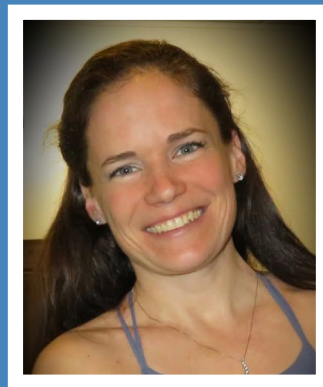
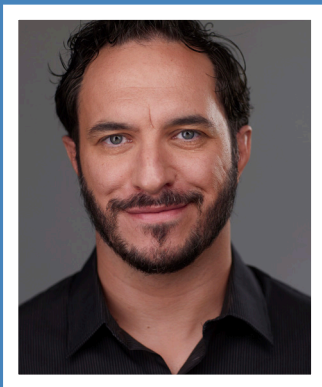


36th SEASON

THE ROCHE

GUEST ARTISTS

series



James Harrington, bass
Sandra K. Leary, Piano

Monday, April 27, 2026 • 8 p.m.
Walker Recital Hall



MERCYHURST
UNIVERSITY

D'ANGELO DEPARTMENT OF MUSIC

THE ROCHE
**GUEST
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Monday, April 27, 2026 • 8 p.m. | Walker Recital Hall

Chansons de Don Quichotte

Jacques Ibert (1890-1962)

- I. Chanson du départ
- II. Chanson à Dulcinée
- III. Chanson du Duc
- IV. Chanson de la mort

Vier ernste Gesänge

Johannes Brahms (1833-1897)

- I. Denn es gehet dem Menschen [c minor]
- II. Ich wandte mich und sahe an
- III. O Tod, wie bitter bist du
- IV. Wenn ich mit Menschen

Ten Minute Pause

The Ballad of the Good Lord Nelson
from *We Happy Few*

Richard Cumming (1928-2009)

from *Your John Keats*

Debra Lynn (b. 1963)

- I. Pleasures
- II. A Frog in a Frost

Cuando vuelva a tu lado

Maria Grever (1885-1951)

Longing(연 “Yeon”)

Won-ju Lee (b.1979)

Leaning on Time (시간에 기대어 “Sigane Gidyeo”)

Choi Jin (b. 1982)

This Nearly was Mine (from *South Pacific*)

Richard Rodgers (1902-1979)

Joey, Joey, Joey (from *A Most Happy Fella*)

Frank Loesser (1910-1969)

Chansons de Don Quichotte

Chansons de Don Quichotte

Ce château neuf, ce nouvel édifice
Tout enrichi de marbre et de porphyre,
Qu'amour bâtit château de son empire,
Où tout le ciel a mis son artifice,

Est un rempart, un fort contre le vice,
Où la vertu maîtresse se retire,
Que l'oeil regarde, et que
l'esprit admire,
Forçant les coeurs à lui faire service.

C'est un château, fait de telle sorte,
Que nul ne peut approcher de la porte
Si des grands Rois il n'a sauvé sa race,
Victorieux, vaillant et amoureux.
Nul Chevalier tant soit aventureux
Sans être tel, ne peut gagner la place

Chanson à Dulcinée

Un an me dure la journée
Si je ne vois ma Dulcinée.

Mais, amour a peint son visage,
Afin d'adoucir ma langueur,
Dans la fontaine et le nuage,
Dans chaque aurore et chaque fleur.

Un an me dure la journée
Si je ne vois ma Dulcinée.

Toujours proche et toujours lointaine,
Etoile de mes longs chemins.

English Translations:

Song of Don Quixote's Parting

This new castle, this new edifice—
All enriched with marble and porphyry
That Love built to guard his empire,
To which all of Heaven has lent
its skill—

Is a rampart, a fortress against evil,
Where Mistress Virtue can take refuge,
Whom the eye observes and the
spirit admires,
Compelling hearts to pay her homage.

