



SCHOOL OF MUSIC

Presents

**Isabella Lopez, soprano**  
**Edward Newman, pianist**  
**Joey Carter, pianist**

March 27th, 2026

8:30pm

PepsiCo Recital Hall

**Program**

“Infelice sventurata” *from I due supposti Conti*

Franz Joseph Haydn  
(1732-1809)

Dans un bois solitaire

Wolfgang Amadeus Mozart  
(1756-1791)

Five Elizabethan Songs

*Sleep*

*Under the Greenwood Tree*

Ivor Gurney  
(1890-1937)

5 Songs Without Words

1. *Andante*

2. *Lento, ma non troppo*

3. *Animato, ma non allegro*

Sergei Prokofiev  
(1891-1953)

Schlechtes wetter, op. 29, no. 5

Befreit, op. 39, no. 4

Richard Strauss  
(1864-1949)

It's Only A Paper Moon

Harold Arlen  
(1905-1986)

How High the Moon

Morgan Lewis  
(1906-1968)

*This recital is given in partial fulfillment of the requirements for the BM in Vocal performance. Ms. Lopez is a student of Twyla Robinson. The use of recording equipment or taking photographs is prohibited. Please silence all electronic devices including watches, pagers, and phones.*

**“Infelice sventurata” from *I due supposti Conti***

**Franz Joseph Haydn**

Franz Joseph Haydn (1732-1809) was an extremely prolific Austrian composer and conductor of chamber music, symphony, choral works, singspiel and opera. The majority of Haydn’s theatrical involvement was during his residency as Kapellmeister for Prince Nikolaus Esterházy from 1762-1790. The year in which this aria was composed, 1787, was part of a particularly busy period for Haydn at the Esterházy House, putting on over 1034 performances of 73 operas between the years of 1780-1789<sup>1</sup>. Many of Haydn’s early Italian operas have been lost to time, the earliest surviving being the comedy *La Canterina* (1766), a two-part intermezzo (a brief opera played during the intermission of a larger work) which displays his aptitude for character, humor, and his signature musical verbosity. In addition to his own stand-alone compositions for the stage, he also wrote many insertion arias for the works of other composers. Among these musical additions is this aria written in 1789 for Domenico Cimarosa’s 1784 comedic work, *I due supposti conti, ossia lo Sposo senza Moglie* (The Two Would-Be Counts, or the Bridegroom without a Wife). In the libretto by Angelo Anelli (1761-1820), soprano Beatrice runs away from her home to avoid an arranged marriage with peasant farmer Marcotondo. In this scene, she finds herself in the depths of despair after having fled home, begging for mercy in her pitiful state, and finally vowing to stay single!

Infelice sventurata,  
sono oppressa dal destino.  
Son da tutti abbandonata,  
e non so trovar pietà.

Unhappy and unfortunate woman,  
I am oppressed by my destiny.  
I have been abandoned by everyone,  
And I know not where to seek mercy.

Che vedo?  
Un ombra mesta!  
Ombra del padre è questa  
che a mi nacciar mi stà!

What do I see?  
A melancholy ghost!  
It is the ghost of my father  
that threatens me!

Perdona, si perdona  
Ombra del mio papà.

Forgive me, please forgive me,  
Ghost of my father.

Non voglio più marito,  
Non voglio più sposare,  
zittella vo restare,  
si, zitella vo restare.  
Andate via di quà!

I no longer want a husband,  
I no longer desire to marry,  
A spinster I shall remain,  
Yes, spinster I shall remain.  
Let me flee from here!

*Translation by Isabella López*

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<sup>1</sup> “Haydn, (Franz) Joseph” (The New Grove Dictionary of Opera, Vol. 2), 1992.

