

Music

AT EASTERN

The EWU Department of Music presents

Brian D. McDougall
Graduate Voice Recital

Assisted by Johanna McDougall, piano

Sunday, June 8, 2014
3:00 p.m.
Music Building Recital Hall

Presented in partial fulfillment of the requirements for
Masters in General Music (Non-Specific)

Studio of Professor Dr. Randal Wagner

Program

Auf dem grünen Balkon
Lebe Wohl
Und willst du deinen Liebsten Sterben sehen

Hugo Wolf
(1860-1903)

Mandoline
Lydia
Diane, Séléné (*L'Horizon chimérique*)
Clair de lune

Gabriel Fauré
(1845-1924)

Pause

Sweet Chance that led my Step Abroad
The Singer
The Twins

Michael Head
(1900-1976)

Il mio Tesoro (*Don Giovanni*)

W.A. Mozart
(1756-1791)

**“Music gives soul to the universe
wings to the mind, flight to the imagination,
and life to everything.” Plato**

Program Notes

Auf dem grüne Balkon: Written on December 12th of 1889 and coming from the *Spanisches Liederbuch*, this song is about a young man who comes to the lattice covered balcony to serenade his beloved, or at least the beautiful young women that flirts with him. The piano accompaniment gives the impression of a guitar being strummed with its rolled chords in the left hand and its flowing melodic line in the right. The song has a lighthearted feeling to it which gives the impression of the young man trying to win the girls affection, rather than to profess a deep suffering without her. The text was taken from an anonymous poet from Spain that was translated into German by Paul Heyse.

Lebe wohl: Lebe wohl was written on March 31st of 1888. The original poem was written by Eduard Mörike and is actually auto-biographical in nature. Mörike wrote this poem in remembrance of the words his wife, Luise Rau, spoke to him the day she left him. Not only what she said, but how she said it: feeling nothing and with a light heart. The descending chromatic chord progression gives the sense of anguish in what the author is saying with the vocal melodic line following the same chromatic pattern. With sudden passion the chords come pounding in as the lyrics explain how the author has told himself these words a thousand time and the insatiable torment has broken his heart. It would be easy to see how Wolf would relate to the feelings in the text with his broken romance with Vally.

Und willst du dienen Liebsten Sterben zehen: This song was composed on December 11th of 1981 based on the translation of a poem by Paul Heyse and was one song from Hugo's *Italienisches Liederbuch*. The poem is about a man that is completely enthralled with his beloved's long, golden hair. The accompaniment is based on the movement of three chords to a measure in the beginning, which I see as the golden hair tied up with a few loose locks. The singer states over these chords that he will die if she leaves her hair up in curls, and that he wishes them to flow freely about her shoulders. As the song moves into the second half, the accompaniment moves to six chords in a measure with an arpeggiated chord in the left hand which sounds like the hair having been let down to blow gently in the wind as the singer stares in rapture at those golden threads that are combed by one so beautiful.

Mandoline: Mandoline was written in the summer of 1891 and is the first song of Fauré *Cinq mélodies de Venise*. The poem was written by Paul Verlaine and describes a scene of serenaders and the lovely ladies that are listening to them as they exchange idle conversation under the boughs of trees. Verlaine goes on to describe the outfits worn by different individuals and of how the mandolin chatters with the breeze. Fauré captures the scene very nicely with his light, staccato chords and flowing melody. It almost sounds as if you can hear the mandolin playing whimsically. And when Verlaine talks about the "whirl wildly in the rapture of a pink and gray moon," Fauré matches that idea with falling sixteenth notes in the piano right hand and lightly descending vocal line that gives that sense of whirling. Fauré brings that song to a close by restating the beginning with the same light and relaxed mood of staccato eighth and sixteenth note chords, with a nice, short, rolled chord to bring the song to a close.

