



SCHOOL OF MUSIC  
Presents

**A Senior Recital**

**Olivia Garza, soprano**  
**Sara Steele, piano**

**Assisted by:**  
**Morgan Drummond, soprano**  
**Angel Reeve, soprano**

Saturday, April 13, 2024

5:30 PM

Pepsico Recital Hall

**Program**

**Domine Deus**  
from *Great Mass in C Minor, K. 427* (1783)

Wolfgang Amadeus Mozart  
(1756-1791)

Ms. Drummond, soprano

***Cinco Canções Nordestinas do Folclore Brasileiro***

1. O Kinimbá
2. Capim di Pranta
3. Nigue Nigue Ninhas
4. São João Da-ra-rão
5. Engenho Novo

Ernani Braga  
(1888-1948)

**Traum durch die Dämmerung**

Richard Strauss  
(1864-1949)

**Morgen**

Richard Strauss

**Ich hab' in Penna einen Liebsten**

Hugo Wolf  
(1862-1918)

**Carceleras**  
from *Las hijas del Zebedeo*

Ruperto Chapí  
(1851-1909)

**-Intermission-**

**El Desdichado**

Camille Saint-Saëns  
(1835-1921)

Ms. Reeve, soprano

**The Sally Gardens**

Benjamin Britten  
(1913-1976)

**Oliver Cromwell**

Benjamin Britten

**The Last Rose of Summer**

Benjamin Britten

**Guess Who I Saw Today**

Murray Grand  
(1919-2007)

**Love You Didn't do Right by Me**  
from *White Christmas*

Irving Berlin  
(1888-1989)

**So Long Dearie**  
from *Hello Dolly*

Jerry Herman  
(1931-2019)

The recital is given in partial fulfillment of the requirements for a Bachelor's Degree in Vocal Performance.

Ms. Olivia Garza is a student of Dr. James Rodriguez.

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

**Domine Deus**

**Wolfgang Amadeus Mozart**

“Domine Deus” is a soprano duet from Mozart’s *Great Mass in C Minor*, one of his largest works. This movement appears halfway through the Gloria, or the second section of the Mass. Although Mozart’s setting of the *missa solemnis* remains incomplete, the completed Gloria portion contains several solos and choral pieces, such as Domine Deus. While originally scored for orchestra, this piano reduction captures the clear harmonic progression and textures found in the original orchestration, as well as throughout the classical period.

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, filius Patris.

Lord God, King of Heaven,  
God the Father Almighty.  
Lord only-begotten Son, Jesus Christ  
Lord God, Lamb of God, Son of the Father

*Translation by Pamela Dellal*

### ***Cinco Canções Nordestinas do Folclore Brasileiro***

**Ernani Braga**

Ernani Costa Braga was a Brazilian composer born in Rio de Janeiro. He is best known for his settings of Brazilian folk songs. This work is comprised of five songs, each featuring different aspects of Northeastern Brazilian folklore and traditions. The first song, “O Kinimbá”, is derived from a Yoruba religious ritual known as *macumba*. “Capim di Pranta” follows, which is a labor song based in the popular folk-dance rhythm of *jongo*. The next song, “Nigue, Nigue, Ninhas” is a lullaby for Braga’s daughter, with text in both Portuguese and an old African dialect. The song cycle continues with “São João Da-ra-rão”, a children’s game-song that adds extra syllables to final words as diminutives, and ends with another labor song from Rio Grande do Norte State, “Engenho Novo”.

#### **O Kinimbá**

O Kinimbá, Kinimbá!  
Dada oke Kinimba!  
Salo ajo nuaie

Praise the king with spiritual strength  
Praise the king, Obá Aganju  
May the king be among us!

*Translation by Jorge Kibanazambi*

#### **Capim di Pranta**

Tá capinando, tá!  
Capim di pranta, tá capinando,  
Tá nascendo  
Rainha mandou dizê,  
Pru modi pará co’essa lavoura,  
Mandou dizê, mandou pará

We are weeding  
Weeds, we are weeding  
But they are growing back,  
The queen has commanded  
Stop with this farming,  
She commands, stop!

