Upcoming Events

$ - General Admission tickets are $10 for adult, $8 for senior (age 60 and older), and free for students with ID and those under age 18. These tickets are available at the door before each performance, online at music.msu.edu, over the phone at 517.353.5340, or in person in Room 102, Music Building, 333. W. Circle Dr., M-F, 8:00 a.m.-5:00 p.m., or at the Wharton Center, 517.423.2000, or 800.WHARTON. A $2.50 restoration fee added if purchased through Wharton Center.

WCS - West Circle Series tickets are $15 for adults, $12 for senior (age 60 and older), and $5 for students with ID and those under age 18. These tickets are available at the door before each performance, online at music.msu.edu, over the phone at 517.353.5340, or in person in Room 102, Music Building, 333. W. Circle Dr., M-F, 8:00 a.m.-5:00 p.m.

$$ - Special Admission tickets are $20 for adults, $18 for seniors (age 60 and older), and $10 for students and those under age 18. These tickets are only available at the Wharton Center, at whartoncenter.com, or 517.423.2000, or 800.WHARTON. A $2.50 restoration fee will be added to tickets purchased at Wharton Center.

MICHIGAN STATE UNIVERSITY | COLLEGE OF MUSIC

presents

Faculty Artist Recital

Richard Fracker, Tenor
Alan Nathan, Piano

with

Peter Lightfoot, Baritone

Country Cookin’
Musical Cuisines from Around the World

Tuesday, January 8, 2013, 7:30 pm
Cook Recital Hall
### Program

**American Grace . . .**  
Come, thou fount of every blessing  
Be thou my vision  
How firm a foundation

**English Crumpets . . .**  
It was a lover and his lass  
In Sherwood lived stout Robin Hood  
Pastime with good company

**German Sauerbraten . . .**  
Am Feierabend, from Die Schöne Müllerin  
Ich Grolle Nicht, from Dichterliebe  
Ein Jüngling liebt ein Mädchen, from Dichterliebe

**French Cordon Blue . . .**  
Au fond du temple saint, from Les Pêcheurs de perles

### Intermission

**Italian Whine . . .**  
Vesti la giubba, from I Pagliacci

**Irish Stew . . .**  
‘Tis an Irish girl I Love  
Danny Boy  
The Little Irish Girl

**Tortillas Espanolas a la Inglés . . .**  
La Spagnola  
Bésame Mucho  
Siboney

**American Blessing . . .**  
I’ll Walk with God

**Arrangements**  
arr. Richard Walters  
Thomas Morley  
Anonymous  
Franz Schubert  
Robert Schumann  
George Bizet  
Ruggero Leoncavallo  
Ernest R. Ball  
Hermann Löhr  
Vincenzo di Chiara  
Consuelo Velázquez  
Ernesto Lecuona  
Nicholas Brodszky

### Artist Bios

**Tenor Richard Fracker** has performed regularly in opera houses and concert halls throughout the world, including ten seasons and over 160 performances with the New York Metropolitan Opera. Fracker made 15 appearances in Texaco’s “Live from the MET” international and national radio and television broadcasts, encompassing 17 roles and the tenor lead in Philip Glass’s MET debut opera The Voyage. Known for his versatility both vocally and dramatically, Fracker has enthusiastically explored both traditional and contemporary repertoires. Career highlights include world debuts of Philip Glass’s Hydrogen Jukebox and Orpheus, as well as Fracker’s critically acclaimed Carnegie Hall leading tenor debut in Glass’s demanding Civil Wars. Fracker has performed leading tenor roles and concertized in Spain, Italy, Norway, China, Japan and Iceland in addition to extensive performances throughout the United including the New York City Opera. A member of Columbia Artist’s revival of the Bel Canto Trio, Fracker toured throughout the United States and Canada in the role originally performed by Mario Lanza.

**Dramatic baritone Peter Lightfoot** has captivated critics and audiences alike with what Opera News has called his “vocal brilliance” and what Opera has called his “beautifully placed and clearly focused voice." Lightfoot has performed Falstaff in Verdi’s Falstaff in Cagli and Mercatello, Italy, and his performance of Marbuel at the Wexford Festival in the opera The Devil and Kate has recently been released on DVD by KULTUR. He has sung with Opera Pacific in Saint-Saëns’ Samson et Dalila and Britten’s War Requiem with the Thornton Chamber Orchestra and combined University of Southern California choirs. He has performed at Carnegie Hall in the American premiere of Sergei Tanayev’s Oresteia and sang the Mozart Requiem at Carnegie Hall. Lightfoot is an associate professor at the College of Music at Michigan State University.

**Alan Nathan** served as head of music and conductor at the Cologne Opera in Germany. He first gained national attention making his conducting debut at the Washington Opera on one day's notice, which led to more than 40 performances of eight productions at the company. He is assistant professor of collaborative piano at the MSU College of Music.
Translations

Am Feierabend (When Work Is Over)
Would I’d a thousand arms to keep busy! Would I could drive the wheels with a roar, could through every wood, could turn every millstone, so the fair miller’s daughter might see my true worth! Ah, so feeble is my arm! What I heave, what I carry, what I cut, what I hammer—any lad can do as much. And then I sit with the others, and when work is over, in cool and quiet and the master says to all: “I am pleased with what you’ve done.” And the sweet maiden says: “A good night to everyone.”

Ich grolle nicht (I Bear No Grudge)
I bear no grudge, though my heart breaks, loved one forever lost! I bear no grudge. However you may gleam in diamond splendor, no ray falls into the night of your heart, I’ve known that long. I bear no grudge, though my heart breaks. For I saw you in my dream, saw the night within your heart, and saw the serpent gnawing at your heart, saw, my love, how pitiful you are. I bear no grudge.

Ein Jüngling liebt ein Mädchen (A Boy Loves a Girl)
A boy loves a girl, she chooses another; the other loves another and her he weds. The girl, out of spite, takes the first man to come her way; the boy’s badly hurt. It is an old, old story, remains though ever new, and he to whom it’s happened, his heart is broken in half.

Au fond du temple saint (At the back of the holy temple)
At the back of the holy temple, adorned by flowers and gold a woman appears! I think I see her still. The crowd prostrates itself to her and looks at her amazed, and murmurs very low; look! It is the goddess who in the shadows rises and holds out her arms towards us! Her veil is lifted. What a vision! What a dream! The crowd is on its knees! Yes! It is she! It is the goddess most charming and most beautiful! It is the goddess who descends among us! Her veil lifts and the crowd is on its knees! But though the crowd she opens a pathway! Her long veil now hides her face! My gaze, alas, seeks her in vain! She flees! She flees! But in my soul suddenly a strange passion ignites! What new fire consumes me? Your hand pushes aside my hand! Love has over-taken our hearts and we change into enemies! No, let nothing separate us! No, nothing! Swear and remain friends! Yes, swear and remain friends! Yes, it is she the goddess. On this day who comes to unite us, and faithful to my promise, as a brother I want you to cherish! Yes, let us share the same fate, let us be united until death!

Vesti la giubba (Put on your costume)
To go on stage when I am in such a state, I no longer know what I am saying or doing! And yet, it must be; force yourself! Come on! Aren’t you a man! You are a professional clown! Put on your costume, and powder your face with white flour. The people pay their money and want to laugh. And if Harlequin steals Columbina from you, laugh clown—and everyone will applaud! Transform into levity the pangs and the tears into a grimace your sob and your pain. Ah! Laugh, clown, over your shattered love! Laugh at the pain that poisons your heart!