

M Manhattan
School of Music
**DISTANCE LEARNING
AND RECORDING ARTS**

MASTER CLASS AND VIDEOCONFERENCE

Distinguished Visiting Artist for
Vocal Studies and Distance Learning

THOMAS HAMPSON, VOICE

In collaboration with the University of Music and Performing Arts, Vienna

*This event is supported by the Melos Fund for Distance Learning Innovation
at Manhattan School of Music.*

TUESDAY, JANUARY 23, 2018

2 PM | WILLIAM R. AND IRENE D. MILLER RECITAL HALL

8 PM | JOSEPH HAYDN-SAAL, VIENNA, AUSTRIA

WELCOME

Today's videoconference featuring Thomas Hampson uses a cutting-edge high-speed technology called UltraGrid. Developed by the Laboratory of Advanced Networking Technologies (SITOLA) in the Czech Republic, coupled with Internet2—the nation's research and education network—this technology provides musicians in different locations an optimal platform for performing and collaborating with the highest quality of audio and video.

Through direct fiber optical connections, audio and video will take approximately 200 milliseconds (less than a third of a second) to travel from Miller Recital Hall at Manhattan School of Music to the Haydnssaal of the University of Music and Performing Arts in Vienna. In addition to its incredible speed, UltraGrid also provides the most accurate sound and picture possible over a network connection—sending raw, uncompressed audio and video signals to each location. Total bandwidth utilized for a UltraGrid connection can range from 30 Mbps (megabits per second) to over 1 Gbps (gigabits per second).

Today, we connect to Vienna at 75 Mbps—about 150 times faster than the average Skype call (512 kilobits per second). The use of UltraGrid is groundbreaking for MSM Distance Learning. We hope that this research and development exploration will contribute to pushing the frontier of what is possible for global music access and outreach in the twenty-first century.

—Christianne Orto, Dean of Distance Learning and Recording Arts

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PROGRAM

Die junge Nonne

“Wie du Warst” from *Der Rosenkavalier*

Franz Schubert

Richard Strauss

Polixeni Tziouvaras, mezzo-soprano

Student of Joan Patenaude-Yarnell

Juan Lazaro, piano

Student of Thomas Muraco

Manhattan School of Music

“Wer sich der Einsamkeit ergibt” from *Harfenspieler I*

“Udite, udite” from *L'elisir d'amore*

Hugo Wolf

Gaetano Donizetti

Alexander Grassauer, bass baritone

Student of Karlbeinz Hanser

Zita Tschirk, piano

University of Music and Performing Arts, Vienna

Cäcilie

“Das war sehr gut, Mandryka” from *Arabella*

Richard Strauss

Richard Strauss

Celeste Morales, soprano

Student of Shirley Close

Curtis Serafin, piano

Student of Warren Jones

Manhattan School of Music

Nun she' ich wohl from *Kindertotenlieder*
"Largo al factotum" from *Il Barbiere di Siviglia*

Gustav Mahler
Gioachino Rossini

Dániel Foki, baritone
Student of Karheinz Hanser
Zita Tschirk, piano
University of Music and Performing Arts, Vienna

Alternate:

Die Mainacht from *Vier Gesänge*
"O du mein holder Abendstern" from *Tannhäuser*

Johannes Brahms
Richard Wagner

Yonghyun Kim, baritone
Student of James Morris
Hohyeon Kyung, piano
Student of Kenneth Merrill
Manhattan School of Music

ABOUT THE ARTISTS

Thomas Hampson, baritone

Thomas Hampson, America's foremost baritone, hails from Spokane, Washington. He has received many honors and awards for his probing artistry and cultural leadership. Comprising more than 150 albums, his discography includes winners of a Grammy Award, five Edison Awards, and the Grand Prix du Disque. 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 Artist-in-Residence. In 2010 he was honored with a Living Legend Award by the Library of Congress, where he serves as Special Advisor to the Study and Performance of Music in America. Hampson was made honorary professor at the Faculty of Philosophy of the University of Heidelberg and holds honorary doctorates from Manhattan School of Music, New England Conservatory, Whitworth College, and San Francisco Conservatory, as well as being an honorary member of London's Royal Academy of Music. He carries the titles of Kammersänger of the Vienna State Opera 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.