Lydia: This song was composed circa 1870 and was Fauré's first setting of one of Leconte de Lisle's poems. Fauré took the elegant style of the poem and mirrored it by using the a flowing, curved vocal line and setting the song in the Lydian mode. The poem uses an old literary of death, or to die, to mean the erotic, and Fauré captures this concept by making the climax of the song on the statement "that I may die, die forever." Also, "Lydia" was supposedly to refer to Emma Bardac, which was a woman that Fauré was having an affair with.

Diane, Séléné (*L'Horizon chimérique*): *L'Horizon chimérique* was the last song cycle written by Fauré and was one of the last compositions he wrote having completed it in 1921. The song Diane, Séléné is the third song out four. The entire song cycle depicts different images of the sea, with this song being about moon light on a calm sea. Fauré expertly depicts the calm sea with the accompaniment being soft chord on every beat. The melodic line move smoothly up and down across the accompaniment giving the impression on moon light on water that is refracted and tossed about without feeling disruptive or agitated. These poems were written by Jean de la Ville de Mirmont who had died just a few years before in World War I.

Clair de lune: This was Fauré's first setting of Verlaine and was composed in 1887. In Verlaine's poem there is a mixture of the *fêtes galantes* painting by Watteau of charming scenes of finely dressed couple enjoying themselves around fountains and statues in great parks and the *commedia dell' arte* with its stock comedy characters. These two concepts together gives a strange impression of people wandering about looking happy and yet being sad underneath the masks that they wear. Fauré depicts these conflicting emotions by giving a pleasant melodic flow to the right hand, but it feels slightly amiss with the left hand sixteenth notes that never fall on a beat, or if they do, they feel disjointed. Also, Fauré puts it in the minor key which implies strong emotions within the song.

Sweet Chance That Led My Steps Abroad: This song was published in 1914 and is based on a poem by W. H. Davis. The scene is a pastoral one, "beyond the town where wild flowers grow" and where the "sheep and cow" continue to stare at the singer. The accompaniment is pleasant and has a continual sense of moving forward, but the numerous changes of meter gives the sense of wandering through nature and being caught-up in the wonder and splendor that is around the singer.

The Singer: This song was written in 1938 and published in 1939. The author of the poem is Bronnie Taylor. The Singer is the story of a man who encounters road worn singer that speaks dreamily and has eyes as changeful as the sea. The man offers him some money in the hope that the singer would stay, but the singer just shakes his head and walks off with the sound of a fairy flute and fairy laughter floating back. Head sets this poem with an *ab lib* accompaniment to give the feeling of telling a story, as if one is strumming a guitar and then singing over the chord. The melodic vocal line with dotted eighth and sixteenth note rhythms give a lilting fairy feel and the *fa la la la's* on chromatic sixteenth notes sound like fairy laughter.

The Twins: This song was published in 1960 and the original poem was written by H.S. Leigh. The Twins is a farcical story of a man that has a twin brother that he keeps getting mistaken for. I'll say no more to keep the suspense.

Il mio tesoro (*Don Giovanni*): Il mio tesoro comes from the opera *Don Giovanni* which was composed by W. A. Mozart, with libretto by Lorenzo Da Ponte. Il mio tesoro happens quite early in the opera, actually in Act 1, scene one. The opera opens on Don Giovanni's companion Leporello standing guard outside the home of Anna, the commendatore's daughter, as Giovanni attempts to rape her. Anna's screams wake her father who challenges Giovanni. Anna runs for help and Giovanni kills the commendatore and then flees with Leporello. Anna returns with Don Ottavio to find her father slain, and agrees to marry Ottavio if he swears to avenger her father's death. Ottavio, who is usually a short and rounder man, agrees to this and sing the song Il mio tesoro in which he vows to avenge her father. This brings the first scene to a close. Don Ottavio doesn't know that Don Giovanni is the one that killed the commendatore and it is obvious that Ottavio is no match for Giovanni. The seriousness and vigor that Ottavio swears to avenge the commendatore with his quick melismas and high notes make this scene rather comical.

Translations

Auf dem grünen Balkon

Auf dem grünen Balkon mein Mädchen

On the green balcony my maiden

schaut nach mir durchs Gitterlein.

