

TCU

Italienisches Liederbuch

UNITED STATES
PREMIERE

9/25
7 PM

VAN CLIBURN
CONCERT HALL
AT TCU

MUSIC BY HUGO WOLF

ARRANGED FOR CHAMBER ORCHESTRA BY RALF GOTHÓNI



STEPHANIE MORERA CORDOBA
CONDUCTOR



ERIC LAINE
TENOR



GWENDOLYN ALFRED
SOPRANO

KIANA FATEMIFAR, FLUTE | LAUREN HANIFAN, OBOE | LANDON PEUGH, BASSOON | RYAN RODARTE, CLARINET
JON BURGESS, TRUMPET | HEATHER TEST, HORN | DUSTIN CUNNINGHAM, VIOLIN | LAURA POLLACK, VIOLIN
JUAN DURÁN, VIOLA | NATHAN HOANG, CELLO | JAMES TSANG, DOUBLE BASS | GINA BOMBOLA, HARP



COLLEGE *of*
FINE ARTS

School of Music

presents

Italienisches Liederbuch

Eric Laine, tenor
Gwendolyn Alfred, soprano
Stephanie Morera Cordoba, conductor

with

Kiana Fatemifar, flute | Lauren Hanifan, oboe | Landon Peugh, bassoon
Ryan Rodarte, clarinet | Jon Burgess, trumpet | Heather Test, horn
Dustin Cunningham, violin | Laura Pollack, violin | Juan Durán, viola
Nathan Hoang, cello | James Tsang, bass | Gina Bombola, harp

September 25, 2026

7:00 PM

The Van Cliburn
Concert Hall at TCU

UNITED STATES PREMIERE
of Ralf Gothóni's arrangement for chamber orchestra

Program

Italienisches Liederbuch

Hugo Wolf (1860–1903)
arr. Ralf Gothóni (b. 1946)

- I. Auch kleine Dinge
- II. Was für ein Lied soll dir gesungen werden
- III. Ihr seid die Allerschönste
- IV. Du denkst mit einem Fädchen mich zu fangen
- V. Mein Liebster ist so klein
- VI. Selig ihr Blinde
- VII. Ich ließ mir sagen, und mir ward erzählt
- VIII. Schon streckt' ich aus im Bett die müden Glieder
- IX. Nicht länger kann ich singen
- X. Schweig' einmal still
- XI. Wohl kenn ich Euren Stand
- XII. Ein Ständchen Euch zu bringen kam ich her

XIII. Und steht ihr früh am Morgen auf
XIV. Benedeit die selge' Mutter
XV. Ich esse nun mein Brot nicht trocken mehr
XVI. Heut' Nacht erhob ich mich um Mitternacht
XVII. O wär' dein Haus durchsichtig wie ein Glas
XVIII. Gesegnet sei, durch den die Welt entstun
XIX. Gesegnet sei das Grün
XX. Mir ward gesagt, du reisest in die Fern
XXI. Daß doch gemahlt all' deine Reize wäre
XXII. Ihr jungen Leute
XXIII. Sterb' ich, so hüllt in Blumen meine Glieder
XXIV. Wenn du, mein Liebster, steigst zum Himmel auf
XXV. Wie lange schon war immer mein Verlangen
XXVI. Man sagt mir, deine Mutter woll' es nicht
XXVII. Wie soll ich fröhlich sein
XXVIII. Mein liebster singt am Haus im Mondenscheine
XXIX. Was soll der Zorn, mein Schatz
XXX. Wie viele Zeit verlor ich, dich zu lieben!
XXXI. Wir haben beide lange Zeit geschwiegen
XXXII. Mein Liebster hat zu Tische mich geladen
XXXIII. Der Mond hat eine schwere Klag' erhobe
XXXIV. Wenn du mich mit den Augen streifst
XXXV. Und willst du deinen Liebsten sterben sehen
XXXVI. Heb' auf dein Blondes Haupt
XXXVII. Geselle, woll'n wir uns in Kutten hüllen
XXXVIII. Nein, junger Herr
XXXIX. Hoffärtig seid Ihr, schönes Kind
XL. Verschling' der Abgrund meines Liebsten Hütte
XLI. O wüßtest du, wie viel ich deinetwegen
XLII. Du sagst mir, daß ich keine Fürstin sei
XLIII. Wer rief dich denn?
XLIV. Laß sie nur gehn, die so die Stolze spielt
XLV. Ich hab' in Penna einen Liebsten wohnen
XLVI. Nun laß uns Frieden schließen