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. Hampson, who was recently inducted into the American Academy of Arts and Sciences, has won worldwide recognition for thoughtfully researched and creatively constructed programs as well as recordings that explore the rich repertoire of song in a wide range of styles, languages, and periods. Through the Hampsong Foundation, which he founded in 2003, he employs the art of song to promote intercultural dialogue and understanding.

Polixeni Tziouvaras, mezzo-soprano

Greek-American mezzo-soprano Polixeni Tziouvaras is a first-year Master's degree candidate studying with Joan Patenaude-Yarnell. Recent opera credits include *L'incoronazione di Poppea* (Nerone), *Le Roi l'a dit* (Marquis de LaBlurette), and *Adventures of Vixen Sharp-Ears* (Lapák, the Dog), all at Manhattan School of Music. Previous opera scenes credits include *Idomeneo* (Idamante), *Così fan tutte* (Dorabella), *La Cenerentola*

(Tisbe), *Rodelinda* (Bertarido), *Le nozze di Figaro* (Marcellina), and *Béatrice et Bénédicte* (Ursule) with Classic Lyric Arts in Italy, Manhattan School of Music, and the summer studio program of Joan Patenaude-Yarnell. Ms. Tziouvaras portrayed the role of Emma in Ned Rorem's *A Childhood Miracle* with Manhattan School of Music Opera Theater in the fall and this spring will appear in *Così fan tutte* as Dorabella with Manhattan School of Music's Opera Repertoire Ensemble.

Alexander Grassauer, bass baritone

The young Austrian bass baritone Alexander Grassauer had his first musical experiences at the piano and organ and in the church choir. He took his first singing lessons with Sigrid Rennert in his hometown. His first stage experiences and a first prize in the youth music competition *Prima la musica* followed.

In October 2015 he began his studies with Prof. Karlheinz Hanser at the University of Music and Performing Arts in Vienna. In April 2016 he made his opera debut as Masetto in *Don Giovanni* at the Stadttheater Baden bei Wien. Grassauer has made his recital debut in Vienna with Schubert's *Schwanengesang* and will sing as soloist in Bach's *Johannes-Passion* in the Wiener Konzerthaus this March. He also sang the baritone solo in Beethoven's Ninth Symphony with the Thailand Philharmonic Orchestra in Bangkok. Alexander Grassauer has won several prizes at international competitions, such as first prize in the 2017 Hariclea Darclée Singing Competition in Rumania and in the 2017 International Brahms Competition in the section Lied and the prize for the best young talent at the 4th international Otto Edelmann Singing Competition in Vienna.

Celeste Morales, soprano

Soprano Celeste Morales is a second-year Master's degree candidate at Manhattan School of Music under the tutelage of Shirley Close. Previous credits include *Dialogues of the Carmelites* (Madame Lidoine), *Don Giovanni* (Donna Anna), *Hansel and Gretel* (Mother) and *L'amico Fritz* (Suzel) with Texas State University. Scene work includes Mozart's *Don Giovanni* (Donna Elvira) and *Le nozze di Figaro* (Countess) at Manhattan School of Music. Upcoming engagements include Britten's *Turn of the Screw* (Mrs. Grose) and Verdi's *Falstaff* (Alice Ford) with Manhattan School of Music. She is a recipient of the Margaret Hoswell van Der Marck Scholarship and Alexandra Hunt Endowed Vocal Scholarship in Opera Studies.

