

# *Student Recital*

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## **SENIOR RECITAL**

Helem Gomez-Jimenez, mezzo soprano

WITH:

Traci Hall, piano

6:00 p.m., Monday, March 31, 2025

Giffels Auditorium, Old Main

University of Arkansas

## **PROGRAM**

### **An Die Musik (1817)**

Franz Schubert (1797-1828)

### **Die Forelle (1817)**

Franz Schubert (1797-1828)

### **Liebst du um Schönheit (1841)**

Clara Schumann (1819-1896)

## **Nel cor più non mi sento (1788)**

Giovanni Paisiello (1740-1816)

## **La Farfalletta (1813)**

Vincenzo Bellini (1801-1835)

## **Sogno (1886)**

Paolo Tosti (1846-1916)

## **L'anneau D'argent (1891)**

Cécile Chaminade (1857-1944)

## **Après un rêve (1878)**

Gabriel Fauré (1845-1924)

## **La Rosa y El Sauce (1942)**

Carlos Gustavino (1912-2000)

## **Te Quiero Dijiste (1944)**

Maria Grever (1885-1951)

## **It was a lover and his lass (1940)**

Gerald Finzi (1901-1956)

## **Morning (1910)**

Oley Speaks (1874-1948)

## **A Word on My Ear (1951)**

Michael Flanders and Donald Swann (1922-1975, 1923-1994)

*Helem Gomez-Jimenez is a student of Dr. A. Lenora Green-Turner.*

*This recital is given in partial fulfillment of the Bachelor of Music Education.*

# PROGRAM NOTES

## An Die Musik - Franz Schubert

Franz Schubert, born near Vienna, was an Austrian composer known for his Classical and Romantic pieces that were noted for the melodies and harmonies in his music. Schubert grew up with a fortunate musical family in which he would participate in string quartets with his family. Franz Schubert played the viola. An die Musik describes the adoration of music and how much of an impact it creates in a musician. It can be interpreted as a piece towards a person you adore as well, more in a platonic way than a romantic one. But the piece focuses on music, which is such a tangible form in many ways. An die Musik is one of Schubert's recognized pieces with simple harmonies and melodies and a bass line that compliments the vocal line. Franz was immersed in music growing up as he was the church organist at one point and then attended a boarding school in Vienna. There he played the violin in the orchestra that promoted him to leader and would often conduct in the absence of his teachers. Throughout the years, Franz composed various arrangements for both voice and orchestras that are widely performed.

Du holde Kunst, in wie viel grauen  
Stunden,  
Wo mich des Lebens wilder Kreis  
umstrickt,  
Hast du mein Herz zu warmer Lieb  
entzunden,  
Hast mich in eine beßre Welt  
entrückt.

Oh sacred art, how oft in hour  
blighted,  
While into life's untamed cycle  
hurled,  
Hast thou my heart to warm love  
reignited,  
To transport me into a better world!

Oft hat ein Seufzer, deiner Harf  
entflossen,  
Ein süßer, heiliger Akkord  
von dir,  
Den Himmel beßrer Zeiten  
mir erschlossen,  
Du holde Kunst, ich danke dir dafür.

So often has a sigh from thy harp  
drifted,  
A chord from thee, holy and full  
of bliss.  
A glimpse of better times from  
heaven lifted.  
Thou sacred art, my thanks to thee for this.

## Die Forelle - Franz Schubert

Die Forelle is a piece by Franz Schubert, composed around 1817 with lyrics by Christian Friedrich Daniel Schubart. It is one of Schubert's most popular pieces and famous for being the theme of the fourth movement in his Trout Quintet. The piece tells the story of someone watching a happy little fish, a trout, swimming in a

river. A fisherman arrives and catches the fish, much to the onlooker's disappointment. Schubert uses the music to show the change in emotion, from joy at seeing the fish swim freely to sadness and anger as the fish is caught. The original poem, written by Schubart in 1782 has four verses, but Schubert decided to leave out the final verse. It was a moral lesson warning young women about men with fishing rods. The story is simple, but Schubert's music brings out deep emotion, tuning it into one of his greatest pieces.