Approximate running time: 1 hour & 20 minutes, without intermission

*Performed and livestreamed by arrangement with
Boosey & Hawkes, Inc. and Fennica Gehrman Oy Ab*

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Program Notes



PAUL HEYSE (1830–1914) was a prolific German writer who studied classical philology as well as Romance language and literature. His early literary interests developed alongside his formal studies, aided by his relationships with prominent figures of the day, particularly Emanuel Geibel. After earning his doctorate in 1852, Heyse received grant funding to travel to Italy, where he continued studying Romance philology, translating many works into German. His research took him to Venice, Florence, and Rome. During that time, Heyse collaborated with Geibel on the *Spanisches Liederbuch* (*Spanish Songbook*), which was subsequently set as an art song collection by Hugo Wolf. He later published the *Italienisches Liederbuch* (*Italian Songbook*) along with a five-volume collection of translations and studies of Italian poets.

Heyse was quite productive and admired during his lifetime for his technical command of literary forms. Most notably, he was the first German to receive the Nobel Prize in Literature (1910). Posthumous assessments, however, have found his work to be more proficient than innovative. Heyse's linguistic skill and formal control, nevertheless, served his translations especially well, allowing him to preserve important elements of the source poetry.¹



HUGO WOLF (1860–1903) as compared to Schubert, Schumann, and other prominent Lieder composers, is remembered for his deep understanding of poetry and the profound relationship between his music and text.² Although he pursued a few years of formal conservatory training, Wolf was mostly self-taught, drawing largely on the influences of Richard Wagner and Robert Schumann. His vast output of art songs—approximately 300 total—was mostly completed within a five-year period, including songbooks of Mörike, Eichendorff, Goethe, Keller, Geibel, and Heyse.

Wolf was known to be despondent, repeatedly unsure of his abilities and concerned with the reception of his music. The constant toil between doubt and confidence increased with his severe psychological issues throughout adulthood, resulting in brief spans of extreme productivity and periods without any creative inspiration.³ His Lieder are marked by equality of the voice and piano, preservation and enhancement of the poet's declamatory style, and inventive use of dissonance and chromaticism. Wolf managed to skillfully capture the essence of dramatic music within the context of lyric poetry, resulting in some of the most powerful songs of all time.



RALF GOTHÓNI (b. 1946) is a Finnish-German pianist, conductor, chamber musician, composer, pedagogue, and author. He made his debut as an orchestral soloist at the age of fifteen and has since developed an international career encompassing appearances at major festivals and with leading orchestras throughout Europe, North America, and Asia. His extensive concert activity has included performances with the Chicago,

¹ Fritz Martini, "Heyse, Paul," *Neue Deutsche Biographie* 9 (1972), accessed September 7, 2026, <https://www.deutsche-biographie.de/gnd118550772.html>.

² Moon-Sook Park, *Doubt and Belief: Hugo Wolf's settings of Geistliche Lieder from Mörike Lieder and Spanisches Liederbuch* (DMA diss., University of Cincinnati, 2010), 1.

³ *Ibid.*, 5.

Detroit, and Toronto symphony orchestras, as well as the Berlin Philharmonic, Warsaw Philharmonic, and Bavarian Radio Symphony Orchestras, among many others.

Gothóni served as principal conductor of the English Chamber Orchestra from 2000 to 2009 and has held professorships at major European music institutions, including the Sibelius Academy in Helsinki, the Academy of Music Hanns Eisler in Berlin, and the Guildhall School of Music and Drama in London. In recent decades, his artistic work has focused particularly on chamber music and conducting from the piano. He has given numerous world premieres and has made more than 100 recordings as a pianist and conductor.

