



SCHOOL OF MUSIC

Presents

Madilynn Gomez, Soprano
Elijah Ong, Piano

Saturday, April 13, 2024

1:00 P.M.

Ed Landreth Auditorium

Program

In the Wand of the Wind **Lee Hoiby**
There Came A Wind Like A Bugle **(1926-2011)**
Autumn

Ici-bas **Gabriel Fauré**
Aurore **(1845-1924)**
Toujours

Come Scoglio **Wolfgang Amadeus Mozart**
(1756-1791)

Intermission

Er ist gekommen in Sturm und Regen **Clara Schumann**
Liebst du um Schönheit **(1819-1896)**
Mein Stern

King David **Herbert Howells**
(1892-1983)

This recital is given in partial fulfillment of the requirements for a Bachelor of Music in Vocal Performance. Madilynn Gomez is a student of Dr. Gwendolyn Alfred. The use of recording equipment or taking photographs is prohibited. Please silence all electronic devices including watches, pagers, and phones.

Te Quiero Dijiste

Despedida

Ya no me quieres

Maria Grever

(1885-1951)

Sophisticated Lady

Duke Ellington

(1899-1974)

Magnolia

Laufey Jónsdóttir

(1999-Present)

In the Wand of the Wind

From *Songs for Leontyne*

Text by John Fandel (1925-2011)

Set by Lee Hoiby (1926-2011)

This was a day the trees turned silver
In the wand of the wind
And wild flowers opened the eyes
Even of the blind.

The meadow grasses polished
The green sickle of wind
And finches fashioned the sun
Ringing in the mind.

This was a day the trees turned silver
And finches fashioned the sun.

Lee Hoiby (1926-2011) was an American composer and classical pianist. He gave up his dreams of performing when offered the opportunity to study composition with Gian Carlo Menotti at the Curtis Institute in Philadelphia. Since, he produced more than 100 songs and operas over his expansive career. **In the Wand of the Wind** comes from a set of songs Hoiby wrote specifically for acclaimed soprano, Leontyne Price. This piece paints the story of a spring day after the chill of winter has gone. The following pieces in my Hoiby set follow the movement of the seasons through Fall/Autumn.

There Came A Wind Like A Bugle

From *The Shining Place*

Text by Emily Dickinson (1830-1886)

Set by Lee Hoiby (1926-2011)

There came a wind like a bugle,
It quivered through the grass,
And a green chill upon the heat
So ominous did pass

On a strange mob of panting trees,
And fences fled away,
And rivers where the houses ran
The living looked that day,

We barred the windows and the doors
As from an emerald ghost
The doom's electric moccasin
That very instant passed.

The bell within the steeple wild,
The flying tidings whirled.
How much can come and much can go,
And yet abide the world!

An absolutely gorgeous text by Emily Dickinson, **There Came A Wind Like A Bugle** poetically describes a tornado ravaging a town. How quickly everything you know can change in a moment of complete chance. Even then, when it feels like your world has come crashing down, life goes on. Hoiby expertly sets the tone of the piece in his wild piano accompaniment and leaping melodic line. I thought this to be the most fitting bridge between **In the Wand of the Wind** and **Autumn** as tornado season usually takes place in the summer months.

Autumn

From *Songs for Leontyne*

Text by Rainer Maria Rilke (1875-1926)

Set by Lee Hoiby (1926-2011)

The leaves are falling, falling down
As far as though from gardens
deep in heaven fading;
they fall with gestures of complete negation.

Even this hand must fall, and, see, the other
too.

All falling, all.

And, in the night, the heavy earth falling
from all the stars into its loneliness.

And yet one holds all falling ev'ry-where
Endlessly gently in his hands' caress.

And we are falling.

Autumn is literally about the season, but on a deeper level about is about appreciating things while they are here. Nothing lasts forever and everything will eventually fade away. The piece serves as a beautiful reminder to never take anything for granted and to live in the now.

Ici-bas!

