



SCHOOL OF MUSIC

Presents

Jéssica Webba, *Mezzo-Soprano*

Sarah Zimmerman, *Soprano*

Stephen Carey, Piano

William Taylor, Piano

Saturday, November 13, 2021

2:00 pm

PepsiCo Recital Hall

Program

Duo des fleurs from *Lakmé*

Léo Delibes
(1836-1891)

Ms. Webba and Ms. Zimmerman

Der Tod und das Mädchen

Franz Schubert
(1797-1828)

Hence, Iris, Hence Away

George Frideric Handel
(1685-1759)

Ms. Webba

Amor Dormiglione

Barbara Strozzi
(1619-1677)

Of God and Cats

Jake Heggie
(b. 1961)

1. In the beginning...

2. Once upon a universe

Ms. Zimmerman

Portuguese Selections:

Cláudio Santoro
(1919-1989)

1. Amor em Lágrimas

2. Luar de Meu Bem

3. Amar Pelos Dois

Luisa Sobral
(b. 1987)

Ms. Webba

진달래꽃 (**Jindallaekkot**)

김동진 (Kim Dongjin)

(1913-2009)

꽃구름 속에 (**Kkot gureum soje**)

이흥렬 (Lee Heungryeol)

(1909-1980)

내 영혼 바람되어 (**Ne yeongheun baram dweo**)

김효근 (Kim Hyogeun)

(b. 1960)

Ms. Zimmerman

Breathe

Lin Manuel Miranda

(b. 1980)

Love Will Stand When All Else Falls

David Bryan

(b. 1962)

Ms. Webba

Stupid with Love from *Mean Girls*

Jeff Richmond

(b. 1961)

Ms. Zimmerman

La Mer

Charles Trenet

(1913-2001)

Ms. Zimmerman

Wave

Antonio Carlos Jobim

(1927-1994)

Ms. Webba

At the End of the Day

Rosana Eckert

(b. 1974)

Ms. Webba and Ms. Zimmerman

Joey Carter, piano

Blaine Bryan, bass

This recital is given in partial fulfillment of the requirements for a Bachelor's Degree in Music Education with a vocal concentration. Jéssica Webba is a student of Dr. Corey Trahan and Sarah Zimmerman is a student of Prof. Angela Turner Wilson.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

Duo des fleurs from Lakmé

Léo Delibes

Clément Philibert Léo Delibes (1836-1891) was a French composer in the Romantic period who was most known for his operas and ballets. Delibes was enrolled in one of the most prestigious music academies in France at the age of twelve and began composing in the 1850s. Lakmé was composed in 1883 and was one of his most successful works.

Lakmé is set in India during the 19th century where many Hindus were forbidden to practice their religion due to British colonization. Lakmé and her father, Nilakantha, a priest in the Brahmin temple, are both Hindus. However, Lakmé falls in love with a British soldier. When Lakmé's father finds out, the tragedy unfolds. This duet is sung at the beginning of Act One after Nilakantha has left Lakmé with her servant, Mallika, to lead a group of Hindus in secret prayer. The two descend down the river to collect flowers and enjoy the beautiful scenery on the river bank.

We originally performed this duet together as an All-State piece in 2018 during our senior year of High School. After originally performing this song as a choral piece, we decided to bring it back as an operatic performance to remember where we started and show how much we have improved.

Duo des fleurs

Lakmé: Viens, Mallika, les lianes en fleurs
Jettent déjà leur ombre
Sur le ruisseau sacré
qui coule, calme et sombre,
Eveillé par le chant des oiseaux
tapageurs.

Mallika: Oh! maîtresse, c'est l'heure
où je te vois sourire,
L'heure bénie où je puis lire
Dans le coeur toujours fermé
De Lakmé!

Lakmé: Dôme épais le jasmin
Mallika: Sous le dôme épais où le blanc
jasmin
L & M: À la rose s'assemble,
L: Rive en fleurs, frais matin,
M: Sur la rive en fleurs, riant au matin,

L: Nous appellent ensemble.
M: Viens, descendons ensemble.

Flower Duet

Come, Mallika, the vines in bloom
Already cast their shadow
On the sacred stream flowing, calm and
dark,
Awakened by the song of the boisterous
birds!