In einem Bächlein helle,  
Da schoß in froher Eil  
Die launische Forelle  
Vorüber wie ein Pfeil.  
Ich stand an dem Gestade  
Und sah' in süßer Ruh  
Des muntern Fisches Bade  
Im klaren Bächlein zu.

In a bright little brook  
there a shot in merry haste  
a capricious trout:  
past it like a shot like an arrow.  
I stood upon the shore  
and watched the sweet peace  
the cheery fish's bath  
in the clear little brook.

Ein Fischer mit der Rute  
Wohl an dem Ufer stand,  
Und sah's mit kaltem Blute,  
Wie sich das Fischlein wand.  
So lang' dem Wasser Helle,  
So dacht ich, nicht gebricht,  
So fängt er die Forelle  
Mit seiner Angel nicht.

A fisher with his rod  
stood at the water-side,  
and watched with cold blood  
as the fish swan about.  
So long as the clearness of the water  
remained intact, I thought,  
he would not be able to capture the trout  
with his fishing rod.

Doch endlich ward dem Diebe  
Die Zeit zu lang. Er macht  
Das Bächlein tückisch trübe,  
Und eh ich es gedacht,

But suddenly the thief grew weary  
of waiting. He stirred up  
the brooke and made it muddy,  
and before I realized it,

So zuckte seine Rute,  
Das Fischlein zappelt' dran,  
Uch ich, mit regem Blute,  
Sah die Betrogne an.

his fishing rod was twitching:  
the fish was squirming there,  
and with raging blood I  
gazed at the deceived fish.

### **Liebst du um Schönheit - Clara Schumann**

Clara Schumann, wife of the famous German composer Robert Schumann, was fond of music and wrote beautiful pieces for piano, voice, and orchestra alongside her husband. Growing up she learned piano with the encouragement of her father and was recognized as a child prodigy. She was elected into the Society of

the Friends of Music that was widely prestigious in Vienna. Despite getting married to Robert Schumann in 1840 and having family responsibilities, she continued to teach at the Leipzig Conservatory, would often compose and tour within her musical career. There exists another version of *Liebst du um Schönheit* by Mahler that creates a different mood for his piece, as his interpretation is more sensual and passionate. Clara Schumann's interpretation appears more like a happy young love and the joy of being side by side with the love of your life. Both composers arranged the piece and were inspired by their spouses. The piece states how the singer feels about someone that loves her. If the person only loves them for beauty, riches, and youth then a relationship is not bound to happen. But if the person loves the singer for who they are and for love, then "Oh yes, love me!"

Liebst du um Schönheit,	If you love for beauty,
O nicht mich liebe!	Oh do not love me!
Liebe die Sonne,	Love the sun,
Sie trägt ein gold'nes Haar!	It has gold hair!

Liebst du um Jugend,	If you love for youth,
O nicht mich liebe!	Oh do not love me!
Liebe den Frühling,	Love the spring-time
Der jung ist jedes Jahr!	That is young every year!

Liebst du um Schätze,	If you love for wealth,
O nicht mich liebe!	Oh do not love me!
Liebe die Meerfrau,	Love the mermaid,
Sie hat viel Perlen klar!	Who has many limpid pearls!

Liebst du um Liebe,	If you love for love,
O ja, mich liebe!	Oh yes, love me!
Liebe mich immer,	Love me forever;
Dich lieb' ich immerdar!	I will love you forevermore!

### **Nel cor più non mi sento - Giovanni Paisiello**

Giovanni Paisiello was an Italian composer famous for his operas. He started his career in Naples and later worked in Russia, where he composed *Il Barbiere di Siviglia* (The Barber of Seville), his most famous opera. He spent time in Paris, but his opera *Proserpine* was not well received, and he returned to Naples. Though his music was popular in his time, he faced political challenges and died in 1816. He composed over 80 operas and many other works, including church music and symphonies. His operas, especially *Il Barbiere*, influenced later composers like Mozart. *Nel cor più non mi sento* is a duet from Paisiello's famous opera *La Molinara*, which

was composed in 1788. A catchy and lighthearted piece about the frustrations of love. Beethoven created a set of piano variations based on it, showing how much influence this piece has had. Beethoven cleverly chose to base his piece on such a well-known melody, ensuring his variations would be recognizable and appreciated by audiences. The piece itself is a light and emotional expression of love.

