TCU COLLEGE of FINE ARTS
School of Music

presents

Artist Diploma Recital: A Distant Love

Sydney Wenger, soprano
Edward Newman, piano

December 11, 2026, 7:00 PM The Van Cliburn Concert Hall at TCU

Program

Einer wird kommen from *Der Zarewitsch*	Franz Léhar (1870-1948)
Amorosi miei giorni	Stefano Donaudy (1879-1925)
Chanson pour Jeanne	Emannuel Chabrier (1841-1894)
Après un rêve	Gabriel Fauré (1845-1924)
L'invitation au voyage	Henri Duparc (1848-1933)
Der Hirt auf dem Felsen	Franz Schubert (1797-1828)

Calvin Kotrba, piano
Diego Torres, clarinet

Intermission

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Misty — Erroll Garner (1921-1977)
as recorded by Ella Fitzgerald

Abigail Stewart, piano

Fra gli amplessi — W. A. Mozart (1756-1791)
from *Così fan tutte*

Payton Fortner, tenor

Three Iowan Songs, op. 22 — Calvin Kotrba (b. 2001)
I. Now I Have Taken to the Fields
II. Threat of Weather
III. Signed By Your Kiss

Calvin Kotrba, piano

When I Have Sung My Songs to You — Ernest Charles (1895-1984)

Always Through the Changing — Douglas Moore (1893-1969)
from *The Ballad of Baby Doe*

This recital is given in partial fulfillment of the requirements for the Artist Diploma. Sydney Wenger is a student of Twyla Robinson.

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Program Notes

Franz Lehár (1870-1948) was an Austro-Hungarian composer known primarily for his operettas. Though he was born in Hungary and only spoke Hungarian until the age of 12, his mother was of German descent, which encouraged him to learn the language and eventually compose in it. He studied violin at the Prague Conservatory, but soon after beginning his studies was advised to focus on composition by Antonín Dvořák. However, he was pressured into continuing with violin and went on to join his father's band as assistant bandmaster. He left after his first opera premiered in Leipzig, and eventually moved to Vienna to become conductor at the historic *Theater an der Wien*. His most successful operetta is The Merry Widow (*Die lustige Witwe*), an operetta so beloved by Gustav and Alma Mahler that they went home after seeing it for the first time and immediately played the waltz from memory so they could dance to it [1].

Einer wird kommen (Someone Will Come) is from the operetta *Der Zarewitsch*. This beautiful aria is sung by Sonja in anticipation of meeting the Tsar's son. She has a deep yearning to find someone who will love her, and the aria expresses her fluctuating emotions. She has moments where she is certain his love will bring her inconceivable joy, and moments where she questions if it will bring her regret instead. In the end of the aria, she decides to accept whatever fate has in store for her and welcome him with open arms. The operetta is loosely based on a true story about the self-imposed exile of Alexei, son of Peter the Great. This song is a very apt opener to this recital; The distance of time and anticipation of a yet unknown love is unlike the other pieces on the program but ties this song perfectly into the recital. This is the only piece on the program where the distance is growing smaller as time goes on [2].

Text by Heinz Reichert & Bela Jenbach

Einer wird kommen, der wird mich begehren, Einer wird kommen, dem soll ich gehören. Werd' ich bei seinen Küssen erbeben? Werd' ich der Liebe Wunder erleben? Einer wird kommen, dem werd' ich gehören.	Someone will come, someone who will desire me, Someone will come, someone to whom I should belong. Will I tremble from his kisses? Will I experience the miracle of love? Someone will come - someone to whom I will belong.
Mir ist so bang, als hielt mich ein Traum befangen, Fiebernde Glut steigt heiss mir zu Herz und Wangen. Schweigende Nacht mich lockend umfängt Mit wonniger Macht sie Sinne bedrängt, Ich möchte entflieh'n und wart' doch auf ihn !	I feel so timid, as if a dream has left me bashful, A feverish glow climbs hotly into my heart and cheeks,

[1] Lamb, Andrew. "Lehár, Franz." Grove Music Online. 2001; Accessed 9 Oct. 2026. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016318.

[2] Lamb, Andrew, Der Zarewitsch, The New Grove Dictionary of Opera, ed. Stanley Sadie (London, 1992) ISBN 0-333-73432-7.

	The silent night, enticing and surrounding me,
Wüsst ich doch, zieh' ich das grosse Los,	Besets my senses with sweet power;
Wird das Glück mir scheinen ?	I wish to flee and yet I await him!
Werd' ich als Spielzeug bloß	
Diese Stund' beweinen ?	If only I could know if I've drawn the lucky card,
Werde, was will, daraus,	Will Fortune shine upon me?
Liebe, nach dir, breite ich meine Arme aus !	Will I be treated as just a plaything,
	And regret this moment?
	Whatever happens as a result,
	Love, I open my arms wide to you!

Translations by Emily Ezust [3]

Stefano Donaudy (1879-1925) was an Italian composer born in Palermo, Sicily. He studied with the director of Palermo's Conservatoire before beginning his career as a singing teacher, coach, and accompanist. He primarily wrote vocal music, and almost all of his song texts were provided by his brother Alberto Donaudy. His most famous art song collection is *36 Arie di Stile Antico*, which was first published in 1918. Many of the pieces from that collection have found themselves in the standard repertoire and are sung all over the world. Donaudy also had a small opera output, but none of them have had the same luck. The reaction to his final opera premier in 1922 was so horrible that it caused him to abandon composing altogether. His songs, however, are still loved and frequently performed, including songs like *Spirate pur spirate*, *O del mio amato ben*, and *Vaghissima sembianza* [4].

