

February 14, 2011 / TUES 4:00pm
The William R. and Irene D. Miller Recital Hall

VOCAL MASTER CLASS & WEBCAST

Thomas Hampson

Distinguished Visiting Artist

Presented by the Distance Learning Program

PROGRAM

CHARLES IVES
(1874-1954)

“In the Alley”
from *Five Street Songs*

The Greatest Man

Robert Mellon, *baritone* (student of Mignon Dunn)
Rebecca Stager, *piano* (student of Kenneth Merrill)

GUSTAV MAHLER
(1860-1911)

“Scheiden und Meiden”
from *Lieder und Gesänge*

RICKY IAN GORDON
(b. 1956)

Daybreak in Alabama

Chelsea Friedlander, *soprano* (student of Maitland Peters)
Jung Eun Lee, *piano* (student of Kenneth Merrill)

JOHN DUKE
(1899-1984)

“Luke Havergal”
from *Four Poems by Edwin Arlington Robinson*

“Miniver Cheevy”
from *Four Poems by Edwin Arlington Robinson*

Nickoli Strommer, *baritone* (student of Mark Oswald)
Paul Jarski, *piano* (student of Warren Jones)

CHARLES GRIFFES
(1884-1920)

“The Lament of Ian the Proud”
from *Three Poems of Fiona Macleod, Op. 11*

“Thy Dark Eyes to Mine”
from *Three Poems of Fiona Macleod, Op. 11*

Brett Sprague, *tenor* (student of Mark Oswald)
Lindsay Woodward, *piano* (student of Kenneth Merrill)

TEXTS AND TRANSLATIONS

“In the Alley” from *Five Street Songs*

Charles Ives

On my way to work one summer day,
Just off the main highway,
Through a window in an alley
smiled a lass, her name was Sally,
O could it be!
O could it be she smiled on me!
All that day, before my eyes,
amidst the busy whirl,
came the image of that lovely Irish girl,
And hopes would seem to rise,
as the clouds rise in the skies,
When I thought of her and those beaming eyes.
So that evening, dressed up smart and neat,
I wandered down her street,
At the corner of the alley
was another man with Sally,
and my eyes grew dim,
She smiles on him, only on him!

Charles Ives

The Greatest Man

Charles Ives

*My teacher said us boys should write
about some great man, so I thought last night
'n thought about heroes and men
that had done great things,
'n then I got to thinkin' 'bout my pa;
he ain't a hero 'r anything but pshaw!
Say! He can ride the wildest hoss
'n find minners near the moss
down by the creek; 'n he can swim
'n fish, we ketched five new lights, me 'n him!
Dad's some hunter too - oh, my!
Miss Molly Cottontail sure does fly
when he tromps through the fields 'n brush!
(Dad won't kill a lark 'r thrush.)
Once when I was sick 'n though his hands were rough
he rubbed the pain right out. "That's the stuff!"
he said when I winked back the tears. He never cried
but once 'n that was when my mother died.
There're lots o' great men: George Washinton 'n Lee,
but Dad's got 'em all beat holler, seems to me!*

Anne Collins

“Scheiden und Meiden” from *Lieder und Gesänge*
Gustav Mahler

Es ritten drei Reiter zum Thore hinaus!
Ade! Ade!
Fein's Liebchen, das schaute zum Fenster hinaus!
Ade! Ade! Ade!

Und wenn es denn soll geschieden sein,
so reich mir dein goldenes Ringlein!
Ade! Ade!
Ja, Scheiden und Meiden tut weh, tut weh!
Ja, Scheiden und Meiden tut weh, tut weh!
Ade! Ade! Ade!

Es scheidet das Kind schon in der Wieg'!
Ade! Ade!
Wann werd' ich mein Schätzel wohl kriegen?!
Ade! Ade!
Und ist es nicht morgen, ach, wär' es doch heut'!
Es machte uns Beiden wohl große Freud'!
Ade! Ade! Ade! Ade! Ade! Ade!
Ja, Scheiden und Meiden tut weh, tut weh!
Ja, Scheiden und Meiden tut weh, tut weh!
Ade!

