

MASTER CLASS & LIVE WEBCAST

Distinguished Visiting Artist for
Vocal Studies and Distance Learning

Thomas Hampson, voice

This master class is made possible by the Gart Family Foundation
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Wednesday, February 5, 2020 | 4 PM
William R. and Irene D. Miller Recital Hall

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PROGRAM

SAVERIO MERCADANTE “Già per le vie del cielo...Lungi O Dio” from *I due Figaro*

(1795–1870)

BENJAMIN BRITTEN “Johnny”

(1913–1976)

Joanne Evans, mezzo-soprano

Student of Edith Bers

Enfield, United Kingdom

Shiyu Tan, piano

Student of Warren Jones

Shanghai, China

RICHARD WAGNER “O du mein holder Abendstern” from *Tannhäuser*

(1813–1883)

WILLIAM BOLCOM “Lady Death”

(b. 1938)

Eunsung Lee, baritone

Student of Shirley Close

Fullerton, California

Jinhee Park, piano

Student of Warren Jones

Nambae-Gun, Korea

DOUGLAS MOORE
(1893–1969)

“Willow Song” from *The Ballad of Baby Doe*

SERGEI
RACHMANINOV
(1873–1943)

“Davno-l', moj drug (How Long, My Friend)”

Tiernan Chase, soprano

Student of Joan Patenaude-Yarnell

Newport, Rhode Island

Diana Borshecheva, piano

Student of Warren Jones

Boston, Massachusetts

JULES MASSENET
(1842–1912)

“Épouse quelque brave fille” from *Manon*

AARON COPLAND
(1900–1990)

“The Dodger”

Evan Lazdowski, baritone

Student of Mark Oswald

Moultonborough, New Hampshire

Yueqi Zhang, piano

Student of Warren Jones

Nanjing, China

Alternate:

WOLFGANG AMADEUS
MOZART
(1756–1791)

“Dalla sua pace” from *Don Giovanni*

FRANZ SCHUBERT
(1797–1828)

“Frühlingsglaube”

Travis Benoit, tenor

Student of Ruth Golden

Worcester, Massachusetts

Yihao Zhou, piano

Student of Kenneth Merrill

Chengdu, China

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, with an operatic repertoire of over 80 roles, sung in all the major theaters of the world. His discography comprises more than 170 albums, including multiple nominations and winners of the Grammy Award, Edison Award, and 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-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. Furthermore, he has received the famed Concertgebouw Prize.

Highlights of Thomas Hampson's 2019–20 season include his return to the Wiener Staatsoper in his signature role of Giorgio Germont in Verdi's *La Traviata*, and his return to Teatro alla Scala for a role debut as Altair in Strauss's *Die ägyptische Helena*. At Opernhaus Zürich, he creates the role of Jan Vermeer in the world premiere of Stefan Wirth's *Girl with a Pearl Earring*, based on Tracy Chevalier's eponymous novel about the famous portrait study by Dutch master Vermeer.

Notable engagements on the concert stage include Schumann's *Dichterliebe* with pianist Jan Lisiecki and a concert with the Verbier Festival Chamber Orchestra at the Tsinandali Festival; Schubert lieder with the Orchester Wiener Akademie at the Brucknerhaus Linz and Musikverein; a recital with Wolfram Rieger and a master class at Wigmore Hall; Beethoven's *An die ferne Geliebte* on tour with the Amsterdam Sinfonietta; and a concert at Royal Opera House Muscat where he will be joined by rising star soprano Angel Blue.

Hampson also takes his "No Tenors Allowed" program to Provo, Utah, and on to the Teatro Colón in Buenos Aires for a debut with his son-in-law, bass-baritone Luca Pisaroni. He returns to Berlin's Boulezaal for Schubert Week, launching with a program of Schubert's *Winterreise* with Wolfram Rieger. His "Song of America: Beyond Liberty" project continues this season with performances in Tucson and Seattle, with pianist Lara Downes and the Beyond Liberty Players.

