

HOUGHTON
COLLEGE
GREATBATCH SCHOOL OF MUSIC

presents

Michael C.D. McLure
Tenor

in
The Transformation of Love

Assisted by
Dr. Sharon Johnson, Piano

Recital Hall
Center for the Arts
Monday, February 10th, 2020

8:00 p.m.

Program

Attraction

Je te veux (1866-1925)	Erik Satie
Lydia	Ganriel Fauré (1845-1924)
Le roi d'Ys	Édouard Lalo
Vainement, ma bien aimée	(1823-1892)

Self-Love (or the lack thereof)

Follies	Stephen Sondheim
Losing my Mind	(b.1930)
Dear Evan Hanson	Benj Pasek & Justin Paul
Words Fail	(b.1985)
Jekyll & Hyde	Frank Wildhorn
This is the Moment	(b.1958)

Pause

True Love

Schwanengesang	Franz Schubert
Ständchen	(1797-1828)
Liebesbotschaft	
Kriegers Ahnung	

Don Giovanni	Wolfgang Amadeus Mozart
Dalla sua pace	(1756-1791)
The Cloths of Heaven	Thomas Dunhill
(1877-1946)	

We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.

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Michael McLure, a student of Dr. Kimberly Prins-Moeller, is performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Voice Performance.

As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your consideration.

Programme Notes

Erik Satie (1866-1925) represented the first definite break from French Romanticism. He was the forerunner of the Avant-garde movement characterized by his use of modal and unresolved chords. This is closely related to the futurism, surrealism, and dada movements in the world of art.

Early in his career he worked as a café pianist. Café-concerts (caf'conç) were the entertainment of choice for the working class. This charming waltz was his first popular song, and an instant hit thanks to the famous soprano who premiered it in 1903, Paulette Goddard. She recalled "I was resting when... suddenly, I heard the now famous waltz 'Je te veux'... it has such a special charm... that I slipped into a peignoir to go and express my delight to Monsieur Satie. He went back to the piano and I sang 'Je te veux' for the first time."

Satie was close friends with the lyricist Henry Pacory. Before the song was published Satie asked for the explicit poem to be watered down, and handwritten revisions suggest that Satie changed some of the text himself.

Je te veux

J'ai compris ta détresse,
Cher amoureux,
Et je cède à tes vœux:
Fais de moi ta maîtresse.
Loin de nous la sagesse,
Plus de tristesse,
J'aspire à l'instant précieux
Où nous serons heureux:
Je te veux.

Je n'ai pas de regrets,
Et je n'ai qu'une envie:
Près de toi, là, tout près
Vivre toute ma vie.
Que mon cœur soit le tien
Et ta lèvre la mienne,
Que ton corps soit le mien,
Et que toute ma chair soit tienne.

Oui, je vois dans tes yeux
La divine promesse
Que ton cœur amoureux .
Vient chercher ma caresse.
Enlacés pour toujours,
Brûlés des mêmes flammes,
Dans des rêves d'amours,
Nous échangerons nos deux âmes.

I want you

*I've understood your distress
Dear lover,
And I yield to your desires:
Make me your mistress.
Let's throw discretion away
No more sadness,
I long for the precious moment
When we will be happy:
I want you.*

*I have no regrets,
And only one desire:
Close to you, there, very close,
To live my whole life.
Let my heart be yours
And your lips mine
Let your body be mine
And all my flesh yours.*

*Yes, I see in your eyes
The divine promise
That your loving heart
Is seeking my caress.
Forever entwined together
Seared by the same desire
In dreams of love
We'll exchange our two souls.*

Gabriel Fauré (1845-1924) was a prolific French composer during the late 19th century. He studied under Saint-Saëns and Niedermeyer, was cofounder of the Société Nationale, and was a longstanding professor and director at the Paris Conservatoire. Although he did write some larger works he is best known for his *mélodies*.

“Lydia” is dedicated to the well known mezzo Mme. Marie Trélat who premiered this song at the Société in 1872. The poem by Charles-Marie-René Leconte de Lisle is in the Hellenic style, both elegant and beautifully balanced. Fauré mirrors the simplicity of the poem with simple vocal phrases and graceful curving lines whilst using the Lydian mode. Fauré adapted the text slightly, and omits the bracketed words, and rather initiates the melody in the piano.

The first measures of this song are significant because Fauré uses them as a symbolic motif in his famous cycle *La bonne Chanson*. Due to this it is believed that Lydia refers to Emma Bardac with whom Fauré was having an affair at the time of composing the cycle.

Lydia

Lydia, sur tes roses joues,
Et sur ton col frais et si blanc,
[Que le lait,] roule étincelant
L'or fluide que tu dénoues.

