COLLEGE OF MUSIC

University of North Texas College of Music

Master's Recital | Saturday, November 15, 2025 | 5:00 p.m. | Recital Hall

Julia Redinger, collaborative piano

Violin Sonata No. 5 in F Major, Op. 24 (1801) .....Ludwig van Beethoven (1770–1827)
I. Allegro
II. Adagio molto espressivo
III. Scherzo: Allegro molto
IV. Rondo: Allegro ma non troppo

Esther Huang, violin

Les Berceaux, from 3 Mélodies Op. 23 No.1 (1879) .....Gabriel Fauré

Lydia, from 2 Mélodies Op. 4 No. 2 (1870) .....Gabriel Fauré

Larmes, from 4 Mélodies, Op. 51 No. 1 (1879) .....Gabriel Fauré (1845–1925)

Qingya Ding, mezzo-soprano

Siete Canciones Populares Españolas (1914).....Manuel de Falla (1876–1946)
I. El Paño moruno
II. Seguidilla murciana
III. Asturiana
IV. Jota
V. Nana
VI. Canción
VII. Polo

Ris Kemp, mezzo-soprano

Program one hundred forty-eight of the 2025–2026 season
Photography and videography are prohibited

Program Notes

Ludwig van Beethoven (1770–1827) is still considered one of the greatest composers in history—not only of instrumental duo repertoire, but of music across a wide range of forms and instrumentations, particularly string quartets and symphonies. His works are generally divided into three main periods: early, middle, and late. Beethoven's early compositions clearly reflect the continuation of the Viennese Classical tradition, following in the footsteps of Mozart and Haydn.[1] In his twenties, he began to lose his hearing, a condition halted his performance career but allowed him to focus more deeply on composition. His life was marked by personal and emotional turbulence, caused his deafness and his inability to form lasting, fulfilling personal relationships. This inner turmoil is often mirrored in his music, which is characterized by sudden mood shifts, dynamic contrasts, unexpected harmonic turns, and a powerful emotional intensity- ranging from deep sadness and fury to passionate resolve.

The Violin Sonata in F major, Op. 24 No. 5, commonly known as the Spring Sonata, stands apart from much of Beethoven's more stormy output. Written at the very end of his early period, the sonata largely adheres to Classical conventions but also outwardly pushes boundaries. Its four-movement structure, for instance, breaks from the traditional three-movement sonata form, hinting at Beethoven's emerging individuality. In contrast to many of his darker-themed works, this sonata explores themes of hope, joy, beauty, and peace. With the exception of the third movement, a scherzo and trio, each movement begins with a serene statement of the theme in one instrument, followed by a restatement in the other, creating a dialogue that exemplifies the duo nature of the piece. This is especially notable in the first movement, where both violin and piano share the bird-like four-note turn is present in every opening theme with the exception of the third movement.[2] The movement closely follows sonata form and concludes with a triumphant coda firmly grounded in F major. The second movement, marked Adagio, begins in the subdominant key of B-flat major, again featuring the four-note turn in the melodic line. Though structured in a standard three part reprise form, it ventures into surprising harmonic areas, including B-flat minor and G-flat major, before closing with an extended, contemplative coda. The third movement's scherzo and trio provide a humorous and rhythmically off-kilter contrast. Here, Beethoven plays with listener expectations: the violin and piano appear to be out of sync, entering a beat late or early. In the trio section, they briefly find rhythmic alignment, only to drift apart again in the scherzo's return. The final movement once more opens with an exchange of the main theme, again featuring a four-note turn, further unifying the entire sonata. The movement ends with a lively coda based on new melodic material, culminating in a final playful question and answer section between the violin and piano. Overall, the Spring Sonata is a true duo. Both instruments have equally demanding roles, and engage in continuous musical conversation throughout.

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1 Joseph Kerman et al., "Beethoven, Ludwig van," Grove Music Online, 2001.
2 Lewis Lockwood and Mark Kroll, The Beethoven Violin Sonatas: History, Criticism, Performance (Urbana: University of Illinois Press, 2004).

Gabriel Fauré (1845–1924) is widely regarded as one of the foremost masters of French art song, or mélodie. He studied piano, organ, and composition from the age of nine to twenty at the École de Musique Classique et Religieuse in Paris, where he was a distinguished student of Louis Niedermeyer and Camille Saint-Saëns. Fauré composed during a time of rapid musical evolution, and his works reflect the transition from the Romantic era into the early modern period.[3] He eventually became director of the Paris Conservatoire, continuing to compose even after his retirement. A hallmark of Fauré's compositional style is his frequent and fluid modulation to distant keys, which lends his music a unique harmonic flexibility. His songs are often set to poetry that is understated in imagery, allowing the music itself to shape the atmosphere and emotional depth.

