

ORCHESTRAL COACHING  
AND WEBCAST

# Thomas Hampson

*Distinguished Visiting Artist*

## Mahler Lieder: A Singer's Perspective for Instrumentalists

Presented by the Distance Learning Program and  
the Graduate Program in Orchestral Performance

**March 30, 2010** / TUE 2:00 PM  
The William R. and Irene D. Miller Recital Hall

Manhattan School of Music

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## Mahler Lieder: A Singer's Perspective for Instrumentalists

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### PROGRAM

GUSTAV MAHLER  
(1860-1911)

*"Nun will die Sonn' so hell aufgehn"*  
from *Kindertotenlieder*

Jason Smoller, *oboe (student of Stephen Taylor)*  
Dura Jun, *piano (student of Thomas Muraco)*

*"Nun seh' ich wohl, warum so dunkle Flammen"*  
from *Kindertotenlieder*

Sandy Hughes, *flute (student of Robert Langevin)*  
Dura Jun, *piano (student of Thomas Muraco)*

*"Die zwei blauen Augen von meinem Schatz"*  
from *Lieder eines fahrenden Gesellen*

Kathryn Brooks, *bassoon (student of Kim Laskowski)*  
David Stech, *piano (student of Kenneth Merrill)*

*"Urlicht"* from *Des Knaben Wunderhorn*

Julianne Skones, *oboe (student of Liang Wang)*  
David Stech, *piano (student of Kenneth Merrill)*

*Today's master class is being simultaneously streamed on the Thomas Hampson iPhone/iTune App and the MSM Distance Learning website, [www.dl.msmyc.edu/live](http://www.dl.msmyc.edu/live).*

*InstantEncore is a proud partner with Thomas Hampson and Manhattan School of Music in this initiative.*

## TEXTS AND TRANSLATIONS

### From *Kindertotenlieder* (Songs on the Death of Children)

*Nun will die Sonn'  
so hell aufgehn*

Nun will die Sonn' so hell aufgehn,  
Als sei kein Unglück die Nacht geschehn!  
Das Unglück geschah nur mir allein!  
Die Sonne, sie scheintet allgemein!

Du mußt nicht die Nacht in dir verschränken,  
Mußt sie ins ew'ge Licht versenken!  
Ein Lämplein verlösch in  
meinem Zelt!  
Heil sei dem Freudenlicht der Welt!

*Friedrich Rückert*

*Now the sun will  
rise as brightly*

Now the sun will rise as brightly  
as if no misfortune had occurred in the night.  
The misfortune has fallen on me alone.  
The sun - it shines for everyone.

You must not keep the night inside you  
you must immerse it in eternal light.  
A little light has been extinguished  
in my household;  
Light of joy in the world, be welcome.

*Translated by Emily Ezust*

*Nun seh' ich wohl, warum  
so dunkle Flammen*

Nun seh' ich wohl, warum so dunkle Flammen  
Ihr sprühtet mir in manchem Augenblicke.  
O Augen, gleichsam, um [voll]' in 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 woltet mir mit eurem Leuchten sagen:  
Wir möchten nah dir [immer]² bleiben gerne!  
Doch ist uns das vom Schicksal abgeschlagen.

Sieh' [recht]² uns [nur]¹ an, denn bald sind  
wir dir ferne!  
Was dir [noch]³ Augen sind in diesen Tagen:  
In künft'gen Nächten sind es dir nur Sterne.

*Friedrich Rückert*

*Now I see well why with  
such dark flames*

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.

*Translated by Emily Ezust*

## From *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*)

### *Die zwei blauen Augen von meinem Schatz*

Die zwei blauen Augen von meinem Schatz,  
Die haben mich in die weite Welt geschickt.  
Da muß ich Abschied nehmen vom  
    allerliebsten Platz!  
O Augen blau, warum habt ihr mich angeblickt?  
Nun hab' ich ewig Leid und Grämen.

Ich bin ausgegangen in stiller Nacht  
Wohl über die dunkle Heide.  
Hat mir niemand Ade gesagt.  
Ade! Mein Gesell' war Lieb' und Leide!

