

**Adriana Hernandez**  
**Senior Composition/Voice Recital**

**April 12, 2025**

**7:30pm**

**Chapman Theatre, Kansas State University**

**PROGRAM**

Es muß ein Wunderbares sein (1852).....Franz Liszt  
(1811-1886)

Frühlingsnacht (from Liederkreis 1840).....Robert Schumann  
(1810-1856)

Adriana Hernandez, mezzo-soprano  
Cheryl Savage, piano

The King's Herald .....Adriana Hernandez  
Brett Wyckoff, trumpet  
Andrew Dearing, horn  
Zach Elliott, trombone  
Lloyd Dodson III, tuba

2 Violins .....Adriana Hernandez  
Hollis Hagenbuch, violin  
Mara Gee, violin

Under the Moonlight.....Adriana Hernandez  
Melissa Fierro, flute  
Cheryl Savage, piano

**KANSAS STATE**  
**UNIVERSITY**

School of Music,  
Theatre, and Dance

Cuando Vuelva a tu Lado (1934).....Maria Grever  
(1885-1951)

Frühlingsglaube (1820).....Franz Schubert  
(1797-1828)

Adriana Hernandez, mezzo-soprano  
Cheryl Savage, piano

Crimson.....Adriana Hernandez

Digital Media

Delta.....Adriana Hernandez

Digital Media

Sunrise.....Adriana Hernandez

Digital Media

Confession Upon the Wind.....Adriana Hernandez

MIDI facsimile

## Program Notes

### ***Es muß ein Wunderbares sein*, S.314 by Franz Liszt (1811–1886)**

Composed in the mid-19th century, this tender lied sets a poem by Oscar von Redwitz that expresses the quiet joy and longing of mutual love. The title — “It Must Be a Wonderful Thing” — reflects the song’s dreamy, intimate mood.

Known for his virtuosic works, Liszt here shows his introspective side, with a gentle vocal line and expressive piano harmonies. The piece is a delicate fusion of music and poetry, offering a glimpse into the quiet depths of Romantic longing.

Es muß ein wunderbares sein  
Ums Lieben zweier Seelen!  
Sich schließen ganz einander ein,  
Sich nie ein Wort verhehlen!  
Und Freud und Leid und Glück und Not  
So miteinander tragen!  
Vom ersten Kuss bis in den Tod  
Sich nur von Liebe sagen.

It must be a wonderful thing  
The love of two souls entwining!  
To be united so completely,  
Never to hide a single word!  
And joy and sorrow, happiness and need  
To bear them all together!  
From the first kiss to the grave  
To speak only of love forever

### ***Frühlingsnacht*, Op. 39, No. 12 by Robert Schumann (1810–1856)**

The final song in Schumann’s *Liederkreis*, Op. 39, *Frühlingsnacht* (“Spring Night”) sets a poem by Joseph von Eichendorff that captures the exhilaration of love and renewal. Composed in 1840—Schumann’s prolific “Year of Song”—the piece is vibrant and full of movement. The piano evokes rustling spring breezes, while the voice bursts with joy and anticipation. Ending the cycle on a triumphant note, *Frühlingsnacht* celebrates the union of nature’s awakening and the human heart’s awakening to love.

Überm Garten durch die Lüfte  
Hört’ ich Wandervögel ziehn,  
Das bedeutet Frühlingsdüfte,  
Unten fängt’s schon an zu blühn.  
Jauchzen möcht’ ich, möchte weinen,  
Ist mir’s doch, als könnt’s nicht sein!  
Alte Wunder wieder scheinen  
Mit dem Mondesglanz herein.  
Und der Mond, die Sterne sagen’s,  
Und im Träume rauscht’s der Hain,  
Und die Nachtigallen schlagen’s:  
Sie ist Deine! Sie ist Dein!

Above the garden, through the air  
I heard migratory birds passing,  
That means spring’s fragrances—  
Below, things are starting to bloom.  
I could shout for joy, I could weep,  
It seems to me it cannot be true!  
Old wonders seem to return  
With the moonlight streaming in.  
And the moon, the stars proclaim it,  
And in dreams the grove whispers it,  
And the nightingales sing it:  
She is yours! She is you  
School of Music,  
Theatre, and Dance

### **The King's Herald**

*The King's Herald* began as a piano invention for an 18th-century counterpoint class. Curious to explore new textures, I later arranged it for brass quartet, which brought added color and power.

The piece opens with a bold, fanfare-like theme, evoking a royal announcement. It then moves into a sonata-like section where the theme is shared among players, creating lively harmonies and rhythmic energy.

### **2 Violins**

*2 Violins* is a fast, rhythmically driven duet inspired by Lindsey Stirling's *Untamed*.

Written in 12/8, it combines intensity with playful virtuosity and a dance-like momentum. The piece also draws on the rhythmic spirit of *huapango*, a Mexican style known for its vibrant syncopations and shifting meters.

### **Under the Moonlight**

*Under the Moonlight* is a reflective duet for piano and flute that explores movement, and mood. The piece opens slowly, with open-voiced chords in the piano that create a sense of space and stillness — as if the night itself is holding its breath. This gentle beginning suddenly gives way to a flowing stream of notes, where motion and emotion begin to surface.

