

University of Missouri School of Music

Senior Recital • 2024-2025 Series

Graham Deterding, Voice

Dr. Rachel Aubuchon, Piano

Saturday, April 19, 2025

8:30 p.m.

Sheryl Crow Hall

Program

Italian Set

Ho capito **W. A. Mozart**
from *Don Giovanni* (1756-1791)

French Set

Au Bord De La Route **Nadia Boulanger**
(1887-1979)

Le Couteau **Nadia Boulanger**
(1887-1979)

Le Retour **Lili Boulanger**
(1893-1918)

English Set

Three Shakespeare Songs, Op. 6 **Roger Quilter**
(1877-1953)

- I. Come away, death
- II. O mistress mine
- III. Blow, blow thou winter wind

Intermission

German Set

This recital is given in partial fulfillment of the requirements for the Bachelor of Arts in Music degree. Graham Deterding is a student of Christina Ray.

Ich grolle nicht **Robert Schumann**
from *Dichterliebe* Op. 48 (1893-1918)

Zueignung **Richard Strauss**
(1864-1949)

Sonntag **Johannes Brahms**
(1833-1897)

Japanese Set

分かれ道 **Takashi Inomoto**
'Divided Path' (1934-2000)

Musical Theater Set

All Thats Known..... **Duncan Sheik**
from *Spring Awakening* (b. 1969)

Hero and Leander..... **Adam Guettel**
from *Myths and Hymns* (b. 1964)

Love Who you Love..... **Stephen C. Flaherty**
from *A Man of no Importance* (b. 1960)

To Thine Own Self Be True..... **Wayne & Karey Kirkpatrick**
from *Something Rotten!* (b. 1961 & 1964)

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Program Notes

Graham Deterding, voice

Italian Set

Ho capito

Ho capito, Signor sì!	I understood, yes sir!
Chino il capo e me ne vo	I bow my head and I leave
Giacché piace a voi così	Because you want me to
Altre repliche non fo	I won't reply anymore
Cavalier voi siete già	You're a gentleman
Dubitar non posso affé	I can't doubt it, in faith
Me lo dice la bontà	Your generosity for me
Che volete aver per me	Makes it clear
Bricconaccia, malandrina!	You scoundrel, you rascal!
Fosti ognor la mia ruina	You're always my ruin!
Vengo, vengo!	I'm coming, I'm coming
Resta, resta	You stay, stay.
È una cosa molto onesta!	It's a very honorable thing!
Faccia il nostro cavaliere	Let our gentleman here
Cavalierra ancora te	Make a gentlewoman out of you.

(Translation from lyricstranslate.com)

Ho capito is from Mozart's Don Giovanni. Originally sung by baritone Luigu Bassi It premiered in October 1787 with the Prague Italian Opera at the National Theater of Bohemia. The premiere was conducted by W. A. Mozart himself. At this point in the opera bride-to-be Zerlina has caught the eye of aristocrat and known seducer Don Giovanni. Masetto, Zerlina's soon to be husband, finds Don Giovanni trying to seduce Zerlina and become's enraged singing *Ho capito*. At the end, still enraged, he is dragged off by Leporello.

French Set

Nadia and Lili Boulanger: Nadia was a French music teacher, conductor and composer. She taught many of the leading composers and musicians of the 20th century like Aaron Copland and Quincy Jones. Boulanger was the first woman to conduct many major orchestras in America and Europe, including the BBC Symphony, Boston Symphony, Hallé, and Philadelphia orchestras. Lili was Nadia's sister who died at the age of 24. Nadia struggled with the death of her sister and according to Jeanice Brooks, "the dichotomy between private grief and public strength was strongly characteristic of Boulanger's frame of mind in the immediate aftermath of World War I". Privately, Nadia kept a shrine of her sister in her home. This grief can be heard in her music composed at this time.

