



COLLEGE OF MUSIC

University of North Texas  
College of Music

Guest Artist Recital | Friday, October 7, 2022 | 5:00 pm | Voertman Hall

**DWO: DUO WENDA-ORTIZ AND FRIEND**

**Dr. Camille Ortiz, soprano • Dr. Joseph Wenda, oboe**  
**Dr. Sunny Heesun Yun, piano**

Liebster Jesu, mein Verlangen,

BWV 32 (1726)..... Johann Sebastian Bach (1685–1750)  
arr. Joseph Wenda

Dolce vita del mio petto, *Amadigi*

*di Gaula*, HWV 11 (1715) .....George Frideric Handel (1685–1759)  
arr. Joseph Wenda

from *Ten Blake Songs* (1957) .....Ralph Vaughan Williams (1872–1958)  
3. The Piper

from *Cuatro canciones incaicas* (1930)..... Thedoro Valcárcel (1900–1942)  
1. Suray Surita

from *Cinco canciones antillanas* (1967) .....Ernesto Cordero (b. 1946)  
1. Voz del güiro

from *Siete canciones*

*venezolanas* (1932)..... Juan Bautista Plaza (1898–1965)  
3. Cuando el caballo se para  
4. Hilando el copo del viento  
7. Palma verde, garza blanca

--Pause--

In Sleep the World is Yours (2013) .....Lori Laitman (b. 1955)  
1. Lullaby  
2. Yes  
3. Tragedy

*Commissioned by Music of Remembrance and premiered on May 12, 2014  
at Benaroya Hall, Seattle, WA with soprano Megan Chenovick,  
oboist Benjamin Hausmann and pianist Mina Miller.*

Der Hirt auf dem Felsen, D. 965 (1828) ..... Franz Schubert (1797–1828)

**Liebster Jesu, mein Verlangen**

Liebster Jesu, mein Verlangen,  
 Sage mir, wo find ich dich?  
 Soll ich dich so bald verlieren  
 Und nicht ferner bei mir spüren?  
 Ach! mein Hort, erfreue mich,  
 Laß dich höchst vergnügt umfassen.  
 --Georg Christian Lehms (1684–1717)

**Dolce vita del mio petto**

Dolce vita del mio petto,  
 io perte morirò beata.  
 E più puro havrò l'affetto  
 di quest'alma sventurata.  
 --Librettist unknown

**Dearest Jesus, My Desire**

Dearest Jesus, my desire,  
 Tell me, where do I find you?  
 Shall I lose you so soon  
 And no longer feel you with me?  
 Ah! my refuge, give me joy  
 Let me in highest contentment  
 embrace you.  
 --trans. Z. Philip Ambrose

**Sweetest Life of My Bosom**

Sweetest life of my bosom,  
 I would gladly die for you.  
 And thus, purer would this love be,  
 Given by my unfortunate soul.  
 --trans. Camille Ortiz

**The Piper**

Piping down the valleys wild,  
 Piping songs of pleasant glee,  
 On a cloud I saw a child,  
 And he laughing said to me:

"Pipe a song about a lamb."  
 So I piped with merry cheer.  
 "Piper, pipe that song again."  
 So I piped: he wept to hear.

"Drop thy pipe, thy happy pipe;  
 Sing thy songs of happy cheer."  
 So I sang the same again,  
 While he wept with joy to hear.

"Piper, sit thee down and write  
 In a book, that all may read."  
 So he vanished from my sight;  
 And I pluck'd a hollow reed.

And I made a rural pen,  
 And I stain'd the water clear,  
 And I wrote my happy songs  
 Every child may joy to hear.  
 --William Blake (1757–1827)

### **Suray, surita**

Kai zonq'oita kamachini waillactay  
Suray surita  
Aman munanquichu nispa  
waillactay Suray surita  
Aa hojq'en raico saq'erpariwan  
cuyai takiricuspa  
¡Zonq'ollay! Pai q'epanta  
puripuiman sapallampaj  
Hinata q'apariyman,  
maquiykiwampas sip'ipay  
¡Munaiqui!  
Zonq'oitacsi cutichiwan waillactay  
Suray surita  
Manan manquypichu nispa  
waillactay Suray surita  
--Quechua Folk Poetry