Dániel Foki, baritone

The young Hungarian baritone Dániel Foki started his singing career as a child. Since 2011 he has been a student at the University of Music and Performing Arts in Vienna in the class of Prof. Karlheinz Hanser. Since 2015 he has also studied stage directing while continuing his Master's studies with Prof. Charles Spencer for lied and oratorio. In 2016 he won first prize at the 23rd Johannes Brahms Competition at Pörtlach and first prize and the audience prize at the 30th Nico Dostal Competition. His experience on stage includes performances in roles such as Mozart's *Don Giovanni*, Guglielmo from *Così fan tutte*, Dandini from Rossini's *La Cenerentola*, Monteverdi's *Orfeo*, and the baritone version of the title role of Massenet's *Werther*. Most recently he sang Moralés in Bizet's *Carmen* under the wings of Jean-Christophe Spinosi. As a director he has staged Mozart's *Figaro*, *Die Entführung aus dem Serail*, and *I Pagliacci* by Leoncavallo.

Yonghyun Kim, baritone

Baritone Yong-Hyun Kim is a second-year Master's degree candidate at Manhattan School of Music under the tutelage of James Morris. In 2017 he won the special prize at the "Adriana Maliponte" International Competition in Milan and second prize at the East Coast International Competition in New York. Previous credits include *La Bohème* (Marcello) and *Don Giovanni* (Don Giovanni). Upcoming performances include *Così fan tutte* (Don Alfonso) with Manhattan School of Music's Opera Repertoire Ensemble. He has given a Young Artist professional recital in Seoul, Korea with the Kumho Asiana Cultural Foundation and an ECIC winner's recital at Lincoln Center. He is a Manhattan School of Music scholarship recipient.

Juan Lazaro, piano

A first-year Master's degree candidate at Manhattan School of Music, pianist Juan Lazaro began playing piano at the age of four. He began performing at the age of six, soon after his talents were discovered by the Bulgarian pedagogue Borianna Savova. At the age of twelve, Juan gave his orchestral debut in Latin America with the Long Island Youth Symphony. In 2006 Juan entered the Mannes College Preparatory Division and began extensive study with Irina Edelman.

An active performer, Juan has given numerous solo and chamber recitals on New York concert stages such as Steinway Hall, Yamaha Hall, and

Carnegie Hall's Weill Recital Hall. He has attended master classes with notable teachers and performers, including Alexander Braginsky, Abbey Simon, Leslie Howard, and John Perry. In 2015, Juan received his Bachelor of Music degree at the Juilliard School, where he was under the tutelage of Jerome Lowenthal.

Zita Tschirk, piano

Zita Tschirk, born in Győr, Hungary, came to classical music at the age of five. After completing her studies in piano and harmony at the Conservatory in Győr, she earned a concert diploma for piano with the highest distinction at the Franz Liszt University of Music in Budapest, a student of Rita Wagner and Ferenc Rados. Following master classes with György Cziffra and Zoltan Kocsis, she studied lied accompaniment at the University of Music and Performing Arts in Vienna, where she has taught since 2001. There she worked with Rotraud Hansmann, Gabriele Lechner, Marjana Lipovsek, Robert Holl, and Charles Spencer and accompanied a workshop with Thomas Hampson. Since 2010 Zita Tschirk has accompanied the class of Karlheinz Hanser.

At the age of nine Zita Tschirk won the competition for young musicians in Győr (for the first of six times). Also a soloist, she was a laureate of the Hungarian State Competition, the Franz Liszt Competition in Budapest, the Concertino in Prague, and the Hummel Competition in Bratislava. As accompanist, she has led young singers to first prize: Genia Kühmeier (Mozart Competition 2002), Martin AchRAINER (Gradus ad Parnassum 2005), Dániel Foki (Johannes Brahms Competition 2016, Nico Dostal Competition 2016).

Zita Tschirk performs as a soloist and accompanist on stage, radio, and television. On ORF-TV she has performed with Daniela Fally. She enjoys an outstanding reputation as a lied accompanist, with a focus on the music of Art Nouveau and the twentieth century—as represented by Debussy, Berg, Marx, and Richard Strauss—and the timeless art of Schubert, Dvorák, and Brahms. She loves to visit Bartók or Montsalvatge and successfully translates the nobility of song accompaniment to the performance of arias.

