

# HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Joshua A. Ellis

Tenor

in

Senior Voice Recital

Assisted by  
Andrew Reith, Piano

Recital Hall  
Center for the Arts  
Monday, March 15, 2021  
8:00 p.m.  
Program

To Lizbie Browne  
Gerald Finzi  
(1901-1956)

Ten Thousand Miles Away  
Steven Mark Kohn  
(b. 1957)

*Bonnie and Clyde*  
Bonnie  
Don Black, Frank Wildhorn  
(b. 1938), (b. 1958)

Come Fly With Me  
Billy May  
(1916-2004)

*The Hunchback of Notre Dame*  
Out There  
Alan Menken  
(b. 1949)

*Pause*

*A Gentleman's Guide to Love and Murder*  
Foolish to Think  
Steven Lutvak  
(b. 1959)

*Edges*  
In Short  
Benj Pasek, Justin Paul  
(b. 1985)

*Taxi Cabaret*  
Way Ahead of my Time  
Peter Mills  
(b. 1973)

*Frozen: the Musical*  
Kristoff's Lullaby  
Kristen Anderson-Lopez, Robert Lopez  
(b. 1972), (b. 1975)

*Finding Neverland*

Gary Barlow, Eliot Kennedy

If the World Turned Upside Down (b. 1971), (b. 1969)

*I Love You Because*

Ryan Cunningham, Joshua Salzman

Goodbye

**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*

Joshua Ellis, a student of Professor Amanda Cox, is performing this recital in partial fulfillment of the requirements for the Bachelor of the Arts degree in Music 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. No really, If you don't turn off your phone I'll get distracted and forget the words I worked so hard to memorize and you'll have wasted an evening and I'll have wasted four years Thanks for your consideration.

## -Program Notes-

### To **Lizbie Browne**, by Gerald Finzi, poem by Thomas Hardy

Thomas Hardy is, perhaps, one of the greatest and most renowned figures of twentieth century English literature. His work was heavily influenced by the backdrop to his genius, the southern county of Dorset which happened to be one of the poorest in England at the time. **To Lizbie Browne** is a story of torment and unrequited love intercepted by class and age and missed opportunities. This heartbreaking tale proved irresistible to Gerald Finzi as a work in need of musical setting. The result is a piece as uncertain in its time signature and melody as the speaker's voyeuristic obsession with Lizbie. Finzi's treatment of Hardy's poem is true to form and is an embodiment musical interpretation.

### Ten Thousand Miles Away, by Steven Mark Kohn, adapted from 18th c. sea shanty

There have been many settings and adaptations of this sea shanty and Kohn's treatment of the original text is a worthy addition. In the text, we see the story of a man who chooses to live his life in flux. Everything and nothing belongs to him. The speaker spins a tale of the ideal woman he left on the shores of another land. She may have been real or merely invented to occupy the minds of lonely sailors. Regardless, our unnamed siren remains a fascination of many composers who draw inspiration from the folk tradition of northwestern shanty. Though the text has always been sung, Kohn's swelling and retreating accompaniment and sweet melody is a revelatory testament to modern text painting. Listen closely and you'll hear the waves washing against the sides of the ship as our speaker sings of a life he'll never have and, perhaps, never want, **Ten Thousand Miles Away**.

### **Bonnie**, from the musical *Bonnie and Clyde*, music by Frank Wildhorn, lyrics by Don Black

Bonnie and Clyde is a familiar and essentially American tale of love, greed, murder and vanity. This homicidal duo took the nation's headlines by storm until the brutal shootout that ended their lives on May 23, 1934. Black and Wildhorn's musical setting, *Bonnie and Clyde*, exposes the mania, nerves, and narcissism of Bonnie and Clyde's wild and careless love. The song **Bonnie** is sung by Clyde to Bonnie from the bathtub as they revel in their infamy. Bonnie complains that there should be a photo of her in the paper right next to the line, 'ravishing redhead.' But Clyde tells her that she doesn't need a picture because no one could forget a face like hers. So Clyde pulls a ukulele into the tub and tells her just what he thinks when he wakes up, falls asleep, and every second in between.

### Come Fly With Me, by Billy May

The piece, **Come Fly With Me**, is a staple in the canon of American jazz. In a time where many of us are desperately wishing to take a break and head to warmer weather but are not able, this song can be a small vacation if only for a moment to a place where the sun is shining, the drinks are cold, and music hangs in the air. Popularized by Frank Sinatra, Come Fly With Me has been adapted by many artists, staying true to form as jazz is never meant to be performed the same way twice. This piece seemed appropriate as the students push through this semester with no vacations and has the added bonus of appeasing my mother. I was begged to add jazz to my senior recital so here it is, Mom.

