



*The D'Angelo Department of music  
at  
Mercyhurst University  
Presents*

*Regan DeDionisio's Senior Recital*

*Mezzo-Soprano*

*Linda Peters: Piano*

*Special Guest:*

*Adam Seymour, baritone*

*Walker Recital Hall*

*Sunday, April 14th, 2024*

*7:00pm*

## PROGRAM

Toute femme tient sous sa patte  
From *Le médecin malgré lui* Charles Gounod (1818-1893)

*Les Berceaux* Op. 23. No 1 Gabriel Fauré (1845-1924)

*Liebst du um Schönheit* Op. 12 No 2 Clara Schumann (1819-1896)

*Il mio bel foco* Benedetto Marcello (1686-1739)

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“Mister Snow” Richard Rodgers and Oscar Hammerstein II  
From *Carousel* (1902-1979) (1895-1960)

From *Anastasia* Lynn Ahrens and Stephen Flaherty  
(b.1948) (b.1960)

“In My Dreams”  
“Once Upon a December”

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“All I Ask of You” Andrew Lloyd Webber (b.1948)  
From *The Phantom of the Opera*  
Featuring Adam Seymour, baritone

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Homeward Bound Marta Keen arr. Jay Althouse  
(b.1953) (b.1951)

Hallelujah Leonard Cohen (1934-2016)

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## NOTES

**Toute femme tient sous sa patte**  
From *Le médecin malgré lui*

Charles Gounod (1818-1893)  
Librettists: Jules Barbier and Michel Carré

“Toute femme tient sous sa patte” is an aria for mezzo-sopranos from the opera *Le médecin malgré lui* (The Mock Doctor) by Charles Gounod. The opera isn't a very popular one, not having been performed since around the 1920's. The plot of *Le médecin malgré lui* follows Sganarelle, a drunken wood cutter who treats his wife very badly. The wife is approached by a couple needing help one day looking for a doctor; to get her revenge she lies and says her husband is a doctor but will only help if forced (physically). The couple finds Sganarelle and forces him to come help them and admit that he is a doctor. Once he finds out the family is rich, Sganarelle puts on his false doctor act and says random diagnoses and treatments to the sick patient. There is a confusing love triangle moment which causes tension between Sganarelle, his wife, and the extra lover's husband, but by the end it is resolved.

“Toute femme tient sous sa patte” is the aria sung by Sganarelle's wife in the first act as she is plotting for her revenge before the couple show up looking for help. The song focuses on the themes of hurting her husband like how he hurts her every day. The fun, upbeat tune makes the song not as heart wrenching to listen to, almost like a joke (but it's not).

### Translation

Toute femme tient sous sa patte	Every woman holds under her paw
De quoi se ven ger dur mari	what to take revenge on a hard husband
Mais l'atteinte, est trop delicate	But the reach is too delicate
Son front serait trop tot gueri	his head would be healed too soon
Je veux une injure plus vive	I want a sharper insult
Et dont la memoire survive	and whose memories survive
Cher époux mon ami	Dear husband, my friend
A moi vous aurez affaire	To me, you will deal
À corsaire, corsaire et demi	to corsair, corsair and a half
Quelque mine, que je lui fasse	Whatever mine that I make to him
Le traître aura son chatiment	the traitor will have his punishment
Mon Coeur encore, n'a pas fait grace	my heart still hasn't given up
Et garde son ressentiment	and keep her resentment
Une femme que l'on battonne	a woman who is beaten
Sait rendre les coups qu'on lui donne	knows how to return the blows that are given

Cher époux mon ami  
A moi vous aurez affaire  
À corsaire, corsaire et demi

Dear husband, my friend  
to me you will deal  
to corsair, corsair and a half

***Les Berceaux Op. 23. No 1***  
Poem by Sully Prudhomme

Gabriel Fauré (1845-1924)

*Les Berceaux* is a French art song composed by Gabriel Fauré in 1879. Fauré is known as one of the linking composers between the romantic era and modernism. Fauré created beautiful additions to the already sorrowful poem by Sully Prudhomme (winner of the first Nobel Prize for literature in 1901). The poem follows the idea of mothers losing their sons to naval warfare, both with the parting of their presence, and the potential for them to pass at sea.

