



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Friday, February 13, 2026 • 7:00 PM

GABRIELA GONZÁLEZ BASURTO

Junior Recital

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

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Allen Recital Hall

GABRIELA GONZÁLEZ BASURTO, MEZZO-SOPRANO

Junior Recital

SAORI CHIBA, PIANO

PROGRAM

Claude Debussy (1862-1918)

Deux Romances (1885)

I. Romance

II. Les Cloches

María Grever (1885-1951)

Alma Mia (1931)

Ya No Me Quieres (1940)

Despedida (1946)

W. A. Mozart (1756-1791)

"Ah qual gelido orror...Il Padre Adorato" from *Idomeneo* (1781)

Sergei Rachmaninov (1873-1943)

О, нет, молю, не уходи! (1890-1893)

Вчера мы встретились (1906)

Я жду тебя (1894)

Gabriela González Basurto is from the studio of Viktoria Vizin. 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

Claude Debussy (1862–1918)

Deux Romances (1885)

Duration: 4 minutes, 20 seconds

Claude Debussy wrote *Deux Romance* in his first year studying at the Villa Medici in Rome after winning the Prix de Rome in 1884. Both pieces are based on poems by the French novelist, critic, and poet Paul Bourget. These two pieces are early examples of Debussy's compositional style, with his Impressionistic style yet to fully manifest itself, but lending to the transparency of these songs.

Romance, better known as "L'âme évaporée," is best captured in a sigh—the lilies' soul that gathers the memory of a love that once was. This love has vanished, as represented by the music's sparse texture. Likewise, the motifs in "Les Cloches" resemble bells that make us venture into a prior memory, one of happy memories from a wedding day of years past. The two songs explore the idea of love as not living, but as something to be remembered and reshaped by time.

María Grever (1885–1951)

Alma Mia (1931)

Ya No Me Quieres (1940)

Despedida (1946)

Duration: 11 minutes, 40 seconds

Maria Joaquina de la Portilla Torres, better known as María Grever, was born in León, Guanajuato, to a Mexican and Spanish family. She spent her childhood traveling between Mexico and Spain, and as a young girl, she studied with Debussy and Franz Lehár. Debussy's influence is found in her sensitivity to texture, color, and restraint, while Lehár's is found in her gift for dramatic immediacy and lyrical melody.

In 1907, Maria married Leon Grever, an American businessman, and had four children, only two of whom survived past childhood. She emigrated to New York City in 1916 to escape the political turbulence of the Mexican Revolution. She ended up separating from her husband and raising her two children alone in the Big Apple. In a field dominated by men at a time when women couldn't even vote, it's important to recognize the challenges she faced not only as a woman, but one from a foreign country. To get by, she sold most of her music instead of collecting royalties on them. She composed nearly 1,000 songs from her early 20s until her death in 1951, adding not only to the extensive catalog of Hollywood music but also to a catalog of classical Mexican repertoire. Grever became one of the most internationally acclaimed Mexican composers of all time.

A story arc is created with these pieces. "Alma Mia" begins with our narrator wondering if they will ever find their soulmate, the feeling of yearning and waiting for someone to fully understand their soul that feels alone and in pain. The piano offers a sensibility that can only offer hope to the narrator that their person must be out there waiting for them as well. "Ya No Me Quieres" jumps to a scene where we suspect that a person who promised their love is hiding an affair. The intensity and simplicity of the lines detail the heartbreak in wanting to make things work, but the other person no longer remembers the love there once was. "Despedida" closes with a scene of saying goodbye. It isn't a typical goodbye for our narrator wishes to change their lover's mind. The vocal dramatics found in this piece drives the passion in which the narrator begs their lover not to leave their side and to please remember their love.

W. A. Mozart (1756–1791)

"Ah qual gelido orror...Il Padre Adorato" from *Idomeneo* (1781)

Duration: 3 minutes, 50 seconds

Mozart composed *Idomeneo* for the court of Munich. The opera marked the beginning of his great success in the genre, and explores themes of sacrifice, human vulnerability, and complex situations in which characters question their morality. In this specific scene, Idomeneo, King of Crete, has made a promise to Neptune after being saved that he would sacrifice the next person he sees. The person he sees upon arriving at shore is his son, Idamante. He orders his son to never seek him again, and Idamante is left feeling clueless. The aria begins with an intense and dramatic recitative as Idamante begs that his questions be answered. Mozart's orchestration supports the dramatic intention of the singer with the texture thinning out as the soaring legato lines begin. These lines are full of reverence towards Idomeneo, but full of questioning, anger, and disappointment. After waiting so long for his father, he finds himself being rejected and in that he is yearning for his father to give him some form of answer.

Sergei Rachmaninov (1873–1943)

О, нет, молю, не уходи! (1890–1893)

Вчера мы встретились (1906)

Я жду тебя (1894)

Duration: 6 minutes, 30 seconds

Rachmaninov's art songs are deeply rooted in the Russian literary tradition. They reflect an unmistakable sense of nationalism, and his accompaniments reflect a rich combination of harmonies and dramatic textures. These are also used not only to support the text, but also to paint the musical images Rachmaninov tries to create. The

pieces I chose come from the Romances Opp. 4, 26, and 14, which span roughly 15 years of Rachmaninov's compositional career.

These pieces have been put in this order to create a story arc of sorts. We begin with "О нет молю," the declaration of "Oh love, please don't leave me," immediately drawing in the listener. The turbulent accompaniment and moments of textural clarity demonstrate the complex and raw feelings of the narrator. Although they are suffering, they can't seem to live without their lover's all consuming love, making the listener feel as if they are in a tumultuous storm with thunder striking and drowning the singer.

"Вчера мы встретились" takes us to a couple of years later, when our narrator has gotten their lover to stay. The relationship is going well, and the sparse accompaniment puts us at ease. There is something else though, a sense that this person who I once loved and held so near to my heart has been changing. With that realization, the piano starts adding harmonic shifts and creating a heavier texture.

We move along a couple more years, our narrator now free from the relationship yet still yearning. "Я жду тебя" becomes an outlet for their persistent, almost aching longing. It isn't like the desperate pleas of the first song or the tension of the second, but more like waiting with an intensity that never dims. These three songs show the journey through yearning, missing, and waiting in someone's life, and how those feelings manifest themselves in different ways.

Notes by Gabriela González Basurto

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