

# EASTERN MICHIGAN UNIVERSITY

---

SCHOOL *of* MUSIC & DANCE

---

## Europe through Song

Dr. Matthew Cook, Tenor  
Mark Loring, Piano

December 12, 2019  
12 p.m.  
Honors College



## PROGRAM ORDER

---

### *French Art Song*

À Hélène, Op. 42, No.5                      Louis Théodore Gouvy  
À Olive, Op. 48, No. 1                      (1819-1889)

---

### *Opera & Oratorio*

Dies Bildnis ist bezaubernd schön                      W. A. Mozart  
(from *Die Zauberflöte*, K.620)                      (1756-1791)

Già il sole dal Gange                      Alessandro Scarlatti  
(from *L'Honesta negli amori*)                      (1660-1725)

If with all your hearts                      Felix Mendelssohn  
(from *Elijah*)                      (1809-1847)

---

### *German Art Song*

From *Winterreise*, D.911                      Franz Schubert  
Gute Nacht                      (1797-1828)  
Die Wetterfahne

---

### *English Art Song*

The Cloths of Heaven                      Thomas Dunhill  
(1877-1946)

I Heard You Singing                      Eric Coates  
It was a Lover and His Lass                      (1886-1957)

Beloved                      Michael Head  
(1900-1976)

---

*The performers thank you for your attendance today and  
wish you a pleasant and peaceful end to the Fall 2019 Semester.  
Dr. Cook also wishes to thank Dr. MeeAe Nam for her constant inspiration in the pursuit of artistry.  
Special thanks to Karen Cook for proofreading the program.*

## PERFORMER BIOS

---

**Matthew Cook, Ph.D.**, is a Second Bachelor's student in the Bachelor of Arts in Music degree program and a fourth year assistant professor in Historic Preservation and Cultural Geography. He is a student of Dr. MeeAe Nam.

**Mark Loring, M.M.**, is Director of Music Ministries at Chelsea First United Methodist Church and a freelance collaborative pianist based in the Ann Arbor area.

---

## PROGRAM NOTES & TEXT TRANSLATIONS

---

### **À Hélène, Op. 42, No.5**

Poetry: Pierre de Ronsard (1524–1585)

### **À Olive, Op. 48, No. 1**

Poetry: Joachim du Bellay (1522–1560)

Composer **Louis Théodore Gouvy** was born into a complex European geopolitical situation in the early 19th century. National borders in the Lorraine region shifted due to the Napoleonic Wars in the 19th century (Nam 2019). This resulted in Gouvy being a German citizen by birth although his family of steel mill owners/managers had mixed citizenship—for example, his three brothers were technically French despite also being born in the Lorraine region. Gouvy was quickly identified as having a love of the arts and humanities, particularly music and language. Despite being “encouraged” (i.e., *forced*) by his family to pursue a career in law, he failed the bar and was finally permitted by his mother to study music at the legendary Paris Conservatoire. Alas, Gouvy was then rejected by the Conservatoire because of his German citizenship. He nevertheless persisted, moving to Paris and studying with many French musical greats, who he paid “off the books.” Focusing on piano and composition, he eventually made professional connections with many leading composers of his day including Mendelssohn, Brahms, Liszt, and Rossini (Nam 2019). Given his personal history and citizenship question (despite heartily

viewing himself as French, particularly in his correspondence), Gouvy was wonderfully situated to write music that drew upon the best of the French and German musical elements in his compositions, eventually leaving Paris for more fertile grounds in Germany, Austria and other countries.

Poets Ronsard and du Bellay's writings are amazingly florid and full of stunning visuals. **À Hélène** and **À Olive** both reflect back on love from happier times, but ultimately love that seems to have been spurned or that never truly developed. Though both women are described in detail as physically beautiful, the poets find that their subjects *do* have their cruelties, for example, by no longer being in the poet's life or because they have a "heart of marble."

### **To Hélène**

The year was rejuvenating in its green youthfulness,  
When I was enamoured of you, my cruel Hélène;  
Sixteen years were the flower of your young age,  
And your complexion was still showing its childhood.  
You still had the countenance of a child,  
Speech and gait, your mouth was beautiful,  
Your brow and your hands, worthy of an immortal,  
Your eye that makes me die, when I think of it.  
Love, which that day there such great beauties saw,  
On marble in my heart with a stroke inscribed them.  
And if for today your beauties so perfect  
Are not as in the past, I am no less enraptured by them;  
Ah! I have no image of what you now are,  
But only the sweet memory of the beauties that I saw.

