



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Sunday, May 3, 2026 • 4:00 PM

CLARA LYONS

JASPER

Junior Recital

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago

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Allen Recital Hall

CLARA LYONS JASPER, SOPRANO

Junior Recital

SAORI CHIBA, PIANO

PROGRAM

Francesco Paolo Tosti (1846–1916)

A sera (1887)

Segreto (1883)

L'alba separa dalla luce l'ombra (1907)

Maria Rodrigo (1888–1967)

Ayes... tres canciones (1924)

I. Tres coplas cante en la noche

II. Serenita está la noche

III. Volandito va la copla

Wolfgang Amadeus Mozart (1756–1791)

Vedrai, carino from *Don Giovanni* (1787)

Hugo Wolf (1860–1903)

Auch kleine Dinge (1891)

Verschwiegene Liebe (1888)

Verborgeneheit (1888)

Gwyneth Walker (b. 1947)

A Waterbird (Flying into the Sun) from *The Sun is Love* (2002)

Clara Lyons Jasper is from the studio of Amanda Majeski. 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.

PROGRAM NOTES

Francesco Paolo Tosti (1846–1916)

A sera (1887)

Segreto (1883)

L'alba separa dalla luce l'ombra (1907)

Duration: 9 minutes, 45 seconds

These three pieces are refined examples of Tosti's Italian *romanza da salotto*. These songs combine elegance, lyricism and emotional depth. Tosti's works are designed to show the singer's ability, allowing the voice to be delicate and tender and then transition to a dramatic, expressive climax, while the piano is sophisticated and complex, intensifying the ambience.

"A sera" (The Evening) is a lyrical and sentimental piece. The voice in this piece is romantic, compassionate and lyrical. The lyrics depict a gondolier rowing his boat on a journey, experiencing the beauty and nostalgia of twilight, eager to see his beloved. "Segreto" (Secret) is about longing and the pain of deep and secret love that feels like a wound. "L'alba separa dalla luce l'ombra" (The Dawn Divides the Darkness From the Light), is the second song from *Quattro canzoni d'Amaranta* (Four Songs of Amaranta). It expresses a longing to stay while desiring the night and lover, desperately not wanting to see the day come. The speaker would rather be embraced by the eternal night and die than leave this dream-like state.

Maria Rodrigo (1888–1967)

Ayes... tres canciones (1924)

Duration: 5 minutes, 10 seconds

María Rodrigo was a trailblazing Spanish composer and pianist born in Madrid. She attended conservatory at age 14 before going to Munich to study with Richard Strauss. In 1915, she became the first woman to premiere an opera in Spain. She would later move to Puerto Rico, where she and celebrated Catalan cellist Pablo Casals would found the Puerto Rico Conservatory of Music. Rodrigo explored a wide range of genres, from operas, zarzuelas to art song as well as symphonies, piano and instrumental chamber works. Her compositions fuse traditional Spanish musical elements and late Romanticist style with a prominent German influence, often showing Wagnerian characteristics.

Ayes...Tres Canciones is a cycle of three art songs with poems by María Lejárraga. They reflect the refined style of early 20th century Spanish art songs, with each having distinct lyrics reflecting themes of exploration in longing, love and introspection. The title itself

translates to a sigh or exclamation, creating a tone that sounds personal and eloquent. Each song starts with “ayes,” but has a different tone to support the song’s expressions and themes. “Tres coplas cante en la noche,” presents a sense of longing, calling out to the loved one. “Serenita está la noche,” is more calm and serene, yet it carries a quiet sense of yearning. The piano creates an atmosphere reminiscent of a serene night. The final song, “Vollandito va la copla” is more fleeting, and a lonely, bittersweet song that soars in search of love but is met with indifference.

Wolfgang Amadeus Mozart (1756–1791)

Vedrai, carino from *Don Giovanni* (1787)

Duration: 3 minutes, 36 seconds

Written in collaboration with librettist Lorenzo da Pont, Mozart’s *Don Giovanni* is a dramatic story in which the title character is a murderer, seducer and womanizer. Throughout the opera, he brings chaos and avoids consequences until the end, when a supernatural force drags him to hell. In this specific scene, “Vedrai, carino” is sung by Zerlina, a peasant girl who is soon to be married to Masetto. From the time Don Giovanni arrives in their lives, Zerlina’s and Masetto’s relationship becomes rocky. Before the aria, Masetto and his friends attempt to kill Don Giovanni because he tries to seduce Zerlina. Don Giovanni tricks Masetto and beats him before fleeing, leaving Masetto humiliated and hurt. Zerlina finds her fiancé battered and injured, and comforts him, offering her passion and love as medicine. The aria’s pulsating and gentle rhythm resembles a heartbeat or a lullaby. At first, the tone is soft and tender, but as it progresses and reaches the end, you can hear a slight change, indicating Zerlina’s intention has become flirtatious and teasing.

Hugo Wolf (1860–1903)

Auch kleine Dinge (1891)

Verschwiegene Liebe (1888)

Verborgeneheit (1888)

Duration: 7 minutes, 20 seconds

Hugo Wolf was an Austrian composer known for his art songs or *Lieder*. His style was intense and profound, positioning him between the great Romantic composers and the traditions of the 20th century. Wolf’s compositional styles and many of the poems he set were inspired by his struggles with severe mental illness caused by the syphilis he contracted in his late teens. His music is full of contrasts, with rapid shifts and intense emotionally expressive lines for both voice and piano, and unresolved harmonies and complex notes.

Auch Kleine Dinge (Even Small Things) is an optimistic, gentle and light song that explains though something may be small, it can actually be valuable, precious and important because it can bring joy to life. *Verborgenheit*, meaning “seclusion,” is a deep, introspective song that mirror’s Wolf’s inner thoughts and the pain in his life. It is a yearning to withdraw from the world and isolate to find inner peace and solve a perplexing feeling of “unknown sorrow.” The beginning is quiet and melancholy, withdrawing from the world, but as the intensity rises, specifically using the word “Wonniglich” (blissfully), it brightens and becomes passionate before returning to internal thoughts. *Verschwiegene Liebe* (Silent Love) is also introspective, but the meaning is slightly different. It illustrates a deep love toward someone that must be kept hidden. The secrets and thoughts can only be revealed to the silent, peaceful, moonlit night, which makes the song feel both romantic and serene. Though keeping these feelings hidden can be painful, it can also bring quiet happiness and peace in being in love with someone.

Gwyneth Walker (b. 1947)

A Waterbird (Flying into the Sun) from The Sun is Love (2002)

Duration: 3 minutes, 34 seconds

American composer Gwyneth Walker was born in Connecticut in 1947. At age two, she started to write music on the piano. She eventually established a career teaching music before leaving academic employment and focusing on composing full time at age 31. “A Waterbird” is from a song cycle called *The Sun Is Love* and based on poems by Jelaluddin Rumi, a 13th century Persian poet. The cycle includes six movements exploring love and the many emotions inspired by love, such as passion, joy, vibrance and pain. The last movement, “A Waterbird,” is a song of pure, deep and passionate love that expresses a strong desire for both deep emotional and romantic connection. The lyrics feature natural imagery, including birds, the desert mountain, sun and water, each with a deep metaphorical meaning.

Notes by Clara Lyons Jasper

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