*Translation by Maria Kareska*

## **Nigue Nigue Ninhas**

Nigue, nigue, ninhas  
Tão bonitinhas  
Macamba, viola  
Di parie ganguinhas

Lu, lu, lullaby  
You are so cute  
Macamba, guitar  
To give birth to ganguinhas

*Translation by Sergio A. de Moura Miranda*

## **São João Da-ra-rão**

São João dararão  
Tem uma gaitararaita,  
Quando tocororoca bate nela;  
Todos os anjararanjos,  
Tocam gaitararaita,  
Tocam tantararanto aqui na terra.  
La no centererento da avenidiririda,  
Tem xaroporope escorregou;  
Agarrousôrôrouse em meu vestidirirido,  
De uma préguéréréga e me deixou,  
Maria, tu vai ao baile,  
Tu leva o chale, que vai chovê  
E depois de madrugada, ai!  
Toda molhada, ai! Tu vai morrer.  
Maria, tu vai casares,  
Eu vou te dares os parabéns  
Vou te dares uma prenda, ai!  
Saia de renda, ai! E dois vintens.

St. John  
Has a harmonica,  
When he plays it, he hits it strongly.  
All the angels,  
They play harmonicas,  
They play them a lot here on Earth.  
There in the center of the avenue,  
I bought some syrup, but it dripped  
And stuck to my dress,  
And made a temporary drape  
Maria, you are going to the dance  
Take a mantilla, because it will rain  
Otherwise, after dawn, oh!  
Totally wet, oh! You will die.  
Maria, you are getting married  
I will give you my compliments  
And a wedding gift, oh!  
A lace skirt, oh! And some money.

*Translation by Sergio A. de Moura Miranda*

## **Engenho Novo!**

Engenho novo! Bota a roda pra rodá  
Eu dei um pulo, dei dois pulo, dei tres pulo  
Desta vés pulei o murro, quaji morro di pulá  
Capim di pranta, xique, xique, mela, mela  
Eu passei pela capela vi dois padri nu altá!

New sugar mill! Put that wheel to rotate!  
I jumped once, twice, three times  
This time I jumped the wall, I almost died!  
Weeds, (syllabic folk expressions)  
I passed by the chapel and saw two priests!

*Translation by Sergio A. de Moura Miranda*

## **Traum durch die Dämmerung**

**Richard Strauss**

Richard Strauss contributed greatly to the Romantic era of music, with grand orchestral works, numerous operas, and over 200 *Lieder*, or German Art-Songs. Many of his Lieder contained texts by well-known German poets, such as Johann Wolfgang von Goethe, Heinrich Heine, and Otto Julius Bierbaum. “Traum durch die Dämmerung” features one of Bierbaum’s poems that tells the tale of a star-crossed lover on their way to their dearest love. The term *Dämmergrau*, which appears throughout the text, combines the German words *Dämmerung* (twilight) and *grau* (grey) to depict a dark, overcast evening. The text conveys a sense of peace and ease throughout the journey, by saying that the subject does not hurry through the meadows. This sense of constancy is reflected in the piano accompaniment’s steady triplet pattern in the right hand, which only changes during moments of peak emotions and pure bliss.

Weite Wiesen im Dämmergrau;  
Die Sonne verglomm, die Sterne ziehn;  
Nun geh’ ich hin zu der schönsten Frau,  
Weit über Wiesen im Dämmergrau,  
Tief in den Busch von Jasmin

Broad meadows in grey dusk;  
The sun has set, the stars come out,  
I go now to the loveliest woman,  
Far across meadows in grey dusk,  
Deep into the jasmine grove.

Durch Dämmergrau in der Liebe Land;  
Ich gehe nicht schnell, ich eile nicht;  
Mich zieht ein weiches, sammtenes Band  
Durch Dämmergrau in der Liebe Land  
In ein blaues, mildes Licht

Through the grey dusk into the land of love;  
I do not go fast, I do not hurry;  
I am drawn by a soft velvet ribbon  
Through grey dusk into the land of love,  
Into a gentle blue light.

*Translation by Richard Stokes*

## **Morgen!**

**Richard Strauss**

Strauss composed “Morgen!” in 1894 as a gift for his wife. He originally scored the piece for piano and voice, but later created an orchestral version featuring harp, french horn, and a violin solo. The word *Morgen* most directly translates to “morning”. In this case, however, it means “tomorrow”, which fits the textual theme of hope and peace that a new day brings. The piano introduction paints a beautiful dawn through rolled chords and arpeggios at a still, slow tempo. The voice enters on a raised pitch leading to the following chord, emphasizing that the text begins mid-sentence. Strauss’ text painting becomes even clearer in the final phrase of the song, when he leaves the word *stumm*, or “silent”, unaccompanied.

Und Morgen wird die Sonne wieder scheinen  
Und auf dem Wege, den ich gehen werde,  
Wird uns, die Glücklichen, sie wieder einen  
Inmitten dieser sonnenatmenden Erde...

