TCU COLLEGE of FINE ARTS

School of Music

presents

Master of Music Recital: Seasons of Madness

Jordan Martinez, tenor
Vincent Li, piano

November 10, 2026 | 5:30 PM | The Van Cliburn Concert Hall at TCU

Program

Adelaide, Op. 46 — Ludwig van Beethoven (1770–1887)

Canciones Argentinas — Carlos Guastavino (1912–2000)
I. Desde que te conoci
II. Viniendo de Chilecito
III. En los suercos del amor
IV. Mi garganta

Sept melodies, Op. 2 — Ernest Chausson (1855–1899)
I. Hébé
II. Le charme
III. Les papillons
IV. Sérénade italienne
V. Le colibri
VI. La derniére feuille
VII. Nanny

Intermission

Winter Words, op. 52 — Benjamin Britten (1913–1976)

I. At day-close in November
II. Midnight on the Great Western
III. Wagtail and Baby
IV. The little old table
V. The Choirmaster's Burial
VI. Proud Songsters
VII. At the Railway Station, Upway
VIII. Before Life and After

You'll Be Back — Lin Manuel Miranda (b. 1980)
from *Hamilton*

This recital is given in partial fulfillment of the requirements for the Master of Music. Mr. Martinez is a student of Dr. Eric Laine.

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Program Notes

What is it that causes one slip into “madness”?

Is it being caught in an endless cycle monotony? Could it be a slow deterioration of one’s mental state with each passing day? What if it was a series of unfortunate events that alters one’s psyche, causing them to view the world in different colors… or rather, seasons? These are the questions that I want you to ponder as we go on this journey together. Each set that you hear will represent its own season, with each set progressing from structured melodies to post tonal expressionism. Although you are encouraged to reach the descriptions of each set, I highly recommend you read along as the recital progresses rather than all at once. Take a moment to reflect on the theme as you hear the melody and join me as we journey through the “Seasons of Madness.”

Spring:

The first season that we will cover is the beginning of Spring. Flowers are blooming, the birds are chirping, and the morning dew cascades the grass with a gentle breeze blowing in the wind. This serves as metaphor of peace, being of sound mind and clear conscious. We open with Beethoven’s *Adelaide*, a beautifully crafted melody with a structure reminiscent to the Classical Era. Every harmony flows into each other seamlessly, with lyrics comparing a love to the wonders of nature.

Summer:

The beach is calling, the pools are filled, ice cream sales are at an all-time high, and summer love is in the air. Carlos Guastavino’s fiery set entitled *Cuatro Canciones Argentines* represents the burning desires of passion running rampantly through one’s mind. Through the elements of Argentinian folk song that alternate between a gentle pulse to a more dance-like drive, we hear lyrics detailing the likes of a tormented lover, unrequited love, and fervent desires. It is enough to drive one mad with emotional intensity, but could these encounters alter one’s understanding of love permanently?

Fall:

Something begins to stir within you, a feeling that you have never experienced before… you’re in love. Their beauty knows no bounds, and you feel as if your world has become brighter and fuller. Suddenly, the love you thought you had known begins to fade. Desperately clinging onto remnants of the past, that life now disappears faster than it began. We arrive at Ernest Chausson’s *Sept mélodies*, the song order of which has been arranged to highlight this story by taking literal concepts and comparing them to the fantasy elements of nature. The harmonies begin to contradict one another, and melodies that were once clear now seem distorted. Like time which gradually begins to cut down the forest to the last leaf, such is the hope that one had once felt in a world that has long abandoned them.

Winter:

…You’ve grown older, bitter, and yet still living in the past that tore you apart. Do you hold onto it because it is familiar? Does the pain serve as an excuse to exist or to feel anything at all? “How mad can one truly be,” you ask yourself as memories of a past life and stories fade in and out of your memory. Enter now Benjamin Britten’s *Winter Words*, tonal yet dissonant. Each song feels like a memory, each sequence seems simple but reveals itself to be complex. Every iteration representing its own motif, either that of an inanimate object or a creature that serves as a metaphor for something deeper than what it represents… a paradox. We find ourselves in an endless loop, a cycle of euphoria and suffering. Before you realize it, it’s too late. What little sanity you had left has disappeared, and the madness takes over.

Madness…

If the definition of insanity is “doing the same thing over and over again and expecting different results,” then does madness mean to live in that world willingly? But then that makes madness a choice, something that people could find comfort in. Since nobody goes into that world willingly, I ask you once again…

What is it that causes one to slip into “madness?”