### Out There, from the musical *The Hunchback of Notre Dame*, by Alan Menken

Disney's sanitized adaptation of Victor Hugo's *Hunchback of Notre Dame* is a childhood classic for many. Quasimodo's journey to self acceptance and release from shame finds its start in the relationships he builds beyond the boundaries that so securely seal him in. The world that he was told would see him as nothing but a monster is where he finds the true expression of God's whole and unchanging love. **Out There** is our introduction to a man longing to be a part of something outside of himself and the manipulation of his adoptive father. How can he show and receive love if he can do nothing but watch the world play out below him?

-Pause-

### Foolish to Think, from the musical *A Gentleman's Guide to Love and Murder*, by Steven Lutvak

Monty Navarro is a man with a complicated family history. He has no special skills, no connections and no father to tell him where he belongs. Shortly after his mother's death, an old woman tells Monty that his mother was actually a relative of the great D'ysquith family, disowned after running off with a musician. Monty writes to the family and receives an aggressive and demeaning response that challenges his determination to better his circumstances. We see his resolve redoubled in **Foolish to Think** where he soon finds out that only eight members of the D'ysquith family men stand between him and the Earldom. Perhaps it might be easier to take revenge and his rightful place at the table, than he thought. But how far is Monty willing to go?

### **In Short**, from the musical *Edges*, by Benj Pasek and Justin Paul

This piece is a part of the musical song cycle *Edges*, that deals with 20-somethings finding their footing in an uncertain world. People are insecure and angry and selfish and hopeful and incredibly complicated. **In Short** is a tribute to that complexity. It puts the mental process of both wanting to ‘disappear’ someone and wanting them as close to you as possible, on very bold display. Part of the process of maturity necessitates the feeling of being deeply let down by those you love and experiencing the fallout of those same mistakes on your behalf as well. Feelings are always complicated and most times, messy but they must be allowed to be felt.

### **Way Ahead of My Time**, from the musical *Taxi Cabaret*, by Peter Mills

The musical *Taxi Cabaret* is yet another angsty coming of age story of six New Yorkers as they learn what it means to ‘grow up.’ The character Zach sails through life, keeping his cards as close to his chest as possible. Zach finds himself escaping into his imagination as he infuses his own hilarity into what it must have felt like to be honest with the world when the world and the human race was significantly younger. **Way Ahead of My Time** is a highly comedic and light song that deals with Zach’s insecurities in a way that you’d have to be incredibly naive not to understand.

### **Kristoff’s Lullaby**, from *Frozen: the Musical*, by Kristen Anderson-Lopez and Robert Lopez

We, most likely, are all familiar with the 2013 animated movie “Frozen” but perhaps less so with the musical adaptation of the movie. In this 2017 rendition, the cold and distant character of Kristoff is brought to his knees by the threat of losing his friend Anna as he discovers that, as she begins to freeze in front of him, his feelings are much different than he thought. **Kristoff’s Lullaby** is a song about doubt, discovery and humility as the speaker asks an incredibly important question, what do any of us know about love?

### **If the World Turned Upside Down**, from the musical *Finding Neverland*, by Gary Barlow and Eliot Kennedy

The story of Peter Pan is a beautiful and idealistic tale of youth and optimism that is meant to transform the way we view young people and ourselves. The story of how the original book, by J.M. Barrie, came into being has its own significance and lessons to share. Barrie found himself trapped in a world of formality and control and social currency with no way out. He wanted to write something that would be a release rather than the works that London had become acquainted with. So with an open mind and a fearless heart, Barrie allowed himself to be forever changed by a young group of boys and their wise and ailing mother. When we build relationships that are true to form, we are changed and molded by them. And, if we are lucky enough, our worlds might just be turned upside down.

**Goodbye**, from the musical *I Love You Because*, by Ryan Cunningham, Joshua Salzman

The final song in this program is from the musical *I Love You Because*, a retelling of the Jane Austin novel *Pride and Prejudice*, gender swapped and set in modern day. In the song **Goodbye**, Austin (Elizabeth Bennet) finally realizes that Marcy (Mr. Darcy) will love him unconditionally. No matter what Austin does or who he becomes, Marcy wants to be there. It isn't always that this kind of love is romantic but it is always rare and hard to live into. We first need to have a healthy sense of who we are before we can recognize a love that accepts and holds us completely. This requires humility and honesty and constant hard work but is always worth it. It is the kind of love that changes us and forces us to say goodbye to a microcosm of one, opening us up to the true expression of who we are made to be.