Set by Gabriel Fauré (1845-1924)
Text by Sully-Prudhomme (1839-1907)

Ici-bas tous les lilas meurent,
Tous les chants des oiseaux sont courts;
Je rêve aux étés qui demeurent
Toujours...

Ici-bas les lèvres effleurent
Sans rien laisser de leurs velours;
Je rêve aux baisers qui demeurent
Toujours...

Ici-bas tous les hommes pleurent
Leurs amitiés ou leurs amours;
Je rêve aux couples qui demeurent toujours
Toujours...

Down Here!

Down here all lilacs are dying,
all the songs of the birds are short;
I dream of the summers which last
Forever...

Down here lips touch
without parting with any of their velvet;
I dream of the kisses which last
Forever...

Down here all men weep for
their friendships or their loves;
I dream of the couples who last
Forever...

Translation by Christopher Goldsack

Gabriel Fauré (1845-1924) was a French, late Romantic composer that bridged the Romantic to the Modern era. He was a prolific church and secular composer, having composed over 100 songs in his lifetime. A master of the French style of art song, the *mélodie*, he was quite influential for 20th century composers. Besides being a composer, he was also a pianist, organist, and teacher.

Ici-bas! follows the story of a young person wishing to find love. She views the world around her as bleak and lifeless. She has no love to sustain her. In order to escape this reality, she dreams of what her life would be like if she could have the love she most desires.

Aurore

Set by Gabriel Fauré (1845-1924)
Text by Paul Armand Silvestre (1837-1901)

Des jardins de la nuit s'envolent les étoiles,
Abeilles d'or qu'attire un invisible miel,
Et l'aube, au loin tendant la candeur de ses
toiles,
Trame de fils d'argent le manteau bleu du ciel.

Du jardin de mon cœur qu'un rêve lent enivre
S'envolent mes désirs sur les pas du matin,
Comme un essaim léger qu'à l'horizon de
cuivre

Dawn

From the gardens of night the stars fly away,
like golden bees which an invisible honey
lures, and the dawn, afar, stretching the
innocence of its cloths, laces the blue mantle
of the sky with threads of silver.

From the garden of my heart that a slow
dream intoxicates my desires fly away on the
footsteps of morning, like a light swarm
which, on the copper horizon,

Appelle un chant plaintif, éternel et lointain. a plaintive song calls, eternal and distant.

Ils volent à tes pieds, astres chassés des nues,
Éxilé du ciel d'or où fleurit ta beauté
Et, cherchant jusqu'à toi des routes inconnues,
Mêlent au jour naissant leur mourante clarté.

They fly to your feet, stars chased by the clouds, exiled from the golden sky where your beauty flowers and, searching for unknown routes leading to you, mix their fading brilliance into the dawning day.

Translation by Christopher Goldsack

Following the narrative set up by **Ici-bas!**, I see **Aurore** as the time where the protagonist has finally found her love. She is currently separated from him, yet he occupies her every thought. She wishes her thoughts of love could fly to him to let him know how much she misses him. Luckily for me, I have a phone that can fly those messages to him rather quickly.

Toujours

Set by Gabriel Fauré (1845-1924)
Text by Charles Grandmougin (1850-1930)

Vous me demandez de me taire,
De fuir loin de vous pour jamais,
Et de m'en aller, solitaire,
Sans me rappeler qui j'aimais!

Demandez plutôt aux étoiles
De tomber dans l'immensité,
À la nuit de perdre ses voiles,
Au jour de perdre sa clarté,

Demandez à la mer immense
De dessécher ses vastes flots,
Et, quand les vents sont en démente,
D'apaiser ses sombres sanglots!

Mais n'espérez pas que mon âme
S'arrache à ses âpres douleurs
Et se dépouille de sa flamme
Comme le printemps de ses fleurs!

Always

You ask me to be quiet,
to flee from you forever to a distant place,
and to depart alone
without thinking of the one whom I love!

You might more easily ask the stars
to fall from the sky,
or the night to lift its veils,
or the day to rid itself of its brightness!

Ask the immense ocean
to dry up its vast waters,
and, when the winds are raging dementedly,
ask them to calm their dismal sobbing!