Oh! mistress,
It's time I see you smile,
The blessed hour where I can read
in the still closed heart
of Lakmé!

Thick dome of jasmin
Under the dense canopy where the white
jasmin,
That blends with the rose,
Bank in bloom, fresh morning,
On the flowering bank, laughing in the
morning,
Together call us!
Ah! Let's drift down together!

L: Ah! glissons en suivant
M: Doucement glissons; De son flot
charmant
L: Le courant fuyant;
M: Suivons le courant fuyant;
L & M: Dans l'onde frémissante,
L & M: D'une main nonchalante,
L: Gagnons le bord,
M: Viens, gagnons le bord
L: Où l'oiseau chante,
M: Où la source dort.
L: l'oiseau, l'oiseau chante.
M: Et l'oiseau, l'oiseau chante.

L: Dôme épais, blanc jasmin,
M: Sous le dôme épais, Sous le blanc
jasmin,
L: Nous appellent ensemble!
M: Ah! descendons ensemble!

L: Mais, je ne sais quelle crainte subite
s'empare de moi.
Quand mon père va seul à leur ville
maudite,
Je tremble, je tremble d'effroi!

M: Pour que le Dieu Ganeça le protège,
Jusqu'à l'étang où s'ébattent joyeux
Les cygnes aux ailes de neige,
Allons cueillir les lotus bleus.
L: Oui, près des cygnes aux ailes de
neige,
Allons cueillir les lotus bleus

Ah! Let's glide along
Let us gently glide along; For its
enchanting flow
The fleeing current;
Let us follow the fleeing current;
On the rippling surface
With a nonchalant hand,
Let's go to the shore,
Come, let's go to the shore
Where the bird sings,
Where the spring sleeps.
The bird, the bird sings.
And the bird, the bird sings.

Thick dome, white jasmine,
Under the dense canopy, Under the
white jasmine,
Call us together.
Come, let us drift down together.

But, an eerie feeling of distress
overcomes me.
When my father goes into their accursed
city,
I tremble, I tremble with fright!

In order for him to be protected by
Ganesh,
To the pond where joyfully play
The snow-winged swans,
Let us pick blue lotuses.
Yes, near the swans with wings of snow,
And pick blue lotuses.

Translation by: Alex Burns

Der Tod und das Mädchen

Franz Schubert

Franz Schubert (1797-1828) was an Austrian composer in the late Classical and early Romantic eras. Schubert dedicated a lot of his life to education. He had an early gift for music, being able to sing, play the piano, organ, and violin. Consequently, at the age of 11 he was awarded a scholarship that gave him a spot in the Imperial Court chapel choir. At the age of 15, his voice broke which forced him to leave the college. He then assisted his father as a teacher which allowed him to become a prolific composer. He composed **Der Tod und das Mädchen** in 1817, a haunting lied depicting a young girl facing death. In the first half of the lied, the young girl is frightened by the presence of death and pleads for her life in which death responds by amiably persuading her into accepting her destiny. The text is derived from a poem by Matthias Claudius sending the message that death is a haunting, beautiful, and a soothing experience.

Der Tod und das Mädchen

DAS MÄDCHEN

Vorüber, ach, vorüber!
Geh, wilder Knochenmann!
Ich bin noch jung, geh, Lieber!
Und rühre mich nicht an.

DER TOD

Gib deine Hand, du schön und zart
Gebilde!
Bin Freund und komme nicht zu strafen.
Sei gutes Muts! Ich bin nicht wild,
Sollst sanft in meinen Armen schlafen!

Text: Matthias Claudius

Death and the Maiden

THE MAIDEN

Pass by, ah, pass by!
Away, cruel Death!
I am still young; leave me, dear one
and do not touch me.

DEATH

Give me your hand, you lovely, tender
creature.
I am your friend and come not to
chastise.
Be of good courage. I am not cruel.
you shall sleep softly in my arms.