The musical aspects of the piece tie in perfectly with the lyrics. The piece is in a minor key, which is already “sad” by nature. The beginning of the piece sounds like the waves of a sea, ebbing and flowing, before the vocalist enters with a somber melody line over top of this continuing piano part, creating an intimate feel. As the climax of the piece is reached, the dynamic increases to represent the anger the mothers have that the sea has enticed their children to leave them. The piece closes out with the mothers sadly thinking about their children leaving once more and letting the waves rock them instead of their cradles.

### Translation

Le long du quai les grands vaisseaux,  
Que la houle incline en silence,  
Ne prennent pas garde aux berceaux  
Que la main des femmes balance.

Along the quay the great ships,  
listing silently with the surge,  
pay no heed to the cradles  
rocked by women’s hands.

Mais viendra le jour des adieux,  
Car il faut que les femmes pleurent,  
Et que les hommes curieux  
Tentent les horizons qui leurrent.

But the day of parting will come,  
for it is decreed that women shall weep,  
and that men with questing spirits  
shall seek enticing horizons.

Et ce jour-là les grands vaisseaux,  
Fuyant le port qui diminue,  
Sentent leur masse retenue  
Par l’âme des lointains berceaux.

And on that day the great ships,  
leaving the dwindling harbor behind,  
shall feel their hulls held back  
by the soul of the distant cradles.

***Liebst du um Schönheit Op. 12 No 2***

Clara Schumann (1819-1896)

Poem by Friedrich Rückert

“Liebst du um Schönheit” is a lovely German art song composed and arranged by Clara Schumann. This piece is part of a larger work titled *Lieder*, op. 12 that she worked on with her husband, Robert Schumann. Clara and Robert composed all of these songs based on poems by Friedrich Rückert’s *Liebesfrühling*. Only three of the pieces were actually composed by her, the others solely by Robert, “Liebst du um Schönheit” being one of hers. The vocal range for this piece best fits a mezzo-soprano or soprano voice type.

The piece begins with a minor, romantic melody that encompasses the feeling of the lyrics. As the song progresses, the dynamics swell and hold back, not as dramatic as waves crashing in a storm, but more urging, like someone trying to tell you something really important and their voice is raising a little bit for certain phrases, just as the text implies. The piano has almost its own melody in this piece with the repeated pattern that happens while the vocalist is performing, that then swells to another melody when the vocalist is resting, providing just as much focus on the piano as there is on the vocalist.

Translation

Liebst du um Schönheit, o nicht mich liebe	If you love for beauty, don't love me
Liebe die Sonne, sie trägt ein goldness Haar	Love the sun, she has golden hair
Liebst du um Jugend, o nicht mich liebe	If you love for youth, don't love me
Liebe den Frühling, der jung ist jedes Jahr	Love the spring, which is young each year
Liebst du um Schätze, o nicht mich liebe	If you love for riches, don't love me

***Il mio bel foco***

Benedetto Marcello (1686-1739)

*Il mio bel foco* is a beautiful Italian love song composed by Benedetto Marcello (although some argue it is by Francesco Conti). *Il mio bel foco* isn't from any overarching piece like an opera, but it is still very popular today by its use in the 24 Italian songs and arias book frequently used by high school and college voice students.

The piece is translated to “My fire of love” which encapsulates the whole theme of the piece. The singer has so much passion for their lover, repeating many times how

their love will never die and is never changing for them. Performing this piece really puts you in the feel of passion through the minor key and runs exhibited throughout. The piece begins with a very deep and powerful recitative, setting up the feel for the entire piece. The piano accompaniment of this piece also has so much power and feeling, with the low left hand and the sweeping harmony below the singer. The changing tempo adds to the swell of passion throughout the piece, sometimes slowing down to repeat the lyrics to show how important it is. The ending of the piece almost feels like the singer is begging the listener to hear them in their cries of passion with the tempo slowing and the fermata right before the ending of “never dies”.