### **To Olive**

Give back to gold that colour which gilds  
Your blond hair, give back a thousand other things:  
To the Orient so many pearls enclosed,  
And to the sun those beautiful eyes that I adore.  
Give back those hands to beautiful ivory again,  
That brow to marble, those lips to roses,  
Those sweet sighs to little blooming flowers,  
And that beautiful complexion to the vermillion dawn.  
Give back as well to Love all its traits,  
And to Venus her grace and her charms.  
Give back still that sweet name to its tree,

And to the rocks give back that heart of marble,  
Give back, give back, that heart of marble.

Text Translations by Thomas Vosteen, Eastern Michigan University  
(reprinted from Nam 2017: 108, 201)

---

## **Dies Bildnis ist bezaubernd schön**

Librettist: Emanuel Schikaneder (1751-1812)

**Wolfgang Amadeus Mozart** (1756-1791) was arguably the most influential composer of the Classical era whose musical style stands as an archetype of the period. Prodigious from his early childhood, Mozart was the youngest of seven children (only he and his sister Maria Anna, nicknamed “Nannerl,” survived to adulthood) born to a musical family, with his father Leopold Mozart a composer and court violinist (later, *Kapellmeister*) in Salzburg. Mozart spent much of his childhood at the clavier and wrote his earliest music at ages four or five. Mozart travelled quite extensively with his family despite the perils of long-distance travel at the time, performing as a child prodigy along with his sister. From 1769 to 1771, he and his father travelled in Italy, during which period he famously heard Allegri’s *Miserere*—the Vatican’s closely guarded musical masterpiece—performed only twice before transcribing it verbatim. Following the successful tour, he traveled in Italy for extended periods in Milan, where he wrote Italian operas, but was unsuccessful in achieving his father’s goal of being named to a royal appointment. Mozart was instead employed at court in Salzburg from 1773-1777. He eventually grew tired of the “constricting” city of his birth and moved to Vienna in 1781, where his fame continued to rise but the financial ability of the aristocracy to support musicians professionally declined. Despite some financial successes as a keyboardist and with opera compositions during his lifetime, Mozart died in 1791 in a period of financial instability, which frequently plagued his family. Mozart’s fame took off substantially after his death, however, as biographers and music publishers rushed to gather information about his life and his compositions put it into the public sphere (Eisen & Sadie 2001).

**Dies Bildnis** is the first major aria sung in *Die Zauberflöte* and the only solo aria for the lead tenor character, Tamino. In “Dies Bildnis,” Tamino proclaims his love at first sight for Pamina, the princess and daughter of the Queen of the Night, after being given a locket containing her image by the Queen’s three ladies. The three ladies have just slain a

terrible serpent, which is chasing Tamino at the start the opera. As is typical for a two-act comic opera, the plot moves quickly, with Tamino established as the hero with a strong love interest within the first three numbers of Act I.

### **This likeness is enchantingly lovely**

O image angel-like and fair!  
No mortal can with thee compare!  
I feel it, how this godly sight  
pervades my heart with new delight.  
I cannot name this strange desire,  
which burns my heart with glowing fire.  
Can this emotion love reveal?  
Ah yes! 'Tis love alone I feel.  
Oh, how to see her I am yearning!  
Oh, how to find her I am burning!  
I would then—would then—warm and true,  
What would I do?  
Upon this heart would I press her,  
within these loving arms caress her.  
Forever then she would be mine.

Sung English Translation,  
from the G. Schirmer edition of *The Magic Flute*

### **Già il sole dal Gange**

Librettist: unknown

**Pietro Alessandro Gaspare Scarlatti** (1660–1725) was the second son of tenor Pietro Scarlata and Eleanora d'Amato, both of whom were musically active in Palermo. Scarlatti began his musical studies in Palermo, but continue in earnest in Rome beginning in 1672 when his family was forced to move because of a famine. By age 18, Scarlatti was already a renowned composer in Rome, earning the support of powerful and wealthy patrons, who assisted Scarlatti in gaining the position of *maestro di cappella* at San Giacomo degli Incurabili (Boyd et al. 2001). By 1684, he had moved to Naples, namely to take up writing operas, which were viewed as less-than-favorable music by the Pope. Although there were relatively brief periods (e.g. 1702–1708) in which Scarlatti left Naples for Florence or Rome, he spent most of the rest of life in Naples, dying there in 1725. Scarlatti is frequently referred to as the “father” of the Neapolitan opera.