Translation: Richard Wigmore

Hence, Iris, Hence Away

G. F. Handel

George Frideric Handel also known as Georg Friedrich Händel (1685-1759) was a German-born English composer famous for his operas, oratorios, and instrumental music during the Baroque era. His experience with the opera genre blossomed in his adulthood during his time in England. Due to the expanding notoriety of his operas in Italy, Handel became an international sensation lending him work with the future King of England. As the popularity of operas declined in England, Handel shifted his focus towards the oratorio genre. **Hence, Iris, Hence Away** is a piece from the secular oratorio *Semele* (1744) based on a libretto for an English opera by William Congreve inspired by Ovid's *Metamorphoses*. By the time Handel composed this work he had made oratorios and choral music the most popular genres in England. In **Hence, Iris, Hence Away**, Goddess Juno lures Iris, the messenger of Gods, into joining her fight against the dormant God of sleep, Somnus.

Hence, Iris, Hence Away!

Hence, Iris, hence away,
Far from the realms of day!
O'er Scythian hills to the Maeotian lake
A speedy flight we'll take!
There Somnus I'll compel
His downy bed to leave, and silent cell;
With noise and light I will his peace molest,
Nor shall he sink again to pleasing rest,
Till to my vow'd revenge he grants supplies,
And seals with sleep the wakeful dragons' eyes.

Text: William Congreve

Barbara Strozzi (1619-1677) was one of the most prolific woman composers in the Baroque period. She was born in Venice, Italy to Giulio Strozzi and Isabella Garzoni. Giulio was a famous poet and his poems were featured in Strozzi's compositions for voice. Her mother, Isabella Garzoni was Giulio's maid; they never married. Strozzi was given opportunities that other women in the Baroque period were not due to her father's status as a successful author. She was able to sing for many important composers and performers of her time while performing for them informally at her home. These unique opportunities allowed her to flourish as a Baroque composer and performer.

I chose this song initially because I wanted to represent more women composers in my repertoire selection. This song in particular is one of Strozzi's more playful arias. The title translates to "Sleepyhead Cupid," and the song essentially consists of a woman being irritated that Cupid is being lazy. She continuously tries to rouse Cupid, but her attempts are unsuccessful

Amor dormiglione

Amor, non dormir più!
Su, su, svegliati omai
Che mentre dormi tu
Dormon le gioie mie, vegliano i guai

Non esser, non esser, Amor, dappoco!
Strali, strali, foco
Strali, strali, su, su
Foco, foco, su, su!

O pigro o tardo
Tu non hai senso
Amor melenso
Amor codardo!
Ahi quale io resto
Che nel mio ardore
Tu dorma Amore:
Mancava questo!

Text: Anonymous

Sleepyhead Cupid

Cupid, no more sleeping!
Up, up, wake up right now,
For while you sleep
My joys sleep, and troubles are awoken.

Don't be useless, Cupid!
Arrows, arrows, fire,
Arrows, arrows, arise, arise
Fire, fire, arise, arise!

Oh you idle laggard,
You've got no sense!
Foolish Cupid,
Cowardly Cupid!
Ah, while I languish
In spite of my burning passion,
You are sleeping:
And what good is that!

Translation by: Richard Kolb (edited by
Sarah Zimmerman)

Jake Heggie (b. 1961) is a contemporary composer and pianist. He has composed eight full-length operas as well as over 300 art songs. Heggie was born in West Palm Beach, Florida and moved to the San Francisco Bay Area after his father committed suicide in 1972. Heggie continued his musical studies into college at UCLA where he was taught by Johana Harris. The two later married in 1982. Unfortunately, Harris died in June of 1995 at the age of 82. Heggie is now married to his husband, Curt Branom; they married in 2008. In 1989, Heggie was diagnosed with focal dystonia which caused the muscles in his right hand to uncontrollably contract; this ended his career as a piano performer.

I began working on this song cycle when I was a freshman at TCU. I quickly fell in love with the mysterious and comical nature of the two songs and knew that these would stay with me for my recital. I was also lucky to attend the Festival of American Song at TCU freshman year hosted by my voice teacher, Professor Angela Turner-Wilson; Jake Heggie was the guest composer at this festival in 2019. My favorite thing about these two pieces is how Heggie is very sensitive to the text. He uses many moments of text painting and creative harmonic and rhythmic figures to convey the mood of each line. The text in this song cycle was written by Gavin Geoffrey Dillard.