Amorosi miei giorni (My Amorous Days) was published in Donaudy's third book of songs. This song is sweet and tender, with gentle dynamics and a beautiful sweeping melody. The opening is soft and exposed, creating the impression that the poet is so close to a lover that they are whispering to each other. As the text intensifies, the accompaniment becomes fuller and the dynamics grow leading to the highest note in the phrase, but the climax pulls back to a soft piano dynamic, almost suspended in time. The level of intimacy in this piece is a perfect juxtaposition with much of the recital, which focuses on distance and separation. This song encapsulates what the rest of the recital is longing for [5].

Text by Alberto Donaudy

Amorosi miei giorni,	My amorous days,
chi vi potrà mai più scordar,	Who could ever forget you,
or che di tutti i beni adorni,	Now that, adorned with all the blessings,
date pace al mio core	You give peace to my heart
e profumo ai pensieri?	And perfume to my thoughts?

[3] Someone will come | Someone will come - someone who will desire me | LiederNet (E. Ezust, Trans.). (2019). © the LiederNet Archive. Retrieved October 20, 2026, from https://www.lieder.net/lieder/get_text.html?TextId=129565

[4] Stefano Donaudy - classical music composers (2015) Philadelphia Chamber Music Society. Available at: https://www.pcmsconcerts.org/composer/stefano-donaudy/

[5] Quote or paraphrase citation

Poter così, finchè la vita avanza, non temer più gli affanni d'una vita d'inganni, sol con questa speranza: che un suo sguardo sia tutto il mio splendor e un suo sorriso sia tutto il mio tesoro!	To be able, so, as life advances, To fear no longer the anxieties Of a life of deceptions, With this hope alone: That one look of his may be all my splendor And one smile of his may be all my treasure!
Chi di me più beato, se accanto a sè così non ha un dolce e caro oggetto amato, sì che ancor non può dire di saper cos'è amore? Ah, ch'io così, finchè la vita avanza, più non tema gli affanni d'una vita d'inganni, sol con questa speranza: che un suo sguardo sia tutto il mio splendor e un suo sorriso sia tutto il mio tesoro!	Who more blessed than I, If she does not thus have beside her A sweet and dear beloved object, So that she cannot yet say She knows what love is? Ah, may I so, as life advances, Fear no longer the anxieties Of a life of deceptions, With this hope alone: That one look of his may be all my splendor And one smile of his may be all my treasure!

Translations by Gretchen Armacost [6]

Emmanuel Chabrier (1841-1894) is one of the most distinctive composers of his time. He was often mocked by composers of his day due to his lack of formal training. This freed him, however, from the typical rules of composition and allowed him to create his own musical language that was recognizable almost instantly. He was an only son to a family of jurists and tradesmen, making his love of music a bit isolating. He studied music from a young age, but his family did not approve of him pursuing a career as a musician, so he obtained a degree in law before entering the Ministry of the Interior in 1861 at just 20 years old. While in this position he was highly valued for his meticulous accuracy and attention to detail, which later would show itself in the form of incredibly clean and precise scores. He also became interested in the mélodie after meeting several Parnassian poets including Villiers de l'Isle Adam, Jean Richepin, Paul Verlaine and Catulle Mendès. He remained there for the next 19 years before leaving and becoming Charles Lamoureux's assistant for the "Nouveaux Concerts". He was a dedicated composer from 1880 until his death in 1894. He is most well-known for two orchestral works, *Espana* and *Joyeuse marche.* [7]

Chanson pour Jeanne (Song for Jeanne) was written in 1886 to text by Chabrier's good friend Catulle Mendés. Chabrier's unique, progressive compositional style is particularly evident in this song, so much so that he wrote a letter to his publishers stating that *Chanson pour Jeanne* "is certainly music of today or tomorrow, but not of yesterday." This song is the first on the recital to explore how distance is found in death. The separation forced by Jeanne's passing and how it colors the way the poet sees the world is distinctly

[6] My amorous days | My amorous days | LiederNet (G. Armacost, Trans.). (2002). © the LiederNet Archive. Retrieved November 12, 2026, from https://www.lieder.net/lieder/get_text.html?TextId=4894

[7] Huebner, Steven. "Chabrier, (Alexis-)Emmanuel." Grove Music Online. 2001; Accessed 9 Oct. 2026. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005351.

articulated in the harmonies used for each verse. This song is essentially strophic aside from the clear shift in mood in verse three, which telegraphs to the listener that something has changed before any words have been sung. The sweet, playful melody in the piano that leads into the first two verses changes to minor, and the vocal line is given the same treatment while also being doubled with octaves in the bass. The result is a bitter reflection of life before, while living in the reality where Jeanne is no longer. The text provides a similar transition by describing how the flowers and birds that were so beautiful and vibrant before are now dead.[8]

