



SCHOOL OF MUSIC

**Jordana Garcia, soprano**

**Ye-Eun Kwag, piano**

March 29, 2026

5:00 PM

PepsiCo Recital Hall

**Program**

*Cinco Canciones Populares Argentinas*

Alberto Ginastera

I. Chacarera

(1916-1983)

II. Triste

III. Zamba

IV. Arorró

V. Gato

If I Loved You

Richard Rodgers

From *Carousel*

(1902-1979)

**Brief Intermission**

Spring Selections

In the Springtime

Betty Jackson King

(1928-1994)

An April Day

Florence Price

(1887-1953)

The Year's at the Spring

Lena McLin

(1928-2023)

There are Fairies at the Bottom of our Garden

Liza Lehmann

(1862-1918)

Elle a Fui, la Tourterelle

Jacques Offenbach

From *Les Contes d'Hoffmann*

(1819-1880)

Breathe

Lin-Manuel Miranda

From *In the Heights*

(b. 1980)

Ms. Garcia is a student of Dr. James D. Rodriguez. The use of recording equipment or taking photographs is prohibited. Please silence all electronic devices.

## **Cinco Canciones Populares Argentinas**

Alberto Ginastera (1916-1983) is remembered as one of the leading Argentine composers of the twentieth century, known for blending elements of Modernism and Argentine nationalism.<sup>1</sup>

Ginastera frequently set texts by prominent Spanish and Latin American poets such as Federico García Lorca and Pablo Neruda. Ginastera categorized his music into three distinct periods: objective nationalism, subjective nationalism, and neo-Expressionism. Regardless of the period, his music is often characterized by Argentine dance rhythms, guitar-inspired textures, and bimodal harmonies. This is reflective of Ginastera's national identity and his Modernist voice.<sup>2</sup>

*Cinco Canciones Populares Argentinas (Five Popular Argentine Songs)*, published in 1943, is a set of five songs for voice and piano that reflects Ginastera's adherence with Argentine folk traditions. "Chacarera," named for the traditional Argentine dance, has a driving rhythmic energy that establishes a spirited, playful character. In contrast, "Triste" (sad) uses a restrained and expressive piano accompaniment to further emphasize the speaker's loneliness and unrequited love. "Zamba," another Argentine dance, maintains a gentle, swaying rhythm that is intimate rather than playful. "Arrorró" (lullaby) is lush with dissonances that suggest a darker meaning than is typically expected of a mother's lullaby. Finally, "Gato" (cat), and yet another traditional Argentine dance, features sharp syncopations and a vocal line that imitates speech-like patterns, bringing the set to an animated close. This song cycle showcases Ginastera's fusion of Modernism and Argentine nationalism, uniting folk-inspired traditions, with bold harmonies.

### **Cinco Canciones Populares Argentinas**

#### **I. Chacarera**

A mí me gustan las ñatas  
Y una ñata me ha tocado  
Ñato será el casamiento  
Y más ñato el resultado.  
Cuando canto chacareras  
Me dan ganas de llorar  
Porque se me representa Catamarca y  
Tuoumán.

#### **II. Triste**

Ah!  
Debajo de un limón verde  
Donde el agua no corría

### **Five Popular Argentine Songs**

#### **I. Chacarera**

I love girls with little snub noses  
And a snub-nose girl is what I've got.  
Ours will be a snub-nose wedding and  
Snub-nosed children will be our lot.  
Whenever I sing a chacarera  
It makes me want to cry,  
Because it takes me back to Catamarca and  
Tuoumán.

#### **II. Sad**

Ah!  
Beneath a lime tree  
Where no water flowed

<sup>1</sup> Deborah Schwartz-Kates, "Ginastera, Alberto (Evaristo)," in Grove Music Online, accessed December 4, 2025.

<sup>2</sup> Ibid.

Entregué mi corazón  
A quien no lo merecía.

Ah!  
Triste es el día sin sol  
Triste es la noche sin luna  
Pero más triste es querer  
Sin esperanza ninguna.  
Ah!

### **III. Zamba**

Hasta las piedras del cerro  
Y las arenas del mar  
Me dicen que no te quiera  
Y no te puedo olvidar.