Le jour qui luit est le meilleur;
Oublions l'éternelle tombe.
Laisse tes baisers, tes baisers de colombe
Chanter sur ta lèvre en fleur.

Un lys cache répand sans cesse
Une odeur divine en ton sein:
Les délices, comme un essaim,
Sortent de toi, jeune Déesse!

Je t'aime et meurs, ô mes amours,
Mon âme en baisers m'est ravie!
O Lydia, rends-moi la vie,
Que je puisse mourir toujours!

Lydia

*Lydia, onto your rosy cheeks
And onto your neck, so fresh and white
There rolls down, gleaming
The flowing gold that you loosen.*

*The day that is dawning is the best;
Let us forget the eternal tomb.
Let your kisses, your dove-like kisses
Sing on your blossoming lips.*

*A hidden lily ceaselessly spreads
A divine scent in your bosom.
Delights, like swarming bees,
Emanate from you, young goddess!*

*I love you and die, oh my love,
My soul is ravished in kisses
Oh Lydia, give me back my life,
That I may die, die forever!*

Édouard Lalo (1823-1892) was born to a military family, and studied music against his family's will. He composed *Le roi d'Ys* in 1875 for his wife Julie de Maligny. The opera is based on a Breton legend of the drowned city of Ys which was, according to legend, the capital of the Kingdom of Cornouaille. Lalo had

extreme difficulty in getting his Opera premiered and was turned down by most theaters. It wasn't until 1888 that it was premiered by the Opéra-Comique, and the role of Margared was played by his wife.

The opera is in three acts, and depicts the love triangle of two sisters and the soldier Mylio. Margared's love for Mylio causes a war between Ys and Prince Karnac who was betrothed to Margared. However, Mylio loves Margared's sister Rozenn, so Margared helps Karnac drown the city of Ys. The city is not saved until Margared repents of her crimes and sacrifices herself to the sea.

"Vainement" takes place in act three after Mylio has defeated Karnac in battle. It is the day of his wedding to the princess Rozenn. He stands outside her chambers and begs her to take off with him, but is stopped by her bridesmaids who guard the door as is custom of their culture.

Vainement, ma bien aimée

Puisqu'on ne peut fléchir ces jalouses
gardiennes,
Ah! laissez -moi conter mes peines
et mon émoi!

Vainement, ma bien-aimée,
On croit me désespérer :
Près de ta porte fermée.
Je veux encor demeurer!

Les soleils pourront s'éteindre,
Les nuits remplacer les jours,
Sans t'accuser at sans me plaindre,
Là je resterai toujours!

Je le sais, ton âme est douce,
Et l'heure bientôt viendra,
Où la main qui me repousse.
Vers la mienne se tendra!

Ne sois pas trop tardive
À te laisser attendrir!
Si Rozenn bientôt n'arrive,
Je vais, hélas! Mourir!

In Vain, my beloved

*Since these jealous guardians will not be
moved to mercy,
ah, let me tell you of my anguish
and my torment!*

*In vain, my beloved,
do I seem to despair:
next to your closed door
I am determined to stay!*

*The stars may be extinguished,
And the night replaced by day,
without blaming you or complaining,
Here, I shall stay, forever!*

*I know that your heart is kind,
and the hour will soon come
when the hand which now pushes me away
will reach out towards mine!*

*Do not delay too long
To let your heart soften;
If Rozenn does not appear soon,
I, alas, shall die!*

Stephen Sondheim (b. 1930) is one of the most important figures of 20th Century musical theater. Some of his other major works include *Into the Woods* (1987), *Sweeney Todd* (1979) and *West Side Story* (1957).

Follies follows the love affairs of two couples reunited at the soon-to-be-demolished Weismann Theater. Sally and Phyllis were former dancers at the theater, and are married to their respective husbands; Buddy and Ben. Both of their thirty-year marriages are close to crumbling and a night of reminiscing re-sparks the flame between Sally and Ben. *Losing My Mind* is near the end of the show after Sally has been kissed by Ben and she recalls her love for him, and realizes her current obsession.

Benj Pasek & Justin Paul (b. 1985) have won a number of awards including several Tonys, Academy Awards, and Golden Globe awards. *Dear Evan Hansen* and *James and the Giant Peach* are two of their biggest hits on Broadway, and they are also known for several movies including *Trolls*, *La La Land*, and *The Greatest Showman*.