1. In the Beginning

In the beginning was the Cat,
and the Cat was without purr;
the ethers stirred and there was milk,
and the Cat saw that it was good.

A hand stretched forth across the milk
and scratched behind the Cat's ears...
and it felt good;

Then the firmament shook
and there was produced a paper bag,
and the Cat went forth, into the bag and,
seeing that it was good...

She fell asleep, purring

2. Once Upon a Universe

Once, when God was a little boy,
his Mother caught him breaking his toys,
then gluing them back together again with
prayers and incantations.

Don't play with your creation,
she admonished him,

but he went right on building temples,
only to destroy them with vast armies of
antlike peoples,
creating new planets,
then wiping them out with their own
ignominious waste products.

At the end of eternity his Mother shook her
cosmic finger
and insisted that he clean up his universe:
Or there'll be no bliss for you, young God!

He swept the entire mess into the nearest
black hole
and fell asleep sucking his Divine Thumb.
Amen.

Text by: Gavin Geoffrey Dillard

Portuguese Song Selections

Cláudio Santoro (1919-1989) was an internationally renowned Brazilian composer, conductor, violinist, and educator. He studied piano and violin as a child and by the age of 18 he began his career as an educator teaching violin at a conservatory. As a frequent performer and co-founder of the Brazilian Symphony orchestra, most of his works are instrumental. **Amor em Lágrimas** and **Luar de Meu Bem** come from a song cycle he composed for voice and piano titled “*Três Canções Populares*”. Lyricist Vinicius de Moraes (1913-1980), also lyricist of “The Girl from Ipanema”, wrote the text for both songs.

Amar Pelos Dois was made famous by the Portuguese sibling duo Luísa and Salvador Sobral. It was written/produced in 2017 by Luísa Sobral and sung by Salvador Sobral at the annual European songwriting contest known as *Eurovision*. It is a song about the pursuit of love that once was lost. After it premiered, it achieved broad success in Europe reaching number one in several territories and eventually it was certified platinum. This jazz waltz piece gave Portugal its first ever win since their debut in 1964.

Amor em Lágrimas

Ouve o mar que soluça na solidão
Ouve amor, o mar que soluça na mais
triste solidão
E ouve amor os ventos que voltam
Dos espaços que ninguém sabe
Sobre as ondas se debruçam
E soluçam de paixão.

E ouve amor, no fundo da noite
Como as árvores ao vento
Num lamento se debruçam
E soluçam para o chão.

Deixa amor que um corpo sedento
Como as árvores e o vento
No teu corpo se debruce
E soluce de paixão.

Text: Vinicius de Moraes

Love in Tears

Listen to the sea that sobs in solitude
Listen, my love, to the sea that sobs in
the saddest solitude
And listen, my love, to the winds that
come back from the spaces that no one
knows
On the waves they lean and sob with
passion.

And listen, my love, in the deep of the
night
Like the trees in the wind...
In lament they lean and sob to the
ground.

It leaves love of a thirsty body
Like the trees and the wind...
On your body they lean
And sob with passion.

Translation: Iwalyzy (edited by Jéssica Webba)

Luar de Meu Bem

O meu amor mora longe
Tão longe que nem sei mais!
A lua no céu também mora longe
Mas brilha no mar...
Assim o meu bem que quanto mais além
Mais me faz pensar.

Saudade, meu desespero. É minha
consolação.
Diz ao meu bem que eu não quero sentir
mais saudade não!

Text: Vinícius de Moraes

Amar Pelos Dois

Se um dia alguém perguntar por mim
Diz que vivi p'ra te mar.
Antes de ti, só existi
cansada e sem nada p'ra dar.

Meu bem, ouve as minhas preces
Peço que regresSES, que me voltas a
querer
Eu sei que não se ama sozinho
Talvez devagarinho possas voltar a
aprender.

Seu o teu coração não quiser ceder
Não sentir paixão, não quiser sofrer
Sem fazer planos do que virá depois
O meu coração pode amar pelos dois.

Text: Luisa Sobral

My Dear's Moonlight

My love lives far away
So far that I don't even know anymore!
The moon in the sky also lives far but it
shines in the sea...
So my dear, the further away you are
The more I think of you.

