

FACULTY RECITAL

**Shmuel Katz,**  
**(BM '98, MM '00), viola**  
**Thomas Lausmann**  
**(PS '99), piano,**  
**and Eve Gigliotti (BM '97)**  
**mezzo-soprano**

WEDNESDAY, JANUARY 15, 2025 | 7:30 PM  
GORDON K. AND HARRIET GREENFIELD HALL

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**Shmuel Katz (BM '98, MM '00), viola,  
Thomas Lausmann (PS '99), piano,  
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mezzo-soprano**

PROGRAM

DMITRI SHOSTAKOVICH  
(1906–1975)

Viola Sonata, Op. 147

I. *Moderato*

II. *Alegretto*

III. *Adagio*

**Shmuel Katz, viola**

**Thomas Lausmann, piano**

VALERIE COLEMAN  
(b. 1970)

*Fanmi Imèn* (Human Family)

**Shmuel Katz, viola**

**Thomas Lausmann, piano**

*Intermission*

JOHANNES BRAHMS  
(1833–1897)

2 Gesänge, Op. 91

I. *Gestillte Sehnsucht*

II. *Geistliches Wiegenlied*

**Eve Gigliotti**, mezzo-soprano

**Shmuel Katz**, viola

**Thomas Lausmann**, piano

CHARLES MARTIN  
LOEFFLER  
(1861–1935)

Quatre Poèmes, Op. 5

I. *La Cloche fêlée*

II. *Dansons la giguel*

III. *Le son du cor s'afflige vers les bois*

IV. *Sérénade*

**Eve Gigliotti**, mezzo-soprano

**Shmuel Katz**, viola

**Thomas Lausmann**, piano

# TEXT AND TRANSLATIONS

## *Gestillte Sehnsucht*

### **Friedrich Rückert**

Bathed in golden evening light,  
How solemnly the forests stand!  
The evening winds mingle softly  
With the soft voices of the birds.  
What do the winds, the birds whisper?  
They whisper the world to sleep.

But you, my desires, ever stirring  
In my heart without respite!  
You, my longing, that agitates my breast –  
When will you rest, when will you sleep?  
The winds and the birds whisper,  
But when will you, yearning desires, slumber?

Ah! when my spirit no longer hastens  
On wings of dreams into golden distances,  
When my eyes no longer dwell yearningly  
On eternally remote stars;  
Then shall the winds, the birds whisper  
My life – and my longing – to sleep.

*Translation © Richard Stokes, author of A French Song Companion (Oxford University Press), provided via Oxford International Song Festival ([www.oxfordsong.org](http://www.oxfordsong.org)).*

# *Geistliches Wiegenlied*

## **Emanuel Geibel**

You who hover  
Around these palms  
In night and wind,  
You holy angels,  
Silence the tree-tops!  
My child is sleeping.

You palms of Bethlehem  
In the raging wind,  
Why do you bluster  
So angrily today!  
O roar not so!  
Be still, lean  
Calmly and gently over us;  
Silence the tree-tops!  
My child is sleeping.

The heavenly babe  
Suffers distress,  
Oh, how weary He has grown  
With the sorrows of this world.  
Ah, now that in sleep  
His pains  
Are gently eased,  
Silence the treetops!  
My child is sleeping.

Fierce cold  
Blows down on us,  
With what shall I cover  
My little child's limbs?  
O all you angels,  
Who wing your way  
On the winds,  
Silence the tree-tops!  
My child is sleeping.

*Translation © Richard Stokes, author of A French Song Companion (Oxford University Press), provided via Oxford International Song Festival ([www.oxfordsong.org](http://www.oxfordsong.org)).*

## *La cloche fêlée*

### **Charles Baudelaire**

Bathed Bitter and sweet it is, in winter night,  
Hard by the flickering fire that smokes, to list  
While far-off memories rise in sad slow flight,  
With chimes that echo singing through the mist.

O blessed be the bell whose vigorous throat,  
In spite of age alert, with strength unspent,  
Utters religiously his faithful note,  
Like an old warrior watching near the tent!

My soul, alas! is flawed, and when despair  
Would people with her songs the chill night-air  
Too oft they faint in hoarse enfeebled tones,

As when a wounded man forgotten moans  
By the red pool, beneath a heap of dead,  
And dying writhes in frenzy on his bed.