Though written in 3/4, the rhythm avoids the feel of a traditional waltz. Instead, the meter flows freely, giving the piece a dreamlike quality. Above this, the flute glides gracefully — like a swan across a moonlit lake

***Cuando vuelva a tu lado* by Maria Grever (1885–1951)**

Written in 1934, this beloved song by Mexican composer María Grever expresses a heartfelt longing for love and reconciliation. Known internationally as *What a Difference a Day Makes*, the original Spanish version remains especially intimate and poetic. With a tender melody and poignant lyrics, the song blends the romantic warmth of bolero with Grever's signature elegance. As the first Mexican woman to find major success in American popular music, Grever left a lasting legacy of emotional and refined songwriting.

*Cuando vuelva a tu lado*  
No me niegues tus besos  
Que el amor que te he dado  
No podrás olvidar  
No me preguntes nada  
Que nada he de explicarte  
Que el beso que negaste  
Ya no lo puedes dar

Cuando vuelva a tu lado  
Y esté solo contigo  
Las cosas que te digo  
No repitas jamás  
Por compasión  
Une tu labio al mío  
Y estréchame en tus brazos  
Y cuenta los latidos  
De nuestro corazón

*When I return to your side*  
Don't deny me your kisses  
For the love that I've given you  
You won't be able to forget  
Don't ask me anything  
For I have nothing to explain to you  
The kiss that you denied  
You can no longer give

When I return to your side  
And am alone with you  
The things I tell you  
Never repeat them  
Out of compassion  
Join your lips with mine  
And hold me in your arms  
And count the beats  
Of our heart

***Frühlingsglaube*, D. 686 by Franz Schubert (1797–1828)**

*Frühlingsglaube* ("Faith in Spring") is a cherished lied by Franz Schubert, composed around 1822 to a poem by Ludwig Uhland. Evoking the quiet promise of renewal, Schubert's setting is serene and introspective, with flowing melodies and a gentle accompaniment that reflect the poem's themes of nature and inner transformation. Subtle harmonic shifts suggest a soul awakening after winter, offering a moment of calm and quiet hope — a reminder that change, and peace, are on the horizon.

Die linden Lüfte sind erwacht,  
Sie säuseln und wehen Tag und Nacht,  
Sie schaffen an allen Enden.  
O frischer Duft, o neuer Klang!  
Nun, armes Herze, sei nicht bang!  
Nun muss sich alles, alles wenden.  
Die Welt wird schöner mit jedem Tag,  
Man weiß nicht, was noch werden mag,  
Das Blühen will nicht enden.  
Es blüht das fernste, tiefste Tal:  
Nun, armes Herz, vergiss der Qual!  
Nun muss sich alles, alles wenden.

The gentle breezes have awakened,  
They whisper and stir day and night,  
They work everywhere around us.  
Oh, fresh fragrance, oh, new sound!  
Now, poor heart, do not be afraid!  
Now all must, all must change.  
The world grows more beautiful every  
day,  
Who knows what may yet come?  
The blossoming will not cease.  
Even the farthest, deepest valley blooms:  
Now, poor heart, forget your sorrow!  
Now all must, all must change.

**Crimson**

(originally titled *Carmesí*) began as a personal challenge to write for percussion — a world I hadn't explored much as a vocalist and composer. The original version featured driving rhythms, shifting meters, and a wide range of percussion instruments.

When a live performance wasn't possible, I reimagined the piece as an EDM-inspired work, translating its energy into an electronic soundscape. Rhythmic motifs are now carried by strings and synths, blending the raw pulse of percussion with the cinematic intensity of dance music.

This piece is about adaptation, momentum, and discovering new colors in unexpected places. The original percussion version is available on my YouTube channel.

### **Delta**

Delta is an EDM track inspired by the production style of Illenium. It focuses on layered synth textures, dynamic builds, and a strong rhythmic drive. Unlike some of my other works, this piece wasn't written with a specific narrative in mind — it was more of an exploration of sound energy and a desire to switch back into the realm of EDM.

### **Sunrise**

Sunrise is a piece for strings, with the cello featured as the main voice. It was inspired by the quiet beauty of early morning — specifically that moment when the sun first appears and everything feels still, yet full of possibility.

In writing this, I wanted to capture not just the visual of a sunrise, but the emotional response it can bring. The music moves slowly at first, with warm harmonies and open textures, gradually building in color and motion. The cello carries a reflective, expressive line meant to mirror that feeling of being reminded — even briefly — of how alive we are, and how much beauty can exist in something we often take for granted.

It's a piece about pausing, noticing, and appreciating a moment of light before the day fully begins

### **Confession Upon the Wind**

Originally composed as a theme for an indie video game, Confession Upon the Wind was written to represent a thriving fairytale city — a place known across the world for its art, music, and cultural brilliance. In the game's story, the city is especially renowned for its opera scene, and the music reflects that grandeur.

Scored for strings, the piece features fast-moving eighth-note figures, sweeping legato lines, and a style reminiscent of 19th-century Romanticism. The orchestration is meant to feel lively and elegant — capturing the energy of a city in motion, filled with creativity and imagination.