### Translation

Il mio bel foco, o lontano vicino	My fire of love, however far
Ch'esser poss'io, senza cangiar mai tempe	or near I may be, never changing
Per voi, carre pupille, ardera sempre	will always be burning for you dear

Quella fiamma chem'accende	That flame which kindled me
Piace tanto all'alma mia	is so pleased with my soul
Che giammai s'estinguerà	that it never dies

E seil fato a voi mi rende	And if fate entrusts me to you
Vaghi rai del mio bel sole	lovely rays of my beloved sun
Altra luce ella non vuole	my soul will never be able
Ne voler giammai potrà	to long for any other light

Quella fiamma chem'accende	That flame which kindled me
Piace tanto all'alma mia	is so pleased with my soul
Che giammai s'estinguerà	that it never dies

**“Mister Snow”**  
From *Carousel*

Richard Rodgers and Oscar Hammerstein II  
(1902-1979) (1895-1960)

“Mister Snow” is a piece performed in the Richard Rodgers and Oscar Hammerstein musical *Carousel*. *Carousel* was the second production that Rodgers and Hammerstein worked on together, basing it off the 1909 play *Liliom* (by Ferenc

Molnar). They changed the setting of the musical from its original place of Budapest in *Liliom* to New England for *Carousel*. The musical first premiered on Broadway in 1945, following the love story of Billy Bigelow, a carnival barker, and Julie Jordan, a mill worker. They eventually get married, but at the cost of losing their jobs. To provide for his family, Billy turns to a life of crime. He gets caught during an armed robbery and takes his own life. Fifteen years after his death, Billy is allowed to visit Earth again to meet his daughter he never met, Louise. Billy is able to talk to Louise and his wife Julie, encouraging them not to give up hope like he had.

“Mister Snow” is a piece sung by Carrie Pipperidge who is a mill worker friend of Julie’s. Occurring in Act 1 of the musical, “Mister Snow” provides an upbeat and heartwarming look into another character’s life. The song revolves around her recent engagement to Enoch Snow, a fisherman. Throughout the piece, she fantasizes about her future with him, how their wedding night will go, and living a life they both dream of together in a cottage by the sea. Carrie has so much youthful energy and excitement for her future love, that the performer has to be almost bouncing around the stage with excitement to resemble the character, making it a very fun role.

### “In My Dreams”

From *Anastasia*

Lynn Ahrens and Stephen Flaherty

(b.1948)

(b.1960)

*Anastasia* is most known as a 20th Century Fox Film from 1997 directed by Don Bluth and Gary Goldman. Bluth and Goldman adapted the movie from previous movies of the same topic from the 50’s with the same title. *Anastasia* was later adapted to a Broadway musical with the same title in 2017 with Stephen Flaherty as the composer and Lynn Ahrens as the lyricist. Though all of these adaptations come years apart; they all have the same overarching plot. The plot of *Anastasia* follows an 18-year-old girl who is trying to find her family based off what little memories she has left; a necklace that mentions Paris. We find out in a flashback that Anastasia was separated from her family after an attack from the Bolsheviks on their palace, leaving her in St. Petersburg while her family is captured (besides her grandmother who manages to escape). Back to present time, we hear word that Anastasia’s grandmother has a reward for anyone who finds her granddaughter, who is rumored to be alive still. Two con men (Dimitri and Vlad) set auditions to find Anastasia in hopes to get the reward money, but no one is fitting the description perfectly. Frustrated, the con men sit at the old Romanov palace when the real Anastasia (going by Anya now) stumbles in looking for a train ride to Paris to find her family. The two men realize how much she looks like Anastasia and take her with them to Paris. Long story short; Anastasia and Dimitri fall in love and Anastasia is reunited with her grandmother.

“In My Dreams” is sung by Anastasia in Act 1 of the musical to Dimitri and Vlad after she finds them in the old Romanov palace. The piece goes through the heart wrenching memories that Anastasia has left of her childhood and that she really doesn’t know who she is. Through all of this sadness however, Anastasia has so much hope and determination to find her family from tiny fragments of memories she has where they mention going to Paris. The piece exemplifies a lot of “talk singing” to represent how she’s simply just talking to the two men about her past before she gets into the “In my dreams....” chorus where she transitions into more of a traditional style of singing, almost as if she’s lost in her head and not even thinking about her surroundings anymore. The singer of this piece really has to act out the story to give the full effect to the audience, giving that depressing backstory but also showing the hope that she still has because of what her memories tell her.