Si el corazón me has robado  
El tuyo me lo has de dar  
El que lleva cosa ajena  
Con lo suyo ha de pagar  
Ay!

### **IV. Arrorró**

Arrorró mi nene,  
Arrorró mi sol,  
Arrorró pedazo  
De mi corazón.

Este nene lindo  
Se quiere dormir  
Y el pícaro sueño  
No quiere venir.

### **V. Gato**

El gato de mi casa  
Es muy gauchito  
Pero cuando lo bailan  
Zapateadito.

I gave up my heart  
To one who did not deserve it.

Ah!  
Sad is the sunless day  
Sad is the moonless night  
But sadder still is to love  
With no hope at all.  
Ah!

### **III. Zamba**

Even the stones on the hillside  
And the sand in the sea  
Tell me not to love you  
But I cannot forget you.

If you have stolen my heart  
Then you must give me yours.  
He who takes what is not his  
Must return it in kind.  
Ay!

### **IV. Lullaby**

Lullaby my baby,  
Lullaby my sunshine,  
Lullaby part  
Of my heart.

This pretty baby  
Wants to sleep  
And that fickle sleep  
Won't come.

### **V. Gato**

The cat of the house Is  
most mischievous But  
when they dance  
They stamp their feet.

Guitarrita de pino  
Cuerdas de alambre.  
Tanto quiero a las chicas,  
Digo, como a las grandes.  
Esa moza que baila  
Mucho la quiero  
Pero no para hermana  
Que hermana tengo.  
Que hermana tengo  
Si, pónete al frente  
Aunque no sea tu dueño,  
Digo, me gusta verte.

With pine guitars  
And wire strings.  
I like the small girls,  
As much as the big ones.  
That girl dancing  
Is the one for me  
Not as a sister  
I have one already.  
I have a sister  
Yes, come to the front  
I may not be your master,  
But I like to see you.

Translation: Jacqueline Cockburn<sup>3</sup>

## Spring Selections

Throughout my time at TCU, I have frequently been assigned repertoire centered on the theme of spring. When I began programming this recital, it felt fitting for me to highlight spring-inspired works I have learned over the years. To me, this season represents renewal, growth, and hope. Each song in this set is composed by a woman – an intentional choice that is deeply important to me. In a field where male composers continue to dominate the standard repertoire, I am inclined to share and celebrate the voices of women. These songs serve as a reminder to appreciate the beauty of nature and the diversity in our world. They encourage us to embrace new beginnings, remain open-minded, and celebrate the qualities that make each of us unique.

## In the Springtime

Betty Jackson King (1928-1994) was an African-American composer known primarily for her vocal works including operas, cantatas, and spiritual arrangements. Jackson King was immersed in church hymns and spirituals from an early age as the daughter of a reverend.<sup>4</sup> In addition to her work as a composer, Jackson King was an accomplished lecturer and performer who made significant contributions to African American musical life. She was an active member and leader in both the Chicago Music Association and the National Association of Negro Musicians, Inc. Some of her accolades include being named one of Chicago's "12 Most Progressive Women" and recognized by WYVR as a "Contemporary Woman."<sup>5</sup>

---

<sup>3</sup> Jacqueline Cockburn, "Cinco canciones populares argentinas (1943)," Oxford Song, accessed December 3, 2025, <https://oxfordsong.org/song/cinco-canciones-populares-argentinas>.

<sup>4</sup> "Betty Jackson King," Betty Jackson King, accessed February 25, 2026. <https://www.bettyjacksonking.com/betty-jackson-king/>

<sup>5</sup> Ibid.

“In the Springtime,” set to a text by William Shakespeare, was composed in 1976. The poem celebrates the vitality and playfulness of the spring season. McLin emphasizes these qualities through her floating piano line that further signifies new growth in this season. The vocal line is reflective of the natural rise and fall of speech patterns, reminiscent of Shakespeare’s original text. This song portrays the innocence and liveliness of spring.