In the 2018–19 season, Thomas Hampson made two highly anticipated house debuts, at the Canadian Opera Company, singing the title role in the world

premiere of Rufus Wainwright's *Hadrian*, as well as at Houston Grand Opera, where he created the role of the famed librettist Lorenzo da Ponte in the premiere of Tarik O'Regan's *The Phoenix*.

On the concert stage, Hampson continued to show his great repertoire diversity in the 2018–19 season. In Vienna, he performed Benjamin Britten's *War Requiem* with the Wiener Symphoniker under Philippe Jordan, in commemoration of the 100th anniversary of the end of World War I. He then engaged on an extensive tour with the Israel Philharmonic Orchestra under Vasily Petrenko, with works by Hugo Wolf, Aaron Copland, and others. He started the New Year with the Chicago Symphony Orchestra and conductor Bramwell Tovey singing Copland's *Old American Songs*, before he reunited with clarinetist Daniel Ottensamer and his ensemble the Wiener Virtuosen, for a chamber music concert with Dvořák's *Zigeunerlieder* and a selection of Mahler songs at Vienna's Musikverein.

Further orchestral concerts brought Hampson to Munich with the Symphonieorchester des Bayerischen Rundfunks under the baton of Mariss Jansons (Kurt Weill: *Four Walt Whitman Songs*), to Berlin with the Radio Symphony Orchestra and Vladimir Jurowsky (Mahler: *Rückert Lieder*), and to Japan, where he performed Mahler Songs with the Gewandhaus Orchestra and Andris Nelsons. Thomas Hampson gave several gala performances with renowned vocal partners throughout the season, in Tokyo with Angela Gheorgiu, in Baden-Baden with Nadine Sierra, with Kristine Opolais in Leipzig, and at the Ljubljana Festival with Elena Mosuc. He was also once again the star in the Bayerische Staatsoper's summer open-air gala "Oper für Alle" under the baton of renowned conductor Kirill Petrenko. He reunited with Luca Pisaroni for their "No Tenors Allowed" program in Boston, Toronto, and Santa Fe.

The 2018–19 season also marked the exciting launch of Hampson's "Song of America: Beyond Liberty" project, his presentation of personal anecdotes, historical monologues, and readings of his favorite poetry to celebrate America's history through song. The project, developed with stage director Francesca Zambello and writer Royce Vavrek and premiered at the Glimmerglass Festival, shares the rich history of the people and events that helped create and define "the land of the free" with audiences, students, and educators across the U.S. and beyond. Through the Hampson Foundation, which he founded in 2003, he employs the art of song to promote intercultural dialogue and understanding.

Hampson is an honorary professor on the Faculty of Philosophy of the University of Heidelberg; 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, Thomas Hampson received the Hugo Wolf Medal from the International Hugo Wolf Academy, together with his longtime musical collaborator, pianist Wolfram Rieger. Hampson was awarded the Heidelberger Frühling Music Prize in 2019.

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, continually expanding his pedagogical activities. He is Artistic Director of the Heidelberg Lied Academy and collaborates with the Barenboim-Said Academy Schubert Week in Berlin each year. His recurring international master class schedule is a continuing online resource of the Manhattan School of Music, Medici.tv, and The Hampson Foundation livestream channel.

thomashampson.com

Joanne Evans, mezzo-soprano

Mezzo-soprano Joanne Evans is a first-year Master's degree candidate at Manhattan School of Music studying with Edith Bers. Born in London, Joanne completed her undergraduate studies at the Guildhall School of Music and Drama under the tutelage of John Evans. Professional credits include a six-month North American tour with a *capella* group Gobsmaeked, along with performances in Hong Kong, Edinburgh, and London. Aged 22, Joanne made her professional acting debut as Charlie/The Singer in the U.K. regional premiere of Laura Wade's *Posh*. Elsewhere Joanne has performed with the English National Opera and Opera Holland Park. Joanne made her solo operatic debut in the role of Cherubino in MSM Opera Theater's production of Mercadante's *I due Figaro*, of which *City Journal* wrote, “From the moment that Evans stepped onstage ... one recognized the presence of a star.” Future performances include *Cendrillon* (playing Prince Charmant) for MSM's Outreach program in April 2020.

