

MASTER CLASS AND LIVE WEBCAST

Distinguished Visiting Artist for  
Vocal Studies and Distance Learning

**THOMAS HAMPSON, VOICE**

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*This master class and live webcast is generously supported by the Melos Fund for Distance Learning Innovation at Manhattan School of Music.*

WEDNESDAY, MARCH 15, 2017 | 4 PM  
WILLIAM R. AND IRENE D. MILLER RECITAL HALL

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PROGRAM

“Ô Nature, pleine de grâce” from *Werther* Jules Massenet

*Lonely House* from *Street Scene* Kurt Weill

**Scott Joiner** (DMA '20), tenor

*Student of Neil Rosenshein*

**Nobuko Amemiya**, piano

“Bel raggio lusinghier” from *Semiramide* Gioachino Rossini

“Depuis le jour” from *Louise* Gustave Charpentier

**Angela Joy Lamb** (MM '17), soprano

*Student of Ruth Golden*

**Yixin Tan** (MM '18), piano

*Student of Thomas Muraco*

“Che farò senza Euridice?”  
from *Orfeo ed Euridice*

Christoph Willibald Gluck

“Faites-lui mes aveux” from *Faust*

Charles Gounod

**Hongni Wu** (MM '17), mezzo-soprano  
*Student of Joan Patenaude-Yarnell*  
**Yixin Tan**, piano

“Her die Hand” (Recruiting Song)  
from *Der Zigeunerbaron*

Johann Strauss II

“E fra quest'ansie” from *Pagliacci*

Ruggero Leoncavallo

**Christian Thurston** (MM '17), baritone  
*Student of Maitland Peters*  
**Jonathan Heaney**, piano

# TEXTS AND TRANSLATIONS

## “Ô Nature, pleine de grâce” from *Werther*

Je ne sais si je veille ou si je rêve encore!  
Tout ce qui m’entourne a l’air d’un paradis;  
le bois soupire ainsi qu’une harpe sonore;  
Un monde se révèle à mes yeux éblouis.

O nature pleine de grâce, reine du temps et de l’espace,  
daigne accueillir celui qui passe  
et te salue, humble mortel!  
Mystérieux silence!... O calme solennel!  
Tout m’attire et me plaît!...  
Ce mur et ce coin sombre...  
Cette source limpide et la fraîcheur de l’ombre  
Il n’est pas une haie, il n’est pas un buisson  
où n’écluse une fleur,  
où ne passe un frisson!  
O Nature, enivre-moi de tes parfums!  
Mère, éternellement jeune, adorable et pure,  
Enivre-moi de tes parfums! Et toi, soleil,  
viens m’inonder de tes rayons vermeils!

I don’t know if I am awake or if I am still dreaming!  
all that surrounds me has the air of a paradise;  
the woods sigh like a sounding harp;  
a world reveals itself to my astonished eyes.  
O, Nature, full of grace,  
Queen of time and space,  
deign to welcome whoever passes  
and salutes you, humble mortal.  
Mysterious silence!... O solemn calm!  
Everything attracts me and pleases me!...  
This wall and this dark corner...  
This limpid spring and the coolness of the shade;  
there’s not a hedge, there’s not a bush,  
Where a flower doesn’t burst forth,  
Where a shiver doesn’t pass by!  
Oh, Nature, intoxicate me with your perfumes!  
Mother, eternally young, adorable and pure,  
Intoxicate me with your perfumes!  
And you, sun,  
Come and drown me in your crimson rays!