Auf der Straße steht ein Lindenbaum,  
Da hab' ich zum ersten Mal im Schlaf geruht!  
Unter dem Lindenbaum,  
Der hat seine Blüten über mich geschneit,  
Da wußt' ich nicht, wie das Leben tut,  
War alles, alles wieder gut!  
Alles! Alles, Lieb und Leid  
Und Welt und Traum!

### *The two blue eyes of my darling*

The two blue eyes of my darling -  
they have sent me into the wide world.  
I had to take my leave of this  
    well-beloved place!  
O blue eyes, why did you gaze on me?  
Now I will have eternal sorrow and grief.

I went out into the quiet night  
well across the dark heath.  
To me no one bade farewell.  
Farewell! My companions are love and sorrow!

On the road there stands a linden tree,  
and there for the first time I found rest in sleep!  
Under the linden tree  
that snowed its blossoms onto me -  
I did not know how life went on,  
and all was well again!  
All! All, love and sorrow  
and world and dream!

*Translated by Emily Ezust*

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

### *Urlicht*

O Röschen rot,  
Der Mensch liegt in größter Not,  
Der Mensch liegt in größter Pein,  
Je lieber möcht' ich im Himmel sein.  
Da kam ich auf einem breiten Weg,  
Da kam ein Englein und wollt'  
    mich abweisen.  
Ach nein, ich ließ mich nicht abweisen!  
Ich bin von Gott und will wieder zu Gott,  
Der liebe Gott wird mir ein Lichtchen geben,  
Wird leuchten mir bis [in]' das ewig  
    selig' Leben!

*Des Knaben Wunderhorn*

### *Primal light*

O little red rose,  
Man lies in greatest need,  
Man lies in greatest pain.  
Ever would I prefer to be in heaven.  
Once I came upon a wide road,  
There stood an Angel who wanted to turn  
    me away.  
But no, I will not be turned away!  
I came from God, and will return to God,  
The loving God who will give me a little light,  
To lighten my way up to eternal,  
    blessed life!

*Translated by Ahmed E. Ismail*

## ABOUT THE ARTISTS

### Thomas Hampson

American baritone Thomas Hampson enjoys a singular career as a recitalist, opera singer and recording artist, and maintains an active interest in teaching, music 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 respected, innovative and sought after soloists performing today.

Hampson has won worldwide recognition for his thoughtfully researched and creatively constructed programs that explore the rich repertoire of song in a wide range of idiomatic styles, languages and periods. He is one of the most important interpreters of German romantic song, especially the works of Schumann, Mahler and Wolf, and with his ongoing "Song of America" project he is the "ambassador" of American song. Through the Hampson Foundation, founded in 2003, he employs the art of song to promote intercultural dialogue and understanding.

Much of Hampson's 2009/10 season is devoted to the "Song of America" project, which this year commemorates the 250th anniversary of what is recognized as the first song written by an American ("My Days Have Been So Wondrous Free," composed in 1759 by Francis Hopkinson, a signer of the Declaration of Independence). Collaborating with the Library of Congress, Hampson is performing recitals and presenting master classes, educational activities, exhibitions and broadcasts across the country and through a new interactive online resource, [www.songofamerica.net](http://www.songofamerica.net). As

part of the project, he has just released a new album, *Wondrous Free – Song of America II*, on his own label, Thomas Hampson Media.

This season Hampson becomes the New York Philharmonic's first Artist in Residence. As well as performing three programs with the orchestra, and going on tour in Europe under the Philharmonic's new music director, Alan Gilbert, Hampson will give a recital in Alice Tully Hall, master classes at the Juilliard school, and three lectures entitled "Listening to Thought" in the orchestra's "Insight" series. Other 2009/10 engagements include performances of Mendelssohn's *Elijah* under Kurt Masur in Leipzig; Verdi's *Ernani* and Tchaikovsky's *Eugene Onegin* with the Zurich Opera; *La traviata* at the Metropolitan Opera; solo recitals throughout the United States and in many European capitals; and appearances at the galas of the Vienna State Opera and the new Winspear Opera House in Dallas.