Eunsung Lee, baritone

Korean-American baritone Eunsung Lee is a Professional Studies Certificate candidate at Manhattan School of Music under the tutelage of Shirley Close. Mr. Lee performed the role of Guglielmo in *Così fan tutte*, covered Zurga in *Les pêcheurs de perles* and Simon Fenton in *Emmeline* with MSM Opera Theater, and also appeared in MSM's Outreach program, touring NYC's public and private schools. He has performed as Colline in *La Bohème* by Puccini with Opera New York and covered Colline in Leoncavallo's *La Bohème* with Teatro Grattacielo's 25th Anniversary Concert. Mr. Lee has sung the title role of *Don Giovanni* in the Assisi Performing Arts Festival in Italy. This year, he will appear as Plumkett in *Martha* by Frederick von Flotow and is covering Germont in *La Traviata* with Manhattan School of Music Opera Theater. Mr. Lee holds a Bachelor of Music degree from California State University, Fullerton and a Master of Music degree from Manhattan School of Music.

Tiernan Chase, soprano

Tiernan Chase is a second-year Master's degree candidate at Manhattan School of Music. Originally from Newport, Rhode Island, Tiernan completed her undergraduate degree at Providence College in Providence, Rhode Island. She made her New York debut with New York Lyric Opera Theatre as Papagena (*The Magic Flute*) in 2018. Following that performance, she made her Carnegie Hall debut with the New York Lyric Opera Theatre's Opera Gala as a featured soloist, singing Lakmé in “The Flower Duet” from Leo Delibes's *Lakmé*. In 2019, Tiernan was active with Manhattan School of Music's Outreach program and in the spring semester performed in an original operatic work for school children. In the summer of 2019 Tiernan made her Italian debut as Gilda in Verdi's masterpiece *Rigoletto* as part of the Voce nel Montefeltro Festival in Novafeltria, Italy. She will return there this summer to sing Violetta in Verdi's *La Traviata*. This semester she will be singing the title role in Manhattan School of Music's production of *Martha* by Frederick von Flotow.

Evan Lazdowski, baritone

Bass-baritone Evan Lazdowski, a recipient of the Birgit Nilsson Scholarship, is a fourth-year senior undergraduate and a student of Mark Oswald. At Manhattan School of Music, he recently performed the role of Figaro in Mercadante's *I due Figaro*. At the 2019 Chautauqua Institution, Mr. Lazdowski performed in *I Capuleti e i Montecchi* (Capellio) and Britten's *A Midsummer Night's Dream* (Theseus). Other previous operatic performances include *Les pêcheurs de perles*

(Nourabad) and *Così fan tutte* (Guglielmo). Upcoming MSM engagements include Shostakovich's *Moscow, Cheryomushki* (Sasha). An alum of Houston Grand Opera's Young Artists Vocal Academy, Mr. Lazdowski will join the 2020 Gerdine Young Artist Program at Opera Theatre of St. Louis, singing *Die Fledermaus* (Chorus), *Susannah* (Elder Ott), and *Carmen* (Zuniga, cover).

Travis Benoit, tenor

Travis Benoit from Worcester, Massachusetts, is a second-year Master's degree candidate at Manhattan School of Music under the tutelage of Ruth Golden. Previous credits include *I due timidi* (Il dottore), in the 2018 MSM Opera Theater mainstage production, and *Die Zauberflöte* (Tamino) with the Nahant Music Festival as a vocal apprentice. Scene work includes *Così fan tutte* (Ferrando), *La Rondine* (Prunier), and *L'elisir d'amore* (Nemorino). In 2017 Travis won the Worcester Schubertiade Vocal competition with the first-place college vocal division prize. Travis also won his alma mater's concerto competition, which gave him a 15-minute performance with the Gordon Symphony Orchestra. There he performed three Mozart concert arias. Future Manhattan School of Music engagements include *La Traviata*, a degree recital, and Sergei in Senior Opera Theater's *Moscow, Cheryomushki*.

