



COLLEGE *of*
FINE ARTS

School of Music

presents

Senior Recital

Tim McCracken, tenor
Vincent Li, piano

October 30, 2026

7:00 PM

PepsiCo Recital Hall

Program

Music for a While
from *Oedipus*

Henry Purcell
(1659–1695)
arr. Gunnar Eriksson (b. 1936)

Ensemble: Brooke Perez, Lucia Rojas Nava, Daniella Sellers,
Hannah Chapman, Catherine Gibson, Jordan Martinez,
Hunter Payne, Giri Anup, Enrique Castilleja

Selections from Wolf
I. Das Ständchen
II. Verborgenheit
III. Fußreise

Hugo Wolf
(1860–1903)

Selections from Hyun
I. 오라 (Come)
II. 희망의 나라로 (To the Land of Hope)
III. 저녁별 (An Evening Star)

Jaemyung Hyun
(1902–1960)

Rimas

- I. ¿Qué es poesía?
- II. Por una mirada
- III. Yo sé
- IV. Los suspiros son aire
- V. Mi vida es un erial

Roberto Sierra
(b.1953)

That's All
from *Adventures in Love*

Zina Goldrich
(b. 1964)

This recital is given in partial fulfillment of the requirements for the Bachelor of Music Education Degree. Mr. McCracken is a student of Dr. Eric Laine

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Program Notes

HENRY PURCELL (1659–1695) is hailed as the most accomplished English composer and organist of the middle Baroque era. Immersed in music from a young age through the Chapel Royal and Westminster Abbey, he quickly advanced to prestigious positions including organist at the Abbey and Composer for the King's violins.¹ He was most known for composing opera and incidental music for dozens of plays—most notably, his iconic tragic opera *Dido and Aeneas*. Purcell remains celebrated as one of England's most influential composers.²

Purcell wrote **MUSIC FOR A WHILE** in 1692 for John Dryden's tragedy *Oedipus*. In the play, the song is used to address ghosts and furies to calm them down.³ The idea that music had the power to soothe people was central to medical thinking at the time. In the "humors"—the balance of fluids in the body—music was seen as a way to restore harmony and encourage a calmer state.⁴ The version that will be performed this evening is an a cappella octet with a tenor solo arranged by Gunnar Erikson.

Projected text by John Dryden & Nathaniel Lee⁵

HUGO WOLF (1860–1903) was a prominent Austrian composer in the late nineteenth century most known for his contribution to German art song (Lied). Wolf had a rebellious temperament that got him into trouble, most notably when he was kicked out of the Vienna Conservatory in his early years. Young Wolf would then go on to teach himself the art of composition. Wolf focused his compositional career on writing over 300 German art songs. Within these songs, Wolf employs extensive text painting, especially via melodic and harmonic means. The complexity within his harmonic structures and the vast use of dissonance is what set him apart from other composers of the Romantic era.⁶

Tonight's selection of Lieder from various Wolf collections represents his masterful technique of using music to paint a picture. These songs span several different emotions and shows of two poets. "Das Ständchen" depicts a calm and alluring serenade, while the Mörike text "Fußreise" celebrates the joys of nature itself.⁷ "Verborgeneheit"—also a Mörike poem setting—explores introspection and seclusion. Though it became arguably his most well known Lied, Wolf grew to view this piece with mixed feelings due to its emotional vulnerability. Together, these selections give us a glance into the musical and poetic variety of Wolf's music.⁸

Projected Translations by Richard Stokes⁹

JAEMYUNG HYUN (1902–1960) is the most important Korean art song composer of the modern era. Hyun merges the compositional styles of Korea and western music in a tumultuous political environment of occupation and war in Korea. Born in Daegu, South

¹ Peter Holman and Robert Thompson, "Purcell, Henry (ii)," *Grove Music Online*, <https://doi.org/10.1093/gmo/9781561592630.article.6002278249>.

