

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

SENIOR RECITAL

Maya Adams, *soprano*

Amy Boers, *piano*

Sunday, April 25, 2021 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Program

Un cenno leggiadretto.....George Frideric Handel (1685-1759)
from *Serse*

Frühling.....Fanny Mendelssohn Hensel (1805-1847)
Warum sind denn die Rosen so blass

Ständchen.....Richard Strauss (1864-1949)

Oiseaux, si tous les ans.....W. A. Mozart (1756-1791)

Vieille Chanson.....Georges Bizet (1838-1875)

Intermission

Selections from Six Elizabethan Songs.....Dominick Argento (1927-2019)

1. *Spring*
2. *Sleep*
3. *Winter*
4. *Dirge*
5. *Diaphenia*

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

Program Notes

George Frideric Handel was a German-born Baroque composer and is well-known for his operatic works. *Un Cenno Leggiadretto* originates from his opera *Serse*, composed between 1737-1738, which is based loosely on Xerxes I of Persia. This particular aria is sung by the character of Atalanta, who is infatuated with her sister's lover, Arsamene. She sings in this aria about the various techniques she can use to win Arsamene's heart. The piece exemplifies a Baroque era da capo aria, a type of ternary form beginning with the A section followed by a short, contrasting B section, and finally returning to a highly ornamented repeat of the A section.

Fanny Mendelssohn Hensel received a thorough musical education from a young age along with her younger brother Felix Mendelssohn. Due to the status of women during this time period, she was discouraged from publishing her compositions under her own name or pursuing her musical aspirations in favor of becoming a housewife. Though her work is not as recognized as that of her brother, Mendelssohn was an incredibly gifted composer and musician. *Warum sind denn die Rosen so blass* was composed in 1823, which was also the year Wilhelm Hensel, whom she would eventually marry in 1829, left for a five-year trip to Italy. During this year Fanny Mendelssohn composed over 30 lieder, selecting texts focusing on absence and loss, as is the case in this piece. *Frühling*, written much later in Mendelssohn's life, between 1839 and 1846, has a much more optimistic theme focusing on the signs of the beginning of spring.

Richard Strauss was a German composer of the late Romantic and early modern eras. He is known as a prolific composer of lieder, a German term for a setting of poetry to classical music, especially settings of romantic poetry during the late 18th and 19th centuries. Poetry found in lieder often have pastoral or romantic themes, as is the case with Strauss' *Ständchen*. The piece is a setting of a poem of the same title written by German poet Adolf Friedrich von Schack and is one of ten of Schack's poems set to music by Strauss.

Wolfgang Amadeus Mozart was an incredibly influential composer of the Classical era and remains one of the most well-known composers of all time. He began composing as early as four or five years old and created over 600 compositions in his short lifetime. *Oiseaux, si tous les ans* was composed in 1777 at age 21, which puts this piece somewhere around the middle of Mozart's compositional output. The text, written by Antoine Ferrand, discusses birds flying south for the winter to avoid the colder, unpleasant weather.

Georges Bizet was a French composer of the Romantic era best known for his operas, particularly *Carmen*, which has become one of the most popular and commonly performed works of the genre. *Vieille Chanson* (translated to "old song") is set to text by Charles-Hubert Millevoye and features three distinct perspectives: Myrtill, a determined and confident young man; the warbler, a startled and crafty bird; and Lucette, Myrtill's understanding partner. As the title suggests, the piece is composed in a more old-fashioned style, and is much more conservative than many of Bizet's other vocal works.

Dominick Argento was an American composer best known for his choral and vocal compositions. *Six Elizabethan Songs* is among some of his earliest published works, composed between 1957-1958, and was Argento's first post-graduate school composition. In addition, this set is also among the few major song cycles Argento has written using traditional verse as text, as many of his other compositions draw text from other materials such as letters or journals. The set includes three slower, more reflective movements alternating with three quicker, more sprightly movements.



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