This is a castle fashioned in such a way
That no one can approach its gate,
If he is not descended from great kings,
Victorious, brave, and amorous.
No knight, however bold,
Without such merit, can enter this place

Song to Dulcinea

A day seems like a year
If I do not see my Dulcinea.

But to sweeten my languishing,
Love has painted her face
In fountains and clouds,
In every dawn and every flower.

A day seems like a year
If I do not see my Dulcinea.

Ever near and ever far,

Le vent m'apporte son haleine
Quand il passe sur les jasmins.

Un an me dure la journée
Si je ne vois ma Dulcinée.

Chanson du Duc

Je veux chanter ici la Dame de
mes songes
Qui m'exalte au dessus de ce siècle
de boue
Son coeur de diamant est vierge
de mensonges
La rose s'obscurcit au regard de
sa joue

Pour Elle, j'ai tenté les hautes
aventures
Mon bras a délivré la Princesse
en servage
J'ai vaincu l'Enchanteur, confondu
les parjures
Et ployé l'univers à lui rendre l'hommage.

Dame par qui je vais, seul dessus
cette terre,
Qui ne soit prisonnier de la
fausse apparence
Je soutiens contre tout
Chevalier téméraire
Votre éclat non pareil et
votre précellence.

Chanson de la mort de Don Quichotte

Star of my weary journeying,
The wind brings me her breath
As it passes over jasmine.

A day seems like a year
If I do not see my Dulcinea.

Song of the Duke

I want to sing here of the Lady of
my dreams,
who raises me above this century
of mud.
Her heart of diamond is untarnished
by lies.
The rose pales at the sight of
her cheek.

For Her, I have attempted
lofty adventures.
My arm has delivered the princess
in servitude.
I have conquered the Enchanter,
confounded the deceivers
and bent the universe to offer
her homage.

Lady for whom I, who alone is not
a prisoner
of the false appearance, go over
this earth,
I proclaim, against any rash Knight,
your unequalled splendour and
your excellence.

Song of the Death of Don Quixote

Ne pleure pas Sancho, ne pleure pas,
mon bon.
Ton maître n'est pas mort.
Il n'est pas loin de toi.
Il vit dans une île heureuse
Ou tout est pur et sans mensonges.

Dans l'île enfin trouvée où tu viendras
un jour.
Dans l'île désirée, O mon ami Sancho!

Les livres sont brûlés et font un tas
de cendres.
Si tous les livres m'ont tué
Il suffit d'un pour que je vive
Fantôme dans la vie, et réel dans
la mort.
Tel est l'étrange sort du pauvre
Don Quichotte.

Do not cry Sancho, do not cry,
good friend.
Your master is not dead.
He is not far from you.
He lives on a happy isle
where all is pure and free of lies.

On the isle at last discovered where
you will come one day.
On the desired isle, o my good
friend Sancho!

The books are burned and make a
heap of ash.
If all the books have killed me
just one is enough for me to live on,
a ghost in life and real in death.
Such is the strange destiny of poor
Don Quixote.

Vier ernste Gesänge

Denn es gehet dem Menschen wie dem Vieh

Denn es gehet dem Menschen wie
dem Vieh;
wie dies stirbt, so stirbt er auch;
und haben alle einerlei Odem;
und der Mensch hat nichts mehr denn
das Vieh:
denn es ist alles eitel.

Es fährt alles an einen Ort;
es ist alles von Staub gemacht, und
wird wieder zu Staub.

For it happens to Man as to the beast

For it happens to Man as to the beast,
as that dies, so Man dies also,
they have the same breath.
Man has nothing more than the
beast has,
for everything is vanity.

Everything moves to one end;
everything is made of dust and will
become dust again.
Who knows whether Man's spirit will
go upward

Wer weiß, ob der Geist des Menschen
aufwärts fahre,
und der Odem des Viehes unterwärts
unter die Erde fahre?

Darum sahe ich, daß nichts bessers ist,
denn daß der Mensch fröhlich sei in
seiner Arbeit,
denn das ist sein Teil.
Denn wer will ihn dahin bringen, daß
er sehe,
was nach ihm geschehen wird?

