

Recital Program
Kalina Fajardo, Mezzo-Soprano
Igor Parshin, Collaborative Pianist
Patrick Vu, Tenor
Rachel Brookover, Soprano
April 23, 2021
PepsiCo Recital Hall

L'Addio Nicola Vaccai
(1790-1848)

Ya Canta El Ave Luis Misón
Los Jardineros (1727-1766)

Le Bestiare Francis Poulenc
4. Le Dauphin (1899-1963)
5. L'écrevisse
6. La Carpe

Selections from *Frauenliebe und Leben* Robert Schumann
1. Seit Ich Ihn Gesehen (1810-1856)
2. Er, Der Herrlichste Von Allen
5. Helft Mir, Ihr Schwestern

Scene V: No One Should Ever Break A Promise Seymour Barab
Little Red Riding Hood (1921-2014)

Bewitched

Pal Joey

Richard Rodgers

(1902-1979)

Into the Unknown

Frozen II

Kristen Anderson-Lopez, Robert Lopez

(b. 1972), (b.1975)

L'Addio- Nicola Vaccai (1790-1848)

Vaccai was an Italian opera composer and singer teacher. Some of his famous works include the operas *I solitari di Scozia* and *Giulietta e Romeo*. He also published the *Practical Method of Italian Singing*, which is still in use today. *L'Addio* was written for one of Vaccai's students. This piece is unique in the ornamentations in the vocal line, as well as the transitions between a minor key and the relative minor. The text of this piece is especially poignant to me as I process the emotions that come with leaving my home at TCU.

L'Addio

Addio, dorati sogni,

Cari fantasmi, addio!

Ricetto nel corm io

Piu non avete.

Boschi solinghi e valli,

E poggi e queto rio

Addio per sempre, addio.

Piu miei non siete, no.

The Farewell

Farewell, golden dreams,

Dear spirits, farewell.

No more have you

Shelter in my heart.

Lonely woods and valleys,

And knolls and quiet river.

Farewell for always, farewell.

You are no more mine, no

*Le stelle ed il silenzio
Di notte or non vogl'io.
Addio, miei gioie, addio.
Fuggo la pace. Addio!
Ahi, nel rumor del mondo,
Il duol non trova obbligo.
La morte e il solo addio,
Ch'ora mi piace, la morte!*

*The stars and the silence
Of night I now do not want.
Farewell, my joys, farewell.
I flee the peace. Farewell.
Alas, in the uproar of the world
The sorrow is not forgotten.
The death is the only farewell
With now pleases me, the death.*

Ya Canta El Ave- Luis Misón (1727-1766)

Text by: Luis Misón

Misón contributed greatly to the genre of the tonadilla, which is a Spanish stage work performed as an appendage to a larger work. *Ya Canta El Ave* comes from the tonadilla *Los jardineros* (“the gardeners”), which features young lovers Alcino and Doris. In this scene, Alcino arrives in the garden at dawn to see if Doris has arrived already (verse 1). He then hides, and Doris appears, hoping that she is the first to arrive. This song is often sung as a duet or as a solo. At the time it was written, it was common for a female singer to play a male role.

Ya Canta El Ave

*Ya canta el ave,
Viene la aurora,
Y se lo dora
Todo el vergel.*

Now Sings the Bird

*Now sings the bird,
Comes the dawn,
And to it makes golden
All the garden.*

*Si habrá salido
Mi dueño hermoso,
¡Qué perezoso,
Fin y cruel!*

*If she has come out,
My mistress fair,
How lazy,
shrewd, and cruel!*

*Decidme, rosas,
Decidme, fuentes,
Decidme, troncos,
Decid, claveles,*

*Si ha venido, ¡mas chito!
Pues ya se advierte
En que están todos bellos,
Que el está ausente.*

*Ya todo el valle
La luz esmalta,
Y el ave salte
De flor en flor.*

*Si el dueño mío
Se ha anticipado,
Cruel ha estado
Con el mi amor.*

*Si ha venido, ¡mas cielos!
¿Qué es lo que hallo?
Ya encontró mi descuido
Con el cuidado.*

*Tell me, roses,
Tell me, fountains,
Tell me, tree trunks,
Tell me, carnations,*

*If she has come, but silence!
Because already one can notice,
In that all are beautiful,
That she is absent.*

*Already all the valley
The light paints,
And the bird jumps
From flower to flower.*

*If the lord mine
Himself has come earlier,
Cruel he has been
With my love.*

*If he has arrived, but heavens!
What is it that I see?
Already he has met my carelessness
With carefulness.*

Le Bestiaire- Francis Poulenc (1899-1963)

Text by: Guillaume Apollinaire

English translation by: Richard Stokes

Poulenc placed high priority on connecting his musical compositions with the poetic text he used. Critics often remarked that his music seemed to perfectly carry out the nature of the text. It seems fitting, then, that in 1919 he would choose to set a text by Guillaume Apollinaire. Apollinaire's writing was said to be "derived by the music inherent in the words" in a way that combines "entrancing simplicity" with typical French "cynical despondency".