But do not hope that my soul
can uproot its sorrow
and douse its flame
as the springtime can shed its flowers!

Translation by Emily Ezust

As in any good piece of French media, tragedy has struck in **Toujours**. The protagonist's lover has decided he no longer wishes to be with her. Attempting to change his mind, she describes all the ways in which she cannot stop loving him. In the end, he leaves her and she is left with only her sorrow.

Come Scoglio

From Act I Scene III of *Così fan tutte*
Set by Wolfgang Amadeus Mozart (1756-1791)

Temerari, sortite fuori di questo loco,
Despina esce impaurita
e non profani l'alito infausto degli infami detti

Nostro cor, nostro orecchio e nostri affetti!
Invan per voi, per gli altri invan
si cerca le nostr'alme sedur.
L'intatta fede
Che per noi già si diede
ai cari amanti,
Saprem loro serbar infino a morte,
A dispetto del mondo e della sorte.

Come scoglio immoto resta
Contro i venti e la tempesta,
Così ognor quest'alma è forte
Nella fede e nell'amor.

Con noi nacque quella face
Che ci piace, e ci consola,
E potrà la morte sola
Far che cangi affetto il cor.

Rispettate, anime ingrante,
Quest'esempio di costanza;
E una barbara speranza
Non vi renda audaci ancor!

Like a Rock

Libretto by Lorenzo da Ponte (1749-1838)

Bold ones, get out of this place at once,
Despina goes out, in a fright.
and with unwelcome breath of base words do
not profane
our heart, our ear, and our affections.
In vain for you, for the others in vain,
one seeks to seduce our souls.
The intact faith
which we have already given
to our dear lovers,
we will know how to maintain until death,
despite the world and destiny!

As a rock, remaining motionless
against the winds and tempest,
yet like this, is this soul strong
in faith and in love.

With us is born that torch
which pleases and consoles us,
and death alone will be able
to change the feeling of (our) the heart.

Respect, ungrateful souls
this paragon of constancy,
And may a barbarous hope
not make you bold again!
Translation by Marc Verzatt

Wolfgang Amadeus Mozart (1756-1791) is one of the most well-known Classical era composers. He composed 22 operas over the course of his career and *Così fan tutte* is one of the “big three” Da Ponte librettos that have served as the anchors of Mozart’s operatic output, along with *Don Giovanni* and *Le Nozze di Figaro*. Roughly translating to “Women are like that”, *Così fan tutte* follows the story of two sisters, Dorabella and Fiordiligi, and their fiancés, Ferrando and Guglielmo. After making a bet with a cynical old man who believes all women are unfaithful, Guglielmo and Ferrando pretend to go off to war, but then come back in disguise to try to seduce each other’s fiancé. **Come Scoglio** is Fiordiligi’s aria as she makes a stand against this strange man’s advances. She is determined to stay faithful to Guglielmo (spoiler alert...she doesn’t).

Er ist gekommen in Sturm und Regen

Set by Clara Schumann (1819-1896)

Text by Friedrich Rückert (1788-1866)

Er ist gekommen
In Sturm und Regen,
Ihm schlug bekloffen
Mein Herz entgegen.
Wie konnt' ich ahnen,
Daß seine Bahnen
Sich einen sollten meinen Wegen?

Er ist gekommen
In Sturm und Regen,
Er hat genommen
Mein Herz verwegen.
Nahm er das meine?
Nahm ich das seine?
Die beiden kamen sich entgegen.

Er ist gekommen
In Sturm und Regen.
Nun ist gekommen
Des Frühlings Segen.
Der Freund zieht weiter,
Ich seh' es heiter,
Denn er bleibt mein auf allen Wegen.

He came in storm and rain

He came
in storm and rain,
my anxious heart
beat against his.
how could I have known,
that his path
should unite itself with mine?

He came
in storm and rain,
he boldly
stole my heart.
Did he steal mine?
Did I steal his?
Both came together.