*Translation by W. J. Robertson and F. P. Sturm*

## *Dansons la gigue!*

### **Paul Verlaine**

I loved, above all, her pretty eyes  
Brighter than stars in the skies,  
I loved her malicious eyes likewise.

Let's dance a jig!

She for sure, she knew the art  
Of breaking a poor lover's heart,  
How charmingly she played the part.

Let's dance a jig!

But I find it even better  
That kiss of her mouth in flower  
Now, in my heart, she's a dead letter.

Let's dance a jig!

I recall, oh I recall  
The hours, the words we let fall,  
And this the very best of all.

Let's dance a jig!

*Translation by A. S. Kline*

## ***Le son du cor s'afflige vers les bois***

### **Paul Verlaine**

The sound of the horn wails towards the woods  
With an almost orphan sorrow  
Which fades away at the foot of the hill  
Amid the gusts of the fierce North wind.

The soul of the wolf weeps in that voice  
Which rises with the setting sun  
With an almost soothing agony,  
Which delights and distresses all at once.

To muffle better this lament,  
The snow falls in long strips of lint  
Across the blood-flecked setting sun,

And the air has the air of an autumn sigh,  
So mild is this monotonous night  
On which a languid landscape takes its ease.

*Translation © Richard Stokes, author of A French Song Companion (Oxford University Press),  
provided via Oxford International Song Festival (www.oxfordsong.org).*

## *Serenade*

### **Paul Verlaine**

As the voice of a dead man might sing  
From the depths of the grave,  
My Mistress, tuneless and shrill, echoing  
Towards you, the voice that I raise.

Open your soul and hear the sound  
Of my mandoline:  
For you I wrote this song, for you, I found  
This cruel, tender thing.

I will sing your eyes of gold and onyx,  
Clear of every shadow,  
Then the Lethe of your breast, the Styx  
Of your hair's dark flow.

As the voice of a dead man might sing  
From the depths of the grave,  
My Mistress, tuneless and shrill, echoing  
Towards you, the voice that I raise.

Next I will praise, above all  
That blessed flesh  
Whose opulent perfumes recall  
Insomnia's distress.

To conclude, I will tell of the kiss  
Of your red lip,  
And how sweet my martyrdom is,  
– My angel! – My Whip!

Open your soul and hear the sound  
Of my mandoline:  
For you I wrote this song, for you, I found

This cruel, tender thing. But I find it even better  
That kiss of her mouth in flower  
Now, in my heart, she's a dead letter.

*Translation by A. S. Kline*



# ABOUT THE ARTISTS

## **Shmuel Katz**, viola

Shmuel Katz serves on the classical viola faculty and the Orchestral Performance Program faculty at Manhattan School of Music. He previously served on the viola faculties of SUNY Purchase and New York University.

Mr. Katz is the Associate Principal Violist with the Metropolitan Opera Orchestra. He also serves as Principal Violist of the Festival Orchestra of Lincoln Center (formerly, the Mostly Mozart festival) and the American Ballet Theatre Orchestra. Previously, Mr. Katz served as the Associate Principal Violist of the New York City Ballet Orchestra, Principal Violist of the Pennsylvania Ballet, and a member of the New York City Opera and Orchestra of St. Luke's.

Shmuel is an active recording artist. He has recorded for EMI, Deutsche Grammophon, and Ondine labels and with ensembles such as The Philadelphia Orchestra, New York Philharmonic, and Orpheus Chamber Orchestra. He received four Grammy awards with the Metropolitan Opera Orchestra. His studio work in New York includes albums of Sting, Bruce Springsteen, and Lou Reed as well as more than 20 movie soundtracks.

Mr. Katz performs frequently in chamber music concerts and recitals. He has recently performed with the Met Orchestra chamber ensemble, Concertante, Richardson and American Chamber Players, St. Luke's Chamber Ensemble, and the Israeli Chamber Project. He has collaborated in chamber music performances with Pinchas Zukerman, Itzhak Perlman, Yefim Bronfman, Michael Tree, Ralph Kirchbaum, Vadim Gluzman, Leif Ove Andsnes, American String Quartet, Tabea Zimmerman and Yannick Nézet-Séguin. As a recitalist, Mr. Katz has performed in Weill Recital Hall, David Geffen Hall, the Jerusalem Music Centre, the National Library in Ottawa, Canada, and more.