Looks for me through the little trellis.

Mit den Augen blinzelt sie freundlich, mit dem Finger sagt sie mir: Nein!

With the eyes winks she friendly, with the finger says she to me: no!

Glück, das nimmer ohne Wanken

Happiness, that never without wavering

junger Liebe folgt hienieden,

follows young love here below

hat mir eine Lust beschieden,

has me a joy given,

und auch da noch muss ich schwanken.

And even then still must I waver.

Schmeicheln hör ich oder Zanken,

Flattering hear I or quarreling

komm ich an ihr Fensterlädchen.

Come I to her window-shutter.

Immer nach dem Brauch der Mädchen

Always according to the custom of the maidens

träuft ins Glück ein bischen Pein.

Seeps into happiness a little torment.

Mit den Augen blinzelt sie freundlich, mit dem Finger sagt sie mir: Nein!

With the eyes winks she friendly, With the finger says she to me: no!

Wie sich nur in ihr vertragen

How themselves then in her behave

ihre Kälte, meine Glut?

Her coldness, my fire?

Weil in ihr mein Himmel ruht,

Since in her my heaven rests,

she ich Trüb und Hell sich jagen.

See I dimness and light hunt themselves.

In den Wind gehn meine Klagen,

Into the wind go my complaints,

dass noch nie die süsse Kleine

that still never the sweet little one

ihre Arme schlang um meine;

her arms entwined with mine;

doch sie hält mich hin so fein,

but she keeps me waiting so nicely,

mit den Augen blinzelt sie freundlich, mit dem Finger sagt sie mir: Nein!

with the eyes winks she friendly, With the finger says she to me: no!

Lebe wohl

Lebe wohl! Du fühlst nicht,
Farewell! You feel not,
was es heisst, dies Wort der Schmerzen;
what it means, this word of pains;
mit getrostem Angesicht
with confident face
sagtest du's und leichtem Herzen.
Said you it and with light heart.

Lebe wohl!

Farewell!

Ach tausendmal

Ah a thousand times

hab ich mir es vorgesprochen,
have I to me it told,
und in nimmersatter Qual
and in never ending torment
mir das Herz damit gebrochen!
Me the heart with it broken!

Und willst du deinen Liebsten sterben sehen

Und willst du deinen Liebsten sterben sehen,

Do you want to see your beloved dying
so trage nicht dein Haar gelockt, du Holde.
So carry not your hair in locks, you gentle one.

Lass von den Schultern frei sie niederwehen;

Let from the shoulders freely them flow down;

wie Fäden sehn sie aus von purem Golde.

They look like threads of pure gold.

Wie goldne Fäden, die der Wind bewegt,

Like golden threads, which the wind moves,

schön sind die Haare, schön ist, die sie trägt!

Beautiful is the hair, beautiful is, who it wears!

Goldfäden, Seidenfäden, ungezählt,

Golden threads, silken threads, uncountable,

schön sind die Haare, schön ist, die sie strahlt!

Beautiful is the hair, beautiful is the one, who it combs!

Mandoline

Les donneurs de serenades

The givers of serenades

Et les elles écouteuses

and the beautiful lady listeners

Echangent des propos fades

exchange some words insipid

Sous les ramures chanteuses.

under the branches singing.

C'est Tircis et c'est Aminte,

It is Tircis and it is Aminte,

Et c'est Damis qui pour mainte

and it is Damis who for many a

Cruelle fait maint vers tendre.

Cruel girl makes many a verse tender.

Leurs courtes vestes de soie,

Their short jackets of silk,

Leurs longues robes à queues,

their long dresses with trains,

Leur èlègance, leur joie

their elegance, their joy

Et leurs molles ombres bleues,

and their soft shadows blue,

Tourbillonnent dans l'extase

whirl in the ecstasy

D'une lune rose et grise,

of a moon pink and gray,

Et la mandoline jase,

and the mandolin chatters,

Parmi les frissons de brise. La la.

Midst the shudders of the breeze. La la.

