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

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L’Addio
Nicola Vaccai
(1790-1848)

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

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Le Bestiare
Francis Poulenc
(1899-1963)

4. Le Dauphin
5. L’écrevisse
6. La Carpe

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Frauenliebe und Leben
Robert Schumann
(1810-1856)

1. Seit Ich Ihn Gesehen
2. Er, Der Herrlichste Von Allen
5. Helft Mir, Ihr Schwestern

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

Frozen II
Kristen Anderson-Lopez, Robert Lopez
(b. 1972), (b.1975)

Bewitched

Pal Joey
Richard Rodgers
(1902-1979)

L’Addio- Nicola Vaccai (1790-1848)

Vaccai was an Italian opera composer and singing teacher. 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 major 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 silencio
Di notte or non vogl’io.
Addio, miei gioie, addio.
Fuggo la pace. Addio!
Ahí, nel rumor del mondo,
Il duol non trova obblio.
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 ava salte 
De flor en flor.

Si el dueño mio 
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 Bestiare** - 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. Appollinaire’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 Bestiare*. Each short piece features a different 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?*

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**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,*
*I 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 begehre ich mehr,
Möchte 7rauri weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

Alles ist dunkel und bleich
Um mich,
Meine Schwesterns Spiele
Ich habe es nicht mehr zu teilen,
Ich würde lieber weinen,
Still in mein Zimmer;
Seit ich ihn gesehen,
Glaube, dass ich blind bin.

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;  
Wander, wander on your way,
Nur betrachten deinen Schein,  
Just to gaze on your radiance,
Nur in Demut ihn betrachten,  
Just to gaze on in humility,
Selig nur und 8raurig sein!  
To be but blissful and sad!
Höre nicht mein stilles Beten,  
Do not heed my silent prayer,
Deinem Glücke nur geweiht;  
Uttered for your happiness alone,
Darfst mich niedre Magd nicht kennen,  
You shall never know me, lowly as I am,
Hoher Stern der Herrlichkeit!  
You noble star of splendour!
Nur die Würdigste von allen  
Only the worthiest woman of all
Darf beglücken deine Wahl,  
May your choice elate,
Und ich will die Hohe segnen,  
And I shall bless that exalted one
Viele tausendmal.  
Many thousands of times.
Will mich freuen dann und weinen  
Then shall I rejoice and weep,
Selig, selig bin ich dann;  
Blissful, blissful shall I be,
Sollte mir das Herz auch brechen,  
Even if my heart should break,
Brich, o Herz, was liegt daran?  
Break, O heart, what does it matter?

5. Helft Mir, Ihr Schwestern  
Help Me, My Sisters
Helft mir, ihr Schwestern,  
Help me, my sisters,
Freundlich mich schmücken,  
With my bridal attire,
Dient der Glücklichen heute mir,  
Serve me today in my joy,
Windet geschäftig  
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 ihm empfange,
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, Scatter flowers, O sisters,
Streuet ihm Blumen, Scatter flowers before him,
Bringet ihm knospende Rosen dar, Bring him budding roses.
Aber euch, Schwestern, But you, sisters,
Grüss ich mit Wehmut, I greet with sadness,
Freudig scheidend aus eurer Schar. 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.

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 fear, resentment, 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?
“Bewitched” is from the Golden Age musical 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.

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and above all, courage. Thank you all for being here with me today, in person and via livestream,
and for being a part of my music education journey!