### **In the Springtime**

In springtime, the only pretty ring time,  
When birds do sing, hey ding a ding, ding;  
Sweet lovers love the spring.  
Sweet lovers love the spring.

### **An April Day**

Florence Price (1887-1953) is remembered as the first African American woman to gain national recognition as a symphonic composer. Price’s recognition was catapulted when *Symphony in E minor* was premiered by the Chicago Symphonic Orchestra in 1933 following her first-place win in the 1932 Wanamaker Competition. This performance marked the first time a major American orchestra presented a work by an African American woman.<sup>6</sup> Although Price was initially recognized for her orchestral works, she is best known for her art songs and spirituals. She frequently set texts by prominent African American poets such as Langston Hughes and Paul Dunbar to “weave together European art songs and Black vernacular music influences.”<sup>7</sup>

“An April Day” was published in 1949 near the end of Price’s life. Price sets a poem from her contemporary Joseph Seamon Cotter, Jr., demonstrating her commitment to supporting African American voices through music.<sup>8</sup> This song portrays the quietness and gentle promise of spring. The tenderness in the vocal line feels both intimate and hopeful. This song affirms that new beginnings do not arrive in grandeur, but rather with a quiet gentleness.

### **An April Day**

On such a day as this I think,  
On such a day as this,  
When earth and sky and nature’s world  
Are clad in April’s bliss;  
And balmy zephyrs gently waft  
Upon your cheek a kiss;  
Sufficient is it just to live  
On such a day as this.

---

<sup>6</sup> Rae Linda Brown, “Price [nee Smith], Florence Bea(trice),” in Grove Music Online, accessed December 4, 2025.

<sup>7</sup> Natasha Loges, “Florence Price” Oxford Song, accessed December 4, 2025, <https://oxfordsong.org/composer/florence-price>.

<sup>8</sup> “An April Day,” Song of America, accessed December 4, 2025, <https://songofamerica.net/song/an-april-day>.

## **The Year's at the Spring**

Lena McLin (1928-2023) was an African American composer whose output includes more than 400 works, ranging from solo vocal pieces to full orchestral compositions.<sup>9</sup> McLin spent much of her childhood under the guidance of her uncle, Thomas A. Dorsey – widely known as the “Father of Gospel Music” – an influence that shaped her passion for music and composition. McLin dedicated her career not only to composing but also establishing opportunities for others. She founded both the McLin Ensemble and the McLin Opera Company, establishing platforms for African American musicians to perform.<sup>10</sup> Her commitment to mentorship and advocacy encouraged visibility for African American musicians and continues to inspire artists of today.

“The Year's at the Spring,” set to text by Robert Browning, was composed in 2002. Browning's poem from *Pippa Passes and Shorter Poems* celebrates the optimism of springtime.<sup>11</sup> McLin reflects this joyous outlook through an energetic musical setting. The piano opens with a rising melody that is suggestive of dawn on a spring morning. The upward motions reinforce the poem's theme of renewal and hope. The vocal line is shaped with buoyant rhythms that reflect the youthfulness and innocence of spring. The piano accompaniment and vocal line establish an optimistic outlook of a new season.

### **The Year's at the Spring**

The year's at the spring,  
And day's at the morn;  
Morning's at seven;  
The hill-side's dew-pearl'd;  
The lark's on the wing;  
The snail's on the thorn;  
God's in His heaven—  
All's right with the world!

---

<sup>9</sup> “Reverend Dr. Lena McLin,” The History Makers, accessed February 27, 2026, <https://www.thehistorymakers.org/biography/reverend-dr-lena-mclin>.

<sup>10</sup> Tyrese Byrd, “McLin,” Song of America, accessed February 27, 2026, <https://songofamerica.net/composer/mclin/>.

<sup>11</sup> “The Year's at the Spring,” Lieder, accessed February 27, 2026, [https://www.lieder.net/lieder/assemble\\_texts.html?SongCycleId=19073](https://www.lieder.net/lieder/assemble_texts.html?SongCycleId=19073).