Nel cor più non mi sento Brillar la gioventù; Cagion del mio tormento, Amor, sei colpa tu.	I no longer feel within my heart the accustomed brightness of my youth, Oh love, it's your fault that I feel so tormented.
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Mi pizzichi, mi stuzzichi, Mi pungichi, mi mastichi; Che cosa è questo ahimè? Pieteà, pieteà, pieteà!	You pinch me, you poke me, You prick me, you grind me. What is this, alas? Have pity, I beg!
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Amore è un certo che, Che disperar mi fa.	Love is a certain something which arouses in me despair.
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### **La Farfalletta - Vincenzo Bellini**

Vincenzo Bellini was an Italian composer known for his beautiful vocal melodies. Born into a musical family, he studied at the Naples Conservatory and gained fame with operas like *Il pirata* and *Norma*, being his most famous work. Bellini's music influenced composers like Richard, Wagner, Chopin, and Listz. His operas were known for their elegant, expressive melodies, and he was famous for writing with the voice in mind, making his works popular with singers. Bellini's style is still admired today for its beauty and emotional depth. At the age of 12 years old, Bellini composed *La Farfalletta*. This piece requires sweetness, precision, and expressiveness in the delicate melody. The lively piano accompaniment adds to the song's playful and lighthearted feel. In the piece, the singer attempts to attract a butterfly, admiring its beauty and wishing to protect it from harm. The singer hopes the butterfly will be a special gift for a loved one, who will cherish it even more than "roses, lilies, and or myrtles."

Farfalletta, aspetta aspetta;  non volar con tanta fretta. Far del mal non ti vogl'io; ferma appaga il desir mio.	Little butterfly, wait, o, wait,  don't fly away so quickly. I don't mean to harm you, stop and fulfill my wish.
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Vo' baciarti e il cibo darti,	I want to kiss you and to feed you,
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da' perigli preservarti.  
Di cristallo stanza avrai  
e tranquilla ognor avrai.

to save you from danger.  
You shall have a crystal room  
and will always live in peace.

L'ali aurate, screziäte,  
so che Aprile t'ha ingemmate,  
che sei vaga, vispa e snella,  
fra tua eguali la più bella.

I know that April gemmed  
your golden, variegated wings,  
I know you're pretty, lively and graceful,  
among your equals the most beautiful.

Ma crin d'oro ha il mio tesoro,  
il fanciullo ch'amo e adoro;  
E a te pari vispo e snello,  
fra i suo'eguali egli è il più bello.

But my beloved has golden hair,  
the lad I love and adore.  
And as you, he's lively and graceful,  
among his equals the most beautiful.

Vo' carpirti, ad esso offrirti;  
più che rose, gigli e mirti  
ti fia caro il mio fanciullo,  
ed a lui sarai trastullo.

I want to snatch and offer you to him;  
dearer than roses, lilies and myrtles,  
my lad will be to you  
and you will be his playing.

Nell'aspetto e terso petto  
rose e gigli ha il mio diletto.  
Vieni, scampa da' perigli,  
non cercar più rose e gigli.

In his looks, in his pure bosom,  
my darling has roses and lilies.  
Come, and escape from danger,  
seek roses and lilies no more.

## Sogno - Paolo Tosti

Francesco Paolo Tosti was an Italian composer and music teacher known for his beautiful art songs and ballads. He studied at the Naple Conservatory and later moved to England, where he became a music teacher to the royal family and gained British citizenship.

Tosti's pieces, such as *Ideale* and *La Serenata*, are still popular today for their expressive melodies and emotional depth. He was also a respected teacher at the Royal College of Music in London, influencing many famous singers. Tosti's legacy continues through his timeless, lyrical compositions. *Sogno* is inspired by Lorenzo Stecchetti's poem, which paints a dreamy and romantic picture of a lover's sweet vision. The harp part, in this case the piano, is simple yet effective featuring smooth arpeggios in a 6/8 rhythm, giving the piece a gentle rocking feel. Along with the main melody, the piano also weaves in subtle countermelodies that add depth and richness to sound, enhancing the dreamlike quality of the piece. The combination of the beautiful text, expressive melody, and delicate piano playing makes this work a lovely and captivating piece.