Like many *canzonetti*, with **Già il sole dal Gange** Scarlatti has set to music a secular poem based on a pastoral theme: the unnamed singer—perhaps a shepherd—observes a sunrise and, drying the dew (the weeping dawn), the sun metaphorically paints the glimmering meadow with a brilliant effect like the stars of the sky. This aria might best be described using one of the translated words from the Italian text: sparkling. Since the focus of the piece is about the rising of the sun, the brightness of the text and speed of the accompaniment offer a nice contrast to many other arias.

### **Already, the Sun, from over the Ganges**

Already, the Sun, from over the Ganges  
More clearly sparkles  
And dries every drop  
Of the dawn, which weeps.  
With golden ray,  
It catches every stem,  
And the stars of the sky  
It paints in the meadow.

Text Translation by Dr. Cook

### **If with all your hearts**

Among the most versatile musicians in the canon of German classical music, **Felix Mendelssohn** (1809–1847) was the grandson of pre-eminent Jewish philosopher Moses Mendelssohn, who argued for social tolerance and assimilation of Jews in Germany in the late 1700s. Felix and his older sister Fanny began musical training at an early age under their mother, Lea, which continued in Paris when Felix was 7. So great was Felix's talent that his father paid for him to study piano and violin with professional musicians in Berlin. While his father eventually limited Fanny's musical ambitions (as pursuing a career was largely impossible for women in German high society of the early 1800s), Felix was encouraged to compose, writing in a range of musical genres including for keyboard, chamber instruments, and sacred choral works while still in his pre-teen years. He went on to achieve particularly noteworthy success with his oratorios after becoming "thoroughly infected with a fever for the genre" following his rediscovery of J.S. Bach's *St. Matthew's Passion* (Keller 2010: 8). In 1821, Mendelssohn received a manuscript copy of the passion from his grandmother. This gift later enabled Mendelssohn to conduct a



performance of the work in 1829, widely considered to spark the rebirth of interest in the music of Bach and the beginnings of the field of musicology. While his own compositional output was not as adventurous as his contemporaries and he died of poor health at a relatively early age (much like Franz Schubert), Mendelssohn's compositions are now among the most popular in Classical music. He has even been considered as the 'lovely interlude' in German music between Beethoven and Wagner (Todd 2001).

**If with all your hearts** and its preceding recitative **Ye people, rend your hearts**, are the third and fourth movements of Part I of Mendelssohn's *Elijah*. In these combined works, Mendelssohn draws upon texts from the Books of Joel and Job in the Old Testament to give to Obadiah to speak to the people of Israel to repent from their idolatry. Obadiah speaks to Elijah's power as a prophet of Yahweh, ascribing to Elijah the power to have "sealed the heavens" or causing the drought facing Israel at the time. Not one to pass the judgment, however, Obadiah immediately provides the remedy: forsake your idols and return to God.

—

### **Gute Nacht** and **Die Wetterfahne**

Poetry: Wilhelm Müller (1794–1827)

**Franz Schubert** (1797-1828) is among the best known and most frequently performed composers of the early 19<sup>th</sup> century. Spanning the Late Classical and Early Romantic eras of Western classical music, Schubert's compositional output in so short a lifetime (he died at the age of 31 of what most scholars believe was syphilis) is overwhelmingly phenomenal: he composed seven complete symphonies, a large body of piano and chamber music, incidental music and operas, and over 600 *Lieder*, for which he is perhaps best known (Siepmann 2002). Schubert—identified early on for his aptitude at the violin, viola, and piano—grew up during a period of Viennese history that saw two French occupations in 1805 and 1809, which led to substantial monetary crises and food shortages. After Napoleon's defeat in 1814, however, Vienna became a primary center of European culture and commercial activity. It was against this backdrop that a substantial shift in the political economy of the day (away from nobility and landed gentry toward a form of capitalism that favored bankers and businessmen) led to the decline of the musical patronage system and instead left composers to their own devices to find income

through sales of their musical works, as teachers, and as performers. Schubert, it has been said, was terrible at this system (Siepmann 2002: 11 argues that Schubert had an “extraordinary lack of business acumen”) and lived much of his life with a meager existence, first as a school teacher (to avoid conscription into the army), and later in a largely Bohemian lifestyle supported both in terms of lodging and financially by his friends. This Bohemian existence gave birth to the concept of the *Schubertiad*, or an evening spent in a home or café where Schubert and his friends played Schubert’s compositions, often as a way to promote the music to the public. The combination of this situation—hovering just above poverty, dependency on his friends, and his inability to marry love interests on multiple occasions (thanks to draconian marriage-consent laws in Austria)—is greatly reflected through Schubert’s compositional style and his music’s themes of depression, despair, sorrow, and wandering.