Curtis Serafin, piano

Curtis Serafin began piano lessons at age six in his hometown of New Windsor, Maryland. During high school, he studied under Marian Hahn through the Peabody Precollege Program in Baltimore, Maryland. He earned scholarships to study piano performance at Vanderbilt University's Blair School of Music and graduated with honors. Curtis is currently a student of Warren Jones.

Hohyeon Kyung (MM '17), piano

Composer and collaborative pianist Hohyeon Kyung, born in Seoul, is currently pursuing his Professional Studies Certificate in collaborative piano at Manhattan School of Music, studying with Kenneth Merrill. He received his Bachelor of Music degree at Yonsei University in Seoul, Korea and his Master of Music degree at Manhattan School of Music with Reiko Fueting.

TEXTS AND TRANSLATIONS

SCHUBERT

Die junge Nonne

Wie braust durch die Wipfel der
heulende Sturm!
Es klirren die Balken – es zittert
das Haus!
Es rollet der Donner – es leuchtet
der Blitz! –
Und finster die Nacht, wie das
Grab! –
Immerhin, immerhin!
So tobt' es [noch jüngst auch in mir!
Es brauste das Leben, wie jetzo der
Sturm!
Es bebten die Glieder, wie jetzo das
Haus!
Es flammte die Liebe, wie jetzo der
Blitz! –
Und finster die Brust, wie das
Grab! –

Nun tobe du wilder, gewaltiger
Sturm!
Im Herzen ist Friede, im Herzen
ist Ruh! –
Des Bräutigams harret die liebende
Braut,
Gereinigt in prüfender Glut –
Der ewigen Liebe getraut. –

Ich harre, mein Heiland, mit
sehndem Blick;
Komm, himmlischer Bräutigam!
hole die Braut!
Erlöse die Seele von irdischer Haft!
–
Horch! friedlich ertönet das
Glöcklein am Thurm;
Es lockt mich das süße Getön
Allmächtig zu ewigen Höhn –
»Alleluja!«

How loudly the howling wind roars
through the tree-tops!
The rafters rattle, the house
shudders!
Thunder rolls, lighting flashes,
And the night is as dark as the
grave!
All the same, ever all the same,
so it raged in me not long ago as
well:
My life roared like the storm now,
My limbs trembled like the house
now,
Love burst into flame, like the
lightning now,
And my heart was as dark as the
grave.

Now rage, you wild, powerful
storm,
In my heart there is peace; in my
heart there is calm.
The groom is awaited by the loving
bride,
Cleansed by the purifying flames,
To eternal Love betrothed.

I await you, my Saviour, with a
yearning gaze!
Come, my heavenly bridegroom,
take your bride,
Rescue her soul from earthly
imprisonment.
Listen: the bell rings peacefully
from the tower!
That sweet tone invites me
overpoweringly to eternal heights.
Halleluja!

STRAUSS
"Wie du Warst" from
Der Rosenkavalier

Wie du warst! Wie du bist!
Das weiss niemand, das ahnt
Keiner!

Engel! Nein! Selig bin ich,
dass ich der Einziger bin,
der weiss, wie Du bist!
Keiner ahnt es! Niemand weiss es!
Du, Du, Du!

Was heisst das <>
Was <>
Hat denn das einen Sinn?
Das sind Worte, blosser Worte,
nicht?
Du sag!
Aber dennoch: Es ist etwas in
ihnen;
ein Schwindeln, ein Ziehen,

ein Sehnen und Drängen,
ein Schmachten und Brennen:
Wie jetzt meine Hand zu deiner
Hand kommt,
das Zudirwollen, das
Dichumklammern,
das bin ich, das will zu Dir;
aber das Ich vergeht in dem Du...
Ich bin Dein Bub
aber wenn mir dann Hören und
Sehen vergeht
wo ist dann Dein Bub?