Likely the most famous Classical composer of all time, Wolfgang Amadeus Mozart (1756-1791) was born into a musical family in Austria where he was trained from infancy as a keyboardist and violinist. He would go on to become a renowned child prodigy of performance and composition throughout Western Europe, eventually writing some of the defining music of the 18th century. He is most well known for his piano works, chamber works, choral works, symphonies, and operas. Although now widely regarded as a master composer, he would struggle to find steady employment throughout his life due to his desire for artistic liberty. His output was popularly received, with a growing bourgeois audience, and would be praised by his contemporary, Haydn, described as “so profound and so full of musical intelligence.”<sup>2</sup> Prolific as he was, his contributions to art song were few, the majority of them being *lied*; in fact, this *ariette* is one of only two songs with French text Mozart ever composed! This poem by French Baroque playwright and author Antoine Houdar de la Motte (1672-1731) plays on the comedic timing of a once-forgotten love reawakening at an inopportune time. Mozart’s love for the dramatic is on full display here, as the piano becomes the singer’s scene partner: first charming with unassuming arpeggios, then striking with rapid, loud chords as love’s arrow finds its next target.

Dans un bois solitaire et sombre  
Je me promenais l’autr’ jour,  
un enfant y dormait a l’ombre,  
c’était le redoutable Amour.

In a lonely, dark forest  
I walked the other day;  
A child was sleeping in the shade —  
it was the terrible Cupid!

J’approche, sa beauté me flatte,  
mais je devais m’en défier;  
il avait les traits d’une ingrante,  
que j’avais juré d’oublier.

I approach, for his beauty enticed me,  
but I had need to defend myself;  
he had the features of the faithless woman  
whom I had sworn to forget.

Il avait la bouche vermeille,  
le teint aussi frais que le sien,  
un soupir m’échappe, il s’éveille;  
l’Amour se réveille de rien.

He had the red lips,  
The complexion as fair as her own,  
A sigh escapes me — he awakes;  
Love awakens at the slightest thing!

Aussitôt déployant ses ailes  
et saisissant son arc vengeur,  
l’une de ses flèches cruelles,  
en partent, il me blesse au coeur.

Immediately his wings spread  
And he seizes his vengeful bow;  
one of his cruel arrows,  
in parting, strikes me in the heart!

Va, va, dit-il, aux pieds de Sylvie,  
De nouveau languir et bruller!  
Tu l’aimeras toute ta vie,  
pour avoir osé m’éveiller.

Go, go, said he, to the feet of Sylvie,  
To newly languish and burn!  
You will love her the rest of your life,  
for having dared awaken me.

*Translation by Isabella López*

<sup>2</sup> “Haydn, (Franz) Joseph” (The New Grove Dictionary of Opera, Vol. 2), 1992.

## “Under the Greenwood Tree” *from Five Elizabethan Songs*

Ivor Gurney

Ivor Gurney (1890-1937) was a prolific English composer and poet of the Early 20th century who primarily composed for voice. A life-long fan of Elizabethan literature, Gurney wrote *Five Elizabethan Songs* (1912) set to text by several prominent English writers of the era, including the preeminent William Shakespeare (1564-1616). This text is from his 1623 *As You Like It*, and it is diegetic music sung by the character Aimens within the story<sup>3</sup>. We will see in both Gurney songs themes of escape, albeit through different means. This Shakespearian verse carries no great profundity, nor does it feign to. It paints an inviting image of a peaceful, pastoral life (a sort of cottage-core aesthetic, if you will); it beckons to escape from the stressors of everyday cares and to meld into nature’s alluring simplicity. Gurney employs his signature dissonant, quirky, and deceptively sparse accompaniment to great affect here with speech-like articulation in the vocal melody.

Under the greenwood tree  
Who loves to lie with me,  
And tune his merry note  
Unto the sweet bird’s throat,  
Come hither, come hither, come hither:  
    Here shall he see  
    No enemy  
But winter and rough weather.

Who doth ambition shun  
And loves to live i’ the sun,  
Seeking the food he eats,  
And pleased with what he gets.  
Come hither, come hither, come hither:  
    Here shall he see  
    No enemy  
But winter and rough weather.

