In the year 2017 my life changed completely. I was introduced to Professor Mark Schnaible after hearing so many wonderful things about his career and his work as a great voice teacher as well. Later on, things got even better, after taking many online lessons with Mark, I did a private concert with great colleagues in Guadalajara, Mexico and then I got accepted at the LIDALNORTH professional workshop in Oslo, Norway where I finally got to work with Mark in person. When I went back home after traveling to countries I never imagined I would ever visit, it was very obvious that I was a completely different man. Two months later I received my Brooklyn College acceptance letter for the Master’s program in vocal performance. As you can see, ever since the year 2017, I’ve been constantly traveling, henceforth the title “Musical Travelogue” perfectly describes the main expression of this recital, it is a musical lecture about my experiences encountered as an artist and traveler.

George Frideric Handel (1685-1759)  
Revenge, Revenge Timotheus Cries  
Alexander’s Feast  
Libretto by Newburgh Hamilton  

Duration: 7:19 minutes  

George Frideric Handel was a German composer from the Baroque period. He first started his musical path when he met composer and organist Frideric Wilhelm Zachow who became his teacher. Despite his dedication to music, his father did not support his passion and forced him to study law at the University of Halle. Not surprisingly, he didn’t stay there for long and in 1703 at 18 years old, he decided to pursue his passion for music full time. Thus in the same year he traveled to Hamburg, the operatic center of Germany. The upcoming year he composed his first opera Almira which achieved enormous success. The opera’s amazing reception motivated him to continue writing Italian operas and move to Italy, the birthplace of operatic style. He successfully composed two operas Rodrigo and Agrippina and later toured the major Italian cities for three years. While he was in Venice, he unexpectedly made connections with people who expressed interest by telling him he would do well in the London music scene. In the year 1710 Handel left Venice and set out for England. This move turned out to be a great decision and even decided to make London his permanent home and became a naturalized British citizen in 1727. This bass aria comes from his oratorio named Alexander’s Feast. The work describes a banquet held by Alexander the Great and his mistress Thaïs in the captured Persian city of Persepolis, amidst a great war between the Macedonians and the Persians during which the musician Timotheus sings and plays his lyre, inciting various moods in Alexander. This piece is the one that finally awakens the Macedonian king’s desire to finally burn the city of Persepolis in revenge for his dead Greek soldiers.
Ralph Vaughan Williams (1872-1958)
Four Last Songs cycle
Tired
Words by Ursula Vaughan Williams

Duration: 2:10 minutes
There is no denying that Ralph Vaughan Williams is arguably Britain’s greatest classical composer since the days of Henry Purcell. His works include symphonies, operas, ballets, chamber music, secular and religious vocal pieces. His style has often been described as the epitome of “Englishness” in classical music. With this short song, we get a perfect sense of Vaughan Williams’ unique compositional style, at first you would never think it is a piece from the 20th century due to the fact that it sounds noticeably medieval. That is precisely because he was greatly influenced by Tudor music and that dates back all the way to the 15th century and ended in the year 1603. The soothing yet melancholy vibe this song has tells us perfectly that the composer knows he is in the final days of his life. He expresses the immense blessing that it is to be by side by side with your soul mate and what shall be remembered when he or she passes away.

George Frideric Handel (1685-1759)
But Who May Abide
Messiah

Duration: 4:20 minutes
Handel composed his most famous oratorio in 1741. This work has internationally iconic arias and powerful timeless chorus numbers telling the story of Jesus' birth, life, death, and resurrection. This aria which can be also sung by a soprano or a mezzo is a representation of the human reaction to the words of God. The message states that normal beings might not be ready for the extreme power that the lord possesses even though we might love him passionately and follow his teachings, his power is still compared like that of a refiner’s fire.

Francesco Paolo Tosti (1846-1916)
Vorrei, Tristezza
Poems by Mario Dei Fiori and Riccardo Mazzola

Duration: 8:44 minutes
Francesco Paolo Tosti was an Italian, later British composer and music teacher, he studied with Saverio Mercadante (1795-1870). Tosti composed more than 350 songs among which were
favorites of famous singers from his time like Carusso, Tetrazzini and in more modern times, Pavarotti and Carreras. These two powerful songs manage to achieve an emotional scale like a grand opera. They also demonstrate masterfully two completely different sides of love. “Vorrei” which means “I would like” we get a lovely taste of the enormous positive side of love and with “Tristezza” (Sadness) we get Tosti’s extreme sad and emotional side of love.

Franz Schubert (1797-1828)
*Der Tod und das Mädchen*
*Der Wanderer*
*Wanderers Nachtlied II*
Poems by Matthias Claudius, Georg Philip Schmidt and Johann Wolfgang von Goethe

Duration: 10:12 minutes

Franz Schubert was an Austrian composer of the late Classical and early Romantic eras. Although he died at the age of 31, his impact was quite formidable, having written over 600 songs (mainly lieder) and nine symphonies. “Der Tod und das Mädchen” (Death and the Maiden) narrates the eerie story of Death coming to claim a young life, it is the perfect opportunity as a singer to demonstrate proficient acting talent by playing two characters in the same piece, the fast section at the beginning perfectly sets the mood for the maiden’s despair trying to convince Death to leave her alone, and then the singer transforms into Death manipulating the maiden by telling her very convincingly that he means no harm. “Der Wanderer” which literally means “The Wanderer” describes the emotions of a person who feels odd everywhere, and can’t find his land. Finally the set ends with “Wanderers Nachtlied II” which means “Wanderer’s Nightsong II”. It is based on a poem written by German writer Johann Wolfgang von Goethe and it beautifully describes the soothing peaceful feeling when nature itself is resting at night.