And tomorrow the sun will shine again  
And on the path that I shall take,  
It will unite us, happy ones, again  
Amid this same sun-breathing Earth...

Und zu dem Strand, dem weiten Wogenblauen  
Werden wir still und langsam niedersteigen,  
Stumm werden wir uns in die Augen schauen,

And to the shore, broad, blue-waved,  
We shall quietly and slowly descend,  
Speechless we will gaze into our eyes

Und auf uns sinkt des Glückes stummes  
Schweigen...

And the speechless blissful silence will  
Fall on us...

*Translation by Richard Stokes*

### **Ich hab' in Penna einen Liebsten**

**Hugo Wolf**

Hugo Wolf was a prominent composer of German Lieder, much like his contemporary Strauss. His music often experiments with tonality, featuring augmented harmonies and abrupt modulations. Wolf uses this technique in “Ich hab’ in Penna einen Liebsten” to emphasize the story line of the piece. The song depicts a woman detailing her lovers throughout Europe, and travels through different chords and tonal centers each time a new location is mentioned. The extensive singing range of the piece along with its playful piano part help to create a fun, flirtatious character for the singer and audience to enjoy.

Ich hab in Penna einen Liebsten wohnen,  
In der Maremmeneb'ne einen andern,  
Einen im schönen Hafen von Ancona,  
Zum vierten muss ich nach Viterbo wandern;

I have one lover living in Penna  
Another in the plain of Maremma  
One in the beautiful port of Ancona,  
For the fourth I must go to Viterbo;

Ein anderer wohnt in Casentino dort,  
Der nächste lebt mit mir am selben Ort,  
Und wieder einen hab' ich in Magione,  
Vier in La Fratta, zehn in Castiliogne.

Another lives over in Casentino,  
The next with me in my own town,  
And I've yet another in Magione,  
Four in La Fratta, ten in Castiglione.

*Translation by Richard Stokes*

### **Carceleras**

**Ruperto Chapí**

Born and raised in Spain, Ruperto Chapí served as an important figure in the development of the *Zarzuela*, or Spanish operetta. He composed over 100 Zarzuelas throughout his career, including *Abel y Caín*, and *Música Clásica*. “Carceleras” is an aria from one of his later Zarzuelas, *Las Hijas del Zebedeo*. The work follows the stories of several characters in the Zebedeo bar. This piece is sung by Luisa as she describes all the reasons she is in love with her boyfriend, the son of the bar-owner. The song features rapid-fire text, fast and articulate accompaniment, and traditional Spanish ornamentation to create a passionate, yet light-hearted piece for the character.

Al pensar en el dueño de mis amores  
Siento yo unos mareos encantadores  
Bendito sea aquel picarón que me marea.

When I think of the lord of my love,  
I feel a charming dizziness.  
Blessed be that rascal who makes me dizzy.

A mi novio yo le quiero,  
Porque roba corazones con su gracia

I love my beloved  
Because he steals hearts with his grace

Y su salero, salero, salero.

And his charm.

El me tiene muy ufano,  
Porque hay muchas que le quieren  
Y se quedan con las ganas, las ganas, las ganas.

He makes me feel proud  
Because many girls love him  
But they are left with their desire.

Caprichosa yo nací,  
Y le quiero solamente, solamente para mi, ay!  
Solamente para mi, ay!  
Que quitarme a su amor es lo mismo  
Que quitarle las hojitas de una flor, ay!  
Las hojitas de una flor, ay!

I was born capricious  
And I want him only to myself, oh!  
Only to myself, oh!  
To take me from his love is the same  
As ripping leaves from a flower, oh!  
The leaves from a flower, oh!

Yo me muero de gozo cuando el me mira  
Y me vuelvo jalea cuando suspira.  
Si me'echa flores,  
Siento el corazoncito morir de amores.

I die of pleasure when he looks at me,  
And I lose my mind at his sighing  
If he throws me flowers  
I feel my little heart die of love.

Porque tiene unos ojillos  
Que me miran entornados, muy gachones  
Y muy pillos, muy pillos, muy pillos.

For he has sweet eyes  
Which look at me very tenderly  
And very naughtily.

Y me dicen, ay lucero!  
Que por esa personita, me derrito yo  
Y me muero, me muero, me muero.

And they tell me, "Oh my darling,  
For this little one, I will melt  
And die!"

Caprichosa yo nací...

I was born capricious...