The pieces I have selected for this performance are from Poulenc's song cycle, *Le Bestiaire*. Each short piece features a different animal, and each has a different character to fit that animal. In *Le Dauphin*, the narrator comments on the playful dolphin, who lives a joyful life even when the waves are rough. *L'écrevisse* features the skittish, anxious crayfish, who travels backwards through life. Finally, *La Carpe* presents the carp, which commonly live for around 50 years, but in extreme cases have been known to live for more than 200 hundred years! The narrator comments on the carp's long, melancholic life. Similar to the narrator in this song cycle, I often find myself marveling at nature, and the ways that its patterns can teach us about how to navigate life.

4. *Le Dauphin*

*Dauphins, vous jouez dans la mer,
Mais le flot est toujours amer.
Parfois, ma joie éclate-t-elle?
La vie est encore cruelle.*

The Dolphin

*Dolphins, you play in the sea,
Though the waves are briny.
Does my joy at times erupt?
Life is still cruel.*

5. *L'écrevisse*

*Incertitude, ô mes délices
Vous et moi nous nous en allons
Comme s'en vont les écrevisses,
À reculons, à reculons.*

The Crayfish

*Uncertainty, O! my delights
You and I we progress
As crayfish progress,
Backwards, backwards.*

6. La Carpe

*Dans vos viviers, dans vos étangs,
Carpes, que vous vivez longtemps!
Est-ce que la mort vous oublie,
Poissons de la mélancolie.*

The Carp

*In your pools, in your ponds,
Carp, how you live for aeons!
Does death forget you,
Fish of melancholy?*

Frauenliebe und Leben- Robert Schumann (1810-1856)

Text by: Adelbert von Chamisso

English Translation by:

Chamisso's *Frauenliebe und Leben* consists of eight poems telling a story. In the selections I have chosen here, the protagonist meets her husband, falls in love with him, and she prepares to marry him and leave her old life behind. Later in the cycle, he eventually passes away, and she grieves over him. I have often related to the protagonist's feelings of excitement and nostalgia as I grow into adulthood.

Experts speculate that Schumann chose to set Chamisso's poem cycle in 1840 because he related to it through his personal relationship with Clara Wieck. Just as the protagonist struggles over new feelings and a complicated relationship, Schumann struggled as he failed to get Clara's father's permission to marry her through an arduous legal battle.

1. Seit Ich Ihn Gesehen

*Seit ich ihn gesehen,
Glaub ich blind zu sein;
Wo ich hin nur blicke,
Seh ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.*

Since First Seeing Him

*Since first seeing him,
I think I am blind,
Wherever I look,
Him only I see;
As in a waking dream
His image hovers before me,
Rising out of deepest darkness
Ever more brightly.*

Sonst ist licht- und farblos

Alles um mich her,

Nach der Schwestern Spiele

Nicht begehrt ich mehr,

Möchte lieber weinen,

Still im Kämmerlein;

Seit ich ihn gesehen,

Glaub ich blind zu sein.

All else is dark and pale

Around me,

My sisters' games

I no more long to share,

I would rather weep

Quietly in my room;

Since first seeing him,

I think I am blind.

2. Er, Der Herrlichste Von Allen

Er, der Herrlichste von allen,

Wie so milde, wie so gut!

Holde Lippen, klares Auge,

Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,

Hell und herrlich, jener Stern,

Also er an meinem Himmel,

Hell und herrlich, hehr und fern.

He, the Most Wonderful of All

He, the most wonderful of all,

How gentle and loving he is!

Sweet lips, bright eyes,

A clear mind and firm resolve.

Just as there in the deep-blue distance

That star gleams bright and brilliant,

So does he shine in my sky,

Bright and brilliant, distant and sublime.

*Wandle, wandle deine Bahnen;
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!
Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht kennen,
Hoher Stern der Herrlichkeit!
Nur die Würdigste von allen
Darf beglücken deine Wahl,
Und ich will die Hohe segnen,
Viele tausendmal.
Will mich freuen dann und weinen
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?*

5. Helft Mir, Ihr Schwestern

*Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig*

*Wander, wander on your way,
Just to gaze on your radiance,
Just to gaze on in humility,
To be but blissful and sad!
Do not heed my silent prayer,
Uttered for your happiness alone,
You shall never know me, lowly as I am,
You noble star of splendour!
Only the worthiest woman of all
May your choice elate,
And I shall bless that exalted one
Many thousands of times.
Then shall I rejoice and weep,
Blissful, blissful shall I be,
Even if my heart should break,
Break, O heart, what does it matter?*

Help Me, My Sisters

*Help me, my sisters,
With my bridal attire,
Serve me today in my joy,
Busily braid*

Mir um die Stirne

Noch der blühenden Myrte Zier.