## *Lonely House from Street Scene*

At night when everything is quiet  
This old house seems to breathe a sigh  
Sometimes I hear a neighbor snoring  
Sometimes I can hear a baby cry

Sometimes I can hear a staircase creaking  
Sometimes a distant telephone  
Oh, and when the night settles down again  
This old house and I are all alone

Lonely house, lonely me  
Funny with so many neighbors  
How lonely it can be

Lonely town, lonely street  
Funny, you can be so lonely  
With all these folks around

I guess there must be something  
I don't comprehend  
Sparrows have companions  
Even stray dogs have a friend

The night for me is not romantic  
Unhook the stars and take them down  
I'm lonely in this lonely house, in this lonely town

**“Bel raggio lusinghier” from *Semiramide***

Bel raggio lusinghier,  
di speme, e di piacer  
alfin per me brillò!  
Arsace ritornerà, sì,  
a me verrà,  
quest'alma che finor  
gemè, tremò, languì,  
oh! come respirò!  
ogni mio duol sparì,  
dal cor, dal mio pensier,  
si dilegnò il terror!

Dolce pensiero, di quell'istante,  
a te sorride l'amante cor,  
sì, come più caro, dopo il tormento,  
è il bel momento di pace, e amor,  
è il bel momento di gioja, e amor.

Here hope's consoling ray  
Bids sorrow hence away  
And joy calls from above  
Arsaces to my love now  
Soon will return  
Dejected but ere while  
With grief I droop'd my head  
Now once more beams my smile!  
Hence all my doubts have fled

No more I feel the sway  
Of grief and anguish dread

Vision enchanting, my spirit haunting  
With fond emotion thou fillest my heart  
Ah, bright smiles the morn when dark waves of sorrow  
Like some wild ocean sink and depart  
Like some wild ocean when dark sorrow's waves depart

**“Depuis le jour” from *Louise***

Depuis le jour où je me suis donnée,  
toute fleurie semble ma destinée.  
Je crois rêver sous un ciel de féerie,  
L'âme encore grisée  
de ton premier baiser!  
Quelle belle vie!  
Mon rêve n'était pas un rêve!  
Ah! je suis heureuse!  
L'amour étend sur moi ses ailes!  
Au jardin de mon coeur  
chante une joie nouvelle!  
Tout vibre,  
tout se réjouit de mon triomphe!  
Autour de moi tout est sourire,  
lumière et joie!  
Et je tremble délicieusement  
Au souvenir charmant  
Du premier jour  
D'amour!  
Quelle belle vie!  
Ah! je suis heureuse! trop heureuse...  
Et je tremble délicieusement  
Au souvenir charmant  
Du premier jour  
D'amour!

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

light and happiness!  
And I tremble deliciously  
at the delightful memory  
of the first day  
of love!  
What a glorious life!  
Oh, how happy I am! Too happy!  
And I tremble deliciously  
at the delightful memory  
of the first day  
of love!

—*Trans. Stacey Martin*

**“Che farò senza Euridice?” from *Orpheo ed Euridice***

Che farò senza Euridice  
Dove andrò senza il mio ben.  
Euridice, o Dio, risponde  
Io son pure il tuo fedele.  
Euridice! Ah, non m'avvanza  
più soccorso, più speranza  
ne dal mondo, ne dal cel.

What will I do without Euridice  
Where will I go without my wonderful one.  
Euridice, oh God, answer  
I am entirely your loyal one.  
Euridice! Ah, it doesn't give me  
any help, any hope  
neither this world, neither heaven.

—*Trans. Gabriel Huaroc*

**“Faites-lui mes aveux” from *Faust***

Faites-lui mes aveux, portez mes vœux!  
Fleurs écloses près d'elle,  
Dites-lui qu'elle est belle,  
Que mon coeur, nuit et jour,  
Languit d'amour!  
Faites- lui mes aveux, portez me vœux!  
Révélez à son âme  
Le secret de ma flamme,  
Qu'il s'exhale avec vous  
Parfums plus doux!