LUDWIG VAN BEETHOVEN (1770–1827) is considered one of the greatest composers in Western music history. Known for large works such as his ninth symphony ("Choral") to solo pieces such as *Moonlight Sonata,* his compositional style was groundbreaking during the transition between the Classical era to the Romantic era. In fact, he is widely considered to be the key transitional figure who bridged the gap between both eras in music history. Unlike other composers at the time, Beethoven focuses more on the musical motif rather than the theme, and he accomplishes this feat with his innovations of the compositional style of sonata form. Examples of this can be heard in the fourth movement of Symphony no. 9— "Ode to Joy"—where the melody is stretched out and developed dramatically for nearly twenty-five minutes. Along with this style, he wrote the first traditional classical song cycle titled *An die ferne Geliebte* (*To the Distant Beloved*) in 1816, setting the standard for cyclic musical form. This was expanded upon later in the nineteenth century by Franz Schubert and Robert Schumann.[1] Across his development of this new musical form and focusing on stretching out simple musical cells, Beethoven also transformed musical meanings from polite entertainment to the ideas of personal expressionism. During the Classical era, composers of this time were hired as private patrons, often writing music with regards to a higher power or to a court of the elite members of society. Rather than centering music around the divine and courtly elegance, however, Beethoven's shift to the human experiences of pain, struggles, resilience, and triumph brought relatability to a level that laid the groundwork for the future of music in the nineteenth century and beyond.[2]

ADELAIDE was written for solo voice and piano between 1794–1796 and effectively captures Beethoven's use of sonata form. He achieves this in his development of the A section in B-flat major, then transitions the B section to a D-flat major ballad. Finally, Beethoven returns to the home key in the C section but at a quicker tempo and emphasizes the main idea across both B-flat and D-flat major. The text comes from the poem written by Friederich von Matthison, to whom Beethoven dedicated the piece after its completion.[3] The theme highlights the feeling of longing to love someone who is so perfect yet unobtainable, with descriptive language that talks about this abstract idolization of the "perfect love." The hemiola sequence within the piano represents the wind blowing in a spring garden to help support the motif as it modulates, repeats, and develops throughout the work.

Projected translations by Emily Ezust[4]



CARLOS GUASTAVINO (1912–2000) was one of Argentina's most prominent composers of the twentieth century, having studied chemical engineering before traveling to Buenos Aries in 1938 to study music at the Departamento de Artes Musicales y Sonoras.[5] He received private instruction in composition from Athos Palma (1891–1951), professor of harmony and author pedagogical works such as *Teoría razonada de la*

[1] Joseph Kerman et al., "Beethoven, Ludwig Van, *Grove Music Online,* 2001, Accessed 13 Sep. 2026. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040026.

[2] Ibid.

[3] Ibid.

[4] Emily Ezust, "Adelaide (1796)," The LeiderNet Archive, accessed September 12, 2026, https://www.lieder.net/lieder/get_text.html?TextId=10883.

[5] Johnathan Kulp, "Guastavino, Carlos," *Grove Music Online,* 2001, accessed September 12, 2026, https://doi.org/10.1093/gmo/9781561592630.article.45219.

musica (Reasoned music theory) and *Tratado completo de armonía (Complete treatise on harmony).*[6] Guastavino gained national acclaim throughout the 1940s during the time of intense nationalism in Latin America. He and other musicians performed his works in Great Britain and Ireland, with his biggest break happening in 1949 when the BBC symphony orchestra played his *Tres romances Argentinos (Three Argentinian Romances).*[7] His tours throughout Latin America were another key component to his success, and while the nationalist movement lost steam in the 1960s, his works still remained popular throughout the continent. Although the trend during the 1940s was post-tonal music, and the emergence of *musicuqe concrète* (concrete music) in France pervaded conservatories, Guastavino did not seem to follow these trends as strictly as other. His music consists of tonal harmony and traditional music forms combined with style of neo-romanticism that fit into his themes highlighting nature, allowing for his music to be understood by the most well-versed musician, as well as the casual listener.

CUATRO CANCIONES ARGENTINAS was composed in 1949, highlighting Guastavino's use of Argentinian folk melodies and text, a staple of his compositional style. Staying true to the music traditions of his home country, the piano throughout each piece contains elements of a dance-like rhythm, set complementary against the legato fluidity of the vocal line. His use of repetition in both text and melodic structure is also prevalent in pieces such as "Viniendo de Chilecito" ("Coming from Chilecito") and "Desde que te conoci" ("Since I met you"). Along with this technique, Guastavino's neo-romantic style combines a tonal structure with the dance-like rhythms that emphasize the emotional aspects of each piece. Examples of this include a minor-melodic ballad to emphasize sorrow, followed by a heavily syncopated piece that captures the spirit of the *huayno*, a lively couple-dance native to the Andean regions of Argentina, Bolivia, and Peru.