**Gute Nacht**, translated as “goodnight”, is normally a phrase one would think of as an ending: said at the end of a day, meeting, or journey to a friend or loved one, perhaps, or even as the end of a bedtime story. However, Schubert, drawing on the poetry of Wilhelm Müller, begins *Winterreise* with this song, establishing from the outset that this is no normal story. Müller’s poetic cycle begins with some hints as to how the story will end: intentionally vague/fragmented (details are scarce, as is common in European storytelling of this age) but containing elements of exile, alienation, loss, and if one looks hard enough, possible insanity. Although the narrator/singer’s position or situation (Who is he? Who is she—the love interest? Why is he in the house but now leaving?) is not made clear, Bostridge (2015) provides evidence that one possible backstory (should the audience need it) is that the narrator could have been an in-house tutor for a wealthy family who fell in love with the daughter he was charged with teaching—a completely plausible situation in 19th century Central Europe.

As the second movement in the cycle, **Die Wetterfahne** picks off immediately where *Gute Nacht* ends. Our nameless singer (or perhaps a version of Schubert himself?) is making his departure from the house where he fell in love, and presumably worked as a live-in tutor. *Wetterfahne* can stand on its own comfortably as a German *Lied* outside of the cycle: it deals with the all-too-common German themes of “Herz und Schmerz” without much additional information required!

## **Good Night**

A stranger I arrived here,  
a stranger I depart.  
May was good to me,  
with many a bunch of flowers.  
The maiden spoke of love,  
her mother even of marriage.  
Now the world is dismal,  
the path veiled in snow.

For my journey  
I cannot choose my own time;  
I must choose the path myself  
through this darkness.  
My moon-cast shadow follows  
as my only companion,  
and on the white meadow,  
I search for deer footprints.

Why should I stay any longer  
until someone drives me away?  
Let stray dogs howl  
outside the master's house.  
Love loves to wander—  
God has made it so—  
from one to another.  
Sweetheart, goodnight!

I will not disturb your dreams:  
That would disturb your rest.  
You shall not hear my footsteps—  
Softly, softly shut the door!  
As I leave, I will write  
upon the gate "Goodnight" for you,  
so that you may see  
that I have been thinking of you.

## **The Weathervane**

The wind is playing with the weathervane  
On my lovely sweetheart's house.  
There I thought, in my delusion,  
It was whistling to mock the poor fugitive.

He should have noticed it sooner,  
On this house was fixed a sign,  
Then he would never have sought  
A faithful woman in this house.

The wind plays on with hearts,  
As on the roof, only not as loudly.  
Why should they care about my grief?  
Their child is a rich bride.

Text Translations by Dr. Cook

---

### **The Cloths of Heaven**

From *The Wind Among the Reeds*, Op. 30

Poetry: William Butler Yeats (1865–1939)

**The Cloths of Heaven**, the third song in Thomas Dunhill's 1899 song cycle *The Wind Among the Reeds*, is among Dunhill's most beloved and best-known songs. Drawing upon the text of Yeats' poetry, Dunhill sets the singer up to proclaim his love, even as a poor individual, who may only wish to have the skies to give to the beloved. My musical interpretation here is similar to my interpretation of Coates' English light art song because Dunhill was a contemporary (albeit about a decade older): leaning toward the delicate and serious.

### **I heard you singing**

Poetry: Royden Barrie (1890–1948)

### **It was a lover and his lass**

From *4 Old English Songs*

Poetry: from *As You Like It*, William Shakespeare (1564–1616)

**Eric Coates** was born into a musical family, the fifth child and only son of medical doctor William Coates (also an amateur flautist and singer) and pianist Mary Jane Coates (Self 2004). Coates lived and composed during a substantial shift in musical consumption in the English-speaking world, as the split between "popular" and "classical" music began to take place as seen in dance music in America (shifting toward the ballad) and England (which still featured orchestral symphonies and concertos). Coates's substantial success as the "undisputed master of British light music" (Ponder 1995: 2) began first

through his viola studies at the Royal Academy of Music in London at age 20, which then led to early commercial successes with art song while he was still a professional violist. However, his main compositional interest was primarily for the orchestra, and after 1925 his art song output dropped precipitously to an average of just two per year (down from an average of seven in his earlier years).

Coates's brief song cycle *4 Old English Songs*, of which **It was a lover and his lass** comes fourth, was his first published work and was written while Coates was a student at the Royal Academy of Music (Ponder 1995: 2). Shakespeare's song text from the play *As You Like It* (sung, sexually suggestively, in the play as the character Touchstone and his intended bride dance around a fire) has been set to music by many famous English composers, from Thomas Morley (one of Shakespeare's contemporaries) to Quilter, Parry, Finzi, Coates, and others. Coates's version picks up on the suggestive nature of Shakespeare's words with a charming melody and a rhythm with substantial give-and-take between the piano accompaniment and the singer.