Text by Catulle Mendés

Puisque les roses sont jolies,	Since the roses are pretty,
Et puisque Jeanne l'est aussi,	And since Jeanne is also,
Tout fleurit dans ce monde ci,	Everything is flowering in the whole world,
Et c'est la pire des folies	And it's the worst kind of insanity
Que de mettre ailleurs son souci,	To place your cares elsewhere,
Puisque les roses sont jolies,	Since the roses are pretty,
Et puisque Jeanne l'est aussi.	And since Jeanne is also.
Puisque vous gazouillez, mésanges,	Since you're twittering, chickadees,
Et que Jeanne gazouille aussi,	And since Jeanne is also twittering,
Tout chante, dans ce monde ci	Everything is singing in the whole world,
Et les harpes saintes des anges	And the saintly harps of the angels
Ne feront jamais mon souci	Will never be my concern
Puisque vous gazouillez, mésanges,	Since you're twittering, chickadees,
Et que Jeanne gazouille aussi.	And since Jeanne is also twittering.
Puisque la belle fleur est morte,	Since the beautiful flower is dead,
Morte l'oiselle et Jeanne aussi...	The female bird is dead and Jeanne also…
Rien ne vit dans ce monde ci!	Nothing is living in the whole world!
Et j'attends qu'un souffle m'emporte	And I wait to take [my last] breath
Dans la tombe, mon seul souci...	In the tomb, my only concern,
Puisque la belle fleur est morte,	Since the beautiful flower is dead,
Morte l'oiselle et Jeanne aussi.	The female bird is dead and Jeanne also.

Translations by Laura Stanfield Prichar [9]

Gabriel Fauré (1845-1924) was found to be a gifted musician at a young age. He studied with Louis Niedermeyer and Camille Saint-Saëns as a child and published his first composition in 1863 while still a student. Though he loved to compose, the majority of his compositions would not be written until later in his life. He was a teacher and an organist, which consumed much of his time, and became director of the Paris Conservatoire in 1905. At this point he began to spend the summers in the country to focus on composition, and by the end of his life he was regarded as the leading French composer of his time. Though

[8] Huebner.

[9] Song for Jeanne | Since the roses are pretty | LiederNet (L. Stanfield Prichar, Trans.). (2016). © the LiederNet Archive. Retrieved November 12, 2026, from https://www.lieder.net/lieder/get_text.html?TextId=115012

Fauré's music has been described as a link between the end of Romanticism and the beginning of modernism, his earlier works are more accessible and therefore performed more often.[10]

Après un rêve (After a Dream), one of Fauré's most treasured songs, was composed between 1870-1877 and was included in one his first 3 song collections in 1878. The text describes a dream of two lovers taking flight and moving towards the light together. The final verse brings the dreamer back to the harsh reality of the mysterious night and separation from their lover. The illusion of closeness makes the distance more painful, and the song ends with a plea for the night to bring back the delusions that were taken away. While *Après un rêve* is a treasured French *mélodie*, some believe it to be more similar in style to the Italian art song, which is fitting considering the original poem was an anonymous Italian poem, adapted by Romain Bussine into the heartbreaking French text used in Fauré's setting.[11]

Text by Romain Bussine

Dans un sommeil que charmait ton image
Je rêvais le bonheur, ardent mirage,
Tes yeux étaient plus doux, ta voix pure et sonore,
Tu rayonnais comme un ciel éclairé par l'aurore;

Tu m'appelais et je quittais la terre
Pour m'enfuir avec toi vers la lumière,
Les cieux pour nous entr'ouvraient leurs nues,
Splendeurs inconnues, lueurs divines entrevues.

Hélas! hélas, triste réveil des songes,
Je t'appelle, ô nuit, rends-moi tes mensonges;
Reviens, reviens, radieuse,
Reviens, ô nuit mystérieuse!

In sleep made sweet by a vision of you
I dreamed of happiness, fervent illusion,
Your eyes were softer, your voice pure and ringing,
You shone like a sky that was lit by the dawn;

You called me and I departed the earth
To flee with you toward the light,
The heavens parted their clouds for us,
We glimpsed unknown splendours, celestial fires.

Alas, alas, sad awakening from dreams!
I summon you, O night, give me back your delusions;
Return, return in radiance,
Return, O mysterious night!

Translations by Richard Stokes [12]

Henri Duparc (1848-1933) is a frequently performed French composer despite only leaving behind 17 mélodies. He attended the Jesuit College where he studied piano with César Franck and became one of his first composition pupils. He founded the Société nationale de musique alongside Saint-Saëns and Romain Bussine. Due to a mental illness,

[10] Nectoux, Jean-Michel. "Fauré, Gabriel." Grove Music Online. 2001; Accessed 9 Oct. 2026. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009366.

[11] Nectoux.

[12] Oxford Song. (2023, May 28). Après un rêve | Song Texts, Lyrics & Translations | Oxford Song (R. Stokes, Trans.). https://oxfordsong.org/song/apr%C3%A8s-un-r%C3%AAve

Duparc abruptly stopped composing at age 37 and instead dedicated himself to his family. He also loved to draw and paint and served as mayor of Marnes-la-Coquette from 1884-1885. As he got older, he went completely blind and destroyed most of his music, leaving behind fewer than 40 works in total. His compositional style is reflective of his love for painting, as his songs are full of sweeping melodies and text painting. Many of his songs have orchestral arrangements in addition to their original piano accompaniment, so performances of his songs with orchestra are common [13].