How have you been! How are you!
This no one knows, this no one
suspects!
Angel! No! Blessed am I
that am the only one
who knows how you are.
None suspects it! No one knows it!
You, you, you!
What means this "you?"
What "you and I?"
Do they have then a sense?
They are words, mere words, no?
You know!
But nevertheless: It is something
in them;
a dizziness, a pull,
a craving and pressing,
a languishing and burning:
How now my hand to your hand
comes,
this wanting for you, this clinging
to you,
it is I that wants you;
But this I is lost in this you....
I am your boy
but when then my hearing and
sight is lost
where then is your boy?

—*Trans. Sally Mouzon*

WOLF

“Wer sich der Einsamkeit ergibt” from *Harfenspieler*

Wer sich der Einsamkeit ergibt
Ach! der ist bald allein,
Ein jeder lebt, ein jeder liebt,
Und läßt ihn seiner Pein.

Ja, laßt mich meiner Qual!
Und kann ich nur einmal
Recht einsam seyn,
Dann bin ich nicht allein.

Es schleicht ein Liebender
lauschend sacht,
Ob seine Freundin allein?
So überschleicht bei Tag und
Nacht
Mich Einsamen die Pein,
Mich Einsamen die Qual.
Ach werd ich erst einmal
Einsam in Grabe seyn,
Da läßt sie mich allein!

He who gives himself over to
solitude,
ah! he is soon alone;
everyone lives, everyone loves,
and everyone leaves him to his
pain.

Yes! Leave me to my torment!
And can I only once
be truly lonely,
then I will not be alone.

A lover creeps up and listens softly
-
is his beloved alone?
So, both day and night, does
the pain creep up on my solitude,
and the torment creep up on my
loneliness.
Ah! only once, when
I am alone in my grave,
will it then truly leave me alone!

DONIZETTI
“Udite, udite” from
L'elisir d'amore

Udite, udite, o rustici
attenti non fiatate.

Io già suppongo e immagino
che al par di me sappiate
ch'io sono quel gran medico,
dottore enciclopedico
chiamato Dulcamara,
la cui virtù preclara
e i portentosi infiniti
son noti in tutto il mondo... e in
altri siti.

Benefattor degli uomini,
riparator dei mali,
in pochi giorni io sgombero
io spazzo gli spedali,
e la salute a vendere
per tutto il mondo io vo.
Compratela, compratela,
per poco io ve la do.
È questo l'odontalgico
mirabile liquore,
dei topi e delle cimici
possente distruttore,
i cui certificati
autentici, bollati
toccar vedere e leggere
a ciaschedun farò.

Per questo mio specifico,
simpatico mirifico,
un uom, settuagenario
e valetudinario,
nonno di dieci bamboli
ancora diventò.
Per questo Tocca e sana
in breve settimana
più d'un afflitto giovine
di piangere cessò.

O voi, matrone rigide,
ringiovanir bramate?
Le vostre rughe incommode
con esso cancellate.
Volete voi, donzelle,
ben liscia aver la pelle?
Voi, giovani galanti,
per sempre avere amanti?
Comprate il mio specifico,
per poco io ve lo do.
Ei move i paralitici,
spedisce gli apopletici,
gli asmatici, gli asfittici,
gl'isterici, i diabetici,
guarisce timpanitidi,
e scrofole e rachitidi,
e fino il mal di fegato,
che in moda diventò.
Comprate il mio specifico,
per poco io ve lo do.
L'ho portato per la posta
da lontano mille miglia
mi direte: quanto costa?
quanto vale la bottiglia?
Cento scudi?... Trenta?... Venti?
No... nessuno si sgomenti.
Per provarvi il mio contento
di sì amico accoglimento,
io vi voglio, o buona gente,
uno scudo regalar.