Projected translations by Jordan Martinez



ERNEST CHAUSSON (1855–1899) was a French Romantic composer, painter, and arts activist during the late nineteenth century. His musical studies were delayed, however, as he first perused a career in law to please his parents. It was not until the age of twenty-four that he began his studies at the Paris Conservatory under the guidance of Jules Massenet, a notable French composer known for his operatic works such as *Manon* (1884) and *Werther* (1892). Chausson was also an admirer of Wagner's work, having traveled to Bayreuth to witness productions of *The Flying Dutchman* and the premiere of *Parsifal* in 1882.[8] Like many French composers of this time, though, Chausson sought to contribute to the development France's own musical identity not only as a composer, but also serving as secretary of the Société Nationale de Musique in 1886. This brought him closer into "intellectual and musical circles, and, as a consequence, to a more elaborate, more intensely dramatic style"[9] of composition that dominated during this period. Chausson's music was also developing during a transitional time from the Romantic into the Impressionist era, composing his Symphony in B-flat, op. 20 and Concert, op. 21. This development stems from "his adherence to Franckism," a major musical movement

[6] John Schechter, "Palma, Athos," *Grove Music Online,* 2001, accessed September 13, 2026, https://doi.org/10.1093/gmo/9781561592630.article.20769.

[7] Schechter, "Palma, Athos."

[8] Jean Gallois, "Chausson, (Amédée-)Ernest," *Grove Music Online,* 2001, Accessed 12 Sep. 2026. https://doi.org/10.1093/gmo/9781561592630.article.05490

[9] Ibid.

within nineteenth-century France intended to elevate French music with concepts such as heavier instrumentation, complex chord progressions, chromaticism, and thematic structures stretched across entire song cycles.[10]

Between the years 1879 and 1882, Chausson composed **SEPT MÉLODIES, OP. 2**, a song collection based on the poetry of various Parnassian poets for solo voice and piano. During the latter half of the nineteenth century, the Parnassian school was a movement in France that rejected Romantic emotionalism. Instead, their poetry favored strict craftsmanship, objectivity, and detachment—both emotionally and politically—through the philosophy of "l'art pour l'art" ("art for art's sake"). Organization-wise, however, I have rearranged the song order to emphasize the theme of love and loss. Techniques that Chausson uses within this collection consist of Franckism, which can be heard heavily in the ballads "Nanny" and "La derniére feuille" (poetry by Leconte de Lisle). Chausson also uses arpeggiation and rapid ostinato in the piano to represent water crashing against a boat in "Sérénade italienne" (Paul Bourget), or butterflies flying across the sea in "Les Papillons" (Théophile Gautier). Sitting on top of this rapid piano accompaniment is a vocal line that remains legato and fluid, serving as a stark contrast to the piano line.

Projected translations by Richard Stokes, Paul Silvestre, Peter Low, and Laura Stanfield[11]



BENJAMIN BRITTEN (1913–1976) was a highly-acclaimed English composer of the twentieth century, a praised accompanist by collaborators and the press, and an innovator of British opera. By the age of fourteen, Britten already had 100 opus numbers to his name, which gained the attention of Frank Bridge, his first teacher in composition. This collaboration eventually led to his acceptance into the Royal College of Music in London.[12] It was here where his musical style was expanded, challenged, and discerned by the likes of John Ireland and Ralph Vaughn Williams, two significant composers of England's pastoral school. However, Britten viewed this aesthetic as stagnant and isolated when compared to the modernism of composers such as Stravinsky and Schoenberg, so he began pushing boundaries with his music. The premiere of Britten's opera *Peter Grimes* in 1945 garnered international acclaim for England and established Britten as a major twentieth-century composer. This work features traditional operatic forms such as arias and choruses, but Britten's innovation of incorporating these elements into a fluid orchestral structure combined with themes of mob mentality, scapegoating, and corruption of innocence set him apart from his contemporaries. Britten went on to compose fifteen operas in total, ranging in size from full-scale orchestras to chamber ensembles. He single-handedly revived English opera whilst challenging the listener with aspects of uncomfortable themes, confrontational structures, and even deliberate use of musical silence.

***WINTER WORDS*, OP. 52** was written and published between the operas *Gloriana* and *The Turn of the* Screw. It is one of Britten's most celebrated song cycles, setting the lyrics and ballads of Thomas Hardy.[13] From the beginning, we are greeted with vivid tonal ambiguity in the piano with its rapidly shifting melody between tonic and dominant keys. We also hear examples of instrumental mimicry in pieces such as "At the Railway Station,

[10] Ibid.