He received his bachelor's ('98) and master's ('00) degrees from Manhattan School of Music where he studied violin and viola with Pinchas Zukerman, Michael Tree, and Patinka Kopec. Before leaving for New York, he studied in Israel with Haim Taub, Ora Shiran, and Yair Kless. He also performed in masterclasses given by Isaac Stern, Itzhak Perlman, Dorothy DeLay, Josef Gingold, Joseph Silverstein, and Alexander Schneider.

## **Thomas Lausmann, piano**

Thomas Lausmann was appointed Director of Music Administration at the Metropolitan Opera in 2019. In this role, he oversees the operations of the music department and is responsible for the musical preparation of all productions. He was previously Head of Music at the Vienna State Opera from 2013 to 2019 and was an assistant conductor and coach with the company for the preceding three seasons. Thomas is a regular pianist with the Vienna Philharmonic playing piano, celeste, harpsichord, and organ. He has performed under the baton of Daniel Barenboim, Mariss Jansons, Yannick Nézet-Séguin, Christian Thielemann, Franz Welser-Möst, and many others.

Thomas has been a Principal Coach at Bayreuther Festspiele since 2008. He has assisted Christian Thielemann in productions of *Der Ring des Nibelungen*, *Tristan und Isolde*, *Tannhäuser*, and *Der fliegende Holländer*, and served as Head of Music for the Ring Cycle conducted by Marek Janowski. Thomas has also worked as Principal Coach at the Salzburger Festspiele, assisting Franz Welser-Möst on *Salome* and *Elektra*. Previous positions include Associate Head of Music at Komische Oper Berlin, Assistant Head of Music at Hamburg State Opera, Assistant Conductor at Washington National Opera, and for seven seasons as Assistant Conductor at New York City Opera.

Thomas is an alumnus of the Manhattan School of Music where he received his Professional Studies Diploma ('99) studying with Warren Jones. Thomas is a member of MSM's Collaborative Piano faculty.

## **Eve Gigliotti, mezzo-soprano**

Mezzo-soprano Eve Gigliotti has won critical acclaim for her work spanning both the dramatic repertoire and contemporary opera, notably, originating the roles of Ruth in the world premiere of *Dark Sisters* (Muhly/Karam), and Dodo in the world premiere of *Breaking the Waves* (Mazzoli/Vavrek).

To begin the 2024-2025 season, she makes her role debut as Santuzza in *Cavalleria Rusticana* with Pittsburgh Opera. A celebrated presence at the Metropolitan Opera, Gigliotti's season roles include Antonia's Mother in *Les contes d'Hoffmann*, the 3rd Lady in *The Magic Flute*, and Iras in John Adams' *Antony & Cleopatra*, conducted by the composer. In over 75 performances at the house during the last few seasons, the mezzo-soprano has appeared in a wide range of roles, including *Madame de la Haltière* (*Cinderella*), Gertrude (Brett Dean's *Hamlet*), Sally (*The Hours*), Suzuki (*Madama Butterfly*), Gertrude (*Roméo et Juliette*) and Mary (*Der fliegende Holländer*). In the summer of 2024, she returned to The Glimmerglass Festival as Ruth in *The Pirates of Penzance* and Giunone in *La Calisto*.

Previously, she appeared in concert at Carnegie Hall with the American Symphony Orchestra for Ethel Smyth's *Mass in D* and made a star turn as Mrs. Lovett in Sondheim's *Sweeney Todd* at Chautauqua Opera. Eve Gigliotti's collaborative short film 'A Jarful of Bees' was featured at Opera Philadelphia's Season O22 Film Festival and is featured on the Opera Philadelphia Channel. As a producer, her projects include the original immersive opera, *No One Is Forgotten* (Prestini & Shirey/Miller), with Dallas Opera.

Eve holds degrees from The Manhattan School of Music (BM '97), Mannes The New School for Music, and The Curtis Institute of Music.

# ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 1,025 superbly talented undergraduate and graduate students who come from 54 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 Division is a professionally oriented Saturday music program dedicated to the musical and personal growth of talented young musicians ages 5 to 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!

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## Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.



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