Au Bord De La Route Nadia Boulanger

Cet homme ne voulait plus vivre	This man did not want to live anymore
Voyons de quoi vous mêlez vous?	Do you see what you are getting mixed up in
Monsieur, madame, en vérité,	Sir, Madam, in truth
Cet homme en avait assez.	This man has had enough
Son cœur était comme une pierre	His heart was like a stone
Mais si quelqu'un l'avait ouvert	But if somebody it had opened
Peut-être dans ce cœur d'amant	Perhaps in this heart of a lover
Aurait-il vu le diamante.	He would have seen the diamond
Mais la pierre était si pesante	But the stone was so heavy
Qu'il s'est couché sur le chemin	That he has lain down by the path

(Translation from IPA source)

Le Couteau

J'ai un couteau dans l' cœur	I have a knife in my heart
-Une belle, une belle l'a planté	Planted by her fair hand
J'ai un couteau dans l' cœur	I have a knife in my heart

Et ne peux pas l'ôter.

And cannot extract it.

C' couteau, c'est l'amour d'elle

This knife is her love

Une belle, une belle l'a planté

Planted by her fair hand -

Tout mon cœur sortirait

My whole heart would fain escape

Avec tout mon regret.

With all my sorrow.

Il y faut un baiser.

A kiss is needed.

Une belle, une belle l'a planté

Her fair mouth planted it

Un baiser sur le cœur

A kiss on my heart

Mais ell' ne veut l' donner.

But she will not give it.

Couteau, reste en mon cœur

Knife - remain in my heart,

Si la plus belle t'y a planté

Since the fairest hand planted it there!

J' veux bien me mourir d'elle,

I wish so much to die of her

Mais j' veux pas l'oublier

But do not wish to forget her!

(Translation from oxfordsong.org)

Both *Le Couteau* and *Au Bord de la Route* show off Nadia's ability to create a complex, and somber atmosphere with the low dissonances she writes in the piano. She uses this along with the poetry to share her grief of Lili with the world. I chose to perform these songs because I simply love how effective they are at communicating such a complex emotion in a potent package. This also gives me the opportunity to present an under-performed composer.

Le Retour

Ulysse part la voile au vent

Ulysses sets out, sails to the wind,

Vers Ithaque aux ondes chéries,

Towards Ithaca on beloved waves,

Avec des bercements la vague roule et
plie.

Which rise and fall and sway.

Au large de son cœur la mer aux vastes
eaux

Before the open sea of his heart, the vast
ocean,

Où son œil suit les blancs oiseaux

Where his eyes follow the white birds,

Egrène au loin des pierreries.	Scatters in the distance precious jewels.
Penché oeil grave et coeur battant	Leaning, with serious gaze and beating heart,
Sur le bec d'or de sa galère	On the golden prow of his boat,
Il se rit, quand le flot est noir, de sa colère	He laughs at his anger, when black waves threaten,
Car là-bas son cher fils pieux et fier attend	For yonder his dear, devout and proud son awaits,
Après les combats éclatants,	After astounding victories,
La victoire aux bras de son père.	his triumphant father.
Il songe, oeil grave et coeur battant	He dreams, with serious gaze and beating heart,
Sur le bec d'or de sa galère.	By the golden prow of his boat.
	<i>(Translation from oxfordsong.org)</i>

Le Retour is Lili's setting of a poem about Ulysses (latin name for Odysseus) ten-year journey home. Much like the grand story it is based on, this song has many climatic moments in both the voice and piano. Despite its serious tone this song, in contrast with the first two of this set, is about having hope to return home. As the first female winner of the Prix de Rome composition prize, she was considered a prodigy. Her talent can be heard in the composition of this piece.

English Set

Roger Quilter: Quilter was a British composer, known particularly for his art songs. His songs, which number over a hundred, often set music to text by William Shakespeare and are a mainstay of the English art song tradition. Of his seventeen Shakespeare settings, the Three Shakespeare Songs (1905, revised 1906) are perhaps the most successful.

