



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Sunday, April 21, 2024 • 3:00 PM

SOPHIA

ALTAMIRANO

Junior Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

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Brennan Recital Hall

SOPHIA ALTAMIRANO, SOPRANO

Junior Recital

JENNIFER McCABE, PIANO

PROGRAM

Isabella Colbran (1785-1845)

Povero cor tu palpiti (1813)

Clara Schumann (1819-1896)

Clara Schumann: 3 Lieder, Op. 12 (1841)

No. 2 Er Ist Gekommen in Sturm und Regen

No. 4 Liebst du um Schönheit

No. 11 Warum willst du and're fragen

Yvette Souviron (1914-2010)

Al banco solitario (1955)

Judith Cloud (b. 1954)

Four Sonnets by Pablo Neruda, Set 1 (2006); trans. Stephen Tapscott

I. I do not love you as if you were Salt-rose or Topaz (Morning)

- Intermission -

Libby Larsen (b. 1950)

The Cowboy Songs (1979)

I. Bucking Bronco

II. Lift me into Heaven

III. Billy the Kid

Maria Grever (1885-1951)

Júrame (1927)

Sophia Altamirano is from the studio of Chuck Chandler. This recital is presented in partial fulfillment of the degree Bachelor of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Masks are recommended, but not required inside the Holtschneider Performance Center.

PROGRAM NOTES

Isabella Colbran (1785-1845)

Povero cor tu palpiti (1813)

Duration: 3 minutes, 30 seconds

Isabella Colbran was born in Spain in 1785. She was the daughter of Giovanni Colbran who was head court musician for the King of Spain, Charles III. With this began her admiration for music as she started composing at the age of 6. Along with her love of composition came her passion for singing and performing. She was described by many as having a sweet yet dramatic voice with notably impressive coloratura. Just by the age of 20 she had all of Europe fawning over her and her stage presence.

Povero Cor Tu palpiti describes the fear of losing the memory of someone you love. She uses the sweet melody of the introduction to embody the fond memories of a loved one. Her use of grace notes mimic cries as her heart continues to palpitate over her growing fear. In the end she ultimately begs for this memory to stay engraved in her heart.

Clara Schumann (1819-1896)

Clara Schumann: 3 Lieder, Op. 12 (1841)

Duration: 7 minutes, 30 seconds

Clara Schumann is one of the most well known female composers of all time. Born in Germany in 1819, she started taking piano lessons with the encouragement of her father at 5 years old. She was considered to be a child prodigy and made her concert debut at 9 years old. She was an incredible pianist and changed the way in which piano would be played forever as she popularized performing pieces by memory, which is a performing standard to this day. Along with her rich performance life, she still remained well-versed in her composition work. In 3 Lieder, Op. 12 lies the theme of love.

Using the poetry of fellow German poet Friedrich Rückert, she composes 3 art songs that captivate the different feelings love brings. 'Er Ist Gekommen..' describes the anxiousness that can come with love which is demonstrated through the rich and complex accompaniment. However, in the end, lies a sweeter and more gentle sound as the storm dies down and spring arrives. No matter the doubts and hardships, true love will prevail and withstand all that comes. 'Liebst du um Schönheit' uses repetition to emphasize and question the motive for love. The sweet song grows richer in passion once the narrator exclaims to be loved for pure love, not money, beauty, or riches. This is shown through her usage of rubato in the final measures. Finally, 'Warum Willst..' describes love that is only true through

one's eyes and soul. Through the push and pull of the lines, Schumann portrays the narrator's begging as they plead with their lover not to listen to the conspiracies made against their love and faithfulness.

Yvette Souviron (1914-2010)

Al banco solitario (1955)

Duration: 2 minutes, 35 seconds

Yvette Souviron, also known as Clara Margarita Souviron, was born in Argentina in 1914. Souviron was a soprano, but she found great interest in composing and learning more about the music from Argentina as well as surrounding Latin countries. She wrote *Al banco solitario* in 1955 originally for harp. The continuous fluid lines in the accompaniment create a dreamy feeling for the listener. Souviron writes about a park bench which is in connection to the first time the narrator kissed their lover. The moment becomes so profound as they fall asleep dreaming about it. This memory is signified through the suspended chords as the soloist is left to create a raw and vulnerable feeling. Alongside the vulnerability in the suspended chords are the diatonic scales in the accompaniment, as they represent the rushes through the body when in love.

