

**HOUGHTON
COLLEGE**

GREATBATCH SCHOOL OF MUSIC

presents

Annie MacGregor

Soprano

in

Senior Voice Recital

Assisted by

Andrew Reith, Piano

*Recital Hall
Center for the Arts*

*Monday, April 12, 2021
6:30 p.m.*

Program

In van preghi	Francesco Paolo Tosti (1846-1916)
Ein Ton	Peter Cornelius (1824-1874)
Après un Rêve	Gabriel Fauré (1845-1924)
Duetto Buffo Di Due Gatti	Att. Gioachino Rossini (1792-1868)

Pause

La Vie En Rose	Louis Guglielmi (1916-1991)
Vanilla Ice Cream from <i>She Loves Me</i>	Jerry Bock (1928-2010)
I Don't Know How To Love Him from <i>Jesus Christ Superstar</i>	Andrew Lloyd Webber (1948 -)
When He Sees Me from <i>Waitress</i>	Sara Bareilles (1979 -)
Think of Me from <i>The Phantom of the Opera</i>	Andrew Lloyd Webber (1948 -)

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Annie MacGregor, a student of Luke Ogden, is performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Music Education in Voice.

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.

Francesco Paolo Tosti was born, raised and educated in Italy. He spent his life studying, performing and teaching music in Italy, becoming music teacher to Princess Margherita of Savoy who would later become the Queen of Italy, until he made the move to England in 1875. Tosti would spend most of his life in England, until his return to Italy in 1913, where he gained popularity as a composer and eventually became a professor at the Royal Academy of Music in London. His music has generally been seen as light and expressive, especially well written for the voice. In van preghi is the third song in his four-song cycle entitled Quattro canzoni di Amaranta.

In van preghi – text by Gabriele D’Annunzio, English translation by Bard Suverkrop - IPA Source, LLC

In van preghi, in vano aneli,
In van mostri il cuore in franto.
Sono forse umidi cieli perchè
Noi abbiamo pianto?

In vain you pray, in vain you yearn,
In vain you show the heart broken.
Are perhaps moist the heavens
Because we have wept?

Il dolor nostro è senz’ala.
Non ha volo il grido imbellè.

Our grief is without wings.
The cowardly cry does not take flight.

Piangi e prega !
Qual dio calla pel camino
delle stelle?

Weep and pray!
What god comes down onto the path of
the stars?

Abbandónati alla polve
E su lei prono ti giaci
La supina madre assolve
D’ogni colpa chi la baci

Give yourself up to the dust
And lie face down upon it.
The reclining mother absolves from every
sin all those who kiss her.

In un Ade senza dio
Dormi quanto puoi profondo

In a hell without a god
How much more deeply can one sleep.

Tutto è sogno, tutto è oblio :
L’asfodelo è il fior del Mondo.

All is a dream, all is oblivion:
The daffodil is the flower of the earth.

Peter Cornelius, a German composer, was a contemporary of other great composers like Felix Mendelssohn and Richard Wagner. He was a violinist and spent much of his life in Weimar and Vienna before moving to Munich where he eventually married and had a family.

Ein Ton, also called The Monotone, is comprised of a single note in the vocal line but is accompanied by rich harmonies in the piano. The single note is compared to the tone of a bell and the lyrics bring to mind the mourning of a lost one. It is a short piece but powerful and requires careful shaping to avoid the monotony suggested by the title.

Ein Ton – Peter Cornelius, English translation by C. Hugo Laubach

Mir klingt ein Ton, so wunderbar
In Hertz und Sinnen immerdar.
Ist es der Hauch, der dir entschwebt,
Also einmal noch dein Mund gebebt?

I hear a tone ringing so beautifully;
continuously in my heart and mind.
Ah, can it be the last faint breath that
stirred thy pallid lips ere death?

Ist es des Glöckleins trüber Klang,
Der dir gefolgt den Weg entlang?

Is it the tender monotone of church bell
which for thee made moan?

Mir kingt ein Ton so voll und rein,
Als schlöss er deine Seele ein,

Lo, still it comes, so full, so clear, as
though thy soul were floating near,

Als stiegst liebend nieder Du
Und sängest meinen Schmerz in Ruh!

As though with love and yearning deep
you sang my bitter pain to sleep!

Après Un Rêve is part of a set of three songs. The songs were composed separately between 1870 and 1877, but then collected and published as a set entitled *Trois Mélodies*. Several years later, they were given an opus number as they were not originally intended to be a song cycle. The text for *Après un Rêve* was loosely based on an anonymous Italian text by Romain Bussine. This song takes us through a dream of two people in love as they describe their feelings and the depths of their love for each other, ending as dawn breaks and they awaken, much to their dismay. This piece is reminiscent of Fauré's early works, offering a great contrast from the more abstract harmonies of his later compositions.

Après Un Reve – text by Romain Bussine, English translation by Bard Suverkrop – IPA Source, LLC

Dans un sommeil que charmait ton image

In a slumber that was charmed by your
image

Je rêvais le bonheur, ardent mirage;

I dreamed of happiness, passionate
illusion;

Tes yeux étaient plus doux, ta voix pur et
sonore.

Your eyes were softer, your voice pure
and rich,

Tu rayonnais comme le ciel éclairé par
l'aurore.

You shone like a sky that was lit by the
dawn.