## “Sleep” *from Five Elizabethan Songs*

Ivor Gurney

This song is set to text by English playwright John Fletcher (1579-1625) who was most distinguished for his tragicomedies, collaborating on occasion with William Shakespeare<sup>4</sup>. This poem is particularly sincere, touching on themes of relief and, again, escape from the tedious pains of daily living. Gurney faced bouts of depression throughout his life, especially after being drafted to the first World War<sup>5</sup>, so we may infer that the idea of searching for joy may have been deeply personal. This piece is ideal for a lyric voice, with the legato melodic lines and moderate tempo; Gurney effectively contrasts *Under the Greenwood Tree* with a lush piano accompaniment and a more operatic climax.

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<sup>3</sup> Shakespeare, William. *As You Like It* (Washington, DC: Folger Shakespeare Library, n.d.), accessed 3rd March, 2026. <https://www.folger.edu/explore/shakespeares-works/all-works/>.

<sup>4</sup> <https://www.poetryfoundation.org/poets/john-fletcher>

<sup>5</sup> <https://www.poetryfoundation.org/poets/ivor-gurney>

Come, Sleep, and with thy sweet deceiving  
Lock me in delight awhile;  
Let some pleasing dream beguile  
All my fancies; that from thence  
I may feel an influence  
All my powers of care bereaving!

Though but a shadow, but a sliding,  
Let me know some little joy!  
We that suffer long annoy  
Are contented with a thought  
Through an idle fancy wrought:  
O let my joys have some abiding.

### **5 Songs Without Words (Five Melodies)**

**Sergei Prokofiev**

Sergei Prokofiev (1891-1953) was a prolific Russian composer of the early 20th century, with works spanning multiple genres and styles, including neoclassical orchestral works, chamber music, ballet, and film scores. Prokofiev wrote this set of five vocalises (that is, songs without words), while he was in the United States in 1920, having fled Russia during the civil war in 1918<sup>6</sup>. After an opera he was set to premiere in Chicago had been delayed, he travelled to California where he wrote this set for Ukrainian soprano Nina Koshetz<sup>7</sup>. While these melodies were originally written for voice, they are now most often performed in their later arrangement for violin and piano. One might understand why these works, while beautiful in their own right, might not be a singer's choice given their ambiguous tonal centers, delicate phrasing, and lack of dramatic structure that text would provide. Since these melodies have no lyrics, the singer must become an instrumentalist to illuminate the improvisational, oozing melodies, create dynamic interest, and ride the ebb and flow of the tempi.

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<sup>6</sup> <https://www.britannica.com/biography/Sergey-Prokofiev>

<sup>7</sup> <https://www.laphil.com/musicdb/pieces/1773/five-melodies-op-35>

Richard Strauss (1864-1949) was a German composer and a defining figure of Late Romantic music. He is most well known for his lavishly expanded orchestras, pushing the limits of harmonic language, using leitmotifs alla Wagner, and incorporating extreme dynamics into his writing. He is most well known for his dramatic orchestral tone poems such as *Don Quixote* (1897) and *Also sprach Zarathustra, op. 30* (1896). His significant vocal works include the iconic operas *Salome* (1905), *Elektra* (1908), and *Der Rosenkavalier* (1909-1910), and his extensive contributions to German *Lieder* include such works as his flowery *Brentano Lieder, op. 68* (1918) and contemplative *Vier letzte Lieder* (1948). In the following two selections, we shall but glimpse the breadth of themes and richness of text in Strauss's song repertoire.

This first song is from a collection entitled *Fünf kleine Lieder, op. 69* (1918) (Five Little Songs) and is set to text by acclaimed German poet and author Heinrich Heine (1797-1856). An ironic fixture of Romantic poetry, Heine was known to explore the tensions between romantic themes and the bleakness of reality, often using humor to explore this relationship. In this text, the narrator is confronted with the harshness of winter weather, and, perhaps to entertain themselves, conjures a warm and comforting fantasy of domestic tranquility. Strauss uses various motives to create a scene: listen for turbulent, rolling rhythmic figures that evoke gusting winds and thunder, quick and bright figures for sparse lantern light, and the contrasting articulation in the vocal melody.