### **There are Fairies at the Bottom of our Garden**

Liza Lehmann (1862-1918) composed more than 350 solo and ensemble songs, many of which were warmly received and widely circulated during her lifetime. Her reputation as a celebrated soprano significantly strengthened the reception of her works.<sup>12</sup> Lehmann's songs were admired for her expressive lyricism and thoughtful text painting, qualities of English art song repertoire at the time. Musicologist Derek Hyde has described Lehmann as one of the three “most outstanding women songwriters of the nineteenth century,” a distinction that portrays her artistic influence and legacy.<sup>13</sup>

“There are Fairies at the Bottom of Our Garden,” set to a poem by Rose Fyleman, is perhaps Lehmann’s most well-known song. This was one of the many children’s songs that Lehmann composed. The poem’s whimsy is brought to life by Lehmann's imaginative musical setting. The piano accompaniment sparkles with staccatos and quick upward and downward motion, suggestive of the fluttering wings of the fairies. The vocal line captures the innocence and playfulness of the narrator. This song exemplifies the wonder and playfulness that spring brings.

#### **There are Fairies at the Bottom of our Garden**

There are fairies at the bottom of our garden!  
It's not so very, very far away;  
You pass the gardner's shed and you just keep  
straight ahead --  
I do so hope they've really come to stay.  
There's a little wood, with moss in it and beetles,  
And a little stream that quietly runs through;  
You wouldn't think they'd dare to come  
merrymaking there --  
Well, they do.

There are fairies at the bottom of our garden!  
They often have a dance on summer nights;  
The butterflies and bees make a lovely little breeze,  
And the rabbits stand about and hold the lights.  
Did you know that they could sit upon the  
moonbeams  
And pick a little star to make a fan,  
And dance away up there in the middle of the air?  
Well, they can.

---

<sup>12</sup>Rachel Howe, “Liza Lehmann,” Oxford International Song Festival, accessed February 28, 2026, <https://oxfordsong.org/composer/liza-lehmann>.

<sup>13</sup> Ibid.

There are fairies at the bottom of our garden!  
You cannot think how beautiful they are;  
They all stand up and sing when the Fairy Queen  
and King  
Come gently floating down upon their car.  
The King is very proud and *very* handsome;  
The Queen – now you can guess who that could be?  
(She's a little girl all day, but at night she steals  
away)  
Well -- it's *me!*

### **If I Loved You**

Richard Rodgers (1902-1979) was one half of the beloved American songwriting duo Rodgers and Hammerstein. Before this collaboration, he worked with Lorenz Hart, composing nine stage works for Broadway and Hollywood films.<sup>14</sup> When Hart died in 1943, Rodgers partnered with lyricist Oscar Hammerstein I, a collaboration that completely altered the American musical theatre landscape. Together, they created some of the longest-running and largest-grossing Broadway musicals, including *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*. Rodgers's serious musical themes challenged musicals' often lighthearted comedies and curated "an authentic American art form."<sup>15</sup>

"If I Loved You" from *Carousel*, is a duet between Julie Jordan and Billy Bigelow. In this song, the two characters struggle to confess their feelings for one another and instead speak in hypothetical terms about what love would look like if they were honest with themselves. This duet portrays their vulnerability and hesitation of falling for someone that society does not expect them to. Stephen Sondheim has referred to this moment as "probably the singular most important moment in the evolution of contemporary musicals."<sup>16</sup> The excerpt I will perform captures Julie Jordan's imagined future if she were to fall in love with Billy Bigelow.

---

<sup>14</sup> "Richard Rodgers Biography," Encyclopedia of World Biography, accessed December 6, 2025, <https://www.notablebiographies.com/Pu-Ro/Rodgers-Richard.html>.

<sup>15</sup> Ibid.

<sup>16</sup> "If I Loved You," Rodgers & Hammerstein, accessed December 6, 2025, <https://rodgersandhammerstein.com/song/carousel/if-i-loved-you/>.

### **If I Loved You**

When I worked in the mill,  
weavin' at the loom.  
I'd gaze absentminded at the roof.  
And half the time the shuttle'd tangle in the  
threads,  
And the warp'd get mixed with the woof...  
If I loved you—

But somehow I ken see  
Jest exackly how I'd be...