Ich wandte mich und sahe

Ich wandte mich und sahe an alle,
die Unrecht leiden unter der Sonne;
Und siehe, da waren Tränen derer,
Die Unrecht litten und hatten keinen
Tröster,
Und die ihnen Unrecht taten, waren zu
mächtig,
Daß sie keinen Tröster haben konnten.

Da lobte ich die Toten, die schon
gestorben waren
Mehr als die Lebendigen, die noch das
Leben hatten;
Und der noch nicht ist, ist besser, als
alle beide,
Und des Bösen nicht inne wird, das
unter der Sonne geschieht.

O Tod, wie bitter bist du

O Tod, wie bitter bist du,

or that the spirit of the beast will move
down below the earth?

And so I saw that there was
nothing better
than for Man to be happy in his work;
for who would take him to the point
where he sees what will happen
after him?

I turned and looked

I turned and looked at all
who suffer injustice under the sun.
And look, there were the tears
of those who suffer injustice and had
no comforter.
And those who were doing
them injustice
were too powerful for them to have
a comforter.

So, I praised the dead who had
already died
more than the living who still had life.
And he who has not yet been born is
better than both,
he does not become aware of the evil
that happens under the sun.

O death, how bitter you are

O death, how bitter you are
when a man thinks of you,
one who has good days and enough,
who lives without cares

Wenn an dich gedenket ein Mensch,
Der gute Tage und genug hat
Und ohne Sorge lebet;
Und dem es wohl geht in allen Dingen
Und noch wohl essen mag!

O Tod, wie wohl tust du dem Dürftigen,
Der da schwach und alt ist,
Der in allen Sorgen steckt,
Und nichts Bessers zu hoffen,
Noch zu erwarten hat!

***Wenn ich mit Menschen und mit
Engelzungen redete***

Wenn ich mit Menschen - und mit
Engelzungen redete,
und hätte der Liebe nicht,
so wär ich ein tönend Erz, oder eine
klingende Schelle.

Und wenn ich weissagen könnte und
würde alle
Geheimnisse und alle Erkenntnis,
und hätte allen Glauben,
also, daß ich Berge versetzte, und
hätte der
Liebe nicht, so wäre ich nichts.

Und wenn ich alle meine Habe den
Armen gäbe,
und ließe meinen Leib brennen

und hätte der Liebe nicht,
so wäre mir's nichts nütze.

Wir sehen jetzt durch einen Spiegel in

who is doing well in all things
and who can eat well -
O death, how bitter you are.
O death how good you feel to one that
is needy,
who is weak and old
and who is full of care
and has nothing better to hope for
or to expect.
O death, how good you feel.

***Even if I spoke with the tongues of
men and of angels***

Even if I spoke with the tongues of men
and of angels and had no love,
so I would be as sounding brass or a
ringing bell.

And if I could prophesy
and knew all the secrets
and had all knowledge
and had all faith

so that I could move mountains, but
had no love,
I would be nothing.

And if I gave all my goods to the poor
and let my body be burned,
but had no love,
it would do me no good.

For we now see through a mirror
words that are not clear,
but then we shall be face to face.

Now I know in fragments,
but then I will know in the same way
as I shall be known.

But now are left Faith, Hope and Love,
these three:

einem dunklen Wort,
dann aber von Angesicht zu
Angesichte.
Jetzt erkenne ich's stückweise;
dann aber werde ichs erkennen,
gleichwie ich erkannt bin.

Nun aber bleibet Glaube, Hoffnung,
Liebe, diese drei;
aber die Liebe ist die größte unter
ihnen.