*Des Knaben Wunderhorn
(The Youth's Magic Horn)*

“Parting” from *Songs and Airs*

Three horsemen ride out through the gate!
Farewell! Farewell!
A beloved looks out of the window!
Farewell! Farewell!
Ans if we must be parted,
Then give me your little golden ring!
Farewell! Farewell!
Yes, parting and separation bring woe, bring woe!
Yes, parting and separation bring woe, bring woe!
Farewell! Farewell!

The child is left in the cradle!
Farewell! Farewell!
When will my beloved be mine?
Farewell! Farewell!
And if it were not tomorrow, that it would be today!
It would bring us both such great joy!
Farewell! Farewell!
Yes, parting and separation bring woe, bring woe!
Yes, parting and separation bring woe, bring woe!
Farewell! Farewell!

Translated by Anonymous

Daybreak in Alabama
Ricky Ian Gordon

When I get to be a composer
I'm gonna write me some music about
Daybreak in Alabama
And I'm gonna put the purtiest songs in it
Rising out of the ground like a swamp mist
And falling out of heaven like soft dew.
I'm gonna put some tall tall trees in it
And the scent of pine needles
And the smell of red clay after rain
And long red necks
And poppy colored faces
And big brown arms
And the field daisy eyes
Of black and white black white black people
And I'm gonna put white hands
And black hands and brown and yellow hands
And red clay earth hands in it
Touching everybody with kind fingers
And touching each other natural as dew
In that dawn of music when I
Get to be a composer
And write about daybreak
In Alabama.

Langston Hughes

“Luke Havergal” from *Four Poems of Edward Arlington Robinson*

John Duke

Go to the western gate, Luke Havergal,
There where the vines cling crimson on the wall,
And in the twilight wait for what will come.
The leaves will whisper there of her, and some,
Like flying words, will strike you as they fall;
But go, and if you listen she will call.
Go to the western gate, Luke Havergal --
Luke Havergal.

Out of a grave I come to tell you this,
Out of a grave I come to quench the kiss
That flames upon your forehead with a glow
That blinds you to the way that you must go.
Yes, there is yet one way to where she is,
Bitter, but one that faith may never miss.
Out of a grave I come to tell you this --
To tell you this.

There is the western gate, Luke Havergal,
There are the crimson leaves upon the wall.
Go, for the winds are tearing them away, --
Nor think to riddle the dead words they say,
Nor any more to feel them as they fall;
But go, and if you trust her she will call.
There is the western gate, Luke Havergal --
Luke Havergal.

Edward Arlington Robinson

“Miniver Cheevy” from *Four Poems of Edward Arlington Robinson*

John Duke

Miniver Cheevy, child of scorn,
Grew lean when he assailed the seasons;
He wept that he was ever born,
And he had reasons.

Miniver loved the days of old
When swords were bright and steeds were prancing;
The vision of a warrior bold
Would set him dancing.

Miniver sighed for what was not,
And dreamed, and rested from his labors;
He dreamed of Thebes and Camelot,
And Priam's neighbors.

Miniver mourned the ripe renown
That made so many a name so fragrant;
He mourned Romance, now on the town,
And Art, a vagrant.

Miniver loved the Medici,
Albeit he had never seen one;
He would have sinned incessantly
Could he have been one.

Miniver cursed the commonplace
And eyed a khaki suit with loathing;
He missed the mediaeval grace
Of iron clothing.

Miniver scorned the gold he sought,
But sore annoyed was he without it;
Miniver thought, and thought, and thought,
And thought about it.

Miniver Cheevy, born too late,
Scratched his head and kept on thinking:
Miniver coughed, and called it fate,
And kept on drinking.

Edward Arlington Robinson

“The Lament of Ian the Proud” from *Three Poems of Fiona Macleod*, Op. 11
Charles Griffes

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!

