

Pacific Lutheran University  
School of Arts and Communication / Department of Music present

SENIOR RECITAL

**Anika Hille, mezzo-soprano**

Amy Boers, piano

Friday, April 23, 2021 at 8pm

Lagerquist Concert Hall, Mary Baker Russell Music Center

**Program**

**Erbarme Dich**.....**J. S. Bach (1685-1750)**  
from *Matthäuspassion*

**Hai Luli**.....**Pauline Viardot-Garcia (1821-1910)**  
**Nuit d'étoiles**.....**Claude Debussy (1862-1918)**

**Widmung**.....**Robert Schumann (1810-1856)**  
**Von ewiger Liebe**.....**Johannes Brahms (1833-1897)**

**Where Corals Lie**.....**Edward Elgar (1857-1934)**  
**Things Change, Jo**.....**Mark Adamo (b. 1962)**  
from *Little Women*

**Esser Mesto**.....**Friedrich von Flotow (1812-1883)**  
from *Martha*

**Anzoleta Avanti la regata**.....**Gioachino Rossini (1792-1868)**

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*This recital is presented by Ms. Hille in partial fulfillment of the requirements for the degree of Bachelor of Music Education. Ms. Hille is a student of Dr. Soon Cho.*

**Program Notes**

**J. S. Bach** is considered to be one of the greatest composers of all time, and certainly of the Baroque era. By the time Bach had completed his *St. Matthew Passion* in the 1720's, the genre conventions of the Passion had grown to include orchestra, choirs, and solo arias. By contrast to his earlier *St. John Passion*, the *St. Matthew Passion* was influenced by the Pietism movement in the Lutheran Church, which emphasized personal faith as opposed to traditional doctrine and theology. Because of this, the *St. Matthew Passion* is rich, passionate, and full of raw emotion. "Erbarme dich" ("Have mercy") takes place in the latter half of the Passion, after Peter denies Jesus three times. The aria begs for forgiveness and mercy for Peter's lack of faith, and the traditional violin obbligato cries along with the soloist through mournful phrases of repentance and anguish.

French-born **Pauline Viardot-Garcia** grew up in a prominent musical family of Spanish descent. She was an accomplished mezzo-soprano, pianist, and composer of the mid-19<sup>th</sup> century. Her intimate knowledge of both piano and vocal writing is reflected in her passionate, Romantic style accompaniments and vocal lines. However, Viardot-Garcia resides in relative obscurity within today's popular solo literature. It's important to note that most successful 19<sup>th</sup> century female composers were either related to or married to prominent male artists, such as Clara Schumann, Alma Mahler and Fanny Mendelssohn. Because Viardot-Garcia was never strongly associated with a popular male composer of the time, she failed to become a household name, and her work continues to be overshadowed by more well-known Romantic composers.

Composed in 1880 when he was just eighteen, *Nuit d'étoiles* ("Starry Night") was **Claude Debussy's** first published composition. The wistful melancholy of his later works is foreshadowed here, but one can still hear the Romantic musical influences of the time, before Debussy had matured his ability to heighten the meanings of words with refined harmonic textures. The accompaniment primarily supports the melodic line with little independence or ornamentation. Here, the soloist sits beneath a starry night sky and yearns for a past love. The last stanza leaves the listener with a feeling of hope, optimistic that this love story has not yet come to a close.

**Robert Schumann** is best known for his piano compositions, lieder, and orchestral works. Written as part of the *Myrthen* song cycle as a wedding gift to his wife Clara, "Widmung" explores themes of devotion, longing, and loneliness. The arpeggiated rhythmic patterns in the piano accompaniment seem to depict the impulsive beginnings of a romantic relationship, which then transcend into calm, blocked chord triplets in the middle section. The passion, rapture, and elevation of the final extended coda supports the devoted love that Robert triumphantly declares for Clara through the last section of the piece.

One of the most well-known composers of German lieder for the mezzo-soprano voice, **Johannes Brahms** is known for his flexibility of form, asymmetry, and economical motive development.

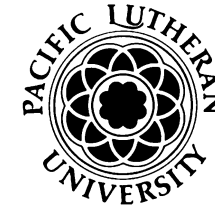
His pieces often feature themes of unrequited love, and is suspected to have written much of his middle-voice repertoire about Clara Schumann, a mezzo-soprano and close friend. “Von ewiger Liebe” describes a dialogue between lovers in three contrasting sections. The piece begins with an expository narration of a night scene, in which two lovers are meeting. The young man expresses his doubts and anxieties about the relationship, and the maiden reassures him of their eternal love.

**Edward Elgar** came from humble origins and experienced constant career difficulties throughout his life. Elgar felt like an outsider in musical circles dominated by academics, even after he began to achieve recognition. Although he was an English composer, much of his influence came from continental European styles, which can be heard throughout his *Sea Pictures* song cycle. In “Where Corals Lie,” the narrator is whisked away from mortal love by the persuasive lure of the sea. The accompaniment is written to reflect the emotional undercurrents by shifting between more detached rhythms and entwined counterpoint.

**Mark Adamo** is an American composer and professor of music at New York University’s Seinhart School of Culture, Education, and Human Development. He is most well-known for his spectacular and innovative opera, *Little Women*. In the lyrical aria “Things Change, Jo,” Adamo demonstrates his talent for developing simple motives into powerful arias with unusual chromatic harmonies and shifting tonal centers. The character, Meg, delivers a heartfelt but stern lesson to her younger sister about how life goes on, no matter how much one clings to the past.

The music of German nobleman **Friedrich von Flotow** is much less popular than it once was. Of the roughly thirty operas composed by Flotow, *Martha* was by far the most frequently performed and was responsible for the fame he enjoyed in his lifetime. In the opera, a high-class woman and her maid, bored with Court life, disguise themselves as country women and sell themselves as servants to two farmers, only to discover that they have entered into contracts that bind them to these men for a year. The two women eventually fall in love with the two farmers, and “Esser Mesto” serves as maid Nancy’s declaration of love for farmer Plunkett.

Italian born **Gioachino Rossini** was a prolific composer of opera, creating some of the most unforgettable works in the operatic repertoire. However, due to poor health, he retired early from the opera scene and moved to a villa just outside of Paris. *La Regata Veneziana* was written for one of Rossini’s selective musical soirees, at which composers, artists, and friends would gather to hear new pieces and eat magnificent meals. The work describes the famous Venetian regatta from the viewpoint of a young woman named Anzoleta. In “Anzoleta avanti la regata,” Anzoleta watches her lover, Momolo, prepare for the gondola race. Although *La Regata Veneziana* was written during Rossini’s more mature development period, the music maintains a certain simplicity, with broken chord variations used to portray the water’s movement, Anzoleta’s anticipation, and the crowd’s excitement.



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