### **Voz del güiro**

Soy de mi tierra antillana  
el calor, el dolor el grito.  
Llevo el amor infinito  
de la luz de la mañana.  
A mi cadencia temprano,  
se arrincona la mañana.  
El aire, el sol,  
la cabaña y el pitirre,  
que en su pico trae  
la voz de Puerto Rico  
y el corazón de mi entraña.  
--Andrés Castro Ríos (1942–2006)

### **Cuando el caballo se para**

Por la tostada llanura  
es el camino el que viaja.  
Mira como sigue solo  
cuando el caballo se para.  
Caminito, caminito, caminito,  
¿quién te dió tanta sabana,  
y quién te dió tanta pierna?  
¿Caminito, caminito,  
camino que no te cansas?  
Me voy a morir de anhelo  
si me niegas tus audacias.  
Camino que sigues solo  
Cuando el caballo se para.  
--Luis Barrios Cruz (1898–1968)

### **My Little Dove**

To this, my heart, I command,  
my beloved little dove.  
Do not love my heart,  
my beloved little dove.  
Ah! For another one you left me  
laughing cruelly.  
Oh, my beloved! I will follow your  
footsteps to await you alone.  
However it is, I will scream, even if  
you kill me with your own hands, I  
love you!  
And my beloved responds,  
my beloved little dove.  
Saying I do not love you,  
my beloved little dove.  
--trans. Katherin Montes & Camille  
Ortiz

### **Voice of the güiro**

I am from the land of the Antilles,  
the heat, the pain, the scream.  
I carry the infinite love  
of the light of morning.  
Early the morning hides  
in my cadence.  
The air, the sun,  
the cabin and the kingbird,  
who brings in his beak  
the voice of Puerto Rico  
and the heart of my innermost  
being.  
--trans. Camille Ortiz

### **When the Horse Stops**

Through the golden plain  
It is the pathway that travels.  
Look at how it continues by itself  
After the horse has stopped.  
Little pathway,  
who gave you all those woods  
and so much leg way?  
Little pathway,  
do you ever get tired?  
I will die of longing  
if you deny me your bravery.  
Pathway that continues on its own  
when the horse stops.  
--trans. Edward Lein

### **Hilando el copo del viento**

Las palmas están hilando,  
Hilando el copo del viento,  
Para hacer su traje lindo  
La novia luna de enero.  
Las palmas están hilando,  
Hilando el copo del viento,  
Para tejer escarpines  
A los nacidos luceros.  
Las palmas están hilando,  
Hilando el copo del viento,  
Para la mortaja blanca  
De mis difuntos anhelos.  
--Luis Barrios Cruz (1898-1968)

### **Palma verde, garza blanca**

Palma verde, garza blanca,  
celedonia en el estero.  
Muchacha de ojos baldíos  
Que no saben lo que pienso.  
Muchacha de ojos baldíos,  
celedonia en el estero.  
Te voy a enseñar muchacha,  
los caminitos del viento.  
Muchacha de ojos baldíos  
que no saben lo que anhelo.  
Palma verde, garza blanca,  
caminitos del silencio.  
--Luis Barrios Cruz (1898-1968)

### **Lullaby**

Sleep, my child, just fall asleep,  
please sleep and don't cry anymore.  
Just look, in sleep the world is yours,  
please sleep and don't cry so hard.  
Close your eyes and fall asleep,  
listen, the forest is rustling.  
In sleep there is no hate and no  
scorn,  
and in sleep you are not cold.  
Sleep, my darling, and smile, my  
child,  
listen, the river is singing.  
Sleep, then the wind will sing of joy  
and sing of the blossoming spring.  
Sleep my child and forget your ails,  
for you the day is dark.

### **Spinning the Puff of the Wind**

The palm trees are spinning,  
Spinning the puff of wind  
To make a fine suit  
For the January Bride's moon.  
The palm trees are spinning,  
Spinning the puff of wind  
To knit some bootees  
For the newborn morning stars.  
The palm trees are spinning,  
Spinning the puff of wind  
For the white shroud  
Of my dead dreams.  
--trans. Edward Lein

### **The Green Palm, The White Heron**

The green palm, the white heron,  
Swallow in the swamp.  
Young girl of distant eyes  
Which know not what I think.  
Young lady of distant eyes,  
Swallow in the swamp,  
I will teach you young lady  
The little pathways of the wind.  
Young girl of distant eyes  
Which know not what I long for.  
The green palm, the white heron,  
Little pathways of silence.  
--trans. Edward Lein