L'invitation au voyage (Invitation to Journey) was composed in 1870 and is set to a poem by Charles Beaudelaire describing the beauty of the countryside. At the time, Beaudelaire was in love with an actress and this poem describes a perfect land where they could be together. The poem itself, however, does not speak of romantic love, but rather is addressed to a young sister. The text almost seems to describe precisely what the poet is missing from his life, as if this imaginary utopia will solve all his present problems. While the poem could be described as hopeful and optimistic, the music itself is frantic and unsure, with just a few moments where it blossoms into beautiful major harmonies. The distance found in this poem is that of reality versus the imaginary. This song does not deal with distance from a romantic love, but rather distance from a perfect life with family.[14]

Text by Charles Beaudelaire

Mon enfant, ma sœur,	My child, my sister,
Songe à la douceur	Think how sweet
D'aller là-bas vivre ensemble!	To journey there and live together!
Aimer à loisir,	To love as we please,
Aimer et mourir	To love and die
Au pays qui te ressemble!	In the land that is like you!
Les soleils mouillés	The watery suns
De ces ciels brouillés	Of those hazy skies
Pour mon esprit ont les charmes	Hold for my spirit
Si mystérieux	The same mysterious charms
De tes traîtres yeux,	As your treacherous eyes
Brillant à travers leurs larmes.	Shining through their tears.
Là, tout n'est qu'ordre et beauté,	There - nothing but order and beauty dwell,
Luxe, calme et volupté!	Abundance, calm, and sensuous delight.
Vois sur ces canaux	See on those canals
Dormir ces vaisseaux	Those vessels sleeping,
Dont l'humeur est vagabonde;	Vessels with a restless soul;
C'est pour assouvir	To satisfy
Ton moindre désir	Your slightest desire
Qu'ils viennent du bout du monde.	They come from the ends of the earth.

[13] Cooper, Martin. "Duparc [Fouques Duparc], (Marie Eugène) Henri." Grove Music Online. 2001; Accessed 9 Oct. 2026. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008338.

[14] Ibid.

-Les soleils couchants	The setting suns
Revêtent les champs,	Clothe the fields,
Les canaux, la ville entière,	Canals and all the town
D'hyacinthe et d'or;	With hyacinth and gold;
Le monde s'endort	The world falls asleep
Dans une chaude lumière.	In a warm light.
Là, tout n'est qu'ordre et beauté,	There - nothing but order and beauty dwell,
Luxe, calme et volupté!	Abundance, calm, and sensuous delight.

Translations by Richard Stokes [15]

Franz Schubert (1797-1828) is regarded as one of the greatest lieder composers of all time. He was so beloved during his lifetime that entire parties were dedicated to his music called *Schubertiaden.* He was born in Himmelpfortgrund, near Vienna, and grew up in a musical family where he and his siblings would form a string quartet in their home. He first began studying music with his father and older brother Ignaz before deciding he was going to continue on his own. In addition to piano he also studied violin, counterpoint, figured bass, singing, and organ. He received free tuition to the Kaiserlich-königliches Stadtkonvikt which he attended for five years, studying amongst university-age students at just 11 years old. While Salieri encouraged him to take interest in Italian opera composers, Schubert was most inspired by Mozart, Haydn, and Beethoven, and their influence is undeniable in his early music. He composed more than 600 lieder during his lifetime.[16]

Der Hirt auf dem Felsen (The Shepherd on the Rock) was Schubert's penultimate composition, written for soprano Anna Milder-Hauptman upon her request for a piece that allowed her to express a wide range of emotion. He wrote *Der Hirt auf dem Felsen* during the final months of his lifetime, but it was not published until a year and a half after his death. It is written for soprano, clarinet, and piano, and has three main sections that are comprised of three different poems. The first section is a call into the mountains with the clarinet acting as the echo through the valley. This moves into the middle section, where the poet becomes depressed and lonely, demonstrated by a key change into G minor and a rhythmic shift in the accompaniment. The third section is suddenly joyful and exciting with a quicker tempo and fast melismas in both the voice and clarinet. This lied explores distant love in the most literal way: The shepherd is far from his love and is calling to her. He misses her dearly and is consumed by his sadness before he remembers that spring will return and he will be reunited with his lover.[17]

Text by Wilhelm Müller & Karl August Varnhagen von Ense

Wenn auf dem höchsten Fels ich steh',	When I stand on the highest rock,
In's tiefe Tal hernieder seh',	Look down into the deep valley

[15] Oxford Song. (2023b, February 21). L'invitation au voyage | Song Texts, Lyrics &. . . | Oxford Song (R. Stokes, Trans.). Retrieved November 12, 2026, from https://oxfordsong.org/song/linvitation-au-voyage

[16] Winter, Robert, Maurice J.E. Brown, and Eric Sams. "Schubert, Franz (i)." Grove Music Online. 2001; Accessed 9 Oct. 2026. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025109.

[17] Ibid.