Das ist ein schlechtes Wetter,  
es regnet und stürmt und schneit;  
Ich sitze am Fenster und schaue  
hinaus in die Dunkelheit.

This is dreadful weather,  
It's raining and blowing and snowing;  
I sit at my window and stare  
Out into the darkness.

Da schimmert ein einsames Lichtchen,  
das wandelt langsam fort;  
Mütterchen mit dem Laternchen wankt  
über die Straße dort.

Out there flickers one solitary light,  
Moving slowly along;  
A little old woman with a lantern totters  
Across the street there.

Ich glaube, Mehl und Eier  
und Butter kaufte sie ein;  
sie will einen Kuchen bakken  
für's große Töchterlein.

I fancy, flour and eggs  
And butter she's been buying;  
She wants a cake to bake  
For her eldest daughter.

Die liegt zu Haus im Lehnstuhl  
und blinkzelt schläfrig ins Licht;  
die goldenen Lokken wallen  
über das süße Gesicht.

She lolls at home in the armchair  
And blinks sleepily into the light;  
her golden curls tumble  
Over her sweet face.

*Translation from IPA Source*

This song is from Strauss's earlier *Fünflieder, op. 39* (1898) (Five Songs), set to text by poet Richard Dehmel (1863-1920) who was a popular yet controversial figure of his time. Dehmel was known to expound upon themes of love, sensuality and sexuality in his works, believing that ultimate freedom was through liberation of passion. This poem, however, is not so extroverted, rather exploring themes of emotional attachment in human relationships, especially at the time of death. The title of this piece translates to *Freed*, as the singer and piano act as a couple having a dialogue on the relief that death will bring to both the living and the dying. We may imagine the singer has taken care of her sickly spouse to whom she is singing, and these moments may be their last together. The repeated text, "O Glück," which Strauss emphasizes with chromatics in its final elongated utterance, brings the reader and listener to think about the oxymoronic yet undeniable coexistence of grief and happiness.

Du wirst nicht weinen. Leise, leise  
wirst du lächeln und wie zur Reise  
geb' ich dir Blick und Kuß zurück.  
Unsre lieben vier Wände, du hast sie bereitet,  
ich habe sie dir zur Welt geweitet;  
O Glück!

You will not weep; gently,  
Gently will you smile and, as if for a journey,  
I'll return your gaze and kiss back to you.  
Our dear four walls, you have prepared them,  
I have expanded them into a whole world for you;  
Oh happiness!

Dann wirst du heiß meine Hände fassen  
und wirst mir deine Seele lassen,  
Läßt unsern Kindern mich zurück.  
Du schenktest mir dein ganzes Leben,  
ich will es ihnen wiedergeben;  
O Glück!

Then will you passionately grasp my hands,  
And leave your soul with me,  
You will leave our children behind with me.  
You gave me your entire life,  
I want to give it back to them;  
Oh happiness!

Es wird sehr bald sein, wir wissen's beide,  
wir haben einander befreit vom Leide,  
so gab' ich dich der Welt zurück!  
Dann wirst du mir nur noch im Traum erscheinen  
und mich segnen und mit mir weinen;  
O Glück!

It will very soon be, we both know it,  
We will have freed each other from suffering,  
So I gave the whole world back to you!  
Then you will only appear to me in dreams  
And bless me, and weep with me;  
Oh happiness!