Cuando vuelva a tu lado

Recuerdas aquel beso que en broma
me negaste
Se escapó de tus labios sin querer
Asustado por ello busco abrigo
En la inmensa amargura de mi ser

Cuando vuelva a tu lado
No me niegues tus besos
Que el amor que te he dado
No podrás olvidar
No me preguntes nada
Que nada he de explicarte
Que el beso que negaste
Ya no lo puedes dar

Cuando vuelva a tu lado
Y estés solo contigo
Las cosas que te digo
No repitas jamás, por compasión
Une tu labio al mío
Y estréchame en tus brazos
Y cuenta los latidos
De nuestro corazón

but Love is the greatest of them

When I Return to Your Side

Do you remember that kiss you
playfully denied me?
It escaped your lips unintentionally;
Frightened by this, it seeks shelter
In the immense bitterness of my being.

When I return to your side,
Do not deny me your kisses;
For the love I have given you
Is something you can never forget.
Ask me nothing,
For I have nothing to explain to you;
The kiss you once withheld
Is one you can no longer give.

When I return to your side—
And you find yourself alone with your
thoughts—
The things I say to you,
Never repeat them, for pity's sake.
Press your lips against mine,
Hold me close within your arms,
And count the heartbeats
Of our hearts.

Longing

Your beautiful wings, a piercing
blue—
They do not fly close to my heart.
Carry me away upon this sorrow
turned to dew,
Into your embrace that feels

Yeon

시리게 푸르른 그대 고운 날개
내 맘 가까이 날아오지 않네
이슬된 서러움에 실어 나를
데려가주오
달을 듯한 그대의 품으로

여리게 남은 듯 그대 고운 향기
내 맘 가까이 돌아오지 않네
그대의 내가 멀지 않아 나를
사랑해주오
기억 속의 나라면

미련을 버리고 편히 잠들라
그 무엇도 남지 않을 듯
꼭 나를 기억해주오

숨결까지
눈물까지
내 모든 것 그대에게로

Signage Gidyeo

저 언덕 너머 어딘가
그대가 살고 있을까
계절이 수놓은 시간이란 덤 위에
너와 난 나약한 사람

바람이 닿는 여기 어딘가
우리는 남아 있을까
연습이 없는 세월에 무게 만큼 더
너와 난 외로운 사람

almost within reach.

Your sweet fragrance, lingering
ever so faintly—
It does not return close to my
heart.
Love me, for I am not far from
you—
Love me, if only for the sake of
the one you remember.

Ah, this eternal longing—
Even if I try to wash it away with
cold tears,
I wait—my enduring love waits
on.

Let go of all lingering regrets and
rest in peace;
Though it may seem as if nothing
remains behind, Please—
remember me.

My very breath,
My very tears—
Everything I am, I give to you

Leaning on Time

Somewhere beyond that hill,
I wonder if you reside?
Upon this bonus of time—
embroidered by the seasons—
You and I are but fragile souls.

Somewhere here, where the
wind touches,

설움이 닿는 여기 어딘가
우리는 살아 있을까
후회투성이 살아온 세월만큼 더
너와 난 외로운 사람

난 기억하오 난 추억하오
소원해져버린 우리의 관계도
사랑하오 변해버린 그대 모습
그리워하고 또 잊어야 하는
그 시간에 기댄 우리

사랑하오 세상이 하얗게 저도
덤으로 사는 반복된 하루가

덤으로 사는 반복된 하루가
소원해져버린 우리의 관계도
사랑하오 변해버린 그대 모습
그리워하고 또 잊어야 하는
그 시간에 기댄 우리
그 시간에 기댄 우리

I wonder if we still remain?
Burdened by the weight of years
for which there was
no rehearsal,
You and I are lonely souls.

Somewhere here, where sorrow
touches,
I wonder if we are truly alive?
Burdened by the weight of years
lived—
brimming with regret—
You and I are lonely souls.

I remember; I reminisce—
Even about the bond between us
that has grown distant.
I love you—even the person you
have become,
so changed.
We, who lean upon that time—
A time for longing, yet also for
letting go.

I love you—even if the world
were to fade to white,
Even through these repetitive
days we live as a bonus.