Und singe,	And sing,
Fern aus dem tiefen dunkeln Tal Schwingt sich empor der Widerhall Der Klüfte.	From far away in the deep dark valley The echo from the ravines Rises up.
Je weiter meine Stimme dringt, Je heller sie mir wieder klingt Von unten.	The further my voice carries, The clearer it echoes back to me From below.
Mein Liebchen wohnt so weit von mir, Drum sehn' ich mich so heiß nach ihr Hinüber.	My sweetheart lives so far from me, Therefore I long so to be with her Over there.
In tiefem Gram verzehr ich mich, Mir ist die Freude hin, Auf Erden mir die Hoffnung wich, Ich hier so einsam bin.	Deep grief consumes me, My joy has fled, All earthly hope has vanished, I am so lonely here.
So sehnend klang im Wald das Lied, So sehnend klang es durch die Nacht, Die Herzen es zum Himmel zieht Mit wunderbarer Macht.	The song rang out so longingly through the wood, Rang out so longingly through the night, That is draws hearts to heaven With wondrous power.
Der Frühling will kommen, Der Frühling, meine Freud', Nun mach' ich mich Fertig Zum Wandern bereit.	Spring is coming, Spring, my joy, I shall now make ready to journey.

Translations by Richard Stokes [18]

Erroll Garner (1921-1977) was an American jazz pianist from Pittsburgh, Pennsylvania. He began playing the piano at age three, demonstrating incredible ability to replicate what he heard. He never learned how to read sheet music but spent his entire life playing things by ear. He was known for his distinct swing style and for vocalizing while playing, which can be heard in many of his recordings. His most well-known composition was "Misty," which went on to become a jazz standard and was featured in Clint Eastwood's film *Play Misty for Me* (1971). The song was originally an instrumental, but lyrics were added later by Johny Burke [19].

[18] Oxford Song. (2023a, February 21). Der Hirt auf dem Felsen (Shepherd on the Rock) | Song. . . | Oxford Song (R. Stokes, Trans.). Retrieved November 12, 2026, from https://oxfordsong.org/song/der-hirt-auf-dem-felsen-shepherd-on-the-rock

[19] Robinson, J. Bradford. "Garner, Erroll." Grove Music Online. 2001; Accessed 9 Oct. 2026. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010677.

Ella Fitzgerald is one of the most influential American jazz singers of all time, earning nicknames such as "First Lady of Song" and "Queen of Jazz". She recorded almost every jazz standard and frequently collaborated with Louis Armstrong. She recorded "Misty" in 1960 with Paul Smith, and her recording lives on to this day averaging 23,000 streams per day on Spotify. Due to the intimate nature of the song, she stays true to the original melody while adding some small improvisational variations to the vocal line. This song, like *Amorosi miei giorni*, is a moment where love is close and peaceful. The text describes the teary-eyed feeling that comes from just being near the person you love.

Text by Johny Burke

Look at me
I'm as helpless as a kitten up a tree
And I feel like I'm clinging to a cloud
I can't understand
I get misty just holding your hand

Walk my way
And a thousand violins begin to play
Or it might be the sound of your hello
That music I hear
I get misty the moment you're near

Can't ya see that you're leading me on
But it's just what I want you to do
Don't you notice how hopelessly I'm lost?
That's why I'm following you

On my own
Would I wander through this wonderland alone
Never knowing my right foot from my left
My hat from my glove
I'm too misty, and too much in love

Wolfgang Amadeus Mozart (1756-1791) is one of the most recognized and beloved composers. In his short lifetime he composed over 600 works including symphonies, operas, concertos, chamber music, choral music, etc. He created his first musical composition at just five years old by playing it on the piano and having his father notate. He spent his early years in Salzburg, though he is known as one of the great Viennese composers. His operas are frequently performed, often requiring highly expressive and virtuosic singing from the performers. His most famous operas include *Don Giovanni*, *Le nozze di Figaro*, *Die Zauberflöte*, and *Così fan tutte*.[20]

Fra gli amplessi in pochi istanti (Very Soon Now I'll Be Enfolded) is from the opera *Così fan tutte*. The opera opens with Ferrando and Guglielmo having a conversation with Don Alfonso, who is warning them that no women are faithful. Both men are betrothed and absolutely outraged at this idea. They make a bet to try and prove Don Alfonso wrong. They pretend to go off to war and each returns in an Albanian disguise in an attempt to seduce the others fiancé. Their first efforts fail, but after some encouragement from the maid Despina, Ferrando's fiancé Dorabella gives in. Fiordiligi, Guglielmo's fiancé, stands strong, and the duet "Fra gli amplessi in pochi istanti" begins with her describing her plan to join her beloved at war. However, Ferrando shows up in his disguise and threatens to kill himself if she will not love him. After lots of back and forth, Fiordiligi surrenders and agrees to marry him. This

[20] Eisen, Cliff, and Stanley Sadie. "Mozart, (Johann Chrysostom) Wolfgang Amadeus." Grove Music Online. 2001; Accessed 9 Oct. 2026. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278233.

duet is a new perspective to the theme as she is physically separated from her love, and that distance grows emotionally as she grows closer to this new man. The emotional torment that Fiordiligi experiences gives us a glimpse into this theme in real time as it is fluctuating throughout the course of the scene.