My longing, my desperation is my
consolidation
Tell my love that I don't want to miss
them anymore!

Translation: Jéssica Webba

To Love for Two

If one day someone asks about me
Say that I lived just to love you
Before you, I only existed
Tired and with nothing to offer.

My dear, listen to my prayers
I ask that you come back, that you love
me once again
I know that we can't love alone
Maybe little by little you will learn to
love me again.

If your heart refuses to do so
To feel passion, or to suffer
Without making plans bout what will
happen
My heart can love for the both of us.

Translation: Jéssica Webba

Kim Dongjin (1913-2009) was a Korean composer born in South Pyeongan Province which is now located in North Korea. He studied violin in Japan and moved to the South during the Korean war where he developed his musical career as a composer and Professor at multiple Korean Universities.

Kim Sowol (1902-1934) wrote the poem “진달래꽃” in 1925 while he was still in High School. This poem was part of the only collection of poems published in his lifetime. This poem articulates the sorrow that Korea felt as a nation under Japanese occupation. Though his life was short and tragic, he committed suicide at the age of 32, Kim Sowol was marked as one of the ten most important modern Korean poets in 2007.

진달래꽃	Jindallaekkot (Romanization of text)	Azalea
나보기가 역겨워 가실 때에는 말 없이 고이 보내 드리오리다	Nabogiga yeogyeweo gasil ddaeneun mal eopsi goi bonae deuriorida	When you leave tired of me, without saying anything, I shall gently let you go.
영변의 약 산 진달래꽃 아름따다 가실길에 뿌리오리다	Yeongbyeone yak san jindallaekkot areumddada gasilgire ppuriorida	From Yaksan in Yongbyon, I shall pluck an armful of azaleas and scatter them on the path down which you go.
가시는 걸음 걸음 놓인 그 꽃을 사뿐히 즈려밟고 가시옵소서	Gasineun georeum georeum nohin geu kkocheul Sappunhi jeuryeobalpggo gasiopsoseo	As you make your way, step by step, upon the scattered flowers lain before you, please tread gently as you go.
나보기가 역겨워 가실 때에는 죽어도 죽어도 아니 눈물 흘리오리다	Nabogiga yeogyeweo gasil ddaeneun Jugeodo jugodeo ani nunmul heuliorida	When you leave tired of me, Even in death shall no tears flow.
Text by: 김소월 (Kim Sowol)	Romanization by: Sarah Zimmerman	Translation by: Alex Rose (edited by Sarah Zimmerman)

꽃구름 속에 (Kkot gureum soge)

이흥렬(Lee Heungryeol)

Lee Heungryeol (1909-1980) was a South Korean composer, conductor, pianist, and music educator. His family practiced Protestantism which exposed Lee to Western music from a young age. He studied music in Japan and returned to Korea to become a teacher at Gyeongseong Nursery School and worked on his compositions. The text that this song was set to is originally written as a free passage but Lee divides the text into three distinct sections. In contrast to most of the Korean songs written during this time, “꽃구름 속에” (Kkot gureum soge) features dramatic mood changes and an accompaniment that has independence and power. This song played a major role in changing accompaniment parts from simply supporting the melody to a position equal to the vocal part.

꽃 구름 속에	Kkot gurem soge (Romanization of text)	Flower Cloud
꽃바람 꽃바람 마을마다 훈훈히 불어오라 복사꽃 살구꽃 화안한 속에 구름처럼 꽃구름 꽃구름 화안한 속에	kkotbaram kkotbaram maeulmada hunhunhi buleoora boksakkot salgukkot hwaanansoge gureumcheoreom kkotgureum kkotgureum hwoanhan soge	Flower wind, flower wind, blow warmly in every village. Peach blossoms, apricot blossoms, in bright light. Like a cloud, a flower cloud, a flower cloud, in bright light.
꽃가루 흩뿌리어 마을마다 꽃향기 풍기어라	kkotgaru heutbburio maeilmada kkothyanggi punggieora	Sprinkle the pollen and spread the scent of flowers in every village.
추위와 주림에 시달리어 한 겨우내 움치고 떨며 살아온 사람들 서러운 애기 서러운 애기 아 까맣게 잊고	chuiwiwa jurime shidallieo han gyeoone umchigo ddeolmyeo saraon saramdeul seoreoo nyegi seoreoo nyegi ah kkamatge itgo	Suffering from cold and hunger, people who have lived with shivering and trembling all winter. A sad story, a sad story, ah, completely forget it.
꽃향에 꽃향에 취하여 아득하니 꽃구름 속에 쓰러지게 하여라 나비처럼 쓰러지게 하여라.	kkothyange kkothyange chuihayeo adeukhani kkotgureum soge sseureojige hayeora nabicheoreom sseureojige hayeora.	Intoxicated with the scent of flowers, Far away, let it fall in a cloud of flowers. Let it fall like a butterfly.
Text by: 박두진 (Park Doojin)	Romanization by: Sarah Zimmerman	Translation by: 류지현 (Ryu Jihyoun)