Last season's highlights included Hampson's anticipated role debut as Scarpia in *Tosca* at the Zurich Opera, and his notable portrayals of Athanaël in *Thaïs* at the Metropolitan Opera and Germont in *La traviata* at the Royal Opera House – the latter two opposite Renée Fleming. He also took part in the gala opening nights of both the Metropolitan Opera, broadcast live in HD worldwide, and Carnegie Hall, broadcast nationally on PBS.

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. Hampson holds honorary doctorates from Manhattan School of Music, Whitworth College, WA, and the San Francisco Conservatory, and he 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*. He was awarded the Austrian Medal of Honor in Arts and Sciences in 2004, and in 2005 he received the Edison Life Achievement Award. In 2008 he was named Special Advisor to the Study and Performance of Music in America by Dr. James H. Billington, Librarian of Congress. Hampson received the 2009 Distinguished Artistic Leadership Award from the Atlantic Council in Washington DC.

## Kathryn Brooks, *bassoon*

Kathryn Brooks is a first-year graduate diploma student of Kim Laskowski at Manhattan School of Music in the Orchestral Performance Program. She received her B.M. and M.M. from the Cleveland Institute of Music, where she studied with Barrick Stees and John Clouser. By audition in February 2007 Kathryn became the second bassoonist of the Youngstown Symphony. Summer festivals attended include National Repertory Orchestra, Aspen Music Festival, Kent Blossom, and Colorado College Summer Music Festival. Kathryn is looking forward to attending Tanglewood Music Festival this summer.

## Sandy Hughes, *flute*

Flutist Sandy Hughes is a native of Portland, Oregon. She has attended several prestigious music festivals including the Tanglewood Music Center, the Aspen Music Festival, and the New

York String Orchestra Seminar. This coming summer Sandy will tour Europe with Germany's Schleswig-Holstein Festival Orchestra. She has performed in master classes for Sir James Galway, Emmanuel Pahud, Elizabeth Rowe, and Mark Sparks, among others. Now a Fulbright Grant recipient and a New World Symphony finalist, Sandy also won top prizes in the Van Rooy Competition for Musical Excellence, the Miami String Quartet Competition, and the Paranov Concerto Competition.

Sandy is pursuing her Master of Music degree at Manhattan School of Music, in the Orchestral Performance Program. Sandy holds both a Bachelor of Arts in English Literature and a Bachelor of Music in Flute Performance from the University of Hartford and the Hartt School of Music, respectively. Her principal teachers include Robert Langevin and John Wion.

## Julianne Skones, *oboe*

Julianne Skones is currently enrolled in the Orchestral Performance Program at Manhattan School of Music. She has performed with a wide variety of ensembles at school as well as in New York and abroad, including touring throughout the United States and Mexico with the Philharmonic Orchestra of the Americas, subbing for the Huntsville Symphony Orchestra, and participating in the American Institute of Musical Studies in Graz, Austria. Recently, Julianne performed in a sold-out concert in Carnegie Hall under the direction of Maestro Valery Gergiev with the Youth Orchestra of the Americas. Through the Manhattan School of Music, she has had the opportunity to study with Joseph Robinson and Robert Botti in her undergraduate degree, and now studies with Liang Wang in her graduate degree.

## Jason Smoller, *oboe*

Jason Smoller is a first-year Master's degree candidate in the Orchestral Performance Program at Manhattan School of Music, where he studies with Stephen Taylor. He recently performed in Carnegie Hall with the Youth Orchestra of the Americas under Valery Gergiev. Jason graduated from Brown University in May 2009 with degrees in French and Music. Selected as a 2008 Winner of the Brown University Concerto Competition, Jason performed the Martinu *Concerto for Oboe and Small Orchestra* with the Brown University Orchestra in December 2008. He spent his junior year in Paris, where he studied at the Conservatoire National Supérieur de Musique de Paris with David Walter and played in the Orchestre de la Sorbonne. When he's not practicing or working at his reed desk, Jason enjoys baking elaborate confections.