Bright is the night when a dream  
cuddles you,  
so sleep my child, so sleep.  
--Poems by Selma Meerbaum-  
Eisinger translated from the German  
by Jerry Glenn and Florian Birkmayer,  
with Helene Silverblatt and Irene  
Silverblatt, January 1941

## Yes

You are so distant.  
As distant as a star I thought I'd  
grasped.  
And yet you are near —  
just a little dusty  
like time that's past.  
Yes.  
You are so huge.  
As huge as the shadow of that tree.  
And still you're just here too —  
just pale like a dream  
in my bosom.  
Yes.  
--July 6, 1941

## Der Hirt auf dem Felsen

Wenn auf dem höchsten Fels ich  
steh',  
In's tiefe Thal hernieder seh'  
Und singe,  
Fern aus dem tiefen dunkeln Thal  
Schwingt sich empor der Wiederhall  
Der Klüfte.  
Je weiter meine Stimme dringt,  
Je heller sie mir wiederklingt  
Von unten.<sup>1</sup>  
Mein Liebchen wohnt so weit von  
mir,  
Drum sehn' ich mich so heiß nach  
ihr Hinüber!  
In tiefem Gram verzehr' ich mich,  
Mir ist die Freude hin!  
  
Auf Erden mir die Hoffnung wich,  
  
Ich hier so einsam bin!  
So sehndend klang im Wald das Lied,  
So sehndend klang es durch die  
Nacht;  
Die Herzen es zum Himmel zieht  
Mit wunderbarer Macht.<sup>2</sup>  
Der Frühling will kommen,  
Der Frühling, meine Freud',  
Nun mach' ich mich fertig  
Zum Wandern bereit.<sup>3</sup>  
--Wilhelm Müller (1794–1827)<sup>1,3</sup> and  
Karl August Varnhagen von Ense  
(1785–1858)<sup>2</sup>

## Tragedy

This is the hardest: to give yourself  
away  
and then to see that no one needs  
you,  
to give all of yourself and realize  
you'll fade like smoke and leave  
no trace.  
--December 23, 1941

## Shepherd on the Rock

When, from the highest rock up  
here,  
Down to the valley deep I peer,  
And sing,  
Far from the valley dark and deep  
Echoes rush through, in upward  
sweep,  
The chasm.  
The farther that my voice resounds,  
So much the brighter it rebounds  
From under.  
My sweetheart dwells so far from  
me,  
I hotly long with her to be  
O'er yonder.  
So longingly did sound the song,  
So longingly through wood and  
night,  
Towards heav'n it draws all hearts  
along  
With unsuspected might.  
I am consumed in misery,  
I have no use for cheer,  
  
Hope has on earth eluded me,  
I am so lonesome here.  
The Springtime is coming,  
The Springtime, my cheer,  
Now must I make ready  
On wanderings to fare.  
--trans. Walter Meyer

Internationally recognized for compelling performances of baroque and concert repertoire, Puerto Rican soprano **Camille Ortiz** is quickly establishing herself as a leading operatic artist. The upcoming 2022–2023 season includes appearances with Opera Orlando as Marie in *The Daughter of the Regiment*; Galatea in Eugene Opera's *Acis and Galatea*; performances of *Crossing Borders* with Ars Lyrica Houston in the San Diego Early Music Society and Arizona Early Music, Tucson Desert Song Festival; a baroque program with Chamber Music Amici; the soprano soloist for Palmeri's *Misa a Buenos Aires* (Tango Mass) with Eugene Concert Choir; and recitals across the United States. The 2021–2022 season included recitals and masterclasses of Latin American art song across the United States; a faculty recital in University of Oregon's Beall Hall; an Ars Lyrica Houston tour of *Crossing Borders*, a program of Spanish and Latin American baroque repertoire featured in the Music Before 1800 music series in New York City; Pamina in Eugene Opera's production of *The Magic Flute*; a masterclass and performance at the Puerto Rico Conservatory; a highly anticipated debut with the Boston Baroque as Oriana in Handel's *Amadigi di Gaula*; and an exciting Kennedy Center debut with Opera Lafayette as Elena (Hélène) in their adaptation of Gretry's *Silvain*.