² "Henry Purcell," *English National Opera*, accessed September 17, 2026, <https://www.eno.org/composers/henry-purcell/>.

³ John H. Lienhard, "Music For A While," *The Engines of Our Ingenuity*, no. 1861, audio podcast, University of Houston, accessed September 17, 2026, <https://www.uh.edu/engines/epi1861.htm>.

⁴ Andrew Lawrence-King, "To beguile, or not to beguile: Purcell's 'Music for a while,'" *Early Music* 43, no. 4 (2015): 625–32, <https://doi.org/10.1093/em/cav068>.

⁵ John Dryden and Nathaniel Lee, *Oedipus: A Tragedy* (London: Printed for Richard Bentley and Magnus, 1679).

⁶ Eric Sams and Susan Youens, "Wolf, Hugo," *Grove Music Online*, <https://doi.org/10.1093/gmo/9781561592630.article.52073>.

⁷ Susan Youens, *Hugo Wolf: The Mörike-Lieder* (Cambridge: Cambridge University Press, 2000), 45–8.

⁸ Eric Sams, *The Songs of Hugo Wolf* (London: Eulenburg Books, 1983), 112–15.

⁹ Richard Stokes, ed. and trans., *The Book of Lieder* (London: Faber and Faber, 2005).

Korea, Hyun was trained in music there before traveling to study music in the United States.¹⁰ After this, Hyun returned to Korea and dedicated his life to education, serving as an administrator in classical music higher education. Hyun is remembered not only for his contributions to Korean art song, but for composing *Chunhyang-jeon*, which is widely recognized as South Korea's first Western style opera.¹¹

The trio of songs featured in this recital highlights Hyun's gift for the expressive and beautiful melodies that are characteristic of Korean art song. "Ora" (Come) opens the set, showcasing a sensitive piano accompaniment. The text reflects an invitation for others to come and join a better day with an emphasis on a more nature-driven life. This transitions into Hyun's immensely celebrated "Huimang-ui Nararo" (To the Land of Hope). This piece muses on yearning for a better country—a country that has freedom, equality, peace, and happiness. This message was driven by the political environment of the Korean war, which Hyun lived through himself.¹² Concluding the set with "Jeonyeok-byeol" (An Evening Star), this song asks humans to be more like the sun by shining brightly during dark times. All of these texts were written by Hyun and reflect his passion for a better humanity.¹³

*Projected translations by Kim Yohan*¹⁴

ROBERTO SIERRA (b. 1953) is a prominent Puerto Rican classical composer celebrated for using Caribbean rhythms alongside Western conventions. His extensive catalog includes large-scale symphonic works, concertos, and chamber music performed by world-renowned orchestras like the New York Philharmonic and Philadelphia Orchestra. His stylistic fingerprint often integrates folk-like rhythmic patterns with dense harmonic textures, producing works such as the monumental *Missa Latina*, a quintessential example of Sierra's style. Holding honors including a Guggenheim Fellowship and a Latin Grammy Award, he also received a Latin Grammy Trustees Award and served as composer-in-residence for the Milwaukee Symphony Orchestra and the League of Composers/ISCM.¹⁵

Roberto Sierra's **RIMAS** is a striking vocal work that sets the poetic texts of Gustavo Adolfo Bécquer, the nineteenth-century Spanish Romantic poet. Bécquer's *Rimas* are renowned for their lyrical, introspective, and raw exploration of love, memory, and the elusive nature of artistic creation. Bécquer's use of chiaroscuro, an Italian word used to show contrast between light and darkness, is applied to the music through rich harmonic exploration. The first four movements are much more positive and driven by this exploration of love. The final movement takes a completely different turn, however, exploring darkness, evil, and even death. In Sierra's musical setting, the composer intertwines Bécquer's Romantic Spanish verse with his signature modernist harmonic language and rhythmic peculiarity, creating a dynamic dialogue between the vocal line and piano texture.¹⁶

*Projected translations by Roberto Sierra*¹⁷

¹⁰ Yohan Kim, "A Korean Art Song Anthology" (DMA diss., University of Wisconsin–Madison, 2014).