Als ich befriedigt,

Freudigen Herzens,

Sonst dem Geliebten im Arme lag,

Immer noch rief er,

Sehnsucht im Herzen,

Ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,

Helft mir verscheuchen

Eine törichte Bangigkeit,

Dass ich mit klarem

Aug ihn empfangen,

Ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,

Du mir erschienen,

Giebst du mir, Sonne, deinen Schein?

Lass mich in Andacht,

Lass mich in Demut,

Lass mich verneigen dem Herren mein.

About my brow

The wreath of blossoming myrtle.

When with contentment

And joy in my heart

I lay in my beloved's arms,

He still called,

With longing heart,

Impatiently for this day.

Help me, my sisters,

Help me banish

A foolish fearfulness;

So that I with bright eyes

May receive him,

The source of all my joy.

Have you, my love,

Really entered my life,

Do you, O sun, give me your glow?

Let me in reverence,

Let me in humility

Bow before my lord.

Streuet ihm, Schwestern,

Streuet ihm Blumen,

Bringet ihm knospende Rosen dar,

Aber euch, Schwestern,

Grüss ich mit Wehmut,

Freudig scheidend aus eurer Schar.

Scatter flowers, O sisters,

Scatter flowers before him,

Bring him budding roses.

But you, sisters,

I greet with sadness,

As I joyfully take leave of you.

Scene V: No One Should Ever Break A Promise, Little Red Riding Hood- Seymour Barab

Seymour Barab is well known for his children's operas based on fairy tales. Little Red Riding Hood is his most popular opera, and also the most performed opera of any American composer. This 50-minute, one-act opera tells the classic children's tale of Little Red Riding Hood and shares lessons of family relationships and the power of words for an elementary-age audience. As a future elementary music teacher and older sister of five younger siblings, I am excited to present classical music aimed at children as part of my recital.

Bewitched- Richard Rodgers

Text by: Lorenz Hart

"Bewitched" is from the Golden Age opera Pal Joey. In this show, Joey pursues a wealthy socialite, Vera, who takes an interest in him in return. Vera knows that Joey is using her for her money and popularity but continues the relationship anyway. At the end of the musical, Vera eventually throws Joey out of her life. "Bewitched" occurs near the end of Act I, as Vera expresses her complicated emotions surrounding her relationship with Joey.

He's a fool and don't I know it,

But a fool can have his charms;

I'm in love and don't I show it,

Like a babe in arms.

Love's the same old sad sensation,

Lately I've not slept a wink,

Since this half-pint imitation,

Put me on the blink.

*I'm wild again, beguiled again,
A simpering, whimpering child again.
Bewitched, bothered,
And bewildered am I.*

*Lost my heart, but what of it?
He is cold I agree,
He can laugh, but I love it,
Although the laugh's on me.*

*Couldn't sleep, and wouldn't sleep,
When love came and told me I shouldn't
sleep.
Bewitched, bothered,
And bewildered am I.*

*I'll sing to him, bring spring to him,
And long for the day when I'll cling to him,
Bewitched, bothered,
And bewildered am I.*

Into the Unknown- Kristen Anderson-Lopez, Robert Lopez

“Into the Unknown” was originally recorded by Idina Menzel and Aurora for the Disney film *Frozen II*. This song occurs at the beginning of the movie, as Elsa hears a mysterious voice calling her to the next step of her journey to discover her true purpose. Fans of all ages can relate to Elsa’s emotions of bitterness, fear, trepidation, curiosity, and finally excitement at the prospect of accepting her true calling for the next phase of her life.

I have found love, joy, purpose, and growth at TCU. Like Elsa, I am often tempted to block out the call to move on, to readily enter the next phase of life. I recognize that as my time at TCU quickly comes to a close, there are new adventures and joys ahead of me. I hope that I, too, can embrace the part of me that longs to go into the great unknown!

*I can hear you but I won't
Some look for trouble while others don't
There's a thousand reasons I should go about my day
And ignore your whispers which I wish would go away,*

*You're not a voice
You're just a ringing in my ear
And if I heard you, which I don't*

I'm spoken for I fear

*Everyone I've ever loved is here within these walls
I'm sorry, secret siren, but I'm blocking out your calls
I've had my adventure, I don't need something new
I'm afraid of what I'm risking if I follow you*

*Into the unknown
Into the unknown
Into the unknown*

*What do you want? 'Cause you've been keeping me awake
Are you here to distract me so I make a big mistake?
Or are you someone out there who's a little bit like me?
Who knows deep down I'm not where I'm meant to be?*

*Every day's a little harder as I feel my power grow
Don't you know there's part of me that longs to go...*

*Into the unknown?
Into the unknown
Into the unknown*

*Are you out there?
Do you know me?
Can you feel me?
Can you show me?*

*Where are you going?
Don't leave me alone
How do I follow you
Into the unknown?*