

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

JUNIOR RECITAL

**Ella Ekstedt, mezzo-soprano**

Amy Boers, *piano*

Sunday, May 16, 2021 at 8pm  
Jennie Lee Hansen Recital Hall, Mary Baker Russell Music Center

**Program**

**Divinités du Styx**.....**Christoph Willibald Gluck (1714-1787)**  
from *Alceste*

**Elfenlied**.....**Hugo Wolf (1860-1903)**

**Zueignung**.....**Richard Strauss (1864-1949)**

**Auf dem Wasser zu singen**.....**Franz Schubert (1797-1828)**

**Non so piu cosa son, cosa faccio**.....**Wolfgang Amadeus Mozart (1756-1791)**  
from *Le nozze di Figaro*

**Per pietà, bell'idol mio**.....**Vincenzo Bellini (1801-1835)**  
**Malinconia, ninfa gentile**

**Selections from *Twelve Poems of Emily Dickinson***.....**Aaron Copland (1900-1990)**

*Going to Heaven!*

*Why do they shut me out of Heaven?*

*Heart, we will forget him*

**Program Notes**

“Divinités du Styx” is an aria sung by Queen Alceste in the opera *Alceste* by **Christoph Willibald Gluck** based on a play by Euripedes. In this aria, Queen Alceste is choosing to give her life to save her husband, because the gods have decreed that the king will die unless someone takes his place. This opera is a wonderful example of Gluck’s penchant to make opera more straightforward and to focus on the drama, making the words and music of equal importance. This piece contains little ornamentation and transitions between stately and lyrical music to emphasize the drama. With stately music, the queen decrees that she will give her life. Then the piece transitions to much more lyrical melodies as she talks about her husband. It returns to the stately theme that she will give her life. As she declares her courage and devotion, the music transitions back to lyrical. The music transitions to an uplifting melody when the queen says she has the strength to give her life away because she is filled with love. The piece ends with the stately theme and her repeated declaration that she will give her life.

**Hugo Wolf** was well known for using tonality to deepen and emphasize the meaning of the text. *Elfenlied* is a superb example of chromatic and tonal melodies. The text of the song is taken from a German poem by Eduard Mörike that is based on a pun on the German word “elfe” which means the number eleven and also means fairy or elf. When a guard announces “elfe” at eleven o’clock, it wakes a confused little elf who ends up getting into a lot of trouble. The song ends with the elf shouting ‘ouch’ as he bumps his head and the narrator asking if he has had enough. The dissonance and chromaticism in the music help sustain tension throughout the piece while the elf keeps getting into trouble.

**Richard Strauss’ *Zueignung*** is a lied, a German word for song, a poem set to music in the classical style. The poem written by Austrian poet Hermann von Gilm shares the same title “Zueignung,” which means dedication. The poem has three verses: the first verse starts with a woman expressing sadness because she is missing her love; the second verse is more metaphorical showing how thankful she is for her love; and finally, it ends with her powerful declaration of how love can transform a life. Harmonically simple and straightforward, the three verses are set to a musical theme that repeats, yet builds over the course of the song. The dramatic and moving climax can be heard prominently in both the vocal and piano lines. The piano accompaniment uses repeated triple eighth-notes until it changes to quarter notes to highlight important words such as “soul” and “torments.” This song was part of Strauss’ first published collections of songs in 1885, and is one of his most well-known songs.

Austrian composer **Franz Schubert** composed over six hundred songs. The piece *Auf dem Wasser zu singen* was written later in his life when he was ill, and composing this song helped him come to terms with his death. The song is based on a poem by Stolberg, which is about a person drifting on a boat reflecting the passage of time and realizing that he will pass away as time does. This piece is in the strophic style meaning it uses the same music with different text. The music masterfully portrays the shimmering water and waves lightly rocking the boat.

---

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

“Non so piu cosa son, cosa faccio” is from the well-known opera by **Wolfgang Amadeus Mozart**, *Le nozze di Figaro* (The Marriage of Figaro). The aria is sung by a young boy, the page Cherubino, who confesses his emerging interest in girls and how peculiar women make him feel. The role of Cherubino is played by a female singer dressed like a boy, in what is traditionally called a "trouser role." This piece offers an example of how Mozart would stray from the classical operatic style to convey drama by using musical tension to reflect the drama of the situation. This aria is sung in a breathless manner to indicate Cherubino's distress. The piano accompaniment moves rapidly with offbeat accents to give a sense of uncontrolled, rushing emotion.

Two pieces from the last section of **Vincenzo Bellini's** *Composizioni da Camera*, which includes six short arias (called ariettes). These were composed in the 1820s, early in Bellini's short career. The style of the ariettes is a simple melody sung plainly and tunefully. These are sung in the bel canto style which in Italian simply means “beautiful singing.” The smooth long-flowing melodious lines require trained vocal technique. The poetry for these pieces is anonymous and based on the familiar romantic theme of unrequited love. In “Malinconia, Ninfa gentile,” the harmony shifts from minor to major with the line “Né mai quel fonte co' desir miei,” which emphasizes the singer's feeling of contentment that his wishes have been granted. In the final piece “Per pieta, bell'idol mio,” the minor to major harmonic transition occurs when the singer is expressing her exasperation to her lover.

**Aaron Copland** was a twentieth century American classical composer who incorporated styles of popular American music like jazz into his pieces and broke away from the European style. This set is a selection of three songs from Copland's twelve art songs from poems of Emily Dickinson. This cycle of songs is his longest work for solo voice. He actually never intended to compose this as a song cycle, and each song can stand on its own, but when sung together they build on each other to convey a larger story. His intent was not to create an emotive or dramatic sound; he meant the music to be simple and austere to complement the style of the abstract poetry. The piano accompaniment conveys a sense of space and silence.



School of Arts and Communication / Department of Music present

## JUNIOR RECITAL

**Ella Ekstedt, *mezzo-soprano***

assisted by  
**Amy Boers, *piano***

Sunday, May 16, 2021 at 8pm  
Jennie Lee Hansen Recital Hall, Mary Baker Russell Music Center