He came
in storm and rain,
Now has come
the blessing of spring.
My love travels abroad,
I watch with cheer,
for he remains mine, on any road.
Translation by David Kenneth Smith

Clara Schumann (1819-1896) was born Clara Wieck to a prestigious musical family in Leipzig, Germany. Her father was well known piano instructor who pushed Clara to become a prodigy from a young age. She was incredibly talented and by the time she turned 18, was one of the leading piano virtuosos in all of Europe. She met her husband, Robert Schumann, through her father, as Robert took piano lessons from him. She was 10 and he was 19... Still, despite her father's numerous objections, she and Robert would later marry in 1840 when Clara was 21 and Robert was 30. She was the primary source of income for their family after Robert lost his ability to play the piano after participating in an experimental finger lengthening procedure in order to have a wider reach. She gave 238 concerts in her career and composed 66 works.

Er ist gekommen in Sturm und Regen depicts the tumultuous nature of first love. You don't know what to expect from this total stranger, but you feel something for them. As the two get to know one another and become more comfortable with each other, the storm subsides. She is even to the point of having no fear when he is gone from her, because she knows that he is hers and

hers alone. The piano accompaniment perfectly underscores the legato melody with an intense, storm like sound.

Liebst du um Schönheit

Set by Clara Schumann (1819-1896)
Text by Friedrich Rückert (1788-1866)

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
Die hat viel Perlen klar.

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.

If you love for beauty

If you love for beauty,
Oh do not love me!
Love the sun,
It has gold hair!

If you love for youth,
Oh do not love me!
Love the spring-time
That is young each year!

If you love for wealth,
Oh do not love me!
Love the mermaid,
Who has many limpid pearls!

If you love for love,
Oh yes, love me!
Love me forever;
I will love you forevermore!
Translation by Emily Ezust

Liebst du um Schönheit is about loving for the right reasons. Clara lists tangible and intangible concepts that can be fleeting: beauty, youth, and wealth. None of these are permanent, but love, love can last forever if you love for the right reasons. The protagonist is in the midst of her relationship and wants to make sure that this is a love that will truly withstand the ravages of time. If her lover loves her for any superficial reason, then they will not last.

Mein Stern

Set by Clara Schumann (1819-1896)
Text by Friederike Serre (1800-1872)

O du mein Stern, schau dich so gern,
Wenn still im Meere die Sonne sinket,
Dein goldnes Auge so tröstend winket
In meiner Nacht!

My Star

O star of mine, I gladly watch,
When still in ocean the sun is sinking,
Your golden eye winks with faithful comfort
In my dark night!

O du mein Stern, aus weiter Fern,
Bist du ein Bote mit Liebesgrüßen,
Laß deine Strahlen mich durstig küssen
In banger Nacht!

O star of mine, from distance far,
You are a herald of loving greetings,
O let your beams give me thirsty kisses
In yearning night!

O du mein Stern, verweile gern,
Und lächelnd führ' auf des Lichts Gefieder
Der Träume Engel dem Freunde wieder
In seiner Nacht.

O star of mine, do tarry long,
And smiling travel on starlight's feathers,
In dreams appear as my friend's bright angel
In his dark night.

Translation by David Kenneth Smith

Mein Stern is about being completely comfortable in one's relationship. The protagonist is content to just be with her love. She admires him so completely and yearns for him always. Unlike the Fauré set, this set ends with a "happily ever after". The two lovers have withstood the tests of time and have everything to show for it.

King David

Text by Walter de la Mare (1873-1956)

Set by Herbert Howells (1892-1983)

King David was a sorrowful man:
No cause for his sorrow had he;
And he called for the music of a hundred
harps, to ease his melancholy.

King David lifted his sad eyes into the dark-
boughed tree -- "Tell me, thou little bird that
singest, who taught my grief to thee?"

They played till they all fell silent:
Played and play sweet did they;
But the sorrow that haunted the heart of King
David they could not charm away.

But the bird in no-wise heeded; and the king
in the cool of the moon hearkened to the
nightingale's sorrowfulness, till all his own
was gone.