Shiyu Tan, piano

Ms. Tan is currently on the coaching staff at Manhattan School of Music and pursuing her Doctor of Musical Arts degree in collaborative piano under the tutelage of Warren Jones. In 2016–18, she served as rehearsal pianist for Benjamin Britten's *The Turn of the Screw* and Janáček's *The Cunning Little Vixen* at Manhattan School of Music. For the past two summers she was also an opera fellowship pianist/apprentice coach at Aspen Music School and Festival, where she prepared Rossini's *Il Barbiere di Siviglia* and was involved in their opera scenes program. Other performance highlights include master classes with Sir Thomas Allen, Martin Katz, Jane Glover, and Stephanie Blythe. Ms. Tan holds a Bachelor's degree in music production and recording arts from Shanghai Conservatory of Music and a Master's degree in collaborative piano from Manhattan School of Music.

Jinhee Park, piano

Pianist Jinhee Park has built an international reputation as a versatile artist of both vocal and instrumental chamber music through her many performances in the United States, Korea, Italy, Taiwan, and China. In New York, where she

currently resides, Ms. Park has performed in Carnegie Hall, Merkin Hall, and Lincoln Center, featuring a wide range of repertoire with renowned musicians such as Bomsori Kim, Stella Chen, and Timothy Chooi. Recent performance highlights include recitals at Ravinia Festival in Illinois and Kreeger Museum in Washington D.C. with violinist Stella Chen, and Glema Mahr Center for the Arts in Kentucky with clarinetist Yoonah Kim. During the summer months, Ms. Park has performed extensively at the Aspen Music Festival, Toronto Summer Music Festival, and Chautauqua Institution. She currently serves as a vocal coach at Manhattan School of Music and Chautauqua Institution, where she also served as a chorus master for Bellini's opera, *I Capuleti e i Montecchi*. She is also an artist faculty member of the Perlman Music Program and is currently a staff pianist at the Juilliard School. Aside from her performing career, she has worked with Yannick Nézet-Séguin, Julius Drake, Robert McDonald, Roger Vignoles, Christoph Prégardien, and Craig Rutenberg.

Ms. Park received her Bachelor's degree at the Seoul National University and her Master's degree at the Juilliard School under the tutelage of Jonathan Feldman, Margo Garrett, Andrew Harley, and Diane Richardson. She recently completed her Professional Studies Certificate at Manhattan School of Music and is currently pursuing an Artist Diploma at Manhattan School of Music with Warren Jones.

Diana Borshcheva, piano

Russian-born pianist Diana Borshcheva started her career nearly 15 years ago. Ms. Borshcheva won several competitions in Russia and Europe before moving to the U.S., including the International Piano Competition in Gorizia (Grand Prix) and the International Piano Competition by S. Moniuszko (first-place award). She received her Bachelor's degree in solo performance from Longy School of Music of Bard College in 2016 and a Master of Music degree in both solo and collaborative piano from Cleveland Institute of Music in 2019.

Voice has a special place in Ms. Borshcheva's heart. She has been working with singers for more than 10 years. In 2018, together with her duo partner soprano Caroline Bergan, she performed during the Art Song Festival in Cleveland. A vocal coach herself, Ms. Borshcheva enjoys working through vocal repertoire and improving her skills and knowledge of this art form. This past summer she worked as a pianist and coach in Salzburg for the Frost Summer Music Program. Ms. Borshcheva has just started her postgraduate studies at Manhattan School of Music, under the tutelage of esteemed pianist and vocal coach Warren Jones.

Yueqi Zhang, piano

Yueqi Zhang, collaborative pianist, is a first-year graduate student at Manhattan School of Music. He was born into a very musical family—his mother a soprano and his father a violinist—and began his piano and vocal studies when he was a child. Mr. Zhang finished his Bachelor's degree at Nanjing University of Aeronautics and Astronautics, where he studied music performance. In 2015, he was admitted by Nanjing University of the Arts as a graduate student in classical voice and studied with mezzo-soprano Xunmei Liu, who completed her Master's degree at Manhattan School of Music and was a student of Daniel Ferro. During his graduate years he gave two vocal recitals specializing in German lieder and one piano recital. He participated in the Daniel Ferro Vocal Program and Summer Festival in Seoul, won second prize in the 2017 Hong Kong International Vocal Competition, and performed in venues such as Nanjing Baoli Theatre. Upon finishing his study in Nanjing, Mr. Zhang became interested in keyboard collaborative arts and decided to continue his study in the United States. Admitted by six music schools, he chose to pursue a Master's degree in collaborative piano at Manhattan School of Music under Warren Jones.