Dear Evan Hansen follows a boy with severe social anxiety disorder who longs to make a connection with his peers. After the suicide of a classmate Evan makes a misguided attempt to comfort the family and pretends to have been close friends with the boy. As the lies grow deeper Evan becomes the face of a massive online campaign about loneliness and friendship. Evan finally has the girl of his dreams and the family he has always wished for at the expense of the relationship with his own mother. *Words Fail* takes place at the very end of the musical immediately after Evan confesses to his lies and risks everything he's ever dreamed of.

Frank Wildhorn (b. 1958) is most known for his work with Whitney Houston and his hit song "Where do Broken Hearts Go." His two best known Broadway musicals are *Wonderland* and *Jekyll & Hyde*.

Jekyll & Hyde traces the classic tale by Robert Louis Stevenson. This gothic musical features a thrilling score of pop-rock hits. The story follows Dr. Henry Jekyll, a devoted scientist, determined to solve the problem of evil. After being denied by the Board of Governors he resolves to use himself as a test subject, and unleashes the monstrosity known as Mr. Hyde. This tragic tale follows two love stories both tied to the same man. *This is the Moment* is at the height of Act I moments before Jekyll injects himself with his serum.

Franz Schubert (1797-1828) was the first great master of Romantic Lied. He was the son of a Vienna school master, and surrounded by music from a young age. He studied music and took private lessons in composition from Antonio Salieri. His talent bought him a full ride to a prestigious Vienna boarding school, and after returned to teach at his father's school. He had a passion for composition and composed 140 songs in the year of 1815 alone. By 1821 his compositions became widely performed and he soon became a freelance composer. The last years of his life were clouded by illness and he died at the age of thirty one from syphilis.

Schubert wrote over 600 Lieder in his lifetime and set the poetry of many authors to music. He even set 59 poems by Goethe; one of Germany's most prolific authors. Schubert strove to elevate music as an equal with the words, and not merely its background. Through melody, accompaniment, harmony and form he embodies the person speaking, characteristics described, the scene, the situation, and the emotions expressed.

These three songs are all part of his collection: Schwanengesang, or "Swan Song." Schubert never intended for these songs to be put into a cycle. These 14 songs were written during the final 14

weeks of his life, along with three piano sonatas, his C-Major string quartet and *Der Hirt auf dem Felsen*. They feature texts by three German poets, and were compiled by his publisher Tobias Haslinger three months after his death.

Listen to Schubert's excellent text painting that is evident in the piano. "Ständchen" reflects the plucking of a guitar as the serenador stands outside the window of his loved one. "Liebesbotschaft" paints the image of the babbling brook that carries the love letter from the 'soldier' far over sea. "Krieger Ahnung" starts with the beating of the drums that carry the threat of battle. And the sporadic accompaniment underneath the words "Herz! Dass der Trost Dich nicht verlässt!" paints the image of a panicking heart. Until the return of the battle drums as the soldier says goodbye to his love back home.

Ständchen

Leise flehen meine Lieder
Durch die Nacht zu Dir;
In den stillen Hain hernieder,
Liebchen, komm' zu mir!

Flüsternd schlanke Wipfel rauschen
In des Mondes Licht;
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen Dich,
Mit der Töne süßen Klagen
Flehen sie für mich.

Sie verstehn des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Lass auch Dir die Brust bewegen,
Liebchen, höre mich!
Bebend harr' ich Dir entgegen!
Komm', beglücke mich!

Liebesbotschaft

Rauschendes Bächlein, so silbern und hell,
Eilst zur Geliebten so munter und schnell?
Ach, trautes Bächlein, mein Bote sei du;
Bringe die Grüße des Fernen ihr zu.

All' ihre Blumen im Garten gepflegt,
Die sie so lieblich am Busen trägt,
Und ihre Rosen in purpurner Glut,
Bächlein, erquicke mit kühlender Flut.

Serenade

*Through the darkness, soft entreating,
float my song to thee;
Through the grove, in silent greeting,
Dearest, come to me!*

*Waving slender treetops glisten,
with the moon alight;
No unfriendly ear will listen,
fear not, angel bright.*

*Hear the nightingales lamenting!
Ah, they sing to thee;
Praying thee for sweet relenting,
mercy shown to me.*

*Love they know, and all its yearning,
All its joy and smart;
By their song to mercy turning
every tender heart.*

*Let their silver tones placate thee,
beloved, hear my plea!
Here with throbbing heart, I await thee!
Come, and gladden me!*

Lover's Message

*Murmuring booklet, so silver and clear,
quick take a message of love to my dear.
Please be my postman, and greet her for me,
Greetings I send her from far over sea.*

*Water her garden before you depart,
flow'rs she will wear on her radiant heart.
All the red roses that grow in a row,
Freshen them brook, with your life giving flow.*

Wenn sie am Ufer, in Träume versenkt,
Meiner gedenkend, das Köpfchen hängt;
Tröste die Süsse mit freundlichem Blick,
Denn der Geliebte kehrt bald zurück.