I remember; I reminisce—
Even about the bond between us
that has grown distant.
I love you—even the person you
have become,
so changed.
We, who lean upon that time—
A time for longing, yet also for
letting go.
We, who lean upon that time.

About the Musicians

Praised by Broadway World as “a compelling actor” with a “rich and powerful bass voice,”

James Harrington is a versatile artist whose performance credits span the jazz, pop, orchestral, and opera stages.



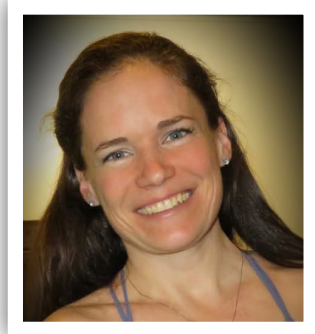
Harrington made his Santa Fe Opera debuts in Strauss' Capriccio and Puccini's La fanciulla del West, and has also appeared with Portland Opera (Monteverdi's Songs of Love and War), Nashville Opera (Lodovico in Verdi's Otello, Marquis in La traviata, Fouquier Tinville in Giordano's Andrea Chénier), Opera Idaho (King in Aïda), and Houston's Opera in the Heights (Sarastro in Die Zauberflöte). He began his exploration of the great Wagner repertoire singing Fafner, Hunding, and Hagen in Der Ring an einem Abend with Pacific Northwest Opera, reprising Hunding in a recital of Act I of Die Walküre with tenor Kyle Van Schoonhoven and soprano Sarah Cambridge at Rosch Recital Hall in Fredonia, New York. He recently rejoined the workshop of Phil Kline's The Lives and Dreams of Nikola Tesla, starring Anthony Roth Costanzo, at NYC's Guggenheim Museum, and reprised Sarastro in Mozart's The Magic Flute with the Buffalo Philharmonic Orchestra.

A noted American expert on the intersection of performance and entrepreneurship training, he is the author of Building a Career in Opera from School to Stage: Operapreneurship (Routledge, 2020), and has been invited to speak to students at Yale University, New York University, the Jacobs School of Music at Indiana University, Utah State University, University of Texas-Rio Grande Valley, and to colleagues at the International Congress of Voice Teachers, College Music Society, and National Opera Association. In the spring of 2024, he was an Artist Teacher in Residence at ISA-Universidad de las Artes in Havana, Cuba.

Harrington is Assistant Professor of Voice and Jazz Studies at the State University of New York at Fredonia. As a doctoral student at the University of Wisconsin-Madison, he held the Paul J. Collins Wisconsin Distinguished Fellowship. He earned his Master of Music in Performance from Florida State University and his Bachelor of Music in Music Business and Management at Berklee College of Music in Boston.

Sandra K. Leary is a collaborative pianist and piano educator based in Fredonia, NY.

She holds a B.M. in Piano Performance and Pedagogy and an M.M. in Collaborative Piano from SUNY Fredonia, where she teaches class piano and works extensively with vocalists and instrumentalists in performances and studio settings. Sandra also maintains a thriving private piano studio and is known for her warm, patient teaching style. Outside of music, she enjoys cycling, cooking, and spending time outdoors with her family.



Welcome to the 36th season of
the Roche Guest Artists Series!

THE ROCHE GUEST ARTISTS SERIES

Since its founding in 1988, the Roche Guest Artists Series has introduced local audiences to a unique mix of acclaimed traditional soloists and chamber ensembles, along with specialized performers and lecturers in areas of contemporary music, jazz, Renaissance, Baroque, and world music. From international artists to young, emerging ensembles, the hallmark of the Series has always been the residency component in which each artist or ensemble augments their recital performance with an in-depth workshop relating to their area of specialization. I hope you will join me in meeting the artists and journeying into their interpretive world as they share some of the secrets of their art through master classes and presentations.



The Roche Series once again offers these great presentations FREE AND OPEN TO THE PUBLIC, thanks to the GENEROUS SUPPORT OF THE TERRY AND MARGARET M. ROCHE FAMILY.