Ecco qua: così stupendo,
sì balsamico elisire
tutta Europa sa ch'io vendo
niente men di dieci lire:
ma siccome è pur palese
ch'io son nato nel paese,
per tre lire a voi lo cedo,
sol tre lire a voi richiedo:
così chiaro è come il sole,
che a ciascuno, che lo vuole,
uno scudo bello e netto
in saccoccia io faccio entrar.
Ah! di patria il dolce affetto
gran miracoli può far.

Listen, listen, o peasants
Don't breathe a word of this to
anyone.
I already suppose and imagine
That you know as well as I
That I am that grand,
Encyclopaedic doctor
Called Dulcamara,
Whose illustrious virtue
And infinite wonders
Are known in all the world...and in
other places.
Benefactor of mankind,
Curer of ills,
In a little while I will have cleared
out
And swept away the hospitals,
Selling health
And travelling the world over.
Buy it, buy it,
I'll give it to you for a small price.
It's this toothache medicine
Marvellous liquor,
The mighty destroyer
Of mice and bugs,
Whose certificates,
authentic and labelled,
I will allow each of you
To touch, see and read.
This is my specialty,
A lovely wonder.
A man, in his seventies
And sickly,
Yet became
The grandfather of ten babes.
Well, ten to twenty babes
he had,
Because of this touch and health
In a brief week
It did more than cease
His crying affliction.
O all of you, stiff matrons,
Do you yearn to be rejuvenated?
Your inconvenient wrinkles
Will be erased with this.
Do you want, damsels,

To have smooth skin?
You, young gallant men,
To always have lovers?
Buy my specialty,
I'll give it to you for a small price
It moves the paralytics,
dispatches apoplectics,
asthmatics, asphyxiation,
Hysteria, diabetes,
It cures tympanitis
And tuberculosis and rickets,
And even liver trouble,
Which used to be fashionable.
Buy my specialty,
I'll give it to you for a small price.
I brought it by post
From a thousand miles away
You ask me: How much is it?
How much is that bottle worth?
100 scudi?... 30?... 20?
No...nobody shall be dismayed.
To prove to you my gladness
That I am accepted as a friend,
I want from you, O good people,
To give 1 scudo.
Here it is: stupendous,
Truly balsamic elixir
All of Europe knows that I sell
Nothing under 10 lire:
But since it is also clear
That I was born in this country,
I'll give it to you for 3 lire,
I ask only 3 lire:
It is as clear as the sun,
That to everyone who wants it,
1 scudo, nice and neat,
I'll put in my pocket.
Ah! The sweet affection of home
Can do great miracles.

STRAUSS

Cäcilie

(Text 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!

Wenn du es wüßtest,
Was bangen heißt in einsamen
Nächten,
Umschauert vom Sturm, da
niemand tröstet
Milden Mundes die kampfmüde
Seele,
Wenn du es wüßtest,
Du [kämst]1 zu mir.

Wenn du es wüßtest,
Was leben heißt, umhaucht von der
Gottheit
Weltschaffendem Atem,
Zu schweben empor, lichtgetragen,
Zu seligen [Höhen]2,
Wenn du es wüßtest,
Du lebstest mit mir!

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!

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.

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!

STRAUSS

“Das war sehr gut, Mandryka” from *Arabella*

Das war sehr gut, Mandryka, dass
Sie noch nicht fortgegangen sind –
Das Glas da habe ich austrinken
wollen ganz allein
auf das Vergessen von dem Bösen,
was gewesen ist
und still zu Bett gehn, und nicht
denken mehr an Sie und mich,
und an das Ganze was da zwischen
uns gewesen ist
bis wieder heller Tag gekommen
wäre über uns,
vielleicht – vielleicht auch nicht.
Das war in Gottes Hand.
Dann aber, wie ich Sie gespürt hab
hier im Finstern stehn
hat eine grosse Macht mich
angerührt
von oben bis ans Herz
dass ich mich nicht erfrischen muss
an einem Trunk:
nein, mich erfrischt schon das
Gefühl von meinem Glück,
dass ich gefunden hab den, der
mich angebunden hat an sein
Geschick
mich angebunden dass ich mich
nicht mehr losmachen kann –
und diesen unberührten Trank
credenz ich meinem Freund,
den Abend, wo die freie
Mädchenzeit zu Ende ist für
mich.