Yihao Zhou, piano

Yihao Zhou has been studying with Kenneth Merrill at Manhattan School of Music since 2018. Prizewinner of over ten international piano competitions, including the Hong Kong International Open Piano Competition, the 19th Santa Cecilia International Piano Competition, and Bach Mannheim International Youth Music Competition, pianist Yihao Zhao is recognized as one of the most promising young pianists of his generation. Born in China, Yihao was invited as one of very few selected students to participate and perform in several international piano festivals and chamber music festivals during high school. He gave a Chopin recital in Shanghai Festivals and performed in his professor's piano technique training lecture for the Sichuan Conservatory of Music in 2014. Yihao continues his study with internationally acclaimed Canadian pianist Lu Wang, and Polish pianist Piotr Tomasz. His previous teachers include Zhaoyi Dan and Yoon Hi Moon, Chair of the Peabody Institute. Yihao has embarked on many recital tours in solo piano, chamber music, art song, and Puccini operas since 2017. In 2019, he performed six concerts at Manhattan School of Music, as well as playing for Stephanie Blythe's master class.

TEXTS AND TRANSLATIONS

“Già per le vie del cielo...Lungi O Dio” from *I due Figaro* by Saverio Mercadante

Già per le vie del cielo
Stende la notte il tenebroso velo;
Tutto è calma d'intorno,
altro non s'ade che il mormorar
dell'aura
in fra le piante,
solo il mio core amante
nel riposo comun, pace non trova.
Ah! Che più indugio mai?
L'ultima prova sitenti almeno,
tutto si sveli al Conte,
e se il destin tiranno
m'invola il caro bene,
la morte fia sollievo a tante pene.
Lungi O Dio! Dal ben che
adoro
va perdendo il cor la calma,
per la tema, in sen quest'alma già
comincia a palpitar...
Deh! Ritorna amato bene,
questo core a consolar...

Already across the sky
the night spreads its dark veil;
It is calm all around,
nothing is heard but the whisper of
the breeze
among the bushes,
only my loving heart
finds no peace in this total repose.
Ah! Why am I delaying?
I will at least make one last attempt,
I'll reveal everything to the Count,
and if tyrannous destiny
steals my dear love from me,
death will be a relief from so much pain.
Separated, oh God! From the one
I adore
my heart is losing its calm,
from fear, this soul already begins to
beat wildly in my breast...
Ah! Come back my love
to console this heart...

“Johnny” by Benjamin Britten

O the valley in the summer
When I and my John
Beside the deep river walk on and on
While the grass at our feet and the birds above
Whispered so soft in reciprocal love
And I leaned on his shoulder,
'O Johnny, let's play'
But he frowned like thunder,
And he went away.
O the evening near Christmas
As I well recall
When we went to the Charity Matinee Ball,
The floor was so smooth
and the band was so loud
And Johnny so handsome I felt so proud;
'Squeeze me tighter, dear Johnny,
Let's dance till day'
but he frowned like thunder and went away.
Shall I ever forget at the Grand Opera
When music poured out of each wonderful star?
Diamonds and pearls hung like ivy down
Over each gold and silver gown;
'O Johnny I'm in heaven,' I whispered to say
But he frowned like thunder and went away.
O, O but he was as fair as a garden in flower,
As slender and tall as the great Eiffel Tower,
When the waltz throbbbed out
down the long promenade
O his eyes and his smile went straight to my heart;
'O marry me, Johnny, I'll love and obey'
But he frowned like thunder and he went away.
O last night I dreamed of you, Johnny, my lover;
You'd the sun on one arm
and the moon on the other,
The sea it was blue and the grass it was green,
ev'ry star rattled a round tambourine;
Ten thousand miles deep in a pit there I lay
But you went away.