Judith Cloud (b. 1954)

Four Sonnets by Pablo Neruda, Set 1 (2006); trans. Stephen Tapscott

Duration: 4 minutes, 52 seconds

Judith Cloud is an American composer born in 1954. Cloud began her journey with music in church with her family. This is where she met her first mentor that introduced her to the works of other well known composers. It was then that her love for music grew more, and she went to North Carolina School for the Arts studying voice, conducting, and composition. Cloud describes her work to be based on the principles of the Romantic era, but utilizes fresh and complex rhythms and harmonies.

When composing art songs, she is most particularly driven by the meaning of a word and the structure of a poem. 'I do not love you...' is from her first song cycle set using Pablo Neruda sonnets. The piece is extremely dense and filled with intriguing rhythms, melodies, and harmonies, but here Cloud is creating an atmosphere for the raw and passionate love the narrator is feeling. It sets the tone for a love that it felt all over and at any point in time without control. This out of control feeling is set through the sheer unpredictability of the piece. Love is not predictable, which is the message that Cloud conveys.

Libby Larsen (b. 1950)

The Cowboy Songs (1979)

Duration: 7 minutes

Libby Larsen is a GRAMMY Award-winning American composer born in 1950. Her first experience with music was when she was 3 years old. After she watched her sister attend piano lessons, she would go home and play what she had heard. She attended college where she studied theory and composition. From then on she founded the 'Minnesota Composers Forum', a place where new composers can perform their compositions. She went on to win a GRAMMY for best producer for a Classical Voice performance in 1993, and in 2010 won a George Peabody medal for outstanding contributions for music in America.

Sophia has actually had the pleasure of working with Larsen this past October for a NATS event in partnership with the E.C. Schirmer publishing company. She worked with Larsen in the song 'Bucking Bronco' which tells the tale of a woman and her love story with a young and carefree cowboy. The accompaniment mimics the breaking of wild broncos with quick rhythms and leaps. 'Lift me into Heaven' is a blues-inspired song that can be interpreted as a 'cowboy's lament.' Larsen captures the dread and uncertainty of the afterlife. Quick meter changes emphasize the back and forth between acceptance into Heaven. Transitioning to the final piece, 'Billy the Kid' tells the story about the outlaw born in 1859. With very quick and low harmonies, it depicts his killing sprees and the fear he instilled in society. Larsen utilizes text-painting to illustrate his rage through high vocal leaps in the melody. At the end of the day, Larsen told Sophia "it's all about telling a story."

Maria Grever (1885-1951)

Júrame (1927)

Duration: 4 minutes

Maria Grever was a Mexican-American composer born in Leon, Mexico, but she started her career in New York City in 1916, after being pushed by her husband to flee amidst the start of the Mexican Revolution. Her career almost immediately flourished, as she worked with big name companies like Paramount and 20th Century Fox Studios.

Júrame is a song that depicts great passion and lust. The narrator is begging their lover to promise that this love is truly reciprocated and felt in the same way the narrator feels. This passion is felt through the numerous fermatas, chromatic writing, and dramatic octave leaps. Since its release, *Júrame* has been covered numerous times by well known artists such as Julio Iglesias, Andrea Bocelli, and Luis Miguel.

Grever is known to be one of the most influential Mexican-American composers to date. She was born during a time where women were just gaining their civil rights. Statistically, it felt as though all the odds were placed against her, but she pioneered and dominated as a woman of color in a predominantly white male field. However, it is important to mention she is not often credited for her work, despite writing various songs that are still beloved by the Latin-American community today, such as *Cuando Vuelva a tu Lado*, *Te Quiero Dijiste*, *Muñequita Linda*, and others.

Notes by Sophia Altamirano

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