He rose; and in his garden walked by the
moon alone, a nightingale hidden in a cypress
tree, jargoned on and on.

Herbert Howells (1892-1983) was a 20th-century composer whose largest compositional output was for the Anglican church. He showed musical prowess from a young age and eventually went to study at the Royal College of Music. In his later life, he increasingly composed solely sacred works after being heavily affected by the death of his son when he contracted polio. He didn't solely produce sacred music, as seen with **King David**, a secular piece of music with religious undertones. It tells the story of King David, one of the most well known biblical figures, finding comfort in the sad song of a nightingale.

Te Quiero, Dijiste

Set and text by Maria Grever (1885-1951)

Te quiero, dijiste tomando mis manos
Entre tus manitas de blanco marfil
Y sentí en mi pecho un fuerte latido después
un suspiro
Y luego el chasquido de un beso febril

Muñequita linda de cabellos de oro
De dientes de perla, labios de rubí
Dime si me quieres cómo yo te quiero
Si de mí te acuerdas como yo de ti

Y a veces escucho un eco divino
Que envuelto en la brisa parece decir:
Sí te quiero mucho, mucho, mucho, mucho
Tanto como entonces siempre hasta morir

I love you, you said

“I love you,” you said, taking my hands.
Between your little ivory white hands
And I felt a strong beat in my chest then a
sigh
And then the snap of a feverish kiss

Cute little doll with golden hair
Of pearl teeth, ruby lips
Tell me if you love me how I love you
If you remember me like I remember you

And sometimes I hear a divine echo
That wrapped in the breeze seems to say:
Yes I love you very, very, very, very much
As much as then always until I die
Translation by Madilynn Gomez

Maria Grever (1885-1951) was a 20th century composer, and the first Mexican woman to become a successful composer. Her music was known throughout Mexico, Spain, South America, and the US. In the peak of her career, she composed for Broadway and Hollywood film scores and often wrote both the melodies and lyrics for her music. For being so wildly successful during her time, she has sadly been largely forgotten by modern audiences.

Te Quiero, Dijiste is one of Grever’s most famous compositions. Its English version was featured in the 1944 movie "Bathing Beauty". The piece is a beautiful ballad about professing one’s love. The protagonist is hearing this profession of love and deciding at the end that they love them too.

Despedida

Set and text by Maria Grever (1885-1951)

Una triste sonrisa
Tu labio dibujó
Una indiscreta lágrima
De mis ojos cayó
Tu mano entre la mía
Enlazadas las dos
Detener pretendía
Nuestra separación
Y sin decirnos nada
Nos dijimos

Farewell

A sad smile
Your lip drew
An indiscreet tear
Fell from my eyes
Your hand between my own
Interlaced the two
They hoped to stop
Our separation
And without saying anything to each other
We said

Adiós!

Hoy en mi cruel soledad fatal
Viene tu imagen a mí
Sensual
Tengo delirio por verte
Siento temor de perderte
Vuelve otra vez a mi lado
No te alejes de mí
Di que no has olvidado
El amor que te di.

Goodbye!

Now in my loneliness, cruel and fatal,
Your images comes to me
Sensual
I am delirious to see you
I am afraid to lose you
Return once again to my side
Do not go away from me
Say that you have not forgotten
The love that I gave you.

Translation by Madilynn Gomez

Despedida tells the story of intense heartbreak. The protagonist doesn't wish to break up, but their lover has decided to leave them. This causes the protagonist to fall into a deep depression. The storyline is quite similar to **Toujours**, which appeared earlier in the recital. This story is supported by Grever's absolutely gut wrenching melodic line that reaches its climax in the third verse.