Ho sognato che stavi a' ginocchi,  
un santo che prega il Signor...  
Mi guardavi nel fondo degli occhi,  
va il tuo sguardo d'amor.

I dreamt that you were on your knees Come  
Like a saint praying to the Lord.  
You were looking deep into my eyes, Sfavilla-  
With a flowing look of love.

Tu parlavi e la voce sommessa...  
Mi chiedea dolcemente mercè...  
Solo un guardo che fosse promessa,  
Imploravi, curvata al mio piè.

You were speaking quietly,  
Asking me sweetly for forgiveness.  
That she be allowed just one glance,  
You begged, curled at my feet.

Io tacevo e coll'anima forte  
Il desio tentatore lottò.  
Ho provato il martirio e la morte  
pur mi vinsi e ti dissi di no.

I stayed silent and, with a strong will,  
Fought the irresistible desire.  
I had faced martyrdom and death;  
Still, I forced myself to say no.

Ma il tuo labbro sfiorò la mia faccia...  
E la forza del cor mi tradì.  
Chiusi gli occhi, ti stesi le braccia...  
Ma, sognavo... E il bel sogno svanì.

But then your lips touched my face,  
And my heart betrayed me.  
I closed my eyes, reached out to you;  
But I had been dreaming, and that beautiful  
dream vanished.

### **L'anneau D'argent - Cécile Chaminade**

Cécile Chaminade was a famous French composer among American women. Born in Paris, her family was musical and loved the arts. It was not common for women to practice music composition, fortunately she was successful with her pieces. Her pieces became popularized being referenced in short stories and novels. Her first concert at the age of eighteen and her progressing talents impressed Georges Bizet. L'anneau D'argent, published in 1891, helped inspire the plot of Frank Adams' Molly and I. Two years later, a version with both French lyrics and English translation by Theodore Baker which became widely performed in America. The poem is about a silver ring given to a woman as her wedding ring. It relates how the ring reminds her of her vows, the happy memories with her partner, and how it will stay with her forever, even after death. The ring represents love and commitment. She was recognized for tuneful and chromatic music that would include character for piano pieces and salon songs. Chaminade was the first female composer awarded the Légion d'Honneur in 1913.

Le cher anneau d'argent que vous m'avez  
donné  
Garde en son cercle étroit nos promesses

The dear silver ring that you  
gave me,  
Guards in its narrow circle encloses ;  
our enclosed promises;



De tant de souvenirs recéleur obstiné,	Obstinate reliever of so many memories,
Lui seul m'a consolée en mes heures	It alone consoled me in my moroses. gloomy hours.
Tel un ruban qu'on mit autour de fleurs écloses	Like a ribbon on which blossoming flowers have been places
Tient encor le bouquet alors qu'il est fané,	It still holds the bouquet, even when it has wilted.
Tel l'humble anneau d'argent que vous m'avez donné	This the humble silver ring that you gave me
Garde en son cercle étroit nos promesses encloses.	Guards in its narrow circle our enclosed promises.
Aussi, lorsque viendra l'oubli de toutes	So when the oblivion of all choses, things comes,
Dans le cercueil de blanc satin capitonné,	When in the coffin padded with white satin,
Lorsque je dormirai très pâle sur des roses,	I am sleeping, so pale upon the roses,
Je veux qu'il brille encor à mon doigt décharné,	I want it to shine on my scrawny finger,
Le cher anneau d'argent que vous m'avez donné.	The dear silver ring that you gave me.

### Après un rêve - Gabriel Fauré

Gabriel Faure was a French composer known for his refined and gentle music that significantly influenced modern French music. Faure's career included roles as a church organist, composition professor at the Paris Conservatory, and director of the conservatory. Faure contributed to piano literature with works like his nocturnes, barcaroles, and impromptus. He would also compose chamber music that included sonatas for violin and piano, cello pieces, and orchestral works. Faure would compose outside of traditional forms, his music would include harmonic progression and modulations which marked a quiet revolution in French music. His compositions are known for their elegance, simplicity, and influence on generations of composers. *Après un rêve* is the first of three in a set called *Trois Melodies*, Opus 7, which also includes *Hymne* and *Barcarolle*. They were composed between 1870 and 1877 and published in 1878. The poem for *Après un rêve* was based on an old Italian text by Romain Bussine. It tells the story of two lovers flying in a dream, but the dream ends when morning comes.