[11] Richard Stokes et al., LiederNet Archives, accessed September 13, 2026, https://www.lieder.net/lieder/assemble_opus.html?ComposerId=3710&Opus=2.

[12] Phillip Brett et al. "Britten, (Edward) Benjamin," *Grove Music Online,* 2001, accessed September 27, 2026, https://doi.org/10.1093/gmo/9781561592630.article.46435.

[13] Ibid.

Upway", with the piano reflecting a solo fiddle. As Britten matured as a composer, so did his admiration of pastoral music and its composers. This is heard in pieces such as "The Choirmaster's Burial," with its "setting of an old hymn tune and evocation of honest country musicianship."[14] Poetically, Hardy portrays "the loss of innocence through the birth of consciousness," an idea that Britten himself was haunted by for most of his adult life.[15] Many of the poems are centered around observations made by a child in various scenarios ranging from observations of worldly elements to introspective moments that the child has regarding themselves. It invites the listener to ponder their own ideas of innocence and what they consider to be true both before and after consciousness.



LIN MANUEL-MIRANDA (1980) is an American songwriter, actor, filmmaker, librettist, and producer. From the Broadway stage to Disney film scores, Miranda has made a significant impact on musical composition in the twenty-first century in both the musical theater genre and in contemporary commercial music. After graduating with his theater degree from Wesleyan College, he began working on his first major musical entitled *In the Heights*.[16] The work— fusing contemporary hip hop and rap with traditional Latin American rhythms and melodies—received several off-Broadway productions before it premiered on Broadway in 2008. It was his next Broadway show, *Hamilton: An American Musical*, that launched Miranda's career into the stratosphere, garnishing eleven Tony awards and the Pulitzer Prize for drama. This groundbreaking musical is based on the beginnings of the United States and what had ensued after our independence was won, all while following the trials and tribulations of Alexander Hamilton. Much like the musicals *Hadestown* and *Jesus Christ Superstar*, however, this story is entirely sung through rather than incorporating scenes with dialogue. This compositional style—combined with Miranda's use of hip-hop, rap, and polyphonic vocal counterpoint—is what makes this musical a pop culture phenomenon whose popularity continues to soar.

YOU'LL BE BACK—originally written for solo voice with elements of eighteenth-century counterpoint and 1960s British pop-rock—is one of the most unusual musical numbers in *Hamilton*, as it breaks away from the hip-hop inspired melodies and lyrical lines from before. Instead, we are greeted with a pseudo baroque-pop chord progression in the piano as King George III slowly makes his way to the front. He proceeds to sing a well-structured melodic line as a pop-rock ballad akin to The Beatles or The Rolling Stones. Just as one might expect, Miranda wrote it this way to serve as a pastiche of 1960s British invasion, as well as display King George's insanity as he loses his control over the colonists in the new Americas.

[14] Brett et al. "Britten," *Grove Music Online*.

[15] "Thomas Hardy's Winter Words. A song cycle by Benjamin Britten," *The Thomas Hardy Society*, accessed October 18, 2026, https://www.hardysociety.org/oxo/591/thomas-hardys-winter-words/.

[16] Elizabeth Craft, "Miranda, Lin-Manuel," *Grove Music Online,* accessed September 28, 2026, https://doi.org/10.1093/omo/9781561592630.013.90000369486.

Performer Bios



Jordan Martinez, tenor, holds a bachelor's degree in vocal performance at the University of Houston, and is currently pursuing his masters in vocal performance and pedagogy at Texas Christian University. He has been performing in the choral, operatic, and musical theater realms for over a decade and has taught privately for several years. During his time at UofH, he performed under the direction of Dr. Betsy Cook Weber where he had opportunities to perform at the Kennedy Center in Washington D.C., the Czech Republic international choral competition, and the International Grieg competition in Bergen, Norway where he also competed as a soloist. Later in 2022, he performed professionally under the same director with the Houston Symphony Chorus and Mercy Chamber Orchestra. Jordan's experiences within opera and musical theater span from his time at the University of Houston and currently at TCU. His roles include "Mayor Upfold" in Benjamin Britten's *Albert Herring* under the direction of Buck Ross (UofH), William Barfee in William Penn's *25th Annual Putnam County Spelling Bee* under the direction Kai Diamond (TCU), and "the Ringmaster" in the award-winning production of Bedrich Smetana's *The Bartered Bride* under the direction of Dr. Nicole Kenley-Miller (UofH). In 2024, he made his professional debut as a member of the chorus at the Houston Grand Opera for the world-renowned production of Wagner's *Parsifal* under the direction of maestro Richard Bado.



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.