¹¹ Chan Park, *Voices from the Straw Mat: Managing Life and History in Korean Song* (Honolulu: University of Hawai'i Press, 2003), 88–92.

¹² Ibid.

¹³ In-hwa Jung, *The Evolution of Modern Korean Art Songs* (Paju: Book Korea, 2015), 201–5.

¹⁴ Kim, "A Korean Art Song Anthology."

¹⁵ Laurie Shulman, "Sierra, Roberto." *Grove Music Online*, <https://doi.org/10.1093/gmo/9781561592630.article.42553>.

¹⁶ Eric Gregory Laine, "Reframing the Puerto Rican Art Song as a Latin American and US Genre: Five Representative Works by Roberto Sierra" (DMA diss., University of Houston, 2024), 37–44.

¹⁷ Roberto Sierra, trans., preface to *Rimas: for Voice & Piano*, composed by Roberto Sierra (Verona, NJ: Subito Music Publishing, 1999).

ZINA GOLDRICH (b.1964) is an award-winning American musical theatre composer, conductor, and pianist best known for her longstanding collaboration with lyricist Marcy Heisler. Together, since 1993, the writing team has created celebrated works such as *Ever After*, *Junie B. Jones*, and even projects with The Disney Channel. A graduate of New York University and a recipient of the Fred Ebb Award, Goldrich has written extensively for stages across the country. Her melodic style bridges traditional Broadway theatricality with contemporary pop-infused energy.¹⁸

THAT'S ALL is a poignant contemporary musical theatre song featured in Goldrich and Heisler's song cycle *Adventures in Love*. Known for its funny and relatable lyrical journey, the song highlights Goldrich's signature melodic warmth and theatrical sensibility, often performed as a standout solo piece in concert settings.

*Projected text by Marcy Heisler*¹⁹

Performer Bios



TIM MCCRACKEN, a dynamic young conductor, tenor, and music educator recognized for his artistic leadership throughout the region. As the founder and artistic director of the Kairos Chamber Singers, he made his mark at age 20 by directing a prominent performance at BassPerformance Hall in Fort Worth. Under his direction, the ensemble expanded its footprint with a comprehensive "A Very Kairos Christmas Tour" and achieved international acclaim with the release of their debut album, *Voices of a New Era*, which was streamed in over 150 countries. Currently a senior completing his Bachelor of Music Education with a vocal concentration at Texas Christian University, he balances an active career in vocal performance and choral direction. As a tenor with TCU Opera, his stage credits include performing as the Steward in *Into the Woods* and Elder Gleaton in *Susannah*. On the podium, his major symphonic and choral credits include directing a mass choir for Mahler's second symphony (Resurrection) and Craig Hella Johnson's powerful oratorio *Considering Matthew Shepard*.



Born in Beijing, China, **VINCENT LI** began piano at age five. He is a second-year master's student at Texas Christian University, studying with Dr. Enrico Elisi. In 2024, he made his orchestral debut with the Central Texas Philharmonic, performing Mozart's Piano Concerto No. 21 in C Major. Recent summers have taken him to the Aspen Music Festival and School, Madeline Island Chamber Music's Fellowship program, and Banff Centre's Art of Piano residency. Alongside his solo work, Vincent is an active collaborative pianist and received the Judith Solomon Award in Vocal Accompanying. His former teachers include Joseph Rackers and Eldon Ng.

¹⁸ "Photo Call: The 2009 Fred Ebb Award Presentation," *Playbill*, December 1, 2009, <https://playbill.com/article/photo-call-the-2009-fred-ebb-award-presentation-com-113693>.

¹⁹ Marcy Heisler, lyrics to "That's All," music by Zina Goldrich, 2000, in *The Goldrich & Heisler Songbook*, vol. 1 (New York: Williamson Music, 2009).