William Sharp

“Thy Dark Eyes to Mine” from *Three Poems of Fiona Macleod*, Op. 11
Charles Griffes

Thy dark eyes to mine, Eilidh,
Lamps of desire!
O how my soul leaps
Leaps to their fire!

Sure, now, if I in heaven,
Dreaming in bliss,
Heard but a whisper,
But the lost echo even
Of one such kiss --

All of the Soul of me
Would leap afar --
If that called me to thee
Aye, I would leap afar
A falling star!

William Sharp

ABOUT THE STUDENTS

Chelsea Rose Friedlander, a native of New Jersey, holds a Bachelor of Music degree in Vocal Performance from the Cleveland Institute of Music in Vocal Performance. Favorite roles include Marie in *La Fille du Régiment*, Sophie in *Werther*, and the Dew Fairy in *Hansel and Gretel*. Recently, Chelsea sang the roles of Mabel in the *Pirates of Penzance* and Adele in *Die Fledermaus* with Ridge Light Opera Company of New Jersey. Chelsea won Second Place in the 2010 Barry Alexander International Vocal Competition and Honorable Mention in the 2010 Irma M. Cooper Vocal Competition. Chelsea will be singing the role of Papagena in *The Magic Flute* this year with Manhattan School of Music's Opera Studio Outreach Program. Chelsea is pursuing her Master of Music degree at Manhattan School of Music, and studies with Maitland Peters.

Baritone **Nickoli Strommer** is a first-year Master's degree candidate at the Manhattan School of Music where he is a student of Mark Oswald. Performance highlights include John Buchanan in Hoiby's *Summer and Smoke*, baritone soloist for Haydn's *Creation* and Orff's *Carmina Burana*. This spring he will be performing Ford in Verdi's *Falstaff*. In the summer, Nickoli will appear as a Studio Artist at Chautauqua Opera.

Baritone **Robert E. Mellon** is a second year Master's degree candidate at Manhattan School of Music under the tutelage of Mignon Dunn. He is a recipient of the *Mae Zenke Orvis Endowed Opera Scholarship* and the *Edgar Foster Daniels Scholarship in Voice* at Manhattan School of Music. Robert has been mentioned in Opera News Magazine as a "sonorous voice" and "a winning Figaro." Parterre.com referred to him as a "sure voiced and very funny Figaro" and Mundoq.com stated Mellon as being a "Baritone with a promising future." Previous credits include *Le Nozze di Figaro* (Figaro), *Rigoletto* (Monterone) and *Penelope* (Eumee) at Manhattan School of Music, *Gianni Schicchi* (Gianni Schicchi), and *L'egisto* (Apollo) with the Crane School of Music, *The Merry Widow* (Cascada) with the Altamura Center in Roundtop, New York, and *Bastien und Bastienne* (Colas) with Opera Manhattan Repertory Theatre. Scene work includes *Così fan tutte* (Don Alfonso) at the Crane School of Music and *Don Giovanni* (Leporello) with the Curso Internacional de Musica in Aveiro, Portugal. Robert spent the 2010 summer in Provo, Utah studying under Dolora Zajick at the *Institute for Young Dramatic Voices* and in Blacksburg, Virginia with Joan Dornemann, Mignon Dunn and Sherrill Milnes at the *International Vocal Arts Institute*. In addition to recitals, his solo work includes performances with the Manhattan School of Music Chamber Sinfonia, Orchestra of Northern New York and Crane Symphony Orchestra. Mr. Mellon was the winner of the 2008 northeast regional NATS competition for senior men and the recipient of the *George W. Blaha Award* for outstanding vocalist at the Crane School of Music.