Neigt sich die Sonne mit rötlichem Schein,
Wiege das Liebchen in Schlummer ein.
Rausche sie murmelnd in süsse Ruh,
Flüstere ihr Träume der Liebe zu.

Kriegers Ahnung

In tiefer Ruh liegt um mich her
Der Waffenbrüder Kreis;

Mir ist das Herz so bang und schwer,
Von Sehnsucht mir so heiss.

Wie hab' ich oft so süss geträumt
An ihrem Busen warm!
Wie freundlich schien des Herdes Glut,
Lag sie in meinem Arm!

Hier, wo der Flammen düstrer Schein
Ach! nur auf Waffen spielt,
Hier fühlt die Brust sich ganz allein,
Der Wehmut Träne quillt.

Herz! Dass der Trost Dich nicht verlässt!
Es ruft noch manche Schlacht –
Bald ruh ich wohl und schlafe fest,
Herzliebste – Gute Nacht!
*When on your border she sinks in a dream,
Tell her her lover soon will be back.
Thinks of me, musing, beside your stream.
See that the Sweet One no comfort will lack,*

*When comes the sunset, with bright rudy glow,
Sing her to sleep with your drowsy flow.
Murmur and whisper my dear to rest,
Dreams of the lover who loves her best.*

Warrior's Premonition

*My friends in arms lie round a-bout,
The prairie for a cot;
How sad my heart, how full of doubt,
With yearning fear so hot.*

*By her how oft I sweetly dreamed,
How soft she was and warm!
How friendly hearth and fireside seamed,*

Her head upon my arm!

*Here, where the dying embers glow
Alas, plays on swords and spears.
Alone the heart must overflow,
In the flood of hopeless tears.*

*Heart! Let your hope not fail or cease;
Still sounds the battle battle knell!
I rest ere long, and sleep in peace.
My dearest, fare-thee well*

Wolfgang Amadeus Mozart (1756-1791) began his composition career at the age of six, and continued up to his untimely death at 35. He mastered every medium, and is considered one of the greatest musicians of the Western Classical tradition. His compositions epitomize the classical style. He composed at a tremendous rate and had already turned out 34 symphonies, 16 quartets, five operas and 100 other works by his 18th birthday.

Don Giovanni premiered the year after Mozart's major success *Le Nozze di Figaro* and is based on the medieval legend of Don Juan. Mozart considered this two act Opera to be *opera buffa* (comedic opera) although it also combines aspects of melodrama and the supernatural. This opera is considered by many historians as one of his supreme achievements.

The opera opens on a duel between Don Giovanni and the Commadore of Seville. Don Giovanni slays the commodore and escapes before his identity is uncovered. The Commadore's daughter Donna Anna pleads to her fiance, Don Ottavio, for vengeance. Giovanni with the help of his servant Leporello continues to seduce more women and invites a peasant wedding party into his home for a night of drinking and dancing.

Ottavio, Anna, and the previously seduced Donna Elvira meet and break into the party in attempts to stop the at-large seducer. Dalla sua pace is Don Ottavio's response to Donna Anna revealing Don Giovanni as her father's murderer and once again pleads for vengeance. Anna refuses to marry Ottavio until her father's death has been avenged.

After a hectic night and Ottavio's continual evasion of the dedicated trio the Opera ends in the graveyard that the Commadore is buried in, and Giovanni bursting into flames after refusing to repent from his sins.

Dalla sua Pace

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

*S'ella sospira,
sospira anch'io.
E' mia quell'ira,*

*quel pianto è mio;
e non ho bene
s'ella non l'ha.*

is what gives me death.

Upon her Peace of Mind

*Upon her peace of mind
mine also depends;
what pleases her
is what gives me life,
what displeases her*

*If she sighs,
then I, too, must sigh.
Her anger becomes my own.
Her tears belong to me.
And there can be no joy for me
if she is not happy.*

Thomas Dunhill (1877-1946) was a British composer known for his light operas and songs. He studied at the Royal College of Music in London and was the assistant music master at Eton College. He is most famous for his two operas *Tantivy Towers* (1931) and *Happy Families* (1933). *The Cloths of Heaven* is one of his most popular art songs, and is a setting of the poem by W.B. Yeats.

The Cloths of Heaven

*Had I the heaven's embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half-light;*

*I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.*

Citations

- Translations for *Je te veux* and *Lydia* are from:

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- Translation for *Vainement* is compiled from:

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- Translation for Schubert is from:

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- Translation for *Dalla sua Pace* is from:

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