Please join us tomorrow, Tuesday, March 24, for a masterclass, 12:45-1:45 p.m., in the Walker Recital Hall with Singularity. Our final Roche Series event of this academic year is soprano Katherine Jolly from Oberlin College Conservatory and pianist Erika Switzer on Monday, April 27, at 8 p.m.

For now, please sit back and relax, as we enjoy a fabulous evening of music with Singularity!

With best wishes,
Dr. Nathan Hess
Professor of Piano
Director, Roche Guest Artists Series

The Roche Guest Artists Series is supported in part by a generous endowment from the Terry and Margaret M. Roche family. For more information on the endowment or to make a contribution to support the series, please contact Meaghan Hubert, Director of Annual Giving & Stewardship at **814-824-2379** or **mhubert2@mercyhurst.edu**.

A special THANK YOU to all of those who have assisted in making the ROCHE GUEST ARTISTS SERIES, and tonight's concert, possible:

Dean Jodi Staniunas Hopper
Lauren Esper
Addie Sedelmyer

Dr. Albert Glinsky
Lynn Simile

Rebecca Wunch
Patrick Magill

The D'Angelo Department of Music presents

UPCOMING EVENTS

Spring 2026

Roche Artists Masterclass

Tuesday, April 28, 12:45-1:45 p.m.

Walker Recital Hall

James Harrington, bass

Made possible by the generosity of the Terry and Margaret M. Roche Family.

*Free and open to the public,
no livestream*

Concert Choir

Friday, May 1, 7 p.m.

Walker Recital Hall

Dr. Christopher Petit, director

Ticketed event:

Adults: \$10 | MU Students, Employees, and 12 and under: \$5.00. Each ticket is subject to a \$2.50 service fee.

Composers Concert

Sunday, May 3, 4 p.m.

Walker Recital Hall

Dr. Albert Glinsky, director

Free and open to the public, livestreamed

Small Ensembles Concert

Wednesday, May 6, 7 p.m.

Walker Recital Hall

Free and open to the public, livestreamed

Wind Ensemble

Saturday, May 9, 7 p.m.

Mary D'Angelo Performing Arts Center

Dr. Scott Meier, director

Ticketed event:

Adults: \$10 | MU Students, Employees, and 12 and under: \$5.00. Each ticket is subject to a \$2.50 service fee

Civic Orchestra, Concerto/Aria

Winners Concert

Sunday, May 10, 4 p.m.

Mary D'Angelo Performing Arts Center

Dr. Gary Viebranz, director

Ticketed event:

Adults: \$10 | MU Students, Employees, and 12 and under: \$5.00. Each ticket is subject to a \$2.50 service fee

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To purchase tickets please visit: miac.universitytickets.com.

For the most updated list of events please visit: mercyhurst.edu/academics/music/concerts-events.

*** Adults: \$10 | MU Students, Employees, and 12 and under: \$5. Each order is subject to a \$2.50 per ticket processing fee, regardless of purchase or payment method.**

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THE D'ANGELO DEPARTMENT OF MUSIC

provides an exceptional music education and is fully accredited by the National Association of Schools of Music. Through its dedicated faculty, the department provides students with long-lasting, professional mentorships that lead to unique opportunities tailored to each individual's specific career goals. Hands-on experience is essential to being successful in any field, and all students gain abundant performance experience through large and small ensembles, a weekly student recital hour, and a solo recital as their Senior Capstone. The Department produces more than 60 student, faculty, and guest performances throughout each academic year.

The D'Angelo Department of Music offers five highly regarded music degrees: **B.A. in Music, B.M. in Music Education, B.M. in Performance, B.M. in Music Therapy, B.M. in Composition.**

Contact us:

mercyhurst.edu/music

dangelomusic@mercyhurst.edu

814-824-2394

You can help the D'Angelo Department of Music fund equipment purchases and touring opportunities for our ensembles by scanning the QR code below.





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D'ANGELO DEPARTMENT OF MUSIC