American tenor **Brett Sprague** is a Master's Degree candidate at Manhattan School of Music under the teaching of Mark Oswald. He has performed titles such as, *L'elisir d'amore* (Nemorino) at the Tuscia Operafestival, *Così fan tutte* (Ferrando), *Signor Deluso* (Leon), *Gianni Schicchi* (Rinuccio) and *Die Fledermaus* (Eisenstein) with Opera Chapman. Scene work includes *Don Pasquale* (Ernesto) with the Metropolitan Opera Guild, *Don Giovanni* (Don Ottavio) and *La Perichole* (Piquillo) at Manhattan School of Music, *Les Contes d'Hoffmann* (Hoffmann) and *A Little Night Music* (Liebslieder) with Opera Chapman, and *Die Zauberflöte* (Tamino), *La Bohème* (Rodolfo) and *Werther* (Werther) at the Tyrolean Opera Program. Mr. Sprague has performed extensively as a recitalist on the west coast and as soloist for many major choral-orchestral works including credits with the Tacoma Symphony Orchestra and the Idyllwild Arts Festival Ensemble. This spring Mr. Sprague is scheduled to sing Fenton in Verdi's *Falstaff* as well as La Voz en la Fragua in de Falla's *La Vida Breve* at the Manhattan School of Music, and scenes from Rossini's *Le Comte Ory* with the Metropolitan Opera guild.

ABOUT THE ARTIST

American baritone **Thomas Hampson** enjoys a singular international career as a recitalist, opera singer, and recording artist, and maintains an active interest in teaching, research, and technology. He has performed in all of the world's most important concert halls and opera houses with many of today's most renowned singers, pianists, conductors, and orchestras. He is one of the most important interpreters of German romantic song, and with his celebrated "Song of America" project, has become the "ambassador" of American song. Through the Hampsong Foundation, founded in 2003, he employs the art of song to promote intercultural dialogue and understanding.

A significant part of Hampson's 2010-2011 seasons is dedicated to performances celebrating the 150th anniversary of Gustav Mahler's birth and the 100th anniversary of his death. Recognized as today's leading interpreter of the Austrian composer's songs, he performs Mahler in many of the world's musical capitals with orchestras such as the Vienna Philharmonic, the New York Philharmonic, the NDR Sinfonieorchester, Gustav Mahler Jugendorchester, and the Czech Philharmonic with conductors such as Alan Gilbert, Manfred Honeck, Mariss Jansons, Philippe Jordan and Antonio Pappano. He also features the composer's songs in a series of recitals in Berlin, Munich, Hamburg, Vienna, Zurich, London, Amsterdam, Paris, Milan, Madrid, and Oslo, and presents the complete songs as "Mahler Artist-in-Residence" at Hamburg's Elbphilharmonie. His new recording of *Des Knaben Wunderhorn* with the Wiener Virtuosen – a conductor-less ensemble comprised of the principal players of the Vienna Philharmonic – will appear on Deutsche Grammophon in January 2011.

Additional highlights this season include season-opening performances in the title role in a new production of Verdi's *Macbeth* at Lyric Opera of Chicago; three all-Strauss concerts with Renee Fleming and the Berliner Philharmoniker; selections from George Crumb's *American Songbooks* performed with the Chamber Music Society of Lincoln Center; "Song of America" recitals at Duke University and Minnesota Beethoven Festival; and the world-premiere of William Bolcom's *Laura Sonnets*, written especially for him. In Switzerland, he performs at the Zurich Opera in new productions of Verdi's *I Masnadieri* and Wagner's *Parsifal* under Adam Fischer and Daniele Gatti, and appears in a series of opera galas.

Raised in Spokane, Washington, Hampson has received many honors and awards for his probing artistry and cultural leadership. His discography of more than 150 albums includes winners of a Grammy Award, two Edison Prizes and the Grand Prix du Disque. He holds honorary doctorates from Manhattan School of Music, Whitworth College, WA, and the San Francisco Conservatory, and is an honorary member of London's Royal Academy of Music. He carries the titles of Kammersänger of the Vienna State Opera and the Chevalier de l'Ordre des Arts et des Lettres by the Republic of France, and in 2008 was named Special Advisor to the Study and Performance of Music in America by Dr. James H. Billington, Librarian of Congress. In 2010, he was elected a member of the American Academy of Arts and Sciences and received the "Living Legend" award from the Library of Congress.

For more information please visit www.thomashampson.com.