*Translation by Beate Binnig*

## **El Desdichado**

## **Camille Saint-Saëns**

Camille Saint-Saëns holds an esteemed place among Romantic composers, most especially for his instrumental works. His "Danse Macabre" and "The Carnival of Animals" appear in several films and have inspired numerous other compositions. Although he was musically trained in Paris, "El Desdichado" is a stylistically Spanish duet known as a *bolero*. This style is based in the dance form by the same name, which can be danced both individually or in a pair. The music and dance alike usually feature slow, sensual harmonies and movements. The text for this duet was translated into Spanish from the original French poem by Jules Barbier. The poetry provides a hopeless, slightly cynical view on love, suggesting that mindless passion is the equivalent of eternal torment.

Que me importa que florezca  
El árbol de mi esperanza,  
Si se marchitan las flores

It matters not to me whether  
The tree of ruined hopes blossoms,  
If the flowers wither

Y jamas el fruto cuaja. Ha!

Without ever bearing fruit.

Dicen que el amor es gloria  
Y yo digo que es infierno.  
Pues siempre estan los amantes  
En un continuo tormento! Ay!

They say love is intoxication!  
And I say it is hell.  
Look at the poor lovers  
In their eternal torment!

El feliz y el desdichado  
Suspiran con diferencia:  
Unos publican sus gustos,  
Y otros publican sus penas. Ha!

The happy one and the unhappy one.  
Sigh in different ways,  
Some sigh with joy  
And others sigh with sorrow.

*Translation by Sian Goldthorpe*

## **The Sally Gardens**

**Benjamin Britten**

Benjamin Britten was a key figure in the development of English opera and music in the 20<sup>th</sup> century. Many of his works tackle serious and dark topics, such as his first opera *The Rape of Lucretia*. One of his more light-hearted pieces, “The Sally Gardens”, is one of several settings of the well-known English poem by the same name. The poem, written by William Butler Yeats, often pairs with a traditional Irish folk tune. Britten features several Irish and English melodies and texts in his compositions. Although he often adds his own complex rhythmic and harmonic interpretations to the tunes, this piece largely preserves the simple beauty of the original song.

Down by the salley gardens my love and I did meet;  
She passed the salley gardens with little snow-white feet.  
She bid me take love easy, as the leaves grow on the tree;  
But I, being young and foolish, with her would not agree.

In a field by the river my love and I did stand,  
And on my leaning shoulder she laid her snow-white hand.  
She bid me take life easy, as the grass grows on the weirs;  
But I was young and foolish, and now am full of tears.

## **Oliver Cromwell**

**Benjamin Britten**

This speedy and energetic song is based on an English nursery rhyme from Suffolk. The story is centered around Oliver Cromwell, who was a political figure and soldier in England in the 17<sup>th</sup> century. Although well-known throughout his lifetime, he became famous posthumously when his body was exhumed and beheaded. The nursery rhyme puts a playful twist on his dark story, which Britten highlights in this quirky, whimsical setting.

Oliver Cromwell lay buried and dead,



Hee-haw, buried and dead,  
There grew an old apple-tree over his head,  
Hee-haw over his head.

The apples were ripe and ready to fall,  
Hee-haw, ready to fall,  
There came an old woman to gather them all,  
Hee-haw gather them all.

Oliver rose and gave her a drop,  
Hee-haw, gave her a drop,  
Which made the old woman go hippety-hop,  
Hee-haw hippety hop.

The saddle and bridle, they lie on the shelf,  
Hee-haw lie on the shelf,  
If you want any more you can sing it yourself,  
Hee-haw sing it yourself.

### **The Last Rose of Summer**

**Benjamin Britten**

Britten's "The Last Rose of Summer" is one of many settings of the original poem by Thomas Moore. Britten set four of Moore's poems to music in his *Volume 4: Moore's Irish Melodies*, of which this piece is aptly the last song in the cycle. The poetry concentrates on the life cycle of a rosebud as a metaphor for death and growing old alone. Britten employs free flowing, rolled accompaniment in the start of the piece followed by increasingly more steady chords and rhythmic patterns. Shifts in the accompaniment as well as characteristically Irish vocal ornaments paint the text in a haunting way, creating a beautiful yet sincere depiction of grief.

'Tis the last rose of summer left blooming alone;  
All her lovely companions are faded and gone;  
No flow'r of her kindred, no rosebud is nigh  
To reflect back her blushes, or give sigh for sigh.

I'll not leave the, thou lone one, to pine on the stem;  
Since the lovely are sleeping, go sleep thou with them;  
Thus kindly I scatter thy leaves o'er the bed  
Where thy mates of the garden lie senseless and dead.