Tu m'appelais et je quittais la terre
Pour m'enfuir avec toi vers la lumière
Les cieux pour nous entr'ouvraient leurs
nues,

You called my name and I left the earth
To fly with you toward the light,
The skies opened up their clouds for us,

Splendeurs inconnues, lueurs divines
entrevues.

Splendours unknown, divine lights we
glimpsed.

Hélas! Hélas, triste réveil des songes!

Alas! Alas, sad awakening from dreams!

Je t'appelle, ô nuit, rends-moi tes mensonges.
Reviens, reviens radieuse,
Reviens, ô nuit mystérieuse!

I call you, O night, give me back your delusions.
Return, return radiant one,
Return, O mysterious night

Duetto Buffo Di Duo Gatti has been attributed to Rossini over the years but there is some question as to who actually wrote it. There is speculation that the music is a compilation using the "Katte-Cavatine" by Danish composer C.E.F. Weyse, as well as excerpts from Rossini's opera Otello. Whatever the case may be, this song is a comic duet between two cats and is full of opportunities to play with tone, texture and improvisation.

Typically, the cats are portrayed as being at odds with other and in competition but we've taken it in a different direction and shared a journey from loneliness to finding true friendship. Sadly, this song has never been translated as no one is fluent enough in cat to properly transcribe it.

La Vie En Rose was written by Edith Piaf with music by Louiguy (Louis Guglielmi) in 1945 and first performed the following year. Piaf was hesitant to release the song but it became an instant in post-war Europe and has risen to become a favourite across the world. La Vie en Rose has been performed by countless artists and has been featured extensively in various forms of media.

This is the first song I danced to with my husband Colin as his wife and I dedicate this song and the second half of my program to him.

La Vie En Rose – R.S. Louiguy, English translation by Darby

Quand il me prend dans ses bras,
Il me parle tout bas,
Je vois la vie en rose.

When he holds me in his arms,
He speaks to me so softly,
I see the world through rose-coloured glasses.

Il me dit des mots d'amours,
Des mots de tous les jours,
Et ça m'fait quelque choses.

He speaks words of love to me,
They are everyday words,
And they do something to me

Il est entré dans mon cœur,
Une part de bonheur,
Dont je connais la cause.

He has entered my heart,
A bit of happiness,
That I know the cause of

C'est lui pour moi,
Moi pour lui, dans la vie.
Il me l'a dit, me l'a juré pour la vie.

It's only him for me
And me for him, all my life
He told me, promised me, for life.

Des yeux qui font baisser les miens,
Un rire qui se perd sur sa bouche,
Voilà le portrait sans retouche,
De l'homme auquel j'appartiens.

His gaze that makes me lower my own
A laugh is lost upon his lips
Look, the untouched portrait
Of the man to whom I belong

Et dès que je aperçois,
Alors je sens en moi,
Mon cœur qui bat.

As soon as I notice him
I feel him inside me
My heart that beats.

The musical *She Loves Me* is based on the 1937 play *Parfumerie* by Miklos Laszlo, which has also been the basis for several other adaptations, including the 1998 movie *You've Got Mail* with Tom Hanks and Meg Ryan. In *She Loves Me*, Amalia has a penpal correspondence with the unknown Dear Friend. Little does she know, but Dear Friend is her work nemesis, Georg. When they arrange to meet in person, Georg looks through the café window and discovers that the woman he's been writing letters to and is in love with is none other than Amalia. He decides to wait to reveal himself and instead tells Amalia that Dear Friend showed up but left and proceeds to make fun of her. The next night, Georg goes to apologize for his rudeness in the café and brings Amalia a gift of Vanilla Ice Cream.

Jesus Christ Superstar, another musical by Andrew Lloyd Webber, tells the story of Jesus and his disciples during the last weeks of Jesus' life, through the eyes of Judas Iscariot. *I Don't Know How to Love Him* is sung by Mary Magdalena after she sings Jesus to sleep. She leaves the tent and walks by herself, working through the feelings of love she's developed for Jesus, not understanding why he's having such an effect on her and not knowing how to interpret those feelings, but knowing that there's no way she will be able to act on them.

Waitress the musical is based on the 2007 movie with Keri Russell, with music and lyrics by Sara Bareilles and book by Jessie Nelson. The lead character Jenna is surrounded by a cast of vibrant personalities who support her through an unexpected pregnancy and abusive marriage. Her friend Dawn is also working through some unexpected feelings when she begins an online dating profile but then begins wildly overthinking it. *When He Sees Me* is our journey through Dawn's out-of-control emotions when facing the prospect of meeting someone new and opening her heart to let them into her tightly controlled world where everything has its place.

Think of Me was written by Andrew Lloyd Webber and Charles Hart for his smash hit musical *The Phantom of the Opera* in 1986. This song is sung by Christine Daaé as part of the opera within the opera, Hannibal, and singing it has been a dream of mine since I first saw *Phantom of the Opera* on Broadway when I was 23 years old. In the musical, Christine is a chorus girl under the tutelage of the Phantom and replaces Carlotta in the role of Elissa after the Phantom frightens Carlotta into leaving the production. *Think of Me* is Christine's audition for the part, but midway through the song, she transforms into the full-fledged role. This song is a real showstopper and was one of my first solo performances when I returned to my studies last year so I chose it to close out my recital.

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