One of Fauré's early songs, *Lydia* (the second song in his Op. 4 collection), marks a significant development in his compositional voice. While the music on the page appears simple, the piece reveals a sophisticated sensitivity to text and mood. The song, a tender love ode to Lydia (a figure from Greek mythology and daughter of the river god Oceanus) demonstrates Fauré's ingenious approach to text setting. Notably, he employs the Lydian mode, both as a clever nod to the title and to evoke a sense of exoticism and heavenly ascension. The graceful vocal line supported and echoed by the piano, drawing extra attention to the interesting harmonic choices of the composer. In a moment of text painting, the line tes baisers de colombe ("your dove-like kisses") is echoed by the piano in flute-like thirds, delicately imitating birdsong.[4]

[3] Jean-Michel Nectoux, "Fauré, Gabriel," Grove Music Online, 2001.
[4] Graham Johnson and Richard Stokes, Gabriel Fauré: The Songs and Their Poets (Farnham, England; Burlington, VT: Ashgate ; Guildhall School of Music & Drama, 2009).

Manuel de Falla (1876–1946) stands as a central figure in 20th-century Spanish music. Born to a mother of Catalan origin and a father of Valencian descent, he was deeply immersed in Spanish culture from an early age. Though he initially aspired to become a writer, de Falla ultimately pursued music, studying composition at the Madrid Conservatory.[5] He later spent seven formative years in Paris, where encounters with composers such as Debussy and Ravel had a profound influence on his musical style. The outbreak of World War I forced his return to Spain in 1914- the same year he composed Siete Canciones Populares Españolas.[6] He continued to compose until his death in 1946, just before his 70th birthday. De Falla is celebrated for blending traditional Spanish folk elements with modernist and neoclassical techniques, establishing himself as a key figure in defining Spanish national musical identity.

Siete Canciones Populares Españolas draws on folk texts and musical idioms from various regions of Spain. In the song Jota, the narrative centers on a familiar theme: a disapproved and misunderstood relationship, with the speaker visiting her love interest and choosing to follow their heart despite societal judgment. A hallmark of the set, and of **Jota** in particular is its use of guitar-like figures. The piece opens with rapid triplets and plucked, staccato-like rhythms, evoking the sound and spirit of Spanish guitar playing. As the vocal line enters, the mood shifts toward a more romantic character, with flowing legato phrases supported by delicate harmonies and ornamental guitar flourishes in the accompaniment. This contrast between fiery instrumental passages and tender lyrical moments continues throughout, highlighting the contrasting feelings of outside pressure and returning to a sweet and meaningful love, culminating in a quiet, reflective closing as the narrator says goodbye.

[5] Burnett James, Manuel de Falla and the Spanish Musical Renaissance (London: V. Gollancz, 1979).
[6] Carol A. Hess, "Falla (y Matheu), Manuel de," Grove Music Online, 2001.

Texts and Translations

Les Berceaux (The Cradles), from 3 Mélodies, Op. 23 No. 1
Text by Sully Prudhomme , translated by Richard Stokes

Le long du quai les grands vaisseaux,	Along the quay the great ships,
Que la houle incline en silence,	Listing silently with the surge,
Ne prennent pas garde aux berceaux	Pay no heed to the cradles Rocked by women's hands.
Que la main des femmes balance.	But the day of parting will come,
Mais viendra le jour des adieux,	For it is decreed that women shall weep,
Car il faut que les femmes pleurent,	And that men with questing spirits
Et que les hommes curieux	Shall seek enticing horizons.
Tentent les horizons qui leurrent.	And on that day the great ships,
Et ce jour-là les grands vaisseaux,	Leaving the dwindling harbour behind,
Fuyant le port qui diminue,	Shall feel their hulls held back
Sentent leur masse retenue	By the soul of the distant cradles.
Par l'âme des lointains berceaux.	

Lydia, from 2 Mélodies, Op. 4 No. 2
Text by Charles Marie René Leconte de Lisle, translated by Richard Stokes

Lydia, sur tes roses joues,	Lydia, onto your rosy cheeks
Et sur ton col frais et si blanc,	And your neck so fresh and pale,
Roule étincelant	The liquid gold that you unbind
L'or fluide que tu dénoues.	Cascades glittering down.
Le jour qui luit est le 5eilleur:	The day that dawns is the best;
Oublions l'éternelle tombe.	Let us forget the eternal tomb.
Laisse tes baisers de colombe	Let your dove-like kisses
Chanter sur ta lèvre en fleur.	Sing on your flowering lips.

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Un lys caché répand sans cesse	A hidden lily unceasingly sheds
Une odeur divine en ton sein:	A heavenly fragrance in your breast;
Les délices, comme un essaim,	Delights without number
Sortent de toi, jeune déesse!	Stream from you, young goddess!
Je t'aime et meurs, ô mes amours!	I love you and die, O my love!
Mon âme en baisers m'est ravie.	My soul is ravished by kisses.
Ô Lydia, rends-moi la vie,	O Lydia, give me back my life again,
Que je puisse mourir toujours!	That I may ever die!