Gothóni is also an active composer and author and has devoted much of his career to the education and mentorship of young musicians. His honors include the 1994 Gilmore Artist Award, the Order Pro Finlandia, the Schubert Medal of the Austrian Ministry of Culture, and an honorary doctorate from the Estonian Academy of Music and Theatre.⁴

Wolf's setting of Heyse's **ITALIENISCHES LIEDERBUCH** was written for voice and piano and published in two books: the first was completed in 1891 and the second in 1896, during which his mental and physical health were severely declining. In a letter to composer Emil Kauffmann, Wolf wrote, "I consider the Italian songs the most original and artistically the most perfect of all my works."⁵ This is apparent in the harmonic variety, contrast of declamatory and lyric songs, orchestral use of the piano, and keen adherence to poetic structure, all within the confines of compact musical vignettes. By this point, the Lied had reached musical significance alongside the symphony, string quartet, and opera. That Wolf could compose something so profound with such economical forces and forms—an idea encapsulated in the opening song, "Auch kleine Dinge"—is nothing short of spectacular.

During his time in Italy, Heyse translated hundreds of anonymous Italian poems, constituting *rispetti*, *velote*, *ritornelli*, and Corsican songs. Wolf chose to set forty-six of these, most of which are *rispetti*, defined as "short Italian [verses] about ironic love, which is idealistic, mocking, or even insulting."⁶ These are typically eight-line poems. Thus, the resulting Wolf songs are often no more than two pages in length and are organized into short musical phrases.

Although Wolf's collection does not constitute a song cycle with a narrative through-line, it has become traditional for a full performance of the *Italienisches Liederbuch* to be divided between female and male singers. The male character is often fawning in his affection toward his love interest—later turning bitter when those feelings are not returned—while the female character is generally more practical and not bound to any one suitor. Several moments in the poetry suggest that these characters are likely young teenagers exploring love for the first time. Wolf's published order may be maintained, but it is not uncommon for performers to reconfigure the songs in pursuit of a clearer dramatic arc.

Ralf Gothóni arranged the full *Italienisches Liederbuch* for voice and twelve-piece chamber orchestra between 2002 and 2003. It has been commercially recorded by soprano JaeEun Lee, tenor Colin Balzer, and conductor Hartmut Höll, who also developed

⁴ Ralf Gothóni, biographical information provided to the author, 2026.

⁵ Hugo Wolf, quoted in Richard Stokes, *The Book of Lieder: The Original Texts over 1000 Songs* (London: Faber, 2005), 677.

⁶ Dong Jin Shin, *Hugo Wolf's Interpretation of Paul Heyse's Texts: An Examination of Selected Songs from the Italienisches Liederbuch* (M.M. thesis, University of North Texas, 2010), 5.

the arrangement's song order.⁷ Since its premiere, the version has been presented throughout Europe and Asia, and tonight marks the first performance in the United States. Gothóni has been praised for his orchestration's "convincingly German [sound], prudent in never overpowering the voices of the two singers, and always fluid in the way the instruments of the small orchestra intertwine the melodies and secondary voices."⁸ He does not add any new musical material but rather distributes instrumental colors sensibly across the work's variety of melodic, harmonic, and accompanimental textures. This serves to enrich and bring to life the orchestral colors that Wolf already implies. Although he did orchestrate twenty-four of his own songs from other collections, hearing the complete *Italienisches Liederbuch* in this format allows listeners to imagine what Wolf's music might have sounded like had he pursued orchestral Lied more fully—a genre with which Richard Strauss and Gustav Mahler would become closely associated.

Program notes by Eric Laine

*Projected translations by Richard Stokes*⁹

Performer Bios



ERIC LAINE, tenor, currently serves as Assistant Professor of Voice at TCU. Acknowledged for his "vocal allure" and "fiery declamation" (*San Diego Story*), he has performed with Hungarian State Opera, Opera Neo, Cincinnati Song Initiative, Opera in the Heights, Toronto Summer Music, Orchestra of New Spain, Bach Charlotte, American Baroque Opera Co., Symphony of the Hills, and Mercury Chamber Orchestra, among others.

Laine is a published author in the *Journal of Singing*, and his research interests include Latin American art song repertoire, vocal agility, and the intersection of exercise science and vocal pedagogy.



Soprano **GWENDOLYN ALFRED** is an Assistant Professor of Voice at Texas Christian University. Praised for her "bright and passionate tone" (Houston Chronicle), she made her Houston Grand Opera debut in a newly-commissioned work which landed her in the prestigious Texas Monthly magazine, and has since maintained a reputable performance career nationally and internationally on concert stages. She earned her Bachelor

of Music degree in Vocal Performance from the University of Houston, Master of Music from Lamar University, and Doctorate of Musical Arts in Voice Performance and Pedagogy from the University of Houston.