## David Stech, *piano*

David Stech is currently a graduate student at Manhattan School of Music, pursuing a Professional Studies Degree in Vocal Accompanying. For a decade, he was an active conductor, accompanist, vocal coach, baritone and piano teacher in Chicago. He served as music director of the American Opera Group, Chicago Choral Artists, and the United Church of Hyde Park. Stech served on the faculties of DePaul University, Roosevelt University, University of Illinois at Chicago, and Truman College and was a frequent adjudicator and clinician for Chicago Public Schools. An active orchestral and opera conductor, he has conducted the Chicago Youth Concert Orchestra, the Northwestern University Philharmonia, the North Shore Chamber Orchestra, and the Sherwood Symphony Orchestra, the

New Symphony Orchestra (Sofia, Bulgaria) and the Bohuslav Martinu Philharmonic (Czech Republic). In 2003, David received the Leonard Bernstein Conducting Fellowship to study at Tanglewood. His teachers include Kurt Masur, Robert Spano, Larry Rachleff, Gustav Meier, and Rossen Milanov.

# ABOUT MANHATTAN SCHOOL OF MUSIC

## **DISTANCE LEARNING @ MANHATTAN SCHOOL OF MUSIC**

Since 1996, Manhattan School of Music has been a pioneer in music performance education through distance learning technology. Today, using videoconferencing and Internet2 technologies, the program connects over 1,700 students each year with educators and performing artists around the globe for teaching and learning exchanges.

Manhattan School of Music offers institutions the opportunity to engage in group lessons, private instruction, and ensemble coaching, as well as academic and professional seminars, with our world-renowned faculty. Interactive videoconference sessions are available with artist-teachers who are among today's most sought-after teachers and performers.

## **GRADUATE PROGRAM IN ORCHESTRAL PERFORMANCE**

The first accredited degree program of its kind, Manhattan School of Music's Graduate Program in Orchestral Performance seeks to nourish musicians of the highest artistic caliber, preparing them intensively in the orchestral repertoire for careers as orchestral players. The curriculum is designed to train the exceptionally advanced student in non-musical aspects of life in the modern orchestra as well as in performance.

The faculty, chaired by New York Philharmonic concertmaster Glenn Dicterow, is made up of principal players of major New York orchestras, including the New York Philharmonic and the Metropolitan Opera Orchestra. Master classes are given frequently by principal players from visiting members of the Berlin and Vienna philharmonics; the Philadelphia and Cleveland orchestras; and the Boston, Chicago, Dallas, Los Angeles, Minnesota, Pittsburgh, St. Louis, San Francisco, National, and London symphony orchestras.

An Orchestral Performance initiative implemented in fall 2005 in collaboration with Manhattan School of Music's Distance Learning Department offers a series of reciprocal master classes using videoconferencing technology. Glenn Dicterow led the inaugural event, with a reciprocal class offered by Cleveland Orchestra concertmaster William Preucil.

Program graduates have gone on to win positions with the New York Philharmonic, as well as with the Fort Wayne, Los Angeles, and Orlando philharmonics; with the orchestras of the Chicago Lyric Opera, Kennedy Center Opera, and Metropolitan Opera; with the New World Symphony and the Charleston, Colorado, Honolulu, Jacksonville, Louisiana, Nashville, New Jersey, Phoenix, Puerto Rico, San Antonio, San Francisco, Seattle, Vancouver, Virginia, and Winston-Salem symphony orchestras; in Germany with the Gewandhaus Orchestra of Leipzig and SWR Radio Symphony in Stuttgart; in Spain with the Seville Orchestra and the orchestra of the Palau de les Arts "Reina Sofia" in Valencia; with the Stockholm Philharmonic and the Royal Danish Opera in Scandinavia; with the KZN Philharmonic in South Africa, the New Japan and Hong Kong philharmonics in Asia, and the Auckland and Western Australian symphonies in the Pacific; and in Mexico with the Symphony Orchestra of Monterey and the Orquesta Sinfónica del Estado de México.