Dans un sommeil que charmaient ton image	In a slumber which held your image spellbound
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Je rêvais le bonheur, ardent mirage,    I dreamt of happiness, passionate mirage,

Tes yeux étaient plus doux, ta voix  
et sonore,  
Tu rayonnais comme un ciel éclairé  
par l'aurore;

Your eyes were softer, your voice pure  
pure and sonorous,  
You shone like a sky lit up by the dawn;

Tu m'appelais et je quittais la terre    You called me and I left the earth  
Pour m'enfuir avec toi vers la lumière,    To run away with you towards the light,  
Les cieux pour nous entr'ouvraient    The skies opened their clouds for us,  
leurs nues,

Splendeurs inconnues, lueurs divines    Unknown splendors, divine flashes  
entrevues.    glimpsed.  
Hélas! Hélas! triste réveil des songes    Alas! Alas! sad awakening from dreams  
Je t'appelle, ô nuit, rends-moi tes    I call you, O night, give me back your men-  
songes,    lies,  
Reviens, reviens radieuse,    Return, return radiant,  
Reviens ô nuit mystérieuse!    Return, O mysterious night.

### **La Rosa y El Sauce - Carlos Gustavino**

Carlos Gustavino was born on April 5, 1912, in Santa Fé, Argentina. He loved music, especially the piano and studied it in Buenos Aires. In the late 1940s, Gustavino went to Britain and performed on the BBC, later touring Russia and China. He wrote around 300 works, mainly songs, and became famous for his choral music like Canciones Populares Argentinas. He also composed guitar and piano pieces. His style became simpler over time, focusing on short, meaningful pieces. He stopped composing after Romance del Plata in 1987 and passed away on October 28, 2000. Among his over 150 songs, one of the most unforgettable is La Rosa y El Sauce. This piece conveys a hauntingly beautiful melody that captures the sorrowful emotion of the lyrics. The piece tells the story of a willow tree that lovingly embraces a rose. When a playful girl takes the rose away, the willow is left heartbroken, symbolizing loss and longing. The piece's simplicity and the deep sadness in Gustavino's music have made it a highlight in his collection.

La rosa se iba abriendo    The rose began to bloom  
Abrazada al sauce,  
El árbol apasionado,  
La amaba tanto!

Embracing the willow tree,  
The passionate tree, passionately  
It loved the rose so much.

Pero una niña coqueta    But a coquettish girl

Se la ha robado,  
Y el sauce desconsolado  
Le está llorando.

Has stolen the rose  
And the desolate willow tree  
Is crying for the rose.

### **Te Quiero Dijiste - Maria Grever**

Maria Grever was a Mexican composer who began her career in the 1920s. She wrote around 800 songs, including music for major films like Paramount, MGM, and Fox, as well as musicals and operas. Half Spanish and half Mexican, she studied with famous composers Claude Debussy and Franz Lehár. After her father's death, she moved back to Mexico and later to New York in 1916 to pursue her music career. Despite the challenges of being an immigrant and a woman, she succeeded in the music industry. In the late 1940s, a stroke left her paralyzed, but she stayed active in music and received honors like Medal of Civil Merit in Mexico. A year after her death in 1952, she was named Woman of the Americas. *Te Quiero Dijiste* begins with the phrase "I love you, you said," setting an emotional tone for the rest of the piece. This moment of confession highlights the beauty of love, the touch of hands, and the deep emotions that follow. The lyrics describe the beloved's appearance, showing that love is not just an emotional feeling but also a sensory experience. As the song continues, repeating phrases such as "Mucho, mucho, mucho" emphasize the lasting intensity of love. The song conveys longing, with an echo representing the enduring strength of love over time. *Te Quiero Dijiste* is a timeless ballad that captures the universal theme of love, beauty, and lasting affection.

