

HOUGHTON
COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Ethan Bast

Tenor

in

Memories of Tomorrow

Assisted by

Ryan, Piano

Recital Hall

Center for the Arts

Monday, April 5, 2021

8:00 p.m.

Program

Il mio bel foco	Francesco Conti (1681-1732)
Paride ed Elena O del mio dolce ardor	Christoph Willibald von Gluck (1714-1787)
Trois mélodies Au bord de l'eau	Gabriel Fauré (1845-1924)
Deux mélodies Lydia	Gabriel Fauré (1845-1924)
Winterreise Die Post	Franz Schubert (1797-1828)
An die Musik	Franz Schubert (1797-1828)
The Green-Eyed Dragon	Charles Wolseley (1890-1962)

Intermission

Jersey Boys Cry For Me	Bob Gaudio (1942-present)
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The Wild Party	Andrew Lippa
What is it about her	(1964-present)
Be More Chill	Joe Iconis
Michael in the Bathroom	(1981-present)
The Lion King	Hans Zimmer
Endless Night	(1957-present)
Shrek the Musical	Jeanine Tesori
Who I'd Be	(1961-present)

Program Notes

Il mio bel foco

Composed by Francesco Conti, *Il mio bel foco* is a fiery song of love and passion. Starting with a slow recitative, and then moving into a piece that sways from major to minor. It is full of emotional discourse, and showcases the full capacity of feelings found in one's love for another. With the text originating from an unknown poet, Conti uses the hauntingly beautiful words to play with one's emotion in a continuous game of stress and release, dipping into deep valleys and souring of high peaks of the voice.

Italian	English
Il mio bel foco, O Lontano e vicino Ch'esser poss'io, Senza cangiar mai tempè Per voi, care pupille, Arderà sempre. Quella fiamma che m'accende Piace tanto all'alma mia, Che giammai s'estinguerà. E se il fato a voi mi rende, Vaghi rai del mio bel sole, Altra luce ella non vuole Nè voler giammai potrà.	My fire of love, however far or near I might be, never changing, will always be burning for you, dear eyes. That flame which kindled me is so pleased with my soul that it never dies. And if fate entrusts me to you, lovely rays of my beloved sun, my soul will never be able to long for any other light.

O del mio dolce ardor

O del mio dolce ardor is an Italian opera classic, though it was written by a non-Italian, Christoph Willibald von Gluck. Taken from *Paride ed Elena (Paris and Helen)*, sung by the character ... , it speaks of absolute relief of being back together with the one you love after a long time apart, to breathe the same air as they do. It is a part of tonight's recital as a look back to the song Ethan used in his auditions during his search for the school of music he wished to forge his degree, including Houghton.

Italian	English
O del mio dolce ardor Bramato oggetto, L'aura che tu respiri, Alfin respiro. O vunque il guardo io giro, Le tue vaghe sembianze Amore in me dipinge: Il mio pensier si finge Le più liete speranze; E nel desio che così M'empie il petto Cerco te, chiamo te, spero e sospiro.	Oh, of my sweet ardor You desired object! The air which you breathe, At last I will breathe. Wherever my glance I turn Your lovely features Love for me paint a picture: My thoughts imagine The most happy hopes, And in the longing which Thus fills my breast I seek you, I call you, I hope, and I sigh. Ah!

Au bord de l'eau

Anyone who has experience with classical French, and maybe even those who haven't, would have likely heard the name Gabriel Fauré. Fauré's style was refined and gentle, and played a massive role in the development of French music. Through the late 19th century and through to the start of the 20th, Fauré forged his music career through different jobs, such as church organist and director of a conservatory.

Many of Fauré's works were written for many different branches that are found within "chamber music." *Au bord de l'eau* is the first movement in a gorgeous work entitled *Trois mélodies*, or Three Songs. It tells of the pureness of sitting and enjoying nature, in all its serenity, though not even that could compare to the feeling over sitting alone together with one you truly care for.