Henri Duparc (1848-1933)
*Chanson Triste*
*Le Manoir De Rosemonde*
Poems by Jean Lahor and Robert de Bonnières

Duration: 6:21 minutes

Henri Duparc is one of the most important composers of the French repertoire. Known for being a perfectionist and being very self-deprecating, he would constantly revise and polish his works, even to the point of sometimes destroying some and refusing to let them be published. In *Chanson Triste*, which translates to “Sad Song”, Duparc musically expresses along with Jean Lahor’s beautiful words that no matter how much pain we are going through in our lives, love is still capable of healing the worst wounds. *Le Manoir de Rosemonde* (The Manor of Rosemonde) was composed in 1879 this piece has a darker feel to it. The poet Robert de Bonnières describes a man that has sacrificed so many things in his life in order to find Rosemonde the woman he loves...
who resides in a mansion located far far way, he compares falling in love as being bitten by fierce dog.

Pablo Sorozábal (1897-1988)

Despierta Negro
From “La Tabernera del Puerto” (The Innkeeper of the Port)
Libretto by Federico Romero Sarachaga

Duration: 4:08 minutes

Zarzuela, is a form of opera but purely of Spanish origin that alternates between spoken and sung scenes, incorporating operatic and popular songs, as well as dance. In this aria, Simpson an old African sailor is left alone with four, sleeping black marines from an American cruiser. As they fall asleep after all of them getting drunk, he enigmatically exhorts them to wake up so they can realize how the white man is exploiting their Negro race.

Agustín Lara (1897-1970)

Granada

Duration: 4:10 minutes

Granada is a song written in 1932 by Mexican composer Agustín Lara. The song very proudly expresses the magnificence of the Spanish city of Granada and has become a standard in Spanish music repertoire and it is officially considered an art song. The song has been covered many times, one notable cover is obviously the Three Tenors version sung by Plácido Domingo, José Carreras and Luciano Pavarotti.

Richard Rodgers (1902-1979)

Some Enchanted Evening
From “South Pacific”
Lyrics by Oscar Hammerstein II

Duration: 3:41 minutes

South Pacific is a musical based on the book “Tales of the South Pacific” by James Michener. Emile de Becque a middle-aged French man who has become a planter on a South Pacific island during World War II has fallen in love with Ensign Nellie Forbush, a young good-natured American navy nurse from Little Rock, Arkansas. The two have known each other for only a few weeks, and each worries that the other may not return his or her love. In this tune Emile declares his romantic feelings for Nellie, recalling how they first met at a dance club and how they instantly were attracted to each other. He asks her to marry him confessing that he has finally found the one and that he will never let her go, otherwise he will be dreaming all alone throughout the rest of his life.
Claude-Michel Schönberg (1944-)
“Stars”
From “Les Misérables”
Lyrics by Alain Boublil (French version)
Jean-Marc Natel (French version)
Herbert Kretzmer (English version)

Duration: 3:19 minutes
There is no denying that Les Misérables is a worldwide musical phenomenon. Winner of eight Tony Awards including Best Musical in 1987. Based on one of the greatest literary works of all time written by arguably the greatest French novelist and poet Victor Hugo. A powerful universal tale of social terrible injustices, the characters of Les Misérables are common to all races, recognizable everywhere in their deep humanity as well their guile. In this aria Inspector Javert a proud police officer, is relentlessly in pursuit of the story’s protagonist Jean Valjean after realizing he broke parole and is now a fugitive under a new identity as Monsieur Madeleine. He makes a vow to the stars which represent his personal belief in a just and ordered universe, declaring that he will find Valjean and recapture him at all costs.

Alan Menken (1949-)
“If I Can’t Love Her”
From Beauty & The Beast
Lyrics by Howard Ashman & Tim Rice

Duration: 4:06 minutes
In the year 1994, something unexpected happened on Broadway, a beloved Walt Disney animated classic named Beauty and the Beast finally became a stage musical thus giving birth to Disney’s own theatre company called Walt Disney Theatrical Productions. It featured wonderful new songs by legendary American composer Alan Menken who is best known for his scores and songs for films produced by Walt Disney Animation Studios. In this piece which was not in the original animated version, the character of the Beast recently had an unfortunate situation with Belle the girl he is in love with and it caused him to completely lose control causing her to run away from him. Realizing his big mistake, the Beast tries to apologize but to no avail. After she runs away again, he laments about what horrible consequences could happen if he is unable to break the curse that transformed him into the monster he is now if he can’t love her and earn her
love in return which is the only way he can be human again.

Ben Moore (1960- )
*I’m Glad I’m Not A Tenor*

**Duration: 6:22 minutes**

Ben Moore is an American composer whose works include art song, musical theatre, cabaret, chamber music, choral music and opera. His work has been described as “Brilliant” by the New York Times and Opera News. He has recently shifted his career to painting. *I’m Glad I’m Not A Tenor* is the perfect anthem that describes the frustrations felt by baritones with tenors always getting the worldwide famous tunes. The character tries to convince the audience that baritones have tunes just as good as tenors, but throughout the song we notice that his desire to be a tenor is quite obvious as the famous aria from Puccini’s opera *Turandot* “Nessun Dorma” keeps creeping in every time he sings a famous baritone aria.