Lydia

Lydia sur tes roses joues Et sur ton col frais et si blanc,
Lydia on your pink cheeks and on your neck cool and so white,

Roule étincelant L'or fluide que tu dènoues;
falls glittering the fluid gold that you loosen;

Le jour qui luit est le meilleur, Oublions l'éternelle tombe;
the day that shines is the best, let us forget the eternal tomb;

Laisse tes baisers, tes baisers de colombe
let your kisses, your dove-like kisses

Chanter sur ta lèvre en fleur.
Sing on your blossoming lips.

Un lys cachè rèpand sans cesse
A hidden lily emits unceasingly

Une odeur divine en ton sein;
a heavenly fragrance in your breast;

Les dèlices comme un essaim Sortent de toi, jeune dèesse
pleasures in swarms exhale from you, young goddess

Je t'aime eet meurs, ô mes amours,
I you love and die, oh my loves,

Mon âme en baisers m'est ravie!
My soul is carried off in kisses!

O Lydia rends`moi la vie,
Oh Lydia give back my life,

Que je puisse mourir toujours!
That I may forever die!

Diane, Séléné

Diane, Séléné, lune de beau métal,
Diana, Selena, moon of lovely metal,

Qui reflète vers nous, par ta face déserte,
You reflect to us upon your desert face,

Dans l'immortel ennui du calme sidéral,
In the eternal boredom of the stars' quietude,

Le regret d'un soleil dont nous pleurons la perte.
The regret of a sun whose loss we mourn.

O lune, je t'en veux de ta limpidité
O moon, I covet your clarity,

Injurieuse au trouble vain des pauvres âmes,
Insult to the vain turmoil of poor souls,

Et mon coeur, toujours las et toujours agité,
And my heart, ever weary and ever restless,

Aspire vers la paix de ta nocturne flamme.
Aspires toward the peace of your nocturnal flame.

Clair de lune

Votre âme est un paysage choisi
Your soul is a chosen landscape
Que vont charmant masques et bergamasques,
charmed by masquers and revellers
Jouant du luth et dansant, et quasi
playing the lute and dancing and almost
Tristes sous leurs déguisements fantasques!
Sad beneath their fanciful disguises!
Tout en chantant sur le mode mineur
Even while singing, in a minor key,
L'amour vainqueur et la vie opportune.
Of victorious love and fortunate living
Ils n'ont pas l'air de croire à leur bonheur,
they do not seem to believe in their happiness,
Et leur chanson se mêle au clair de lune,
and their song mingles with the moonlight,
Au calme clair de lune triste et beau,
the calm moonlight, sad and beautiful,
Qui fait rêver, les oiseaux [dans] les arbres,
which sets the birds in the trees dreaming,
Et sangloter d'extase les jets d'eau,
and makes the fountains sob with ecstasy,
Les grands jets d'eau sveltes parmi les marbres.
The tall slender fountains among the marble statues.

Il mio Tesoro

Il mio tesoro intanto,
To my beloved, o hasten
andate a consolar,
to comfort, to comfort her sad heart.
E del bel ciglio il pianto
Sweet are the tears that chasten
cercate di asciugar.
Yet grieve not those who part.
Ditele che I suoi torti
Tell her, to see her righted
a vendicar io vado;
ne're will I cease pursuing;
Che sol di stragi e morti
My sword and faith I've plighted
nunzio vogl'io tornar.
Nought my resolve shall thwart.

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I would like to thank my wonderful wife, Johanna McDougall. Thank you for your encouragement, your love, and your prayers. Thank you for making my recital sound that much better!

Thank you all for coming to my recital today! I appreciate your support!

I would also like to thank my Lord and Savior, Jesus Christ, for being my strength when I am weak, for leading me when I am lost, and for giving true meaning to my life. I do this for His glory.

**“I will sing of steadfast love and justice;
to you, O LORD, I will make music.” Psalm
101:1**

Upcoming Events at EWU

June 8

Brook Rapp Vocal Recital

5 p.m.