Ya no me quieres

Set and text by Maria Grever (1885-1951)

Tuyo soy
Y siempre lo seré
Un día dijiste
Tembloroso de pasión

Di por qué
Con tu silencio cruel
Ahora pretendes destrozar
Nuestra ilusión

Ya no te acuerdas de mí
Ya no me quieres
Y por no hacerme sufrir
Callar prefieres

Si has encontrado una nueva ilusión
No me lo niegues
Y nunca trates de fingirme amor
Porque me hieres

Yo por estar junto a ti
No sé qué diera
Y por besarte otra vez

You no longer love me

I'm yours
And I always will be
One day you said
Trembling with passion

Say why
With your cruel silence
Now you intend to destroy
Our illusion

You don't remember me anymore
You do not love me anymore
Do not make me suffer
You prefer to be silent

If you have found a new illusion
Don't deny me
And never try to fake love for me
Because you hurt me

To be with you
I don't know what it would be like
And to kiss you again

La vida entera

The whole life

Quiero fundir en la llama de amor
Nuestros dos seres
Más no te acuerdas de mí
Ya no me quieres

I want to melt in the flame of love
Our two beings
But you don't remember me
You no longer love me
Translation by Madilynn Gomez

In the narrative I've created with this set, I feel that **Ya no me quieres** is the protagonist reminiscing on her heartbreak from **Despedida**. The wound isn't as fresh, but thinking about a future that no longer exists still hurts. She watches her ex from afar, seeing that he has moved on, but she's still stuck in the past. She would give anything to have that love back but knows it will never happen.

Sophisticated Lady

Text by Mitchell Parish (1900-1993)

Set by Duke Ellington (1899-1974)

They say into your early life romance came
And in this heart of yours burned a flame
A flame that flickered one day and died away
Then, with disillusion deep in your eyes
You learned that fools in love soon grow wise
The years have changed you, somehow
I see you now

Smoking, drinking, never thinking of
tomorrow, nonchalant
Diamonds shining, dancing, dining with some
man in a restaurant
Is that all you really want?

No, sophisticated lady,
I know, you miss the love you lost long ago
And when nobody is nigh you cry

Smoking, drinking, never thinking of
tomorrow, nonchalant
Diamonds shining, dancing, dining with some
man in a restaurant
Is that all you really want?

No, sophisticated lady,
I know, you miss the love you lost long ago
And when nobody is nigh you cry
Sophisticated lady
You cry

Duke Ellington (1899-1974) was one of the most prolific New York style Jazz composers and performers of the 1920s. Alongside Louis Armstrong, Ellington was a pioneer in bringing Jazz into pop culture. Original perceptions of Jazz were that it was immoral, unskillful, primitive, etc. These were, of course, observations made by white audiences since Jazz started in lower income Black communities. Ellington had to fight to get white audiences to respect Jazz.

Sophisticated Lady is an extremely popular jazz standard that has been covered by many artists like Ella Fitzgerald, Linda Ronstadt, and Grace Knight. It's easy to picture this being performed in a smoky jazz lounge. The piece paints a picture of woman that has been burned by love and so throws herself to vices and bad relationships in order to cope.

Magnolia

Set and text by Laufey Jónsdóttir (1999-Present)

Magnolia, she could have anyone in the world	Magnolia, she can move oceans and rivers
Floats around town in a golden gown	with ease
Born in a castle on a cloud	A word from her lips, her sirens kiss
Magnolia, prettiest girl that I know	Will send you straight into abyss
Stars in her eyes, handpicked from the skies	Magnolia, I wish she'd give her secrets away
Beautiful soul	Enchants everyone and I think it'd be fun
	To be like her someday
How can I compete with her?	
Perfection is the only word	But I cannot compete with her
I think of when I think of Magnolia	Perfection is the only word
She doesn't know that the world is turning just	I think of when I think of Magnolia
for her	She doesn't know that the world is turning just
I wish I could be Magnolia	for her
	I wish I could be Magnolia
Ooh	Magnolia
Oh	

Laufey Jónsdóttir (1999-Present) is an Icelandic and Chinese Jazz Pop composer. Her rich voice and cello skills lends themselves to a warm and inviting sound conducive to the kind of music she composes. In an interview with Genius, Laufey states that **Magnolia** is her ode to all the beautiful people in the world, even if they don't realize their beauty. Anyone can be Magnolia. Among other acoustic instruments, the song features Laufey on cello, which is one of the primary instruments she grew up playing.