### “Once Upon a December”

“Once Upon a December” is sung by Anastasia also in Act 1 of the musical to Dimitri after he gives her a music box he found in his childhood. Once opening the music box, Anastasia recalls the song being played because, unbeknownst to her, it was a music box her grandmother had given to her as a child but was lost when they all got separated. Anastasia sings along to the melody of the box, recalling the memories she has with the music inside. The music inside the box is a lullaby her grandmother used to sing to her when she was a child, explaining its minor key and overall moody feel. The lyrics in the piece go through Anastasia’s memories of her childhood before she was taken as she is surrounded by ghosts of her ballroom dancing around her.

### “All I Ask of You”

Andrew Lloyd Webber (b. 1948)

From *The Phantom of the Opera*

The original *The Phantom of the Opera* was published as a novel in 1910 by French author Gaston Leroux and was translated into English in 1911. The novel itself did not sell well, but different versions, such as the film depiction created in 1925 and the theater version written in 1986 by Andrew Lloyd Weber did gain attention. When the novel was published, France was going through a period of peace and freedom. People were free to believe in what they chose to believe in, and people could express themselves freely. Hence why Leroux felt comfortable writing this novel with its interesting theme. After an accident that happened in the Palais Garnier, a fire burned through the ceiling, dropping a counterweight, and killing Madame Chomette. Leroux wrote a report about it and the rumors that a “ghost” was haunting the stage crew and causing things like this to happen. This was the inspiration of *Le Fantôme de l’Opéra*. Today, it is one of the longest-running Broadway shows with its last showing in February 2023.

*The Phantom of the Opera* focuses on the main character, Christine Daaé, as she deals with the internal torment of loving two different men: The Phantom, and



Raoul. “All I Ask of You” takes place at the end of act 1 when Christine is telling Raoul of her struggles with being attached to both The Phantom and him. Raoul confesses his love for Christine, and she confesses it back, begging Raoul “Love me, that’s all I ask of you” after dealing with her complicated relationship with The Phantom. Unbeknownst to her, The Phantom is watching and listening from afar, furious and heartbroken hearing this confession.

## **Homeward Bound**

Marta Keen arr. Jay Althouse  
(b.1953) (b.1951)

“Homeward Bound” is a folk song written by Marta Keen and arranged by Jay Althouse in 2003. Marta Keen was born in 1953 and is currently 70 years old. Since 1982, after receiving multiple degrees in music and teaching, she has been writing various choral pieces and children’s songs. Jay Althouse, the arranger of this piece, was born in 1951 and is currently 72 years old. Althouse is most famous for his choral work as an editor for Alfred Music (over 600).

“Homeward Bound” was originally composed as a choir and piano piece when it was released. As the years have passed, many other variations of the piece have been released (different choir arrangements, solo style, etc.). Keen herself stated “Finding your true calling in life; knowing that those who love you trust that you will return... I wrote this song for a loved one who was embarking upon a new phase of life’s journey, to express the soul’s yearning to grow and change” in regard to the piece.

This piece is quite personal for me. As I’m singing it, I’m thinking of my Aunt Kaye, who passed away April 2023 from Alzheimer’s Disease. In her final years, she loved listening to me sing, so I sang a recording of this to be played at her service. The words can help anyone get over the passing of a loved one, focusing on the fact that we will see them again and that they’re on a new adventure for the time being. “Set me free to find my calling, and I’ll return to you somehow”.

The piece is in the key of Eb major with a very simple accompaniment style, to focus more on the vocal line and what it’s saying. The melody is also very simple, repeating a lot to emphasize the words and not focus too much on ornamentation. It’s a very soft piece overall, only reaching forte during the chorus part, matching the soft mood as you let somebody go into the afterlife.

## **Hallelujah**

Leonard Cohen (1934-2016)

“Hallelujah” was first released by Leonard Cohen in 1984. This process was not easy for him, however. Cohen spent over 5 years composing the piece, with around 150 draft verses for the song. Unfortunately, his initial release of the song isn’t what gained it popularity, even after all his work on it. In 1991, John Cale recorded his version of it, which then inspired Jeff Buckley to record his version of it in 1994.

