

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

SENIOR RECITAL

Emily Miller, *soprano*

Amy Boers, *piano*

Wednesday, May 5, 2021 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Program

Les papillons.....Ernest Chausson (1855-1899)
Oiseaux, si tous les ans.....W. A. Mozart (1756-1791)

Le violette.....Alessandro Scarlatti (1660-1725)
Se tu m'ami.....Alessandro Parisotti (1853-1913)

Mein gläubiges Herze.....J. S. Bach (1685-1750)
Das Veilchen.....W. A. Mozart
Lachen und Weinen.....Franz Schubert (1797-1828)
Der Kuss.....Ludwig van Beethoven (1770-1827)

The Tale of the Oyster.....Cole Porter (1891-1964)
Ching-a-ring Chaw.....Aaron Copland (1900-1990)

Program Notes

Ernest Chausson, a 19th century French composer, came to composition after pursuing a law degree. The vast majority of his songs, including *Les Papillons*, was composed within the first two years of his compositional career. The lyrical vocal melody is accompanied by a piano part that is harmonically complex and independent from the vocal line. The piano accompaniment swoops up and down in a fast repeated pattern to depict the fluttering of the butterfly's wings. The mood of the song mimics the feeling of having love-induced butterflies in your stomach. At the conclusion of the song, the butterflies can be heard flying up and far away in the piano part.

Wolfgang Amadeus Mozart began travelling and performing as an adolescent, gaining immediate success as a pianist and composer. During a Paris visit in 1777, Mozart was asked to set two French texts to song by a friend's daughter, from which *Oiseaux, si tous les ans* resulted. He never set another French text again. In this piece, the narrator wonders why birds migrate every year to avoid the harsh winter weather; when in fact, one can truly experience love throughout the whole year no matter the climate. The playful melody and accompaniment mimic the call of birds.

Alessandro Scarlatti was an Italian composer of the Baroque period known for his operas and cantatas. *Le violette* comes from his opera *Il Pirro e Demetrio* that follows the courting and love plot of two brothers and two sisters. A revision of the opera became one of the most popular during the beginning of the 18th century. *Le violette* is a humorous dialogue between a garden of violets and the narrator. The violets playfully caution the narrator for being too ambitious. The vocal and piano parts engage in a call and response of short melodies, which represent the lighthearted conversational effected.

Alessandro Parisotti was a minor Italian composer during the Romantic era. Little is known about his musical life, but he is best known for compiling *Arie Antiche*. This book of arias was later edited and is now known as *24 Italian Songs and Arias*, which is a standard repertoire book for most students and teachers of classical singing in modern times. Although *Se tu m'ami* was attributed to Giovanni Battista Pergolesi by Parisotti, recent music historians believe it to have been composed by Parisotti himself. *Se tu m'ami* is from the perspective of a flirtatious and physically autonomous young woman who is telling a shepherd boy, if he loves her, that she cannot love only him.

In the spring of 1725, **Johann Sebastian Bach** composed nine sacred cantatas set to text by Christiana Mariana von Ziegler. *Mein gläubiges Herze* is the second movement soprano aria from *Cantata No. 68, Also hat Gott die Welt geliebt* (God so loved the world). Bach composed over 200 works during his time in Leipzig, where he worked as Thomaskantor at Thomaskirche (St. Thomas Church). Bach composed new music every week to be performed by the world-renown boys' choir, Thomanerchor. *Mein gläubiges Herze* is a jovial aria about singing and being happy because "Jesus is here!" Originally scored for a continuo and three obbligato instruments, there are multiple melodic lines present in the piano reduction.

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

Mozart's *Das Veilchen* was composed in 1785, the same year as his successful opera *Le nozze di Figaro*. The popular song perfectly displays Mozart's masterful skill of setting Goethe's text to heighten the drama. Each line of the text is accompanied with varying harmonic and melodic figures to accentuate its meaning. *Das veilchen* (the violet) wishes to be admired by the beautiful girl, if only for just a moment, before he is callously trampled by her, a metaphor for heart-breaking rejection. His feelings for her, however, do not waiver. Mozart adds two additional lines of text at the end that poke fun at the naivety of the sweet violet.

Franz Schubert was an Austrian composer in the late-Classical and early-Romantic musical periods. His compositional output was remarkable having composed over 600 songs. This is impressive considering he died at the age of 31. *Lachen und Weinen* was composed in 1822 based on a poem by Friedrich Rückert. The song describes the erratic emotions of a person in love – from laughing to crying in matter of seconds. Schubert's setting enhances the textual meaning with harmonic shifts from major to minor as the singer experiences contrasting feelings.

Ludwig van Beethoven is a revered composer of piano music and symphonies and not vocal music. However, Beethoven composed many lieder (German songs) and an opera, and is credited for composing the first song cycle (a multi-movement set of songs). In a survey of Beethoven's lieder, one can see his stylistic development as he was an important transitional figure from the Classical to Romantic eras in music history. *Der Kuss* (The Kiss) was published in 1822, late in Beethoven's life and at a time when he was likely completely deaf. His ability to compose incredible music was not hindered by the hearing loss. At no exception, *Der Kuss* is a comedic song with short, declamatory phrases and many sudden pauses. The indiscreet punchline is then repeated as though one was giggling about a joke from a few minutes ago. Beethoven mimics the high points in the text with the high range of the voice and leaves the meaning unquestionable.

Cole Porter is a classically trained musician and composer, and is most well-known for his popular jazzy songs and musical theater of the golden age. Among these are the famous *Anything Goes*, *Can-Can*, and *Kiss me, Kate*. *The Tale of the Oyster* comes from *Fifty Million Frenchman* (1929), a musical comedy that was later adapted to a film. The song is of a poor oyster who climbs the social ladder to be later eaten by a high society woman with an unexpected ending.

Aaron Copland was a 20th-century American composer known as the “Dean of American Music” by his peers and critics. As a young man, Copland studied composition with Nadia Boulanger, the acclaimed French composer and pedagogue. He composed film music, opera, symphonic works, chamber music, and solo songs. His music uniquely characterizes the spirit of the American landscape and life. Copland composed two song sets called *Old American Songs* between 1950 and 1952, after looking through a collection of American sheet music. *Ching-a-ring Chaw* is an early minstrel song from the second set. Copland rewrote the text of the song to diminish the racist language, although the sentiments could not be completely eliminated. “Ching-a-ring-a ring ching ching, Hoa dinga ding kum larkee” is nonsense language that imitates the twang of the banjo.



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