Three Shakespeare Songs

Come away, Death	O mistress mine	Blow, blow thou winter wind
Come away, come away, death,	O mistress mine, where are you roaming?	Blow, blow thou winter wind,
And in sad cypress let me be laid.	O stay and hear; your true love's coming,	Thou art not so unkind As man's ingratitude;

Fly away, fly away, breath; I am slain by a fair cruel maid.	That can sing both high and low; Trip no further, pretty sweeting; Journeys end in lovers' meeting, Every wise man's son doth know.	Thy tooth is not so keen Although thou art not seen, Although thy breath be rude. Heigh ho! sing heigh ho! Unto the green holly: Most friendship is feigning, Most loving mere folly: Then, heigh ho! the holly! This life is most jolly.
My shroud of white, stuck all with yew, O, prepare it! My part of death, no one so true Did share it.	What is love? 'tis not hereafter; Present mirth hath present laughter; What's to come is still unsure:	Freeze, freeze thou bitter sky, Thou dost not bite so nigh As benefits forgot: Though thou the waters warp, Thy sting is not so sharp As friend remember'd not.
Not a flower, not a flower sweet, On my black coffin let there be strown. Not a friend, not a friend greet My poor corpse, where my bones shall be thrown. A thousand thousand sighs to save, Lay me, O, where Sad true lover never find my grave, To weep there!	In delay there lies no plenty; Then come kiss me, sweet and twenty; Youth's a stuff will not endure.	Heigh ho! sing heigh ho! unto the green holly:

Most friendship is feigning,
most loving mere folly
Then, heigh ho! the holly!
This life is most jolly.

- Intermission -

German Set

Ich grolle nicht – Robert Schumann

Ich grolle nicht, und wenn das Herz auch bricht, Ewig verlор'nes Lieb! ich grolle nicht.	I bear no grudge, though my heart is breaking, O love forever lost! I bear no grudge.
Wie du auch strahlst in Diamantenpracht,	However you gleam in diamond splendour,
Es fällt kein Strahl in deines Herzens Nacht.	No ray falls in the night of your heart.
Das weiss ich längst. Ich sah dich ja im Traume, Und sah die Nacht in deines Herzens Raume, Und sah die Schlang', die dir am Herzen frisst, Ich sah, mein Lieb, wie sehr du elend bist.	I've known that long. For I saw you in my dreams, And saw the night within your heart, And saw the serpent gnawing at your heart; I saw, my love, how pitiful you are.
Ich grolle nicht.	I bear no grudge. (Translation from oxford)

Robert Schumann was a German composer, pianist, and music critic of the early Romantic era. He composed in all the main musical genres of the time, writing for solo piano, voice and piano, chamber groups, orchestra, choir and the opera. *Ich grolle nicht* is from *Dichterliebe*, a song cycle which texts originate from the *Lyricshes intermezzo* by Heinrich Heine.

Zueignug - Richard Strauss

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle, Liebe
macht die Herzen krank,
Habe Dank.

Yes, dear soul, you know
That I'm in torment far from you,
Love makes hearts sick –
Be thanked.

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.

Once, revelling in freedom,
I held the amethyst cup aloft
And you blessed that draught –
Be thanked.

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an's Herz dir sank,
Habe Dank!

And you banished the evil spirits,
Till I, as never before,
Holy, sank holy upon your heart –
Be thanked.

(Translation from oxfordsong.org)

Zueignug was composed by Richard Strauss in 1885. It is a Lied composed to the text of a poem by Hermann von Gilm and was included in Strauss's first published collection of songs Op. 10. Strauss was introduced to Gilm's poetry through the volume *Letzte Blätter* (last leaves). The original title of the poem Zueignug is based upon was the refrain "Habe Dank" and has two popular English translations devotion or dedication.

Sonntag - Johannes Brahms

So hab' ich doch die ganze Woche
Mein feines Liebchen nicht geseh'n,
Ich sah es an einem Sonntag
Wohl vor der Türe steh'n:
Das tausendschöne Jungfräulein,
Das tausendschöne Herzelein,
Wollte Gott, wollte Gott, ich wär' heute bei ihr!