Larmes (Tears), from 4 Mélodies, Op. 51 No. 1
Text by Jean Richepin, translated by Richard Stokes

Pleurons nos chagrins, chacun le nôtre. Une larme tombe, puis une autre. Toi, qui pleures-tu? Ton doux pays, Tes parents lointains, ta fiancée.	Let us mourn our sorrows, each his own. One tear falls, another follows. You, who do you mourn? Your sweet native land, Your distant family, your betrothed.
Moi, mon existence dépensée En vœux trahis. Pleurons nos chagrins, chacun le nôtre. Une larme tombe, puis une autre. Semons dans la mer ces pâles fleurs.	And I - my existence, wasted On vows betrayed. Let us mourn our sorrows, each his own. One tear falls, another follows. Let us bestrew the sea with these pale flowers.
À notre sanglot qui se lamente Elle répondra par la tourmente Des flots hurleurs.	To our sobbing lament It will reply with the storm Of howling waves.
Pleurons nos chagrins, chacun le nôtre. Une larme tombe, puis une autre. Peut-être toi-même, ô triste mer, Mer au goût de larme âcre et salée, Es-tu de la terre inconsolée Le pleur amer.	Let us mourn our sorrows, each his own. One tear falls, another follows. Perhaps you yourself, O dismal sea, That tastes of acrid and salty tears, Are the inconsolable earth's Bitter weeping.

Siete Canciones
Based on Folk texts, translated by Jacqueline Cockburn

El paño moruno (The moorish cloth)

Al paño fino, en la tienda, una mancha le cayó.	On the delicate fabric in the shop there fell a stain.
Por menos precio se vende, porque perdió su valor.	It sells for less for it has lost its value.

Seguidilla murciana (Seguidilla from Murcia)[1]

Cualquiera que el tejado tenga de vidrio, no debe tirar piedras al del vecino. Arrieros semos; ¡puede que en el camino, nos encontremos!	People who live in glass houses shouldn't throw stones at their neighbour's. We are drovers; it may be we'll meet on the road!
Por tu mucha inconstancia, yo te comparo con peseta que corre de mano en mano; Que al fin se borra, y créyendola falsa nadie la toma!	For your many infidelities I shall compare you to a peseta passing from hand to hand, till finally it's worn down – and believing it false no one will take it!

Asturiana (Asturian Song)

Por ver si me consolaba, arrimeme a un pino verde, Por verme llorar, lloraba. Y el pino como era verde, por verme llorar, lloraba!	To see if it might console me I drew near a green pine. To see me weep, it wept. And the pine, since it was green, wept to see me weeping!

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[1] A seguidilla is a fast, triple-meter Spanish dance, characterized by lively and often syncopated rhythm

Jota[1]

Dicen que no nos queremos,
porque no nos ven hablar.
A tu corazón y al mío
se lo pueden preguntar.

They say we're not in love
since they never see us talk;
let them ask
your heart and mine!

Ya me despido de tí,
de tu casa y tu ventana.
Y aunque no quiera tu madre.
Adiós, niña, hasta mañana.

I must leave you now,
your house and your window,
and though your mother disapprove,
goodbye, sweet love, till tomorrow.

Nana (Lullaby)

Duérmete, niño, duerme,
duerme, mi alma,
duérmete, lucerito,
de la mañana.
Naninta, nana.
duérmete, lucerito
de la mañana.

Sleep, little one, sleep,
sleep, my darling,
sleep, my little
morning star.
Lullay, lullay,
sleep, my little
morning star.

Canción (Song)

Por traidores, tus ojos,
voy a enterrarlos.
No sabes lo que cuesta
del aire.
Niña, el mirarlos
Madre, a la orilla.

Since your eyes are treacherous,
I'm going to bury them;
you know not what it costs,
'del aire',
dearest, to gaze into them.
'Mother, a la orilla.'

Dicen que no me quieres,
ya me has querido.
Váyase lo ganado,
del aire.
Por lo perdido,
Madre, a la orilla.

They say you do not love me,
but you loved me once.
Make the best of it
'del aire',
and cut your losses,
'Mother, a la orilla.'

Polo

¡Ay!
Guardo una pena en mi pecho que
a nadie se la diré.
¡Malhaya el amor, malhaya y quien
me lo dió a entender!
¡Ay!

Ay!
I have an ache in my heart
of which I can tell no one.

A curse on love, and a curse
on the one who made me feel it!
Ay!

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[1] A style of fast, triple meter Spanish folk dance, typically accompanied by instruments like castanets and guitars.

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