*Translation by Isabella López*

## It's Only A Paper Moon

Harold Arlen

Harold Arlen (1905-1986) was an American composer, pianist, arranger, and singer of jazz, Broadway and movie tunes. He was born and reared in Buffalo, NY as the son of a Jewish cantor and pianist, showing musical promise from a young age. He eventually moved to New York City in the late 1920's where he would compose for jazz hotspots like the Cotton Club<sup>8</sup>. Among his jazz compositions are songs like "Get Happy," "Between the Devil and the Deep Blue Sea," and "I've Got the World on a String," but he is most well known for his Hollywood hits such as "Somewhere Over the Rainbow," "That Old Black Magic," and "Let's Fall in Love."<sup>9</sup> This song is among those heard on the big screen with lyrics by Yip Harburg (1896-1981). It originally premiered in a not-so-successful Broadway show, *The Great Magoo* (1932), but was later popularized in the 1933 film *Take a Chance* and in a record by Paul Whiteman's band in the same year. The song would reach its popularity peak as a jazz and pop standard in the 40's after being sung by Nat King Cole, Ella Fitzgerald, and Benny Goodman.

Say it's only a paper moon  
Sailing over a cardboard sea.  
But it wouldn't be make believe  
If you believed in me.

Yes, it's only a canvas sky,  
Hanging over a muslin tree.  
But it wouldn't be make believe  
If you believed in me.

Without your love,  
It's a honky-tonk parade;  
Without your love,  
It's a melody played in a penny arcade.

It's a Barnum and Bailey World,  
Just as phony as it can be.  
But it wouldn't be make believe  
If you believed in me.

## How High the Moon

Morgan Lewis,  
Arr. A. H. Callaway

American Broadway, film, and jazz composer William Morgan Lewis, Junior (1906-1968), left his mark in the popular vocal standard repertoire in the early to mid-twentieth century. His most famous work, and most recorded, is undoubtedly "How High the Moon," originally written for the Broadway show *Two for the Show*, for which he and lyricist Nancy Hamilton would gain popular acclaim. This song, like many early Broadway tunes (see Arlen), would go on to be recorded by the reigning jazz vocalists of the 20th century and cemented as a standard. This arrangement by Ann Hampton Callaway, first heard on her 1996 album *To Ella With Love*, is an

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<sup>8</sup> <https://jewishbuffalohistory.org/a-z/arlen-harold/>

<sup>9</sup> <https://www.britannica.com/biography/Harold-Arlen>

homage to the famous interpretation of the same song by renowned and beloved jazz vocalist Ella Fitzgerald. In an iconic recording from a live performance in the 1960's, Fitzgerald cleverly included melodic references to many popular songs including, *A-Tisket, A-Tasket* and Charlie Parker's tune to the same chords, *Ornithology*. Callaway's arrangement follows suit, as she lyrically references other jazz tunes and icons in her improvisation as a clear homage to the masterful quoting of Fitzgerald.

Somewhere there's music;  
How faint the tune.  
Somewhere there's heaven;  
How high the moon.

There is no moon above  
When love is faraway, too,  
Till it comes true  
That you love me as I love you.

Somewhere there's music;  
It's where you are.  
Somewhere there's heaven;  
How near, how far.

The darkest night would shine  
If you would come to me soon.  
Until you will, how still my heart,  
How high the moon.

There is nobody like Ella.  
She's the first lady to walk on the moon,  
And this tune's scattin' so hot.  
Lockin' it in the pocket.  
Scattin' right off of this earth like a rocket,  
So ornithologic'ly commanding.  
You ride along with her from take-off to landing.

So Ellagant, so Ellaquent.  
She's cause for celebration,  
Yes, a standing Ellavation.  
She is tops in spontaneity and in hip-hop-hoorayity,  
And hence, she makes a present of the present tense,  
And like Louis, she's a musical ambassador  
That ev'ry hip and lad and lass adore.

Yes, the Queen of Scat will always be reigning.  
I'm still sister of scat in training.  
I wanna be taught,  
I wanna know the score,  
I wanna be an Ella astronaut  
And finally soar!

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Y'all inspire me everyday!