Fanée! hélas!  
ce sorcier que Dieu damne  
M'a porté malheur!  
Je ne puis, sans qu'elle fane,  
Toucher une fleur.  
Si je trempais mes doigts

Dans l'eau bénite!  
C'est là que chaque soir  
Vient prier Marguerite!  
Voyons maintenant! Voyons vite!  
Elles se fanent? Non!  
Satan, je ris de toi!  
C'est en vous que j'ai foi,  
Parlez pour moi!  
Qu'elle puisse connaître  
L'émoi qu'elle a fait naître,  
Et dont mon coeur troublé  
N'a point parlé!  
C'est en vous que j'ai foi,  
Parlez pour moi!  
Si l'amour l'effarouche  
Que la fleur sur sa bouche  
Sache au moins déposer  
Un doux baiser!  
Un baiser, un doux baiser!

Make her my confession; carry my wishes!  
Blooming flowers near her,  
Tell her that she is beautiful,  
That my heart, night and day,  
Languishes with love!  
Make her my confession; carry my wishes!  
Reveal to her soul  
The secret of my flame,  
So it exhales with you  
Perfumes more sweet!

Wilted! Alas!  
The sorcerer whom God damns  
Has brought me bad luck!  
I can't, without its withering  
Touch a flower.  
If I dip my fingers  
Into holy water!  
It's there that each evening  
Marguerite comes to pray!  
Let's see now! Let's see quickly!  
Do they wilt? No!  
Satan, I laugh at you!  
It is in you that I have faith,  
Speak for me!  
May she know  
The emotion which she has caused to be born,  
And of which my troubled heart  
Has scarcely spoken!  
It is in you that I have faith,  
Speak for me!  
If love alarms her

May the flower on her mouth  
Try at least to deposit  
A sweet kiss!  
A kiss, a sweet kiss!  
–*Trans. Lea Frey*

### **“Her Die Hand” from *Der Zigeunerbaron***

Her die Hand, es muss ja sein –  
Lass dein Liebchen fahren –  
Trinkt mit uns vom Werberwein,  
Komm’ zu den Husaren –  
Hier der Csako –her den Hut –  
Zieh’ mit unser’n Scharen!  
Dass dein Säbel Wunder tut,  
Ha, der Feind soll es erfahren!

Schlagt ein! Schlagt ein!

Bruder komm zum Militär,  
Lass von uns Dich werben –  
Komm, es muss das Ungarheer  
Siegen oder sterben!  
Lieber möge unser Blut  
Seine Erde färben,  
Eh’ die Hand im Kampfe ruht,  
Die uns den Feind soll verderben

Schlagt ein! Schlagt ein!

Wir Alle wollen lustig sein  
Beim vollen Glase Wein,  
Beim Feuerwein, so hell’ und klar  
Wie liebt ihn der Husar!  
Hei!  
Und wo der Wein nach Lust gedeiht,  
Da sind zu jeder Zeit  
Auch alle Mädél wunderbar!  
Wie liebt sie der Husar!  
Hei!  
Du, braune Kleine, zier’ Dich nicht,  
Das Küssen ist Husarenpflicht;  
Dein Bursch’ und Du –  
Ihr seid ein schmuckes Paar!  
Hei!  
Die Lieb’ ist, wie der Wein so süß,  
Dein Kuss, der ist es ganz gewiss.

# ABOUT THE ARTISTS

## Thomas Hampson

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. Recently inducted into the American Academy of Arts and Sciences, he is also the recipient of 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. He 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.

## Nobuko Amemiya, piano

Pianist Nobuko Amemiya has built a reputation as a dynamic and versatile collaborator. Equally committed to operatic and song repertoires, she has traveled three continents to give recitals and concerts with renowned conductors and soloists such as Seiji Ozawa, James

Conlon, Brian Priestman, Lucy Shelton, Judith Kellock, and Janna Batty. An enthusiastic advocate of new music, she has worked with and performed music by many of today's leading composers, including John Harbison, George Crumb, Bright Sheng, Oliver Knussen, and George Benjamin. Ms. Amemiya's engagements include various music festivals throughout the world, including Festival de Música da Figueira da Foz in Portugal, the Britten-Pears Institute at Aldeburgh Music Festival, Franz Schubert Institute in Austria, Festival de Musique Lausanne in Switzerland, Aspen Music Festival, and Tanglewood Music Center, where she was awarded the Tanglewood Hooton Prize, acknowledging her "extraordinary commitment of talent and energy." She has worked for Aspen Music School, the International Institute of Vocal Arts, Opera North, and Opera Mirai Project as a principal/staff coach and currently works for Manhattan School of Music, the American Institute of Musical Studies in Graz, and Bronx Opera.

