was slain
on seeing two lovely eyes.
Ah, how feebly
an icy heart resists such fiery arrows.

Cäcilie

(Poem by Heinrich Hart)

Wenn du es wüßtest,
Was träumen heißt von brennenden
Küssen,
Von Wandern und Ruhen mit der
Geliebten,
Aug in Auge,
Und kosend und plaudernd,
Wenn du es wüßtest,
Du neigtest dein Herz!

If you only knew
what it's like to dream of burning
kisses,
of wandering and resting with one's
beloved,
eye turned to eye,
and cuddling and chatting –
if you only knew,
you would incline your heart to me!

Wenn du es wüßtest,
Was bangen heißt in einsamen
Nächten,
Umschauert vom Sturm, da niemand
tröstet
Milden Mundes die kampfmüde Seele,

If you only knew
what it's like to feel dread on lonely
nights,
surrounded by a raging storm, while
no one comforts
with a mild voice your struggle-
weary soul –
if you only knew,
you would come to me.

Wenn du es wüßtest,
Du kämst zu mir.

Wenn du es wüßtest,
Was leben heißt, umhaucht von der
Gottheit
Weltschaffendem Atem,
Zu schweben empor, lichtgetragen,
Zu seligen Höhen,
Wenn du es wüßtest,
Du lebstest mit mir!

If you only knew
what it's like to live, surrounded by
God's
world-creating breath,
to float up, carried by the light,
to blessed heights –
if you only knew,
then you would live with me!

Capel

Love, could I only tell thee

Love, could I only tell thee
How dear thou art to me,
Show thee my heart's devotion,
Say how I worship thee!
The height of stars above thee,
The deepness of the sea,
Are as the height and deepness
Of my heart's love for thee.
Love, could I only tell thee
How dear thou art to me!

Dear to the knight his glory,
And to the king his throne,
But this heart of mine a kingdom
More dear than all doth own!
Seas hold no fairer treasure,
The sky no star so pure,
And I love thee, I love thee,
With a love that shall endure!

When we awhile are parted,
The days seem lonely years;
I count the weary moments
Without thee by my tears.
As thou art near or far, love,
The earth is glad or grey;
Life without thee is darkness,
Life by thy side is day.
Love, could I only tell thee
How dear thou art to me!
How dear, oh love, thou art.

Charpentier

“Depuis le jour” *from Louise*

Depuis le jour où je me suis donnée,
toute fleurie semble ma destinée.
Je crois rêver sous un ciel de féerie,

l'âme encore grisée
de ton premier baiser!
Quelle belle vie!
Mon rêve n'était pas un rêve!
Ah! je suis heureuse!
L'amour étend sur moi ses ailes!
Au jardin de mon coeur
chante une joie nouvelle!
Tout vibre,
tout se réjouit de mon triomphe!
Autour de moi tout est sourire,
lumière et joie!
Et je tremble délicieusement
Au souvenir charmant
Du premier jour
D'amour!
Quelle belle vie!
Ah! je suis heureuse! trop heureuse...
Et je tremble délicieusement
Au souvenir charmant
Du premier jour
D'amour!

Since the day I gave myself,
my fate seems all in flower.
I seem to be dreaming beneath a
fairy sky,
my soul still enraptured
by that very first kiss!
What a wonderful life!
My dream was not a dream!
Oh! I am so happy!
Love spreads its wings over me!
In the garden of my heart
a new joy sings!
Everything resonates,
everything rejoices in my triumph!
About me all is smiles,
light and happiness!
And I tremble deliciously
at the delightful memory
of the first day
of love!
What a glorious life!
Oh, how happy I am! Too happy!...
And I tremble deliciously
at the delightful memory
of the first day
of love!