If I loved you,  
Time and again I would try to say  
All I'd want you to know.

If I loved you,  
Words wouldn't come in an easy way—  
Round in circles I'd go!  
Longin' to tell you, but afraid and shy,  
I'd let my golden chances pass me by.

Soon you'd leave me,  
Off you would go in the mist of day,  
Never, never to know  
How I loved you—  
If I loved you.

### **Elle a Fui, la Tourterelle**

Jacques Offenbach (1819-1880) was a French composer of the Romantic period whose success helped establish operetta as an international genre. He primarily composed stage works, including operettas and *opéra comiques*, during the era of flourishing collaboration among composers and librettists.<sup>17</sup> Offenbach worked with leading French theatrical librettist Ludovic Halévy, setting familiar French tales to music with satirical twists and humor. Offenbach's innovation in operetta influenced later composers such as Johann Strauss II and Franz Lehár, whose works evolved into the twentieth century musical.<sup>18</sup>

---

<sup>17</sup> Andrew Lamb, "Offenbach, Jacques [Jacob]," in Grove Music Online, accessed December 7, 2025.

<sup>18</sup> Ibid.

“Elle a Fui, la Tourterelle” is an Act II aria in Offenbach’s *Les Contes d’Hoffmann*, an *opéra fantastique* with a libretto by Jules Barbier. Offenbach’s final work, the opera was premiered posthumously in 1881.<sup>19</sup> Structured as a prologue, three acts, and an epilogue, this opera recounts Hoffman’s experiences with three love interests: Olympia, Antonia, and Giulietta. In the epilogue, it is revealed that these women represent three facets of the same person – the prima donna Stella. In this Act II aria, Antonia pleads for Hoffmann to discover where her father has hidden her.<sup>20</sup>

**Elle a Fui, la Tourterelle**

Elle a fui, la tourterelle!

Ah, souvenir trop doux! Image trop cruelle!  
Hélas, à mes genoux, je l'entends, je le vois!

Elle a fui, la tourterelle,  
elle a fui loin de toi;  
Mais elle est toujours fidèle  
et te garde sa foi.

Mon bien-aimé, ma voix t'appelle,  
oui, tout mon coeur est à toi.  
Elle a fui, la tourterelle,  
elle a fui, loin de toi.

Chère fleur qui viens d'éclorre,  
par pitié, réponds-moi.  
Toi qui sais s'il m'aime encore,  
s'il me garde sa foi.

Mon bien-aimé, ma voix t'implore,  
Ah, que ton coeur vienne à moi!  
Elle a fui, la tourterelle,  
elle a fui, loin de toi.

**She has Flown, the Turtledove!**

She has flown, the turtledove!

Ah, memory too sweet! Image too cruel!  
Alas, at my knees, I hear him, I see him!

She has flown, the turtledove, she has flown,  
far from you;  
But she is always faithful,  
and for-you keeps her faith.

My beloved, my voice calls,  
yes, all my heart is for you.  
She has flown, the turtledove,  
she has flown, far from you.

Dear flower, that just opened,  
out of pity, answer me.  
You who know if he loves me still,  
if he for-me keeps his faith.

My beloved, my voice begs you,  
Ah, that your heart would come to me!  
She has flown, the turtledove,  
she has flown, far from you.

Translation: Bard Suverkrop<sup>21</sup>

---

<sup>19</sup> “The Tales of Hoffmann,” The Kennedy Center, accessed December 7, 2025, <https://www.kennedycenter.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/opera/rep/late-romantic/the-tales-of-hoffmann/>.

<sup>20</sup> Ibid.

<sup>21</sup> Bard Suverkrop, “Elle a fui, la tourterelle” IPA Source, accessed December 7, 2025, <https://www-ipasource.com.ezproxy.tcu.edu/product/elle-a-fui-la-tourterelle/>.

## Breathe

Lin-Manuel Miranda is a Puerto Rican Pulitzer Prize, Grammy, Emmy, and Tony-Award songwriter, actor, producer, and director who has reshaped the contemporary musical theatre scene.<sup>22</sup> He blends hip-hop, R&B, and Latin rhythms to create his own unique soundscape. Miranda is best known for creating and originating the starring role in Broadway's *Hamilton* and *In the Heights*.<sup>23</sup> These musicals largely increased visibility and opportunity for performers of color. Miranda celebrates underrepresented voices of cultures and encourages appreciation of all cultures.