## Jonathan Heaney, piano

Jonathan Heaney is a second-year master's degree candidate in vocal accompanying at Manhattan School of Music, studying with Warren Jones. He recently graduated summa cum laude from Washington University in St. Louis with a Bachelor of Music degree in piano performance. He served as a staff pianist for the Janiec Opera Company at Brevard Music Center in Brevard, North Carolina in 2014–16 for their productions of *Rigoletto*, *Così fan tutte*, *The Ballad of Baby Doe*, *Albert Herring*, *Don Giovanni*, and *Sweeney Todd*. Additionally, he was the assistant conductor for *The Magic Flute* and the world premiere of *Falling Angel* by J. Mark Scarce. He is currently co-music director of ARE Opera, a startup opera company in New York City; their inaugural production of Rossini's *La Cenerentola* will take place in May 2017.

## Scott Joiner, tenor

Tenor Scott Joiner, a DMA candidate, appeared twice as soloist at Carnegie Hall in 2016—with Distinguished Concerts International in the New York premiere of Goodall's *Eternal Light: A Requiem* and as Piemonteser in Strauss's *Friedenstag* with the American Symphony Orchestra. Joiner made his San Francisco Opera debut as Dickon in the world premiere of Gasser's *The Secret Garden*. Performances in 2016 also included the role of Pedrillo (*Die Entführung aus dem Serail*) for St. Petersburg Opera, soloist in Händel's *Messiah* with the Helena Symphony,

Beethoven's Ninth Symphony with the Garden State Philharmonic, and many other performances in the New York area. Winner of the Heafner/Williams Competition and a Metropolitan Opera Regional Finalist, Joiner has performed with Opera Colorado, Central City Opera, Knoxville Opera, Opera Company of Middlebury, and in numerous engagements with Asheville Lyric Opera and the Asheville Symphony. Joiner made his international debut as Pedrillo at Teatro Magnani di Fidenza. At MSM Joiner has appeared as Danceny in *Dangerous Liaisons*, conducted by George Manahan, and as Wilson Ford in *The Village Singer*, conducted by Ari Pelto.

## Angela Joy Lamb, soprano

Soprano Angela Joy Lamb is a second-year Master's degree candidate under the tutelage of Ruth Golden. This season, Ms. Lamb will be seen as Saffi in Manhattan School of Music Opera Theater's upcoming production of *Der Zigeunerbaron*. This season Ms. Lamb was also seen as Donna Anna from *Don Giovanni* and Hannah Galawri from *Die Lustige Witwe* in Manhattan School of Music's Opera Scenes program. Last season, Ms. Lamb was seen as *La Bergère* in the Manhattan School of Music's French double bill of *Persée et Andromède* and *L'enfant et les Sortilèges*. In the summer of 2016 Angela Joy participated in Classic Lyric Arts L'Art du Chant Français in France and Classic Lyric Arts La Lingua Della Lirica in Italy, both under the direction of Glenn Morton. She is a second-year member of Miriam Charney's Contemporary Opera Ensemble. Previous credits include *The Hotel Casablanca* (Veronique), *Street Scene* (Mae Jones), *Die Fledermaus* (Adele), *The Gondoliers* (Gianetta), and *The Little Harlequinade* (Columbine). Scene work includes *Summer and Smoke* (Alma), *Flight* (Minskwoman), *Dark Sisters* (Zina), *Vanessa* (Vanessa), *Thaïs* (Thaïs), *Micaëla* (Carmen), *Mireille* (Mireille), *Così fan tutte* (Fiordiligi), *La Traviata* (Violetta), *La clemenza di Tito* (Vitellia), and *Don Giovanni* (Donna Anna). Angela Joy completed her Bachelor of Music degree at the Hartt School of Music, as a double major in vocal performance and music management. Future engagements include Pittsburgh Festival Opera and a return to Classic Lyric Arts, Italy in 2017.