내 영혼 바람되어 (Ne yeongheun baram dweo)

김효근 (Kim Hyogeun)

Kim Hyogeun is currently the Dean of Ewha Womans University Business school and has been teaching there since 1992. After graduating from the Economics and Business School in Seoul National University, he studied briefly in Pittsburgh, Pennsylvania. Kim has had no formal musical training, however, he had an immense passion for music. He has released 6 albums since 2010 including “내 영혼 바람되어.”

I found this song myself earlier this semester after a long and treacherous YouTube hunt for recital music. Something that really attracted me to this song it’s unique genre called “Art Pop.” These are songs that have simple melodies, revived poetry, all while using framework and vocal techniques common in popular music. “내 영혼 바람되어” uses a translation of the English poem, “A Thousand Winds” which is a message to a person left behind by someone who has passed.

내 영혼 바람 되어	Ne yeongheun baram dweo (Romanization of text)	A Thousand Winds Text by: Mary Elizabeth Frye
그 곳에서 울지마오 나 거기 없소, 나 그곳에 잠들지 않았다고. 그 곳에서 슬퍼마오 나 거기 없소, 그 자리에 잠든게 아니라고.	Geu goseseo oljima na geogi eopso, na geugose jamdeulji anhatdao. Geu goseseo seulpeomao na geogi eopso, geu jarie jamdeunge anirao.	Do not stand at my grave and weep I am not there I do not sleep I'm not there I do not die Do not stand at my grave and cry I am not there I'm not there I do not die
나는 천의 바람이되어 찬란히 빛나는 눈빛되어 곡식 영그는 햇빛되어 하늘한 가을비되어	Naneun jeonwe barami dweo janranhi bitnaneun nunbitdweeo gokshik yeonggeuneun hetbitdweeo haneulhan gaeulbidweeo geude ajim goyohi ggenamyeon sega dweeo nalaulla bami dwemyeon jeohaneul byeolbitdweeo budeureopge bitnandao	I am a Thousand Winds that blow I am the diamond glints on snow I am the sunlight on ripened grain I am the gentle autumn's rain When you awake in the morning's hush I am the swift uplifting rush of quiet birds in circled flight I am the soft stars that shine at night
그대 아침 고요히 깨나면 새가 되어 날아올라 밤이 되면 저하늘 별빛되어 부드럽게 빛난다오	Geogoseseo seulpeomao na geogi eopso, i sesengeul ddeonange anirao.	Do not stand at my grave and cry I am not there I'm not there I did not die

Breathe

Lin Manuel Miranda

Lin Manuel Miranda is an award winning composer, vocalist, actor, producer, and playwright known for creating *Hamilton the musical*. Only 41 years old, Lin Manuel Miranda is an Oscar away from earning a PEGOT (Pulitzer, Emmy, Grammy, Oscar, and Tony) title. Lin Manuel Miranda wrote what would later become the Tony award-winning musical, *In the Heights*, when he was just a sophomore in college as an ode to his childhood experiences in upper Manhattan. **Breathe** is portrayed by character Nina Rosario as she deals with the anxiety that comes with the thought of possibly letting her town down after dropping out of college.

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 walkin real slow
Welcome home
Just breathe
Just breathe...

As the radio plays old forgotten boleros
I think of the days when this 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 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've 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 -
What will my parents say?
Can I go in there and say
"I know that I'm letting you down..."
Just breathe...