French	English
S'asseoir tous deux au bord d'un flot qui passe, Le voir passer; Tous deux, s'il glisse un nuage en l'espace, Le voir glisser; À l'horizon, s'il fume un toit de chaume, Le voir fumer; Aux alentours si quelque fleur embaume, S'en embaumer; Entendre au pied du saule où l'eau murmure L'eau murmurer; Ne pas sentir, tant que ce rêve dure, Le temps durer;	To sit together on the bank of a flowing stream, To watch it flow; Together, if a cloud glides by, To watch it glide; On the horizon, if smoke rises from thatch, To watch it rise; If nearby a flower smells sweet, To savour its sweetness; To listen at the foot of the willow, where water murmurs,

<p>Mais n'apportant de passion profonde Qu'à s'adorer, Sans nul souci des querelles du monde, Les ignorer; Et seuls, tous deux devant tout ce qui lasse, Sans se lasser, Sentir l'amour, devant tout ce qui passe, Ne point passer!</p>	<p>To the murmuring water; Not to feel, while this dream passes, The passing of time; But feeling no deep passion, Except to adore each other, With no cares for the quarrels of the world, To know nothing of them; And alone together, seeing all that tires, Not to tire of each other, To feel that love, in the face of all that passes, Shall never pass!</p>
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Lydia

Lydia, similar to *Au bord de l'eau*, is a masterpiece coming from Fauré's catalogue. Lydia was written in 1870, and is one of Fauré's first vocal compositions. With the piano providing a light and underlying pulse, while the vocal line adds a dreamy effect. Set to text from Charles-Marie-René Leconte de Lisle, it tells of Lydia. Fauré turns this poem's name into not only a beautiful piece of music, but also fits in a comical pun, writing the piece in the Lydian mode.

French	English
<p>Lydia sur tes roses joues Et sur ton col frais et si blanc, Roule étincelant L'or fluide que tu dénoues;</p>	<p>Lydia, on your rosy cheeks, And on your neck, so fresh and white, Flow sparkingly The fluid golden tresses which you loosen.</p>
<p>Le jour qui luit est le meilleur, Oublions l'éternelle tombe. Laisse tes baisers de colombe Chanter sur ta lèvre en fleur.</p>	<p>This shining day is the best of all; Let us forget the eternal grave, Let your kisses, your kisses of a dove, Sing on your blossoming lips.</p>
<p>Un lys caché répand sans cesse Une odeur divine en ton sein; Les délices comme un essaim Sortent de toi, jeune déesse.</p>	<p>A hidden lily spreads unceasingly A divine fragrance on your breast; Numberless delights Emanate from you, young goddess,</p>
<p>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, mourir toujours!</p>	<p>I love you and die, oh my love; Kisses have carried away my soul! Oh Lydia, give me back life, That I may die, forever die!</p>

Die Post

Have you ever anxiously waited for a package or letter to arrive in the mail? Or, perhaps, found yourself constantly checking your phone for that text from someone you've been longing to hear from? This is the idea behind Franz Schubert's *Die Post*. Written in a time where the mail was the only form of communication, and sounded by a posthorn's call, it accents the feeling of elation as you wait for the letter for yourself followed by the complete destruction as the mailman rides by, with no letter for you.

German	English
Von der Strasse her ein Posthorn klingt. Was hat es, dass es so hoch aufspringt, Mein Herz?	A posthorn sounds from the road. Why is it that you leap so high, my heart?
Die Post bringt keinen Brief für dich. Was drängst du denn so wunderlich, Mein Herz?	The post brings no letter for you. Why, then, do you surge so strangely, my heart?
Nun ja, die Post kommt aus der Stadt, Wo ich ein liebes Liebchen hatt', Mein Herz!	But yes, the post comes from the town where I once had a beloved sweetheart, my heart!
Willst wohl einmal hinübersehn, Und fragen, wie es dort mag geh'n, Mein Herz?	Do you want to peep out and ask how things are there, my heart?

An die musik

Composed in 1817, *An die musik* was dedicated to a Viennese pianist, Albert Sowinsky, a decade after it was composed. It is one of Schubert's most well-known works and is all about the art of music. The beauty and power of music, and includes a touching thanks to music for itself, which I feel all musicians can relate to.

German	English
Du holde Kunst, in wieviel grauen Stunden, Wo mich des Lebens wilder Kreis umstrickt,	O blessed art, how often in dark hours, When the savage ring of life tightens round me,
Hast du mein Herz zu warmer Lieb' entzunden, Hast mich in eine beßre Welt entrückt, In eine beßre Welt entrückt!	Have you kindled warm love in my heart, Have transported me to a better world! Transported to a better world

Oft hat ein Seufzer, deiner Harf' entfloßen, Ein süßer, heiliger Akkord von dir,	Often a sigh has escaped from your harp, A sweet, sacred harmony of yours
Den Himmel beßrer Zeiten mir erschloßen, Du holde Kunst, ich danke dir dafür, Du holde Kunst, ich danke dir!	Has opened up the heavens to better times for me, O blessed art, I thank you for that! O blessed art, I thank you!