For a whole week now
I haven't seen my love;
I saw her on a Sunday,
standing at her door:
my loveliest girl,
my loveliest sweet,
would to God I were with her today!

So will mir doch die ganze Woche	Yet I'll still be able
Das Lachen nicht vergeh'n,	to laugh all week;
Ich sah es an einem Sonntag	I saw her on a Sunday,
Wohl in die Kirche geh'n:	as she went to church:
Das tausendschöne Jungfräulein,	my loveliest girl,
Das tausendschöne Herzelein,	my loveliest sweet,
Wollte Gott, wollte Gott, ich wär' heute bei ihr!	would to God I were with her today!

Johannes Brahms was a German composer, virtuoso pianist, and conductor of the mid-Romantic period. His music is noted for its rhythmic vitality and freer treatment of dissonance, often set within studied yet expressive contrapuntal textures. He adapted the traditional structures and techniques of a wide historical range of earlier composers. Sonntag is a traditional German folk song. It is a poem that was later set to song by Brahms in 1860. It is part of Songs (5) for voice & piano, Op. 47

Japanese Set

分かれ道

'Divided Path'

おじぞうさまがふりわけ	Ojizou is shaking
みぎのみちひだりのみち	The right path the left path
おなじようにひかりのすきがさき	flowers that bloom like light
おなじようにかすかなつちほこり	Like a feint sense of pride
じんせいのみちが	The path of one's life
こんなふうにやさしいものなら	If it's something easy like this
みぎおいっても	Even if you go to the right
ひだりおいっても	Even if you go to the left
くいることわなかろうに	you shouldn't regret it

(Translation by Graham Deterding with assistance from Jisho)

Wakaremichi (Divided path) is a prayer to Ojizousama or just Jizo a Japanese Buddhist deity of which many small statues of can be found in shrines throughout Japan. Figures of Jizo are often dressed with a bib. This practice is believed to have begun when grieving parents who had lost a child put the deceased child's bib on a Jizo statue in the hope that he would protect their child in the other world. I imagine this is sung for the prospective of a father that has just lost a young child and is voicing their grief to ojizousama. He is not sure how to move forward or which path to take. Since he feels like nothing matters anymore, he says to the listener, right path, left path, no matter don't have regrets.

Musical Theater Set

All Thats Known - Duncan Sheik

All that's known in History, in science
Overthrown at school, at home, by blind men
You doubt them, and soon they bark and hound you
'Til everything you say is just another bad about you
All they say is "Trust in what is written"
Wars are made, and somehow that is wisdom
Thought is suspect, and money is their idol
And nothing is okay unless it's scripted in their Bible
But I know there's so much more to find
Just in looking through myself, and not at them
Still, I know to trust my own true mind
And to say, "There's a way through this..."
On I go, to wonder and to learning
Name the stars and know their dark returning
I'm calling, to know the world's true yearning
The hunger that a child feels for everything they're shown
You watch me
Just watch me
I'm calling, and one day all will know
You watch me
Just watch me
I'm calling
I'm calling, and one day all will know

Spring Awakening is a coming-of-age rock musical with music by Duncan Sheik and a book and lyrics by Steven Sater. It is based on the 1891 German play Spring Awakening by Frank Wedekind. Set in late 19th-century Germany, the musical tells the story of teenagers

discovering the inner and outer tumult of adolescent sexuality. “All That’s Known” takes place near the beginning of the musical. When Moritz Stiefel, a very nervous and anxious young man, sleepily misquotes a line, the teacher chastises him harshly. Moritz's classmate, the rebellious and highly intelligent Melchior Gabor, tries to defend him, but the teacher will have none of it, and hits Melchior with a stick. Melchior reflects on the shallow narrow-mindedness of school and society and expresses his intent to change things. This song is about breaking the chains of knowing it all and finding your own way through the “truths” and the “correct ways to live.” It's about suppressing the constant fear of being incorrect or imperfect and finding your way to live.