"Te quiero," dijiste.  
Tomando mis mano 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.

"I love you," you said,  
Taking my hands into your little hands,  
of ivory white  
and I felt in my chest,  
a heavy pang,  
then a sigh  
and next the spark of a feverish kiss.

Muñequita linda,  
de cabellos de oro,  
de dientes de perla,  
labios de rubí.  
Dime si me quieres, como yo te adoro,  
si de mí, te acuerdas, como yo de ti.

Pretty little doll,  
of golden hair,  
your teeth of pearls,  
ruby lips.  
Tell me if you love me, as I love you,  
If you remember me, as I do you.

Y a veces escucho un eco divino,  
que envuelto en la brisa, parece decir.

Sometimes I hear a divine echo,  
enveloped in the wind, it seems to say

“Si te quiero mucho, mucho, mucho,”  
Tanto como entonces, siempre hasta  
morir.

“Yes, I really love you, so very much,”  
As much as then, until I die.

### **Morning - Oley Speaks**

Oley Speaks, born in Ohio, pursued a musical career as a pianist and baritone singer. He began working in churches in his early stages as a musician. Speaks was one of America's favorite composers in the early first half of the 20th Century. His success grew, leading him to work in churches in New York City as a successful musician and composer. His pieces were often known as parlor ballads that included simple piano melodies that were suitable for musicians of all levels. There is not much history behind Stanton's poem Morning, but Oley Speaks worked with various poems from Stanton and arranged them. Singers can identify within the lyrics the joy and optimism of daylight and within itself: morning. The piece begins dark and somber while describing withering plants and cold winter winds, but the piece assures that morning is coming! Throughout the piece, the phrase “it's morning!” is repeated three times, which is used as an affirmation and should be interpreted as so in the piece. Morning is a message of gratitude and optimism towards embracing a new day.

### **It was a lover and his lass - Gerald Finzi**

Gerald Finzi was born in London on July 14, 1901. After his father's death he moved with his mother to Harrogate, where he studied music with Ernest Farar and Edward Bairstow. In 1922, he settled in Painswick, Gloucestershire, to focus on composing, with his first published work, By Footpath and Style, inspired by the poet Thomas Hardy. In 1926, he returned to London to study with R.O. Morris connected with other composers like Vaughan Williams and Holst. In 1930, he started teaching at the Royal Academy of Music and left three years later after marrying. His career was affected by WWII, but he continued to compose and conduct. It was a lover and his lass is part of Finzi's song cycle Let Us Garlands Bring, completed between 1929 and 1942. Dedicated to Ralph Vaughan Williams on his 70th birthday, it features Shakespearean songs arranged for voice and strings. It was a lover and his lass celebrates youthful love in the spring, with a pastoral charm. This piece is drawn from Shakespeare's As You Like It. The music, with its lively piano rhythms, promotes the playful, carefree nature of two lovers in the countryside, and the voice melody brings the entire song to a joyful conclusion.

### **A Word on My Ear - Flanders & Swann**

Flanders and Swann were a British comedy duo known for their musical and comedic talents. They began their collaboration in 1939 during a school revue and went on to write over 100 comic songs together. After briefly parting ways during

WWII, they reunited in 1948 and formed a musical partnership. Their songs were known for their “wit, gentle satire, complex rhyming schemes, and memorable choruses.” In 1956, they premiered *At the Drop of a Hat* at the New Lindsey Theatre in Notting Hill, where Flanders performed the songs from a wheelchair, having contracted polio in 1943. The show was a success, moving to the Fortune Theatre for over two years and touring the UK and internationally. Over the next 11 years, Flanders and Swann performed nearly 2,000 live shows. Although they stopped performing together in 1967, they remained friends and occasionally collaborated on projects. *A Word on My Ear* is a comedic piece created to parody the serious style of concert music. The piece shows how singers can use it to hide their technical flaws. Today, it’s a popular choice for operatic sopranos who want to show off their sense of humor. Throughout the piece, the text “I’m tone deaf,” is repeatedly reiterated to showcase a playful piece between singers and their accompanists. With a variety of ranges and styles, singers can obtain vocal techniques and learning experiences with solely this one piece.

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