“O du mein holder Abendstern” from *Tannhäuser* by Richard Wagner

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.	Like a premonition of death twilight covers the land, shrouding the valley with a blackish cloak; the soul, which for those heights strives, of its flight through night and horror fears. There shine you, oh most lovely of stars, your gentle light send you into the distance; the night's darkness divides your dear light, and in a friendly manner show you the way out of the valley.
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O du, mein holder Abendstern, wohl grüßt' ich immer dich so gern: vom Herzen, das sie nie verriet,	Oh you, my lovely evening star, I who have always greeted you with gladness: from a heart that has never betrayed her,
grüße sie, wenn sie vorbei dir zieht, wenn sie entschwebt dem Tal der Erden, ein sel'ger Engel dort zu werden!	greet her, when she passes by you, as she rises from the valley of the earth, a blessed angel there to become!

“Lady Death” by William Bolcom

She holds the trump card in a fixed game
she brought the iron man
lou gehrig to his knees
mocked babe ruth at home plate
she skulks around the circus grounds
looking for an accident to happen
she was the last person at the alamo
she fed lorca a meal of bullets
she waited table at the last supper
she hired the barber who cut samson's hair

she was the last roman soldier at the crucifixion
 she tricked custer into thinking he was god
 she's harder than a pimp
 she's cunning
 she's cruel
 she's after me
 she's after you
 she wears a top hat
 she carries a cane
 her eyes a dagger aimed at your heart
 lady death
 lady death
 lady...

**“Willow Song” from *The Ballad of Baby Doe*
 by Douglas Moore**

Ah Willow, where we met together.
 Willow, when our love was new.
 Willow, if he once should be returning,
 Pray tell him I am weeping too.
 So far from each other,
 While the days pass in their emptiness away.
 Oh my love, must be forever,
 Never once again to meet as on that day?
 And never rediscover the way of telling,
 the way of knowing
 All our hearts would say?
 Gone are the ways of pleasure,
 Gone are the friends I had of yore.
 Only the recollection fatal
 Of the word that was spoken Nevermore.
 Oh Willow, where we met together.
 Willow, when our love was new.
 Willow, if he once should be returning,
 Pray tell him I am weeping too.

**“Davno-l', moj drug (How Long, My Friend)”
 by Sergei Rachmaninov**

Davno-l', moj drug, tvoj vzor
 pechal`ny`j
 YA v rasstavan`ya smutny`j mig lovil.
 Chtob luch ego proshhal`ny`j
 Nadolgo v dushu mne pronik.
 Davno-l', bluzhdaya odinoko,
 V tolpe tesnyashhej i chuzhoj
 K tebe zhelannoj i dalekoj
 YA mchalsya grustnoyu mechtoj.
 Zhelan`ya gasli... Serdce ny`lo...
 Stoyalo vremya... Um molchal...

Davno-l' zatish`e e`to by`lo?
 No vixr`svidan`ya nabezhal...

My`vmeste vnov`, i dni nesutsya,
 Kak v more voln letuchix stroj,
 I my`sl`kipit, i pesni l`yutsya
 Iz serdca, polnogo tobuj!

Long ago, my friend, I caught your
 sad look
 in our moment of parting.
 The ray of that sad farewell
 penetrated my soul.
 Long ago, blundering alone,
 in a constricting and strange crowd
 I rushed to you, beloved, in a sad dream.

My desires faded...heart ached...
 time stopped...mind numb...
 So long ago this calm?
 But a whirlwind of reunion comes
 rushing...

We are together, and the days rush along
 as in a flying sea of waves,
 and thoughts boil,
 and songs pour forth from my heart,
 brimming over with thoughts of you!