The Green-Eyed Dragon

“Once Upon a Time” has got to be one of the best ways to tell the story. It is mostly associated with the story genre of Fairy Tales, and also begins this piece by Stanley Holloway, with the text originating from Greatrex Newman. It tells a wonderfully sinister story of the kingdom of a king and his daughter, which was haunted by their evil pet dragon with green eyes.

Cry For Me

Franki Valli and the Four Seasons was one of the most popular bands in American during the 1960s, with Franki Valli carrying on his solo career through the 70s and 80s. The group consisted of Franki Valli, Bob Gaudio, Tommy DeVito, and Nick Massi. Their story was truly one that enveloped the full life style of a super star musician during the 60s, and it led to the creation of the hit Broadway musical *Jersey Boys*.

Cry for me is a song from this musical, an original composition from the group's song writer, Bob Gaudio. The group, then called the Three Lovers, were looking to become a quartet. Gaudio, mesmerized by Valli's voice, knew he had to be the one who to write songs for him. At one of the group's performances, Gaudio plays *Cry for me* as an audition into the group.

What is it about her

Stories are built upon relationships. It could be one between family members, friendships, and rivals. However, what has got to be the biggest story driving relationship has to be that of a romantic sort. Stories are built and destroyed on the quality of these relationships. *What is it about her* from Andrew Lippa's *The Wild Party*. The show focuses around a young, beautiful girl named Queenie navigating the roaring twenties and her run in with a vaudeville clown, Burr. At the end of Act I, Burr finds himself in the company of Kate, a vivacious woman, who is trying to seduce him. He wards off her advances, proceeding to express his true passion lies with Queenie through *What is it about her*.

Michael in the Bathroom

Be More Chill is a hit musical with a fantastic story line and even more fantastic score. Based around the novel by Ned Vizzini, the musical by Joe Iconis made its debut in New Jersey 2015. It gained attraction for its creative, catchy, and edgy story and music, which eventually led to it appearing on an off-Broadway stage in 2018, and then making it fully to Broadway in 2019.

The story tells of Jeremy, an underclassman “loser” struggling to find his way through High School. He bumps into a popular upperclassman who let him in on his secret to coolness. S.Q.U.I.P. A pill that injects a super computer into one's brain that tells you the keys to being popular and cool. During a halloween party, Jeremy's best friend Michael gets left behind and discarded by Jeremy due to his newfound popularity. Michael runs to hide in the bathroom, where he is left alone to reflect on what happened to his former best friend.

Endless Night

There comes a time in every story where we find our protagonist in the lowest point in the story. This is an iconic element in storytelling found across many genres. In *Endless Night*, we see our hero at this point. Taken from the on stage Broadway production of Disney's *The Lion King*, which is based upon William Shakespeare's *Hamlet*. During this piece, Simba calls out to his father, who was brutally taken from him by his traitorous uncle Scar, and looks for the guidance that has been lacking in his life since his father's demise.

Who I'd Be

Shrek is a movie and story almost every child has heard of. It tells the tale of an unlikely hero in an unlikely story. Shrek is an ogre, finding himself in a fairy tale world where he is seen as an ugly, vicious monster, and will only be seen this way. But, Shrek finds himself staring as the hero of a story when Lord Farquaad promises him his swamp, which has been over infested with fairy tale creatures, in exchange for retrieving the princess Fiona for him.

In 2010, *Shrek the Musical* debuted on Broadway, and became a smashing success. It uses clever and creative songs to add to the already comical and enchanting world from the animated movie. In the musical, after rescuing the princess Fiona from her dragon guarded tower, Shrek and Donkey find themselves reflecting on life during a break from their travels. Here, Shrek reveals to Donkey why he hates the world, because it hates him. *Who I'd Be* shows Shrek expressing how he'd long to be the hero of the story for once, though the world would never accept him as such.

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

Shirley A. Mullen, President

Paul Young, Dean of Faculty

Dale Wright, Chief Financial Officer

Greatbatch School of Music Faculty, Staff, and Administration

Ethan, a student of Professor Cox, is performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Education with a concentration 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.