So soon may I follow, when friendships decay,  
And from love's shining circle the gems drop away!  
When true hearts lie wither'd, and fond ones are flown,  
Oh! Who would inhabit this bleak world alone

**Guess Who I Saw Today**

**Murray Grand**

This song is a jazz classic performed by countless singers, such as Eartha Kitt, Nancy Wilson, and more recently, Samara Joy. The lyrics, written by Elisse Boyd, detail a woman who discovers her partner's infidelity accidentally while running an errand. She cleverly evades the subject until the end of the song, when she reveals that she saw her partner being unfaithful. The song employs dense, closely-voiced harmonies and short, speech-like phrases that give it a calm and collected air. Together, these aspects paint the character as a completely composed woman, even though she has every reason not to be.

You're so late getting home from the office.  
Did you miss your train?  
Were you caught in the rain?  
No, don't bother to explain.  
Can I fix you a quick martini?  
As a matter of fact, I'll have one with you;  
For to tell you the truth,  
I've had a quite a day too.

Guess who I saw today, my dear?  
I went in town to shop around for something new  
I thought I'd stop  
And grab a bite when I was through.  
I looked around for someplace new.  
Then it occurred to me, where I parked the car,  
There was a most attractive French cafe and bar.  
It really wasn't very far.

The waiter showed me to a dark secluded corner,  
And as my eyes became accustomed to the gloom,  
I saw two people at the bar  
Who were so much in love,  
That even I could spot it clear across the room.

Guess who I saw today, my dear?  
I'd never been so shocked before  
I headed blindly through the door  
They didn't see me passing through  
Guess who I saw today?  
Guess who I saw today?  
Guess who I saw today?  
I saw you.

This jazzy piece is from the musical *White Christmas*, based off the hit 1950s film. This song is sung by lead character Betty, originally played by Rosemary Clooney, who mistakenly believes her sweetheart Bob has betrayed her. She renounces love and makes her performance debut with this smooth, classic melody, equipped with her stunning voice and her iconic black dress.

Love you didn't do right by me,  
You planned a romance that just hadn't a chance and I'm through.

Love you didn't do right by me,  
I'm back on the shelf,  
and I'm blaming myself, but it's you.

My one love affair didn't get anywhere from the start  
To send me a Joe who had winter and snow in his heart wasn't smart.  
Love you didn't do right by me  
As they say in the song...you done me wrong

My one love affair didn't get anywhere from the start  
To send me a Joe who had winter and snow in his heart wasn't smart.  
Oh love you didn't do right by me  
As they say in the song...you done me wrong

## **So Long Dearie**

**Jerry Herman**

“So Long Dearie” is an upbeat yet powerful song from the Broadway musical *Hello Dolly*. Jerry Herman wrote the music and lyrics to several musicals, such as *Mame*, *La Cage aux Folles*, and arguably his best-known, *Hello Dolly*. He is known for writing cheerful, Golden-Age pieces with lush, dense textures from his orchestral accompaniment. “So Long Dearie” is no exception with its fast-moving text, quick tempo, and classic feel. Here, main character Dolly tells her lover Horace that she won’t wait for him to treat her well, and bids him a swift farewell.

Goodbye, goodbye, goodbye  
Goodbye, goodbye, goodbye, goodbye  
Don't try to stop me, Horace, please

Wave your little hand and whisper so long dearie,  
You ain't gonna see me anymore.  
And when you discover that your life is dreary,  
Don't you come knockin' at my door.

'Cause I'll be all dolled up and singin' that song  
That says, "You dog, I told you so."  
So wave your little hand and whisper so long dearie,  
Dearie, should have said so long, so long ago.

Because you've treated me so rotten and rough  
I've had enough of feelin' low.  
So wave your little hand and whisper, so long dearie,  
Dearie should have said so long, so long ago.

For I can hear that Choo Choo callin' me on to a fancy new address.  
Yes, I can hear that Choo Choo callin' me on, on board that happiness express.

I'm gonna learn to dance and drink and smoke a cigarette  
I'm goin' as far away from Yonkers as a girl can get  
So... and on those cold winter nights, Horace  
You can snuggle up to your cash register.  
It's a little lumpy but it rings.

Don't come knockin', I'll be all dolled up and singin' that song  
That says, "You dog, I told you so"  
So, Horace, you will find your life a sad old story  
You'll be livin' in that lonesome territory  
When you see your Dolly shuffle off to glory  
Oh, I should have said so long,  
How could I have been wrong?  
Oh, I should have said so long, so long ago.