Text by Lorenzo Da Ponte

Fiordiligi - Fra gli amplessi in pochi istanti giungerò del fido sposo, Sconosciuta a lui davanti in quest'abito verrò. Oh, che gioia il suo bel core proverà nel ravvisarmi!
Ferrando – Ed intanto di dolore meschinello io mi morró
Fiordiligi – Cosa veggio! Son tradita. Deh, partite!
Ferrando – Ah no, mia vita! Con quel ferro di tua mano questo cor tu ferirai, e se forza oddio non hai io la man ti reggeró

Fiordiligi – Taci, ahimé! Son abbastanza tormentata ed infelice!
Both – Ah, che omai la mia/sua costanza a quesi sguardi, a quel che dice, incomincia a vacillar!
Fiordiligi – Sorgi, sorgi…
Ferrando – Invan lo credi.
Fioridiligi – Per pietà, da me che chiedi?
Ferrando – Il tuo cor, o la mia morte
Fiordiligi – Ah, non son, non son più forte…
Ferrando – Cedi, cara!
Fiordiligi – Dei, Consiglio!
Ferrando – Volgi a me pietoso il ciglio: In me sol trovar tu puoi sposo, amante, e più se vuoi. Tenerissimamente idol mio, più non tardar.
Fiordiligi – Giusto ciel! Crudel.. hai vinto, fa' di me quel che ti par.
Both – Abbracciamci, o caro bene, e un Conforto a tante pene sia languir di dolce affetto, di diletto sospirar!

Fiordiligi – Very soon now I'll be enfolded in the embraces of my true love; unrecognized in these garments I will come before him. Oh, what joy will fill his heart when he sees me again!
Ferrando – And meanwhile I, left wretched, shall die of grief
Fiordiligi – What do I see? I am betrayed! Oh, leave me!
Ferrando – Ah no, dear heart! With this sword in your hand strike me to the heart, and if you lack the strength, by heaven, I'll guide your hand myself.
Fiordiligi – Alas, be silent! I am tormented and unhappy enough!
Both – Ah, now my/her constancy begins to falter before his looks and his words!
Fiordiligi – Get up, I beg!
Ferrando – It cannot be.
Fiordiligi – In pity's name, what do you ask of me?
Ferrando – Your heart or my death
Fiordiligi – My strength is giving out!
Ferrando – Yield, my dearest!
Fiordiligi – Heaven, direct me!
Ferrando – Turn a merciful eye on me. In me alone you'll find husband, lover, and more, if you wish. Delay no longer, my adored one.
Fiordiligi – Merciful heaven! Cruel man, you've won! Do with me what you will.
Both – Embrace me, my dearest, and may the consolation for our sorrows be to spend our time in sweet affection, and sigh for joy!

Translations by Ben Kazez [21]

[21] Fra gli amplessi in pochi istanti | Cosi Fan Tutte | Wolfgang Amadeus Mozart (B. Kazez, Trans.). (n.d.). Opera-Arias.com. Retrieved November 14, 2026, from https://www.opera-arias.com/mozart/cosi-fan-tutte/fra-gli-amplessi-in-pochi-istanti/

Three Iowan Songs

Program note by Calvin Kotrba

Iowan poet James Hearst has been called the "Robert Frost of the Midwest", writing poetry grounded in the rich soil of Iowa's farms. Upon returning in 1919 from a brief period of service in the U.S. Army during World War I, he dove into a shallow river and fractured his spine, ending up substantially paralyzed for the rest of his life. He would serve for more than thirty years as a professor at the University of Northern Iowa, holding classes in the basement of his Cedar Falls home. It was at that home, now converted to a local performance space, that I discovered his poetry while touring with a chamber group in 2022. Upon purchasing and reading Hearst's complete poetry, I resolved to eventually set some of it to music; the desire to compose a new song cycle for my girlfriend Sydney proved the perfect opportunity to do so.

The three poems I selected share a common theme: the ability of love, deeply rooted and stable, to endure through difficult times. Hearst's unpretentious and earthy poetry evokes the type of steady love that both sets of my Iowan great grandparents, Hope and John Souhrada and Gene and Ethel Stephens, had for each other. Each of the three poems has an emotional turning point that lends itself beautifully to a musical climax; each song also begins in the parallel minor of the major key in which the previous song ended, with the all-important perfect authentic cadence saved almost entirely for the very final notes of the cycle. There are also melodic snippets, harmonic progressions, and other musical ideas that tie together the three songs. For example, the rhythmic and melodic idea introduced on the words "within my reach" and "I think a song…" in *Now I Have Taken to the Fields* foreshadow the climax of *Threat of Weather,* which was the first of the three to be finished. Most notably, the final stanza of *Signed by Your Kiss* presents the exact interval-for-interval inversion of the mournful melody that opens *Threat of Weather*; upside-down (having "pass[ed] into the memory of summer's day"), it reveals itself to be content and at peace, supported by harmonies suggestive of the plagal "amen" cadence. I hope you enjoy listening to these as much as I have enjoyed writing them and as much as Sydney and I have enjoyed rehearsing and improving them!

1. Now I Have Taken to the Fields (1937)

Now I have taken to the fields
The secret of my own despair,
Down through the rows of moving corn
With the warm sunlight in my hair,

To let the cool wind hush my blood
And bring slow peace within my reach
That I may envy meadowlarks
The floating song that is their speech.

I think a song on this bright day
Could launch love from a soaring note
And my earned grief would drift away
Like those high hawks, black and remote.

And I would bring, when night returns
Its prophecy upon the land,
My chastened heart to lay again
Like clover bloom within your hand.

2. Threat of Weather (1951)

We know we can outlast the weather
the two of us, it has stormed before.
We have been through worse times together
and not turned back, ice seals the door

while the wind throws angry floods of snow in
malediction against our walls
and tries to blind a clear window
through which, we hope, the warm light falls.