Hero and Leander - Adam Guettel

Could I be Leander?
On a wave am I borne?
Borne to a new home across this lonely sea?
Could you be my Hero, heart afire?
My lighthouse on the shoreline
Could you be that to me?
Oh, I need you
I need the rise and fall of your voice
Oh, I love you
And now I have a love to rejoice
Hero and Leander, how your passion is brave
Even if I drown here inside this wave
My lighthouse on the shoreline
My passion on this lonely sea
My loving you was meant to be
Now, could you be that to me?
Oh, I need you
I need the rise and fall of your voice
Oh, I love you
And now I have a love to rejoice
Hero and Leander, how your passion is brave
Even if I drown here inside this wave
My lighthouse on the shoreline
My passion on this lonely sea
My loving you was meant
Was meant to be

Hero and Leander is from *Myths and Hymns*, by composer and lyricist Adam Guettel. Inspired by Greek mythology and Christian hymns, *Myths and Hymns* reimagines ancient

stories through a modern lens. “Hero and Leander” draws on the myth of two tragic lovers Hero, a priestess of Aphrodite, and Leander, a young man who swims across the Hellespont each night to be with her. In this retelling, the myth becomes a metaphor for longing, risk, and the relentless pursuit of love despite the dangers. The song is intimate and reflective, highlighting the deep desire to connect with someone even when the odds, and even the gods, seem stacked against you. It speaks to the human need to cross emotional and physical boundaries in search of love, and the sorrow that can come when that love is lost.

Love Who you Love - Stephen Flaherty

I'm not one to lecture
How could I dare
Someone like me who's been mainly nowhere
But in my experience be as it may
You just have to love who you love
You just have to love who you love
Your common sense tells ya best not begin
But your fool heart cannot help plungin in
And nothing and no one can stand in your way
You just have to love who you love
You just have to love who you love
People can be hard sometimes
And their words can cut so deep
Choose the one you choose love
and don't lose a moment's sleep
Who can tell you who to want
Who can tell you what you were destined to be
Take it from me
There's no fault in loving
No call for shame
Everyone's heart does exactly the same
And once ya believe that, you'll learn how to say
I love who I love who I love
So just go and love who ya love

Love Who You Love is a ballad from A Man of No Importance, a musical with music by Stephen Flaherty, lyrics by Lynn Ahrens, and a book by Terrence McNally. The show is based on the 1994 film of the same name and is set in 1960s Dublin. It follows Alfie Byrne, a gentle bus conductor with a passion for Oscar Wilde and amateur theatre, as he grapples with his identity and the constraints of a conservative society. “Love Who You Love” is sung by two characters, Adele and Robbie, who reflect on the courage it takes to follow your heart in a world that often tells you not to. The song is quiet and sincere, offering a

message of acceptance, honesty, and emotional bravery. It emphasizes the importance of loving authentically, without shame or fear, and reminds us that the heart doesn't always follow the rules society sets.

To Thine Own Self Be True - Wayne and Karey Kirkpatrick

Sure as the day follows the night
Sure as the sky turns to blue
This much I know, this much is true
Above all else in whatever you do
To thine own self be true

Why did I wander so far
From the man that the two of you knew I could be?
I lost sight of all that mattered somehow
I did not see it then, but I see it now
I just didn't think I had it in me
So I made it harder than it had to be
Should've followed my heart
Should've listened to you

To thine own self be true

To Thine Own Self Be True (Reprise) is a brief but emotionally resonant moment from *Something Rotten!*, the witty and irreverent musical is set in the Renaissance with music and lyrics by Wayne and Karey Kirkpatrick. Occurring later in the show, this reprise brings back the theme of self-authenticity introduced in the original song, but with deeper emotional weight. It's about owning up to mistakes, rediscovering personal integrity, and reconnecting with what really matters. The reprise reminds us that being true to yourself isn't just about confidence it's about honesty, growth, and making peace with who you are.