Text: Lin Manuel Miranda

Love Will Stand When All Else Falls

David Bryan

David Bryan is a Tony award-winning composer, pianist, lyricist, orchestrator, and founding member of the rock band Bon Jovi. *Memphis the Musical* is based on the story of Dewey Phillips, one of the first white disc jockey to play black music in the 1950's. Set in the birth place of rock and roll, the musical follows the interracial romance between DJ Huey Calhoun, a southern white men with a passion for RnB music, and Felecia Farrell, a black upcoming female artist. Despite their loved ones' disapproval of the relationship, they embark on a dangerous journey of career growth and love. Its score, orchestration, and book made Memphis a four time Tony award-winning musical including "Best Musical " in 2010. Love Will Stand When All Else Falls occurs as Felecia tries to convince Huey to move to New York where their love will be accepted.

Love Will Stand When All Else Falls

The sun is sinkin' and time's got me thinkin'-
As we grow old, will our love stay strong,
Or will it disappear?
Tomorrow's unknown, but today is our own.
So take my hand, hold on with no fear,
'Cause baby, 'cause baby, 'cause baby- I'm here.

I will see you through, I'll be there for you.
We will endure what life has in store.
Have faith and believe, like the air that you breathe-
Love will stand when all else falls.
Love will stand when all else falls.

Whoa, I've been put through hell, more than I can tell!
Now I finally see!
Whoa, there's one way to live, be kind and forgive.
I have the power in me!

Follow me where I lead, I'll meet ev'ry need.
We will endure what life has in store.
Have faith and believe, like the air that you breathe-
Love will stand when all else falls.
Love will stand when all else falls.

Text: Joe Dipietro and David Bryan

Stupid with Love from *Mean Girls*

Jeff Richmond

Jeff Richmond (b. 1961) is an American composer, actor, director, and producer. He was the music director for Saturday Night Live until he left in 2006 to produce music for the TV show, 30 Rock, which was created and starred in by his wife, Tina Fey. He won three Emmy awards for his compositions in 30 Rock. In 2013, Richmond started working on Mean Girls which is based off of the Mean Girls movie created by Tina Fey. Fey also wrote the book for the musical. The show made its way to Broadway and Richmond was nominated for the “Tony Award for Best Original Score” following its debut in 2018.

Stupid with love

When I was five, I fell in love
It didn't last
He ran from me
Literally ran from me
And let me tell you he ran fast
When I was ten, in love again
This peace corps guy
I waited hours inside his tent with
flowers
Which made him laugh,
which made me cry

By thirteen I gave up trying
I decided I would be a mathematician...
'Cause math is real
I memorized a lot of pi
Because addition and subtraction and
division
Would never make me feel
So stupid with love
Like I didn't get it
I didn't get it, somehow
Smart with math but stupid with love
I didn't get it
I didn't get it...
'Till now

So thank you, math, for being there to
bring me joy
And thank you, math 'cause now brought
me this cute boy!

He's like someone from T.V
He's like that guy who give out roses to
those women

His clothes, his grooming
And he's foot away from me
With swoopy hair and shiny eyes that I
could swim in
He's live and in the room!

And I'm stupid with love
I wanna get it
I wanna get it, but how?
Smart with math, but stupid with love
I wanna get it
I didn't get it 'till now

I'm astounded and nonplussed
I am filled with calculust
Does this guy work out?
He must, all sweaty at the gym
Could that image be more hot?
Let me just enjoy that thought...
School was rough but now? It's not
'Cause now there's him
It's all so simple

Stupid with love
But I can get it
Watch this girl self-educate
I learned math so I can learn love
You wanna bet it?
That I can get it?
Just wait
Just wait
Just wait!

Text by: Nell Benjamin

La Mer

Charles Trenet

Charles Trenet (1913-2001) was a French composer and singer of hundreds of Jazz tunes during his lifetime. His musical career began in 1933 while working with the Swiss pianist, Johnny Hess and lasted over 60 years. The song, "La mer," was recorded shortly after the end of World War II and became an international sensation. Trenet claimed to have written the poem for "La mer" at the age of 16; the melody came to him on a train ride between Montpellier and Perpignan in 1943. In 1966 there were over 100 different recordings of "La mer" in many languages other than French, including the English version, "Beyond the Sea" recorded by Bobby Darin.