I'm very glad, Mandryka,
that you've stayed and have not
gone away.
This glass here I intended to empty
all alone
and while I'm drinking forget the
evil that has been today...
and then to go to bed
and no longer think of you and me,
until a radiant day once more was
shining over us.
But later when I felt that you were
standing in the dark
I knew a higher might had touched
my heart and touched it to the
core,
so I need not refresh myself with
any drink:
no, I'm refreshed because I feel
that love is mine.
And thus this drink that none has
touched
I offer to my friend this evening
when I'm parting from the girl that
I had been.

MAHLER

Nun seh' ich wohl from Kindertotenlieder

Nun seh' ich wohl, warum so
dunkle Flammen
Ihr sprühtet mir in manchem
Augenblicke.
O Augen, gleichsam, um [in]1
einem Blicke
Zu drängen eure ganze Macht
zusammen.

Doch ahnt' ich nicht, weil Nebel
mich umschwammen,
Gewoben vom verblendenden
Geschicke,
Daß sich der Strahl bereits zur
Heimkehr schicke,
Dorthin, von wannen alle Strahlen
stammen.

Ihr wolltet mir mit eurem
Leuchten sagen:
Wir möchten nah dir [immer]2
bleiben gerne!
Doch ist uns das vom Schicksal
abgeschlagen.

Sieh' [recht]2 uns [an]3, denn bald
sind wir dir ferne!
Was dir [noch]4 Augen sind in
diesen Tagen:
In künft'gen Nächten sind es dir
nur Sterne.

Now I see well why with such dark
flames
your eyes sparkled so often.
O eyes, it was as if in one full glance
you could concentrate your entire
power.

Yet I did not realize – because
mists floated about me,
woven by blinding fate –
that this beam of light was ready to
be sent home
to that place whence all beams
come.

You would have told me with your
brilliance:
we would gladly have stayed near
you!
But it is refused by Fate.

Just look at us, for soon we will be
far!
What to you are only eyes in these
days –
in future nights shall be stars to us.

ROSSINI

“Largo al factotum” from *Il Barbiere di Siviglia*

Largo al factotum della città.
Presto a bottega che l'alba è già.
Ah, che bel vivere, che bel piacere
per un barbiere di qualità!

Ah, bravo Figaro! Bravo, bravissimo!
Fortunatissimo per verità!

Pronto a far tutto, la notte e il giorno
sempre d'intorno in giro sta.
Miglior cuccagna per un barbiere,
vita più nobile, no, non si da.

Rasori e pettini, lancette e forbici,
al mio comando tutto qui sta.
V'è la risorsa, poi, del mestiere
colla donnetta... col cavaliere...

Tutti mi chiedono, tutti mi vogliono,
donne, ragazzi, vecchi, fanciulle:
Qua la parrucca... Presto la barba...
Qua la sanguigna... Presto il
biglietto...
Figaro! Figaro! Figaro!, ecc.

Ahimè, che furia! Ahimè, che folla!
Uno alla volta, per carità!
Ehi, Figaro! Son qua.
Figaro qua, Figaro là,
Figaro su, Figaro giù.

Pronto prontissimo son come il
fulmine:
sono il factotum della città.
Ah, bravo Figaro! Bravo, bravissimo;
a te fortuna non mancherà.³

Room for the city's factotum, here;
Off to the shop – the dawn is near.
What a merry life, what pleasure gay,
Awaits a barber of quality!

Ah, bravo, Figaro! Bravo, bravissimo!
Of men thou art the happiest, most
surely.

Ready for all, both by night and by day,
I bustle about so briskly and gay.
What better cheer, what happier lot,
Could an ever active barber await!