## Yixin Tan, piano

Yixin Tan is a first-year Master's degree candidate in accompanying at Manhattan School of Music, studying with Thomas Muraco. As a pianist, her opera credits include *Don Pasquale* by Donizetti and *Telephone* by Menotti.

## Christian Thurston, baritone

New Zealand born baritone Christian Thurston is a second-year Master's degree candidate at Manhattan School of Music under the tutelage of Maitland Peters. In 2015 Christian was an Emerging Artist with New Zealand Opera and understudied the role of Dandini in their recent production of *La Cenerentola*. Previous performance credits include *Luisa Miller* (Miller), *The Dangerous Liaisons* (Azalon), *L'Oca del Cairo* (Chichibio), *Il Corsaro* (Pasha Seid), *A Midsummer Night's Dream* (Snug), *Carmen* (Escamillo, concert version), *Il Barbiere di Siviglia* (Figaro), and *Madama Butterfly* (Imperial Commissioner). He sang in the New Zealand Opera chorus for their productions of *La Traviata*, *Der fliegende Holländer* and *Don Giovanni*. Recent solo engagements include *Fantasia on Christmas Carols* by Vaughan Williams, the Giuseppe Verdi Gala Dinner and the Wagner-Verdi Tribute Concert in New Zealand. Christian was awarded the Guida-LaCamera Award in the recent Met Council Auditions in Connecticut and will be joining the Resident Artist program at Minnesota Opera for the 2017-18 season.

## Hongni Wu, mezzo-soprano

Mezzo-soprano Hogni Wu is a second-year Master's degree candidate. She has studied voice with Joan Patenaude-Yarnell and Ashley Putnam. Previous credits include *La clemenza di Tito* (Sesto) with Manhattan School of Music Opera Theater, *Die Fledermaus* (Orlofsky) with Martina Arroyo's Prelude to Performance Program, *L'enfant et les sortilèges* (La Libellule) with Manhattan School of Music Opera Theater, *Carmen* (Carmen) with Xinghai Conservatory of Music, *Chinese opera Qingling song* (Mrs. Umeya) with Guangzhou Opera House. Scene work includes *Die Fledermaus* (Orlofsky) with Manhattan School of Music. Last summer she performed with Bel Canto in Tuscany.

# ACKNOWLEDGMENTS

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

**Christianne Orto**, Dean of Distance Learning and Recording Arts

**Mike Dee**, Distance Learning Administrative Associate

**Bert Hill**, Distance Learning Program Coordinator

**Francesca Axam-Hocker**, Manager of Front of House Operations

**Bruce Bertrand**, Distance Learning Systems Engineer

**Mary Kathryn Blazek**, Director of Production

**Kevin Boutote**, Chief Recording Engineer

**Neal Shaw**, Recording Engineer

**Keri Bush**, Production Coordinator

**Sarah Brownawell**, House Manager

**Greg Carter**, Stage Hand

**Yao Lu**, Recording Engineer

**Christina Teichroew**, Production Manager

Student Webstream Monitors:

**Roan Ma** (MM '18)

**Ripley Lucas-Tagliani** (BM '20)

# 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. For further information, please visit [www.dl.msmnyc.edu](http://www.dl.msmnyc.edu) or follow us on Facebook (@msmdistancelearning) and Twitter (@msm\_dl).

## 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 900 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 both classical and jazz training – and, as of fall 2016, a Bachelor’s degree program in musical theatre – 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.