I originally fell in love with this song in my High School AP Calculus class. My teacher, Mr. Lincoln Hunt, used to play jazz music while we were working on our assignments in class and this particular tune stuck with me. Mr. Hunt sparked my love for jazz music and it only felt right to return to the song that made me fall in love with jazz in the first place. In case Mr. Hunt is reading this, I also entertained singing a vocal rendition of Take Five, but eventually decided against it...

La mer

La mer, qu'on voit danser
Le long des golfes clairs
A des reflets d'argent, la mer
Des reflets changeants sous la pluie

La mer au ciel d'été
confond ses blancs moutons
Avec les anges si purs
La mer, bergère d'azur infinie

Voyez, près des étangs
Ces grands roseaux mouillés
Voyez ces oiseaux blancs
Et ces maisons rouillées

La mer, les a bercés
Le long des golfes clairs
Et d'une chanson d'amour
La mer a bercé mon cœur pour la vie

The sea

The sea that we see dance
along the clear bay
has reflections of silver. The sea,
changing reflections under the rain.

The sea to the summer
sky confounds those white sheep
with the angels so pure.
The sea, shepherd of infinite azure.

Look! Near the ponds,
those tall reeds!
See those white birds
and those rusty homes!

The sea, rocks (like in a cradle) them
along the clear bay
And in a love song,
the sea cradled my heart for life.

Translation by: Janet Rayor

Wave

Antonio Carlos Jobim

Antonio Carlos Jobim (1927-1994) was a Brazilian composer, pianist, arranger, and vocalist known for his contributions to the Bossa Nova genre which rose in popularity internationally in the 1960s. He has been widely acclaimed as one of the creators of the genre and as one of Brazil's greatest musicians in the 20th century. Composer of *The Girl from Ipanema*, Jobim wrote and recorded **Wave** (1967) in the U.S as part of his fifth studio album. Originally known as “**You Te Contar**”, the english version of this jazz standard song was recorded and popularized by Frank Sinatra in 1969 for the *Sinatra & Company* album. The english lyrics were written by Antonio Carlos Jobim himself.

Wave

So close your eyes
For that's a lovely way to be
Aware of things your heart alone was meant to see
The fundamental loneliness goes
Whenever two can dream a dream together

You can't deny
Don 't try to fight the rising sea
Don't fight the moon, the stars above and don't fight me
The fundamental loneliness goes
Whenever two can dream a dream together
When I saw you first the time was half past three
When your eyes met mine it was eternity

By now we know
The wave is on its way to be
Just catch the wave don't be afraid of loving me
The fundamental loneliness goes
Whenever two can dream a dream together

Text: Antonio Carlos Jobim

At the End of the Day

Rosana Eckert

Rosana Eckert (b. 1974) is a world-renowned vocalist, educator, arranger, deep improviser, versatile songwriter, voice-over actor, and jazz mogul. She is a regular performer throughout the U.S and works as a studio vocalist and producer in Dallas, TX. Also, Rosana Eckert is the principal lecturer of jazz voice at the University of North Texas. “At the End of the Day” is a single from Eckert’s debut album with the title. It is a poetic and romantic original piece by Eckert that was later adapted for SATB jazz choirs like the *Purple White and Blues* vocal jazz ensemble here at TCU. We were introduced to this piece by Dr. Amy Stewart during vocal jazz and immediately fell in love. We knew it would be a perfect closer to this recital as it is symbolic of our journey through college and life. With that, we leave you with the message that “at the end of the day” everything will be okay.

At the End of the Day

At the end of the day when my love takes the world away
He holds me close and warms me like the sun
At the end of the day in the silence I slip away
And dream as though the night had never come

Morning songs with sleepy eyes
April rains and clear november skies
A sweet surprise
A gentle calm of afternoon
Lover’s walk beneath the moon so bright
A quiet night

At the end of the day when my love carries me away
I close my eyes and fly into the dawn

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You! Thank you for being here with us virtually or in-person. We are so thankful for your support!