These both had much more attention given to them at their release. The song really took off when John Cale's version was used in the 2001 film *Shrek*. Today, the song is widely known and loved, with countless covers made by multiple popular artists.

Many different lyrical analyses can be made regarding all of the verses, but what always stood out to me was a simple yet enjoyable chord technique he used. The line "it goes like this, the fourth, the fifth" which has the iv chord of the key played at "the fourth" and the V at "the fifth". Immediately after that, the line "the minor fall and the major lift" has a minor chord played during the "minor fall" section and then immediately transitioning into a major chord for the "major lift" one. It's so simple it's easily overlooked, but to me, it's a clever technique.

This song has special meaning to me as it's one of the first I was taught to play in guitar class. As a primary vocalist, I really enjoy how simple the chord progression is, so I can focus more on the vocal melody line and really make it my own.

# Thank You!



I have so many people to thank for helping me get this far. I really couldn't have done it without all of you. Not just the people I'm specifically listing below, but everyone who came today to support me, it means the world to know all of you came here for me and to hear the music I've worked so hard to learn and share with you. I can't wait for my future as a music therapist and to help others through music, as I have found it has helped me. I love you all!!



To my parents: Thank you for not getting sick of my countless meltdowns over school and dealing with my transition between Duquesne and Mercyhurst...I know you hated the constant drives, I did too don't worry. Also, thank you for pushing me so hard with school when I was younger, it has given me the motivation to do it on my own and be able to achieve what I have now.



To Mrs. Huster: I cannot thank you enough for showing me the love of music I have now. Prior to taking choir with you in high school, I didn't know the passion I truly have for music, and I'm so happy you helped me discover it. You worked with me through my frustrating teenage years and helped me become the vocalist I am today through your constant work with me on my voice. I'm not a wimpy little alto anymore, that's for sure! Thank you for helping me when I was struggling with theory at Duquesne, and continuing to be one of my strongest musical support systems I can always count on. You truly are the reason I am a musician today, and I will always remember that no matter where I go.



To my past and present vocal instructor(s): Each of you had one year with me and I wish I could've gotten more. I learned so much about my voice through each one of you that I'm so grateful you helped me discover. I loved learning different vocal techniques (not theatre...) and different genres of music with you. I'm so happy all of you matched with my personality as well, it made vocal lessons fun and less like a class.



To my friends: It goes without saying that I adore all of you. I would write a paragraph for each of you, but I've got 12 pages to work with and I would definitely go over 12 if I was to do that...I'm poor and can't afford more pages. I know I will text each of you after giving a lengthy thank you though. BUT! Overall, thank you for listening to me complain constantly about schoolwork and all the pieces of music I had to memorize. Thank you for putting up with me for this long and loving and supporting me through all of this. I hope you've all enjoyed the "look what I did" recordings of me singing over the years and that you haven't gotten annoyed with it

yet...because it probably won't stop.



To my Wegmans co-workers: Thank you so much for coming and supporting me today. I know it might be annoying when I have to miss work to do music performances, but hey! Hopefully this one was worth all those Saturdays I missed. Seriously though, thank you so much for taking time out of your day to come here and support me, it means more than you realize. And now you won't just have heard me perform through videos on Joanne's phone!



To Linda: Thank you for taking this journey with me. We both came to Mercyhurst at the same time, and I feel we are as close as we are now because of it. We've got the "stick together for safety" feel and I love it. You've been so supportive of me and my progress since day 1 as my pianist. You're a wonderful pianist and an incredible person and I'm so happy I met you and got the chance to work with you these past 3 years.



To Brittany: Thank you so much for helping me figure out my music therapy future stuff kind of last minute. I know you becoming head of music therapy has been stressful this past year, but you really have helped me a lot and shown me so much through my clinicals that made me fall in love with music therapy even more. You are one of the sweetest people I've ever met, and I hope you continue to grow our music therapy department at Mercyhurst just like I know you want to.



To Joey: Thank you for pushing me to be the best I can be and being proud of me and what I've accomplished. But, more importantly, thank you for all the weekend drives to come see me after a stressful week at school, and being willing to follow me wherever I go. I know I'm not always easy to deal with, but I'm so grateful you do. Thank you for loving me unconditionally. I'm so happy you've entered my life and now I can't imagine it without you my dear. I love you.