Razors and combs, and lancets, and
scissors,
All here and ready at my command.
Then there are little resources besides
–
With the young dame, with the gay
cavalier.

All after me, all inquire for me,
Both young and old, mistress and
maid:
“My wig here!” – “My beard here!”
“Here, bleed me!” – “Quick, the note!”
Figaro! Figaro! Figaro! etc.

Oh, what a crowding! Oh, what a fury!
One at a time, please, for charity's
sake!
“Hey, Figaro!” – I'm here.
Figaro here, Figaro there,
Figaro up, Figaro down.

Swift and swifter, quick as lightning:
Room for the city's factotum here.
Ah, bravo, Figaro! bravo, bravissimo!
In very truth the most lucky of men

BRAHMS

Die Mainacht from Vier Gesänge

Wann der silberne Mond durch die
Gesträuche blinkt,
Und sein schlummerndes Licht
über den Rasen streut,
Und die Nachtigall flötet,
Wand' ich traurig von Busch zu
Busch.

Selig preis' ich dich dann, flötende
Nachtigall,
Weil dein Weibchen mit dir
wohnet in einem Nest,
Ihrem singenden Gatten
Tausend trauliche Küsse gibt.

Überhüllet von Laub girret ein
Taubenpaar
Sein Entzücken mir vor; aber ich
wende mich,
Suche dunklere Schatten,
Und die einsame Thräne rinnt.

Wann, o lächelndes Bild, welches
wie Morgenrot
Durch die Seele mir strahlt, find'
ich auf Erden dich?
Und die einsame Thräne
Bebt mir heißer die Wang' herab!

When the silvery moon beams
through the shrubs
And over the lawn scatters its
slumbering light,
And the nightingale sings,
I walk sadly through the woods.

I guess you're happy, fluting
nightingale,
For your wife lives in one nest with
you,
Giving her singing spouse
A thousand faithful kisses.

Shrouded by foliage, a pair of doves
Coo their delight to me;
But I turn away seeking darker
shadows,
And a lonely tear flows.

When, o smiling image that like
dawn
Shines through my soul, shall I find
you on earth?
And the lonely tear flows
trembling,
Burning, down my cheek.

WAGNER

“O du mein holder Abendstern”

from *Tannhäuser*

Wie Todesahnung Dämm rung
deckt die Lande,
umhüllt das Tal mit schwärzlichem
Gewande;
der Seele, die nach jenen Höhn
verlangt,
vor ihrem Flug durch Nacht und
Grausen bangt.
Da scheinst du, o lieblichster der
Sterne,
dein Sanftes Licht entsendest du
der Ferne;
die nächt'ge Dämm rung teilt dein
lieber Strahl,
und freundlich zeigst du den Weg
aus dem Tal.
O du, mein holder Abendstern,
wohl grüsst' ich immer dich so
gern:
vom Herzen, das sie nie verriet,
grüsse sie, wenn sie vorbei dir zieht,
wenn sie entschwebt dem Tal der
Erden,
ein sel'ger Engel dort zu werden!

Like a portent of death, twilight
shrouds the earth
and envelops the valley in its sable
robe;
the soul, that yearns for those
heights,
dreads to take its dark and awful
flight.
There you shine, o fairest of the
stars,
and shed your gentle light from
afar;
your friendly beam penetrates the
twilight gloom
and points the way out from the
valley.
O my fair evening star,
I always gladly greeted thee:
from a heart that never betrayed its
faith,
greet her when she passes,
when she soars above this earthly
valley
to become a blessed angel in
Heaven!

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; a world-renowned artist-teacher faculty; and innovative curricula. The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing postgraduate studies.

Offering classical, jazz, and musical theatre training, MSM grants Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees, as well as the Professional Studies Certificate and Artist Diploma.

True to MSM's origins as a music school for children, the Precollege program continues to offer superior music instruction to 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 generosity set to music!

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 917-493-4334 or msmnyc.edu/support.

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