She has appeared with the Philharmonia Baroque Orchestra and Chorale, Gulfshore Opera, Magic City Opera, Naples Philharmonic, Dallas Bach Society, Orchestra of New Spain, Festival of the Aegean in Greece, Orchestra da Camera Fiorentina (John Rutter conducting), and at Carnegie Hall with MidAm International. She appears in the highly acclaimed CD recording of Rameau's *Le temple de la gloire* with the Philharmonia Baroque Orchestra and Chorale, conducted by Nicholas McGegan, for which she was named "the stand-out" of the recording by *BBC Music Magazine*, October 2018. Her fall 2018 performances with the Philharmonia Baroque of Mozart's *Exsultate Jubilate*, *Coronation Mass in C Major*, and *Litaniae Laetantiae* have also been broadcast on San Francisco's KDFC, classical music radio.

Ms. Ortiz is Assistant Professor of Voice at University of Oregon, School of Music and Dance, and completed her DMA at University of North Texas College of Music under the tutelage of Prof. Molly Fillmore.



**Joseph Wenda** is an active performer, avid educator, and adventurous arranger. He strives for individuality in style and programming; recitals often include works by living composers, original performing editions of older works, and original chamber transcriptions. His dissertation, "Two Chamber Transcriptions Featuring the Oboe from Richard Strauss' *Der Rosenkavalier*, Op. 59," takes two of the most well-known scenes from the work out of the opera house and onto the small stage.

Dr. Wenda has performed recently with the Oregon Symphony, Rogue Valley Symphony, Eugene Symphony, Yakima Symphony Orchestra, Bozeman Symphony, Oregon Mozart Players, Oklahoma City Philharmonic, Painted Sky Opera, TACTUS Chamber Ensemble, Gulfshore Opera, and more. Recent solo performances include Mozart's Concerto for Oboe with Naples Orchestra and Chorus and *Quiet City* by Aaron Copland with the NorCal Music Festival Orchestra. During the 2022–2023 season, he will be featured as principal oboe of the Rogue Valley Symphony (Ashland, OR) and as a soloist with Chamber Music Amici (Eugene, OR).

Wenda was the Assistant Professor of Oboe at the Oklahoma City University from 2019 to 2021. In August of 2021, he moved to Eugene, Oregon with his wife, Dr. Camille Ortiz, where he continues his teaching, performing, and reed-making pursuits as "The Reed Whisperer". He is also on teaching/performing faculty at Killington Music Festival and Bocal Majority Bassoon and Oboe Camps.

Dr. Wenda spent his childhood in Yakima, Washington, and earned his undergraduate degree from Central Washington University with Brent Hages. He earned his master's at the Pennsylvania State University with Timothy Hurtz and his doctor of musical arts degree at the University of Miami – Frost School of Music with Robert Weiner.



South Korean-born pianist **Sunny Heesun Yun** has been actively performing throughout America, Europe, and South Korea. Notable venues include Carnegie Hall in New York City, Kennedy Center in Washington, D.C., Seoul Arts Center in Seoul, South Korea, and the Varna Opera House in Varna, Bulgaria. She has won several international competitions, including Grand Prize Virtuoso Competition (Vienna, Austria), IBLA Grand Prize (Ragusa-Ibla Sicily, Italy), International Symphonic Workshops Piano Competition (Varna, Bulgaria), Rose Petroff Foundation Piano Competition (San Antonio, Texas), Bradshaw & Buono International Piano Competition, American Protégé International Concerto Competition, and American Protégé International Piano and String Competition in New York City. In 2014, Dr. Peter A. Petroff (b. 1942) dedicated his composition *Rhapsody No. 8* to her. The piece was published in a folio, *Selected Advanced Concert Works for Piano*, which is available at RBC Music in San Antonio, Texas. In 2016, she released three albums, titled *Together*, *Together for Christmas*, and *Strange Monsters: A Music & Words Collaboration*.

Sunny earned her doctor of musical arts and master of music degrees in piano performance from University of North Texas in Denton, where she studied piano with renowned Polish-American pianist and pedagogue Prof. Adam Wodnicki and orchestral conducting with Dr. Clay Couturiaux as her related field. She received her bachelor of music degree from Chugye University for the Arts and graduated from Deokwon Arts High School in Seoul, South Korea. She is an associate music director at Aldersgate United Methodist Church in Carrollton, Texas and is on the music faculty at Dallas College in Dallas, Texas and Southeastern Oklahoma State University in Durant, Oklahoma.



**Seventy-seventh program of the 2022–2023 season  
Photography and videography are prohibited**