**“Épouse quelque brave fille” from *Manon*
 by Jules Massenet**

Les grands mots que voilà!
 Quelle route as-tu donc
 suivie,
 Et que sais-tu de cette vie
 Pour penser qu'elle finit là?
 Épouse quelque brave fille,
 Digne de nous, digne de toi;
 Deviens un père de famille
 Ni pire, ni meilleur que moi:
 Le ciel n'en veut pas davantage;
 C'est là le devoir, entends-tu?
 C'est là le devoir!
 La vertu qui fait du tapage
 N'est déjà plus de la vertu!

What big words those are!
 What path have you then been
 following,
 And what do you know about life
 To think that it ends there?
 Marry some fine girl,
 Worthy of us, worthy of you;
 Become a family man
 No worse, nor better than I:
 Heaven doesn't want more;
 That is your duty, do you understand?
 That is your duty!
 Virtue that makes a lot of noise
 Is no longer virtue!

“The Dodger” by Aaron Copland

Yes the candidate’s a dodger,
Yes a well-known dodger.
Yes the candidate’s a dodger,
Yes and I’m a dodger too.

He’ll meet you and treat you,
And ask you for your vote.
But look out boys,
He’s a-dodgin’ for your note.

Yes we’re all dodgin’
A-dodgin’, dodgin’, dodgin’.
Yes we’re all dodgin’
Out away through the world.

Yes the preacher he’s a dodger,
Yes a well-known dodger.
Yes the preacher he’s a dodger,
Yes and I’m a dodger too.

He’ll preach you a gospel,
And tell you of your crimes.
But look out boys,
He’s a-dodgin’ for your dimes.

Yes we’re all dodgin’ . . . etc.

Yes the lover he’s a dodger,
Yes a well-known dodger.
Yes the lover he’s a dodger,
Yes and I’m a dodger too.

He’ll hug you and kiss you,
And call you his bride,
But look out girls,
He’s a-tellin’ you a lie.

Yes we’re all dodgin’ . . . etc.

“Dalla sua pace” from *Don Giovanni* by Wolfgang Amadeus Mozart

Dalla sua pace la mia dipende,
quel che a lei piace vita mi rende,
quel che le incresce morte mi dà.

S’ella sospira, sospiro anch’io;
è mia quell’ira, quel pianto è mio;
e non ho bene, s’ella non l’ha.

On her peace mine depends,
what pleases her gives me life,
that which displeases her gives me
death.

If she sighs, I also sigh;
her anger is mine, her tears are mine;
and I do not have joy, if she has none.

“Frühlingsglaube” by Franz Schubert

Die linden Lüfte sind erwacht,
Sie säuseln und weben Tag und Nacht,
Sie schaffen an allen Enden.
O frischer Duft, o neuer Klang!
Nun, armes Herze, sei nicht bang!
Nun muss sich Alles, Alles wenden.

Die Welt wird schöner mit jedem Tag,
Man weiss nicht, was noch werden mag,
Das Blühen will nicht enden.
Es blüht das fernste, tiefste Tal:
Nun, armes Herz, vergiss der Qual!
Nun muss sich Alles, Alles wenden.

The gentle breezes are awakened,
they stir and whisper day and night,
everywhere creative.
O fresh scent, o new sound!
Now, poor heart, do not be afraid!
Now all must change.

The world grows fairer with each day,
one cannot know what is still to come,
the flowering will not cease.
The farthest, deepest valley blooms:
Now, poor heart, forget your torment!
Now all must change.

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Christianne Orto, Dean of Distance Learning and Recording Arts

David Marsh, Distance Learning Program Coordinator

Devon Kelly, Manager of Patron Services

Mohit Diskalkar, Distance Learning Systems Engineer

Henry Valoris, Dean of Performance and Production Operations

Chris Shade, Associate Director of Recording Arts

Dan Rorke, Chief Recording Engineer

Corey Mahaney, Recording Engineer

Kevin Bourassa, Recording Engineer

Yue Mu, Distance Learning Digital Education Specialist

Keri Bush, Production Coordinator

Christina Teichroew, Managing Director of Opera Theater and Musical Theatre

Erin Reppenhagen, Opera Theater and Musical Theatre Associate

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 970 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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