⁷ Hugo Wolf, *Italienisches Liederbuch*, version for chamber orchestra by Ralf Gothóni (2002–03), JaeEun Lee, soprano; Colin Balzer, tenor; Hartmut Höll, conductor, Bayer Records BR 140 008, released 2006.

⁸ Mikel Chamizo, "Wolf revisitado," *Contrapunto*, Fundación BBVA, March 2, 2024, <https://www.contrapunto-fbbva.es/eventos/wolf-revisitado>.

⁹ "Italienisches Liederbuch," translations by Richard Stokes from *The Book of Lied* (London: Faber and Faber, 2005), accessed May 9, 2026, <https://oxfordsong.org/song/italienisches-liederbuch>.



STEPHANIE MORERA is a Costa Rican conductor active in orchestral performance, education, and international collaboration. From 2023 to 2025, she served as Assistant Conductor of the Georgia Philharmonic and Metropolitan Youth Symphony Orchestras of Atlanta and conducted the Georgia State University Campus Orchestra. She has also collaborated with the Atlanta Symphony Orchestra's Education Department and coached youth chamber ensembles. Morera holds a Master of Music in Orchestral Conducting from Georgia State University, where she studied with Dr. Tamara Dworetz. She is currently pursuing a Doctor of Musical Arts at Texas Christian University and serves as Assistant Conductor of the Fort Worth Youth Symphony Orchestra.



KIANA FATEMIFAR is an Iranian flutist and doctoral candidate in Flute Performance at Texas Christian University, where she studies with Dr. Shauna Thompson. An active performer and educator, she has performed as a soloist, chamber musician, and orchestral flutist in the United States, Austria, and Iran. She was a winner of the National Flute Association's 2024 Masterclass competitions and Professional Flute Choir. She has appeared in performances and contemporary music events throughout the United States. Her musical interests include contemporary repertoire, chamber music, and music pedagogy from early ages through advanced study.



LAUREN HANIFAN is an oboist currently pursuing her Master's degree in Oboe Performance at Texas Christian University, where she earned her Bachelor of Music Education in 2024. She has performed with the TCU Wind Symphony, TCU Symphony Orchestra, TCU Opera, and Collegium Musicum, with experience on both oboe and English horn. Beyond TCU, Lauren has performed with the Mansfield Philharmonic, Fort Worth Winds, and in a variety of chamber ensembles throughout the DFW metroplex.



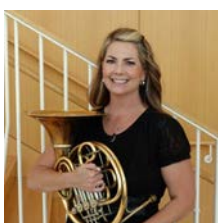
LANDON PEUGH is a sophomore Music Education major at Texas Christian University and an active bassoonist. He performs with the TCU Horned Frog Band, TCU Symphony Orchestra, and TCU Wind Symphony. In addition to performing, Landon teaches private bassoon lessons and has worked as a visual technician with the Keller Central Marching Band. He has also worked as a camp intern with Bocal Majority, gaining experience in bassoon education and working with young musicians. Outside of music, Landon is a member of the TCU Speech and Debate Team, where he competes in individual and team events.



RYAN RODARTE is a DFW-based auxiliary clarinetist and educator currently pursuing a Master of Music Performance in Clarinet at Texas Christian University, following a Bachelor of Music Performance from Texas Tech University. An active ensemble musician, Ryan performs with the TCU Symphony Orchestra, TCU Wind Symphony, and Dallas Asian Winds. His orchestral background includes roles with the Lubbock Symphony Orchestra and international touring. Notably, he performed in the world premiere of Viet Cuong's "Second Nature". Beyond performing, Ryan is a TMEA All-State Masterclass Clinician and teaches clarinet students across various North Texas school districts.



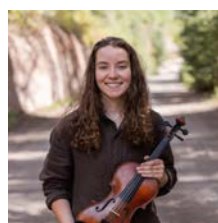
JON BURGESS has been a member of the music faculty at Texas Christian University since 2000. At TCU, Dr. Burgess teaches trumpet, taught brass methods and conducts the TCU Trumpet Ensemble. Prior to his appointment at TCU, he was Associate Professor of Trumpet at Morehead State University in Kentucky for twelve years teaching trumpet, brass methods and performing with the Faculty Brass Quintet. Dr. Burgess performed as a member the Florida Orchestra from 1980–1984. He has played extra with the Fort Worth Symphony, Phoenix Symphony, San Diego Symphony, and Charlotte Symphony.