As if to defy the wind I poke
the burning logs, the rising cry
of a startled fire through the chimney's throat
drowns out for a moment the wind's reply.

Let the house shake, our fire and light
still prove to us, as the books contend,
that two in love can accept the night
and not be afraid how it will end.

I learned resistance from a heart
of oak that lay charred in the grate,
it was in the fire from the very start
and still is solid. It's getting late

but here I'll say at the risk of turning
a first rate farmer into a dunce,
it kept back enough for another burning
it didn't let everything go at once.

3. Signed By Your Kiss (1967)

We came too late, we found the trees
bereft of leaves, the birds were mute,
there was no answer to our pleas,
we stood beneath a vine whose fruit

littered the ground, the sun's pale eye
fattened no flocks, a strong barred gate
stood in our way—I heard you sigh
as if you guessed who made us wait.

To shame the lock, you turned your face
to mine, and faith signed by your kiss
defied the chill of the troubled place,
led us away from a path from this

withering season and let us pass
into the memory of summer's day
where only the wind high above the grass
spied on the trespass where we lay,

and strung love's purple clover bells
across a valley wedged in June,
far from the croak of toads in wells,
to the peak of light of sun at noon.

Ernest Charles (1895-1984) was an American composer born in Minneapolis, Minnesota. After studying voice at the University of South California, he moved to New York City to perform in vaudeville and Broadway reviews. His songs became more widely known after John Charles Thomas performed some of them on a recital in 1932. Later in his life, he moved back to Beverly hills California where he spent the rest of his years. He wrote around 45 songs for voice and piano, the most famous of which are "Let My Song Fill Your Heart" and "When I Have Sung My Songs to You". Charles' songs are known for their rubato, sweeping vocal lines, and lavish melodies.[22]

When I Have Sung My Songs to You is a devoted love song that combines love and voice into one. The poetry expresses a feeling of completeness in the love felt for another person, so much so that the author could never bear to sing to or love another person once the love they share inevitably comes to an end. This glimpse into the future is not a yearning or anticipation, but rather an acknowledgement that no love could ever compare to the one they share. This song was recorded by many wonderful singers of the time including Kirsten Flagstad, Rosa Ponselle, and John McCormack.[23]

[22] Baker, Theodore., Slonimsky, Nicolas. Baker's Biographical Dictionary of Musicians. United States: Schirmer Books, 1992.
[23] Ibid.

Text by Ernest Charles

When I have sung my songs to you I'll sing no more
T'would be a sacrilege to sing at another door
We've worked so hard to hold our dreams just you and I
I could not share them all again I'd rather die
With just the thought that I had loved so well so true
That I could never sing again
That I could never never sing again except to you!

Douglas Stuart Moore (1893-1969) was a composer, songwriter, organist, pianist, conductor, educator, actor, and author. He studied at Yale University from 1911-1917 before serving as an officer in the United States Navy during World War I. He then went to Paris to pursue his graduate studies in composition with Vincent d'Indy before returning to America and getting a job as music director for the Cleveland Museum of Art. He spent most of his life after this as a professor at Columbia University, where he eventually became chair of the music program. His compositional style was said to be influenced by American folk music, which is especially present in his opera *The Ballad of Baby Doe*.[24]

Always Through the Changing is the final aria in Moore's most successful opera *The Ballad of Baby Doe*, which premiered in 1956 at Central City Opera. With a libretto by John LaTouche, the opera is based on the real lives of Horace Tabor and Elizabeth "Baby" Doe. The opera outlines how they meet and their lives together despite judgement from the public. The aria "Always Through the Changing" occurs right after Horace dies in Baby Doe's arms, and leads to her death many years later, with the traditional staging coming to an end with the curtain coming down during her final note. Despite the loss of her husband, the final aria speaks of the strength she finds in him to withstand anything, and how he lives on in her.[25]

Always through the changing
Of sun and shadow, time and space,
I will walk beside my love
In a green and quiet place.
Proof against the forms of fear
No distress shall alter me
I will walk beside my dear
Clad in love's bright heraldry.

Sound the battle's loud alarm
Any foe I shall withstand
In the circle of his arms
I am safe in Beulah Land.
Passion fades when joy is spent
Lust is lure for gold and crime.
Beauty's kiss is transient.
Love alone is fixed in time.
Death cannot divide my love
All we sealed with living vows
Warm I'll sleep beside my love
In a cold and narrow house.

Never shall the mourning dove
Weep for us in accents wild
I shall walk beside my love
Who is husband, father, child
As our earthly eyes grow dim
Still the old song will be sung.
I shall change along with him
So that both are ever young

[24] McBride, Jerry L. "Moore, Douglas S(tuart)." Grove Music Online. 2001; Accessed 9 Oct. 2026. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019063.

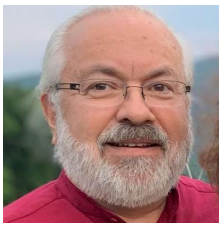
[25] Ibid.