Composed in 1923, **I Heard You Singing** is not one of Coates's more well-known songs, but like so many of the art songs from the middle of his career, the piece shows off his outstanding skill as a composer of English light music. Much like the better-known "It was a lover and his lass," "I Heard You Singing" involves a good deal of give and take between the singer and the pianist, with Coates giving a delightful and delicate accompaniment to the piano that moves steadily. The vocal line is deceptively simple—it appears to follow a charming, easy melody, but there are nonetheless technical challenges in the sustained passages with breath management.

## **Beloved**

Poetry: Francis Ledwidge (1887-1917)

**Michael Head** was an English pianist, singer, and composer who studied at the Royal Academy of Music beginning in 1919, despite initial studies in mechanical engineering. He primarily focused on piano and composition at the RAM and was eventually appointed professor of piano in 1927. He is largely known today for his compositions, though in his lifetime he frequently appeared in solo recital performances of his own works. As a composer, Head is known almost entirely for his vocal music, largely in the output of around 100

songs, falling stylistically between the ballad and the art song. His compositional style is relatively straightforward (melodic, “harmonically conservative”), which has led to the relative popularity of many of his songs (Hurd 2001).

Michael Head’s **Beloved**, No. 3 from his *Over the rim of the moon* cycle (1918), sets the simple love poem by Irish poet Francis Ledwidge –killed in action in WWI—to a short but lovely, soaring tune that expresses the singer’s delight in his/her beloved.

## SOURCES

- Bostridge, I. 2015. *Schubert's Winter Journey: Anatomy of an Obsession*. New York: Alfred Knopf.
- Boyd, M., R. Pagano, and E. Hanley. 2001. Scarlatti, (Pietro) Alessandro. *Grove Music Online*, accessed 4 Feb. 2019. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278252>.
- Burkholder, J.P. and C.V. Palisca. 2006. *Norton Anthology of Western Music, Volume 1: Ancient to Baroque*. Fifth Edition. New York: W.W. Norton and Company.
- Eisen, Cliff and Sadie, Stanley. 2001. Mozart, (Johann Chrysostom) Wolfgang Amadeus. *Grove Music Online*. Retrieved 15 Oct. 2019, from <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278233>.
- Hurd, Michael. 2001. Head, Michael. *Grove Music Online*, accessed 4 Feb. 2019. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000012636>.
- Keller, J. 2010. Notes on the Program: Mendelssohn's *Elijah*, New York Philharmonic, 2010–2011 Season.
- Nam, MeeAe, ed. 2017. *Songs of Gouvy: Volume I*. E.C. Schirmer Music Company.
- . 2019. Program notes from "Faculty Chamber Concert 2019: Celebrating the 200th Anniversary of Louis Théodore Gouvy," Eastern Michigan University: School of Music and Dance. September 30.
- Ponder, Michael. 1995. Notes to Naxos CD 8.223806, *Eric Coates: Songs*. Richard Edgar-Wilson, Tenor; Eugene Asti, Piano.
- Self, Geoffrey. 2004. Coates, Eric. *Oxford Dictionary of National Biography*, Oxford University Press.
- Siepmann, Jeremy. 2002. Notes to Naxos CD 8.558075–76, *An Introduction to Schubert: Piano Quintet in A major 'Trout'*.
- Todd, R.L. 2001. Mendelssohn(-Bartholdy), (Jacob Ludwig) Felix. *Grove Music Online*, accessed 4 December 2019. <https://www.oxfordmusiconline.com/grovemusic/abstract/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051795>.

## DONATE

Keep the legacy of excellence in music and dance at EMU through your scholarship donation. Learn more about the EMU School of Music and Dance at [emich.edu/music-dance](http://emich.edu/music-dance).

All gifts are processed through the EMU Foundation. Donations may be made online through the Foundation website, [emich.edu/foundation](http://emich.edu/foundation).

Please type the name of the fund to which you would like to donate in the space provided. You may also search for the fund name under the College of Arts and Sciences and the School of Music & Dance.

## UPCOMING EVENTS

### EMU CHOIR HOLIDAY CANDLELIGHT CONCERTS

Saturday, December 14, 7:30 p.m.

Historic Pease Auditorium

&

Sunday, December 15, 3:00 p.m.

Historic Orchestra Hall

in Midtown Detroit

### EMU CHOIR HOME TOUR CONCERT

Sunday, March 1, 3:30 p.m.

Historic Pease Auditorium