HEATHER TEST is Instructor II of Horn at Texas Christian University. Heather has a Bachelor of Music in Performance from the University of North Texas (2001) and a Master of Music in Performance from Southern Methodist University (2003). Professor Test is 4th horn in the Plano Symphony Orchestra and an associate musician with the Dallas Opera Orchestra. She is also one of many members of the Dallas based rock-symphonic-choral-pop group The Polyphonic Spree whose eighth studio album, *Salvage Enterprise*, is the soundtrack to the film *Resolution: A Symphonic Rhapsody of the Soul*. Heather is married to fellow musician and Certified Arborist, Kelly Test, and they reside in East Dallas with their drum set playing son Benji, two dogs, OB and Rob.



A TCU Artist Diploma violinist and proud Texan, **DUSTIN CUNNINGHAM** has performed in orchestras across the United States, from DFW to NYC. In summer 2026, Dustin performed with the Opera in the Ozarks orchestra and is a two-time Texas Music Festival Fellow. Principal teachers include Haerim Elizabeth Lee, Kirsten Yon, and Jackson Guillen, with Sandy Yamamoto, William Fedkenheuer, James Dunham, and the award-winning Formosa Quartet via masterclass. He feels passionately that music is essential for the well-being of society and believes there is nothing more wonderfully human than experiencing it together. Above all, he leans on Jesus Christ for strength and mercies anew each day.



Raised in Edmonton, Oklahoma, **LAURA POLLACK** started playing the violin at five years old and grew up learning the Suzuki method. She was concertmaster of the Oklahoma Youth Orchestra and Oklahoma Summer Arts Institute Orchestra at Quartz Mountain, and the assistant concertmaster of the Oklahoma All State Orchestra. She won first place in the OKCPhil Competition for Young Musicians and was also a winner of the Austin Suzuki Institute concerto competition. She has participated in the Texas Chamber Music Institute, National Youth Orchestra of the USA, and Aspen Music Festival. She's currently pursuing her Bachelor's degree at Texas Christian University.



Venezuela violist **JUAN DURÁN** began his musical journey at an early age by studying the piano. He later commenced formal studies at the Vicente Emilio Sojo Conservatory of Music, where he continued piano training, began studying the viola, and joined El Sistema, performing in chamber music ensembles and symphony orchestras. Subsequently, Juan became an assistant instructor in El Sistema. He continued his viola studies in the U.S. under the guidance of Professor Ellen Rose and subsequently at TCC under Professor

Iris Messinger. Juan is currently pursuing studies in the Music Education program at TCU under the guidance of Dr. Misha Galaganov.



NATHAN HOANG is an undergraduate 4th year studying under Juliette Herlin at Texas Christian University to receive his Bachelor's in Cello Performance. He has been given opportunities to play in solo and chamber masterclasses for Andres Diaz, Horacio Contreras, Matthew Zalkind, the Busch Piano Trio, Jean Guihen Queyras and Enrico Pace and previously studied with Mark Yee, Elaine Whitmire, Candice Holcomb, and Andres Diaz. Nathan has been awarded a position in TMEA All-State for 2 years and was a member of the Houston Youth Symphony. Nathan has been a participant in the Texas Chamber Music Institute, TCU Symphony Orchestra, and Roundtop In Festival Institute.



JAMES TSANG is a double bass performer and educator originally from Southwest Florida. Holding a bachelor's degree in music performance from Florida Gulf Coast University, he now resides in Texas where he is pursuing a master's degree from Texas Christian University. James's passion for a variety of musical genres has cultivated a diverse body of performance opportunities across the nation, including performances in symphony orchestras, chamber ensembles, solo recitals, and jazz bands.



GINA BOMBOLA is the Coordinator of Music Undergraduate Studies and Instructor II in Musicology at TCU. Her research focuses on operatic vocality in early Hollywood musical films, but her publications more broadly address film music trends in the early twentieth century. Prior to earning her PhD at UNC-Chapel Hill, Bombola received a Master's in Harp Performance from UNLV. Her performance credits include appearances with the Las Vegas Philharmonic and the Nevada Pops Orchestra.

Italienisches Liederbuch