Performer Bios



Sydney Wenger, soprano, is currently pursuing an Artist Diploma at Texas Christian University studying with Twyla Robinson. She recently completed her M.M. in Vocal Performance and Pedagogy at the University of North Carolina at Greensboro, where she was awarded a full scholarship and graduate assistantship. While in attendance she performed several operatic roles including Pamina (Die Zauberflöte), Sister Constance (The Dialogues of the Carmellites), Laetitia (The Old Maid and the Thief), and Luisa (El Grumete). She has placed many times in the National Association of Teachers of Singing Student Auditions, and was a National Semifinalist in 2025. She was also the winner of the Aria/Concerto Competition at Liberty University in 2023, and was given the opportunity to sing "Ah forse lui…Sempre libera" from La Traviata with the LU Symphony Orchestra.

While pursuing her B.M. in Vocal Performance from Liberty University Sydney was able to sing Rosalinda (Die Fledermaus), Contessa (Le nozze die Figaro), and Fiordiligi (Così fan tutte). She was also a young artist with Opera Roanoke in the 2023/2024 season where she sang in several concerts and scenes programs, and sang the role of Gretel in Humperdinck's Hansel and Gretel. She will revive this role at TCU in February. Sydney has attended several summer music programs including the Mediterranean Opera Studio in Sicily, AAMS REACH Program at the John F. Kennedy Center for the Performing Arts, and Berkshire High Peaks Festival in Great Barrington.



Edward Newman, received both his Bachelor's and Master's degrees from the Juilliard School, and he has been a prizewinner in many major competitions, including the Robert Casadesus (Grand Prize, 1979), Gina Bachauer, and University of Maryland International Competitions. He was a semifinalist in the 1981 Van Cliburn Competition. Mr. Newman has been featured soloist with the Cleveland Orchestra, the National Symphony Orchestra, the Baltimore Symphony, the Utah Symphony, and the Boston Pops, and with a number of European orchestras. As pianist of the American Chamber Players for 10 years, he appeared in concert throughout the United States. He also performs frequently in recital with his wife, violinist Elisabeth Adkins, and as pianist with the Adkins String Ensemble. He has served on the faculties of The Catholic University of America, George Mason University, the Levine School of Music, and the Washington Conservatory. As a staff pianist for the TCU School of Music, he enjoys collaborating with the voice, horn, and violin studios.



Calvin Kotrba is a classical pianist dedicated to pursuing the true, the good, and the beautiful through music. Originally from Minnesota, he is currently a doctoral student of Dr. Andrew Staupe at the University of Houston. He earned his undergraduate degree with Ksenia Nosikova at the University of Iowa and his master's degree with Gila Goldstein at the Longy School of Music.

Calvin was recently the first-prize winner of the 11th Rose Petroff College Piano Competition in San Antonio and the 2025 International Young Artist Piano Competition in Washington, D.C; in 2026 he studied with Anton Nel at the Aspen Music Festival. In Texas, Calvin teaches undergraduate music theory and plays organ at St. Mark Lutheran Church in Conroe; he is also pursuing studies in choral conducting, and enjoys composing in his spare time. Calvin's love of music is sustained and enriched by his Christian faith. When not playing the piano, he enjoys traveling long distances by train, eating steak, and organizing his schedule.



Dr. Torres Reyes, a native of Bogotá, Colombia, received his Doctor of Musical Arts degree in Clarinet Performance (2025) from Texas Christian University under the tutelage of Dr. Corey Mackey. Additionally, he holds a Master of Music (2021) from Texas Christian University and earned a Bachelor of Music in Music Performance from Universidad Distrital Francisco José de Caldas (2018) in Bogota, under the instruction of José Gómez. Dr. Torres Reyes currently serves as an Adjunct Faculty at Texas Christian University, where he teaches Ear Training, applied clarinet lessons, and woodwind chamber music. He also serves as a clarinet instructor in the Mansfield Independent School District, maintains a private studio, and performs regularly in symphonic and chamber music settings across the Dallas–Fort Worth area.

His orchestral experience includes performances with the Bogotá Philharmonic Orchestra and the Colombian National Symphony Orchestra. From 2014 to 2019, he was a member of the Bogotá Youth Philharmonic Orchestra, serving as both Second Clarinet and later Principal Clarinet, where he had his soloist debut in 2017 playing Weber's Clarinet Concerto #2. Dr. Torres Reyes has also performed at major international festivals, including Young Euro Classic (Berlin), La Via dei Concerti (Italy), Santa Catarina Music Festival – FEMUSC (Brazil), and the Cartagena International Music Festival (Colombia). At TCU, he has performed with the Wind Symphony, Symphony Orchestra, and Clarinet Ensemble, appearing at the Texas Music Educators Association Conference (2020, 2023), the Midwest International Band and Orchestra Clinic (2023), and the International Clarinet Association Festival (2022, 2025), where he debuted as guest conductor of the TCU Clarinet Ensemble.



Abigail Stewart has spent the last 18+ years of her life making and sharing music with those around her through pedagogy and performance. She graduated with her undergrad in Music Education from Messiah University in 2024 and recently finished her master's in Piano Performance at UNCG in May. She currently resides in Denton, Texas, where she continues to pursue her passions for teaching, collaborating, and performing.



Payton Fortner is a tenor from Midlothian, Texas. He received his Bachelor's Degree in Music Education from the University of Texas at Arlington and is currently pursuing his M.M in Vocal Performance at TCU. He is an active performer in the DFW opera scene, and recent performances have included Ferrando in Così fan tutte and Alfred in Die Fledermaus.