Strauss

Epheu

(Poem by Felix Dahn)

Aber Epheu nenn' ich jene Mädchen
mit den sanften Worten,
mit dem Haar, dem schlichten, hellen
um den leis' gewölbten Brau'n,
mit den braunen seelenvollen
Rehenaugen,

But ivy is what I call that maiden
with soft words,
with the simple, bright hair,
gently waving brown about her,
with brown, soulful doe's eyes,

die in Tränen steh'n so oft,
in ihren Tränen gerade sind
unwiderstehlich;
ohne Kraft und Selbstgefühl,

schmucklos mit verborg'ner Blüte,
doch mit unerschöpflich tiefer
treuer inniger Empfindung
können sie mit eigner Triebkraft
nie sich heben aus den Wurzeln,
sind geboren, sich zu ranken
liebend um ein ander Leben:
an der ersten Lieb'umrankung
hängt ihr ganzes Lebensschicksal,
denn sie zählen zu den seltenen
Blumen,
die nur einmal blühen.

who so often stands in tears,
in her tears simply irresistible;

without strength and
self-consciousness,
unadorned with secret blossoms,
yet with an inexhaustible, deep
true inner sentience
that under her own power she can
never yank herself up by the roots;
such are born to twine
lovingly about another life:
upon her first love
she rests her entire life's fate,
for she is counted among those rare
flowers,
those that only blossom once.

Barber

Sure on this shining night

(Poem by James Agee)

Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wandering far alone
Of shadows on the stars.

ACKNOWLEDGMENTS

With special thanks to the Thomas Hampson Voice Master Class Live Webcast Team:

Christianne Orto, Dean of Distance Learning and Recording Arts

David Marsh, Distance Learning Program Coordinator

Devon Kelly, Manager of Patron Services

Bruce Bertrand, Distance Learning Systems Engineer

Henry Valoris, Dean of Performance and Production Operations

Chris Shade, Associate Director, Recording Arts

Dan Rorke, Chief Recording Engineer

Corey Mahaney, Recording Engineer

Johannes Felscher, Recording Engineer

Keri Bush, Production Coordinator

Christina Teichroew, Managing Director of Opera Theater and Musical Theatre

Robert Smith, Assistant Manager of Opera Theater and Musical Theatre

Brianna Poh, Production Manager

ABOUT THE DISTANCE LEARNING PROGRAM

In 1996, under the pioneering influence of Maestro Pinchas Zukerman and President Marta Istomin, Manhattan School of Music instituted a groundbreaking distance learning program—the first of its kind at a major conservatory—devoted to exploring the use of state-of-the-art videoconference technology for music education and performance. MSM has since become a proud leader in the field, recognizing the vast potential for the creative use of broadband videoconferencing and its related instructional technologies in the arts as a whole. Led by Christianne Orto, Dean of Distance Learning and Recording Arts, the program provides access to artistic and academic resources that enhance students' education in musical performance while heightening the global community's awareness of and participation in the musical arts.

The program has become a leading provider of distance learning content for higher education, K–12 schools, and community organizations, including master classes and coachings, clinics, lessons, audition preparation, professional development, and academic seminars. Teaching and learning

partnerships have been established with students, educators, and distinguished artists in 46 states and 31 countries, including Australia, China, and Europe, reaching an average of 7,500 students each year.

MSM presented its first webcast in 2003, featuring Pinchas Zukerman conducting a student chamber orchestra in Elgar's String Serenade. In 2004, the School inaugurated live web streaming of student concerts from the William R. and Irene D. Miller Recital Hall. In 2007, MSM hosted Manhattan Connects: An Internet2 Conference for New York's Cultural Institutions in collaboration with Internet2, Columbia University, and Nysernet, which celebrated the potential of advanced broadband networking for the arts.

In the first live video stream of a classical music event to an iPhone/iPod touch application, the Distance Learning Program partnered with InstantEncore in 2010 to present a master class with renowned baritone Thomas Hampson. In 2011, MSM created an online digital library to give viewers access to the Program's extensive video archive of past classes and events. In 2012, the Virtual Music Studio pilot program was launched to reach home-based learners via desktop videoconferencing for music. And in 2013, the Program created a special distance learning collaboration with schools throughout Nebraska, in which students received credit for weekly applied music instruction from Manhattan School of Music. In 2013–14, over 800 music lessons to Nebraska were delivered.

Most recently, MSM Distance Learning is pleased to announce the creation of an endowed fund, the Melos Fund for Distance Learning Innovation at Manhattan School of Music, established to support, cultivate, and expand leading-edge music distance learning initiatives and programs at the School.

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 960 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege program continues to offer superior music instruction to 475 young musicians between the ages of 5 and 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

Your gift helps a young artist reach for the stars!

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

Contact the Advancement Office at 917-493-4434 or visit msmnyc.edu/support

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