“Breathe” is from Lin-Manuel Miranda’s Broadway hit, *In the Heights*. This song is sung by Nina, the first person in her *barrio* to go to college. In doing so, she is carrying not only her own hopes and dreams for success, but also the hopes and dreams of her entire community. After struggling with the pressure and financial burden of attending Stanford University, Nina makes the painful decision to drop out. This song portrays her vulnerability as she struggles with the fear of disappointing her family and friends.

### Breathe

This is my street  
I smile at the faces  
I've known all my life  
They regard me with pride  
And everyone's sweet  
They say, "You're going places!"  
So how can I say  
That while I was away  
I had so much to hide?

Hey guys, it's me!  
The biggest disappointment you know  
The kid couldn't hack it,  
She's back  
And she's walking real slow.  
Welcome home.  
Just breathe  
Just breathe—

---

<sup>22</sup> “About Lin-Manuel Miranda,” Lin-Manuel Miranda, accessed February 28, 2026, <https://www.linmanuel.com/about/>.

<sup>23</sup> Ibid.

As the radio plays  
Old forgotten boleros  
I think of the days  
When the city was mine  
I remember the praise,  
“Ay, te adoro, te quiero.”

The neighborhood waved  
And said, “Nina, be brave,  
And you're gonna be fine!”  
And maybe it's me,  
But it all seems like  
Lifetimes ago.  
So what do I say  
To these faces  
That I used to know?  
"Hey, I'm home?"

Hey  
They're not worried about me  
They are all counting on me to succeed  
I am the one who made it out.  
The one who always  
Made the grade.  
But maybe I should  
Have just stayed home.

When I was a child  
I stayed wide awake  
Climbed to the highest place  
On every fire escape—  
Restless to climb.  
I got every scholarship  
Saved every dollar  
The first to go to college.

How do I tell them why  
I'm coming back home?  
With my eyes on  
The horizon.

Just me and the GWB.  
Asking, gee Nina  
What'll you be?

Straighten the spine  
Smile for the neighbors  
Everything's fine  
Everything's cool  
The standard reply  
“Lots of tests  
Lots of papers.”  
Smile, wave goodbye  
And pray to the sky  
Oh God.

And what will my parents say?  
Can I go in there and say,  
“I know that I’m  
Letting you down,”  
Just breathe.

To my family, friends, and professors,

Thank you all so much for being here tonight and sharing this special moment with me! It has been a privilege to put together this program full of songs that I love. This recital would not be possible without your support; I am so incredibly grateful for each of you.

To my parents, thank you for letting me grow up in a house bursting with love, and thank you for encouraging me to pursue what I love. Dad, your constant singing around the house made me fall in love with music. Mom, your constant “why not?” has been a driving force in my life, pushing me to go after more than I ever thought I was capable of. If it wasn’t for your encouragement to audition for the music program here, I would be on an entirely different path. Jeffrey, thank you for always reminding me that fun and work *can* go hand in hand. I can always count on you all to be at my performances, no matter the circumstances, and I am so grateful that you are here tonight.

To my family, thank you for your unwavering support. I am so lucky to have a family that not only encourages me but takes an interest in what I love. You all cheering me on from near and far means the world to me. Knowing that I have you in my corner has made all the difference. Thank you all so much for being here.

To my friends, I am incredibly thankful to have you all by my side. Thank you for being a constant source of joy and laughter in my life. I truly don’t know what I would have done without you. Thank you for all the memories we have made so far, and I look forward to making many more.

To my professors, thank you for supporting me throughout this journey. With your help and guidance, I am able to stand on this stage today. I am grateful for your wisdom, patience, and belief in me. I am proud to be a Horned Frog.

And to everyone here tonight, thank you so much for your presence at my Senior Recital. It means more to me than I can express, and I am honored to share this night with you!

With love,  
Jordana