

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

SENIOR RECITAL

Sarah Krogstad, mezzo-soprano

Amy Boers, *piano*

Wednesday, May 12, 2021 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Program

Early in the Morning.....**Ned Rorem (b. 1923)**
American Lullaby.....**Gladys Rich (1892-1972)**
There are Fairies at the Bottom of Our Garden.....**Liza Lehmann (1862-1916)**

Stizzoso, mio stizzoso**Giovanni Battista Pergolesi (1710-1736)**
from *La serva padrona*

Intorno all'idol mio.....**Antonio Cesti (1623-1690)**
from *Oronthea*

Le violette.....**Alessandro Scarlatti (1660-1725)**
from *Pirro e Demetrio*

An Chloë.....**W. A. Mozart (1756-1791)**

Die Lotosblume.....**Robert Schumann (1810-1856)**

El majo timido**Enrique Granados (1867-1916)**
from *Tonadillas al estilo antiguo*

Del cabello mas sutil.....**Fernando Obradors (1897-1945)**

Program Notes

Pulitzer Prize-winning 20th century American composer, **Ned Rorem** composed symphonies, operas, piano concertos, chamber works, and most notably vocal music. He composed over 500 art songs, contributing significantly to the genre of art songs. *Early in the Morning* is a nostalgic piece from the time when Rorem lived in Paris. This song is about a person sitting at a Parisian café enchanted by all the early morning street activities. The intricate weaving of piano and text beautifully transports the audience to Paris and creates a sense of longing to happier times of youth and simplicity.

Gladys Rich wrote *American Lullaby* in 1932, when many Americans were living through the worst economic downturn known as the Great Depression. The text expresses the sad reality of a small child's life raised in an affluent family in New York City. In this song, the "nursie" is trying to soothe an upset child using multiple means – from turning on the radio, which was a modern luxury at that time, to explaining that daddy was working at Wall Street and mommy was out playing bridge. The piano part is reminiscent of slow ragtime music with a tuneful solo vocal line. While the textual context is a social satire, the melodic vocal line is gentle enough to lull a child into slumber.

Liza Lehmann was a famous English opera singer and a composer of vocal music. She wrote primarily for the mezzo-soprano and soprano voice. Her deep understanding of the treble voice is evident in the fluid and soaring vocal lines in *There are Fairies at the Bottom of Our Garden*. This whimsical song has been performed by many great singers of classical and non-classical music over the years, most notably, Julie Andrews. Lehmann charmingly set the text to paint beautiful images of a magical garden, in which fairies dwell and the narrator is the queen.

Italian composer **Giovanni Battista Pergolesi** wrote both sacred and secular music in the 18th century. He composed the intermezzo *La serva padrona* (The Maid Turned Mistress) in 1733. An intermezzo was a light musical diversion between acts of another main work; in this case it was for the opera seria, *Il prigionier superbo*. "Stizzoso, mio stizzoso" is an aria (a solo song from an opera) sung by Serpina, the maid. She demonstrates her influence over her master by expressing her frustrations repeatedly and telling him what to do. The characterization of Serpina's strong female presence and her ability to outwit her master, who was higher in social class, were revolutionary in the history of opera.

Antonio Cesti was a leading opera composer and a celebrated singer in the Baroque period. Three of his most successful operas were *Il pomo d'oro*, *La dori*, and *Oronthea*, from which the aria "Intorno all'idol mio" is sung by Queen Oronthea. The Queen is not able to tell the man she idolizes how much she loves him. Her soaring melodic lines exquisitely express her love and her fervent desire to know if he feels the same way.

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

Alessandro Scarlatti was one of the greatest composers of the Baroque era. He helped develop the Italian Overture, a piece of orchestral music which opened operas and other large-scale works in the late 17th and early 18th centuries. “Le Violette” is from the opera, *Pirro e Demetrio*. This aria is in ternary form (ABA’) and stays in a major key throughout the entirety of the song. The vocal line is very ornate, thus highlighting the vocalism of the singer. The narrator describes lovely little violets that hide beneath other flowers and is encouraging them to come out and unveil their beauty.

W. A. Mozart is one of the most celebrated composers of all time. He wrote operas, symphonies, chamber music, and instrumental and vocal solo works in the Classical period. The classical musical style of simple piano accompaniment paired with a tuneful, melodic solo vocal line is beautifully demonstrated in *An Chloë*. This song portrays a young man detailing his love interest from her blue eyes to her rosy cheeks.

Robert Schumann composed *Die Lotosblume* in 1840. He set music to a poem by Heinrich Heine, a German poet well known for his lyrical poems. This piece depicts a story of a lonely lotus flower that fears the sun and longs for the moon, which it loves. Schumann was one of the most influential composers of piano and vocal compositions of the Romantic era. His art songs (“lieder” in German) showcase the perfect marriage of text and music that powerfully depicts human experiences and emotions.

Enrique Granados’ “El majó tímido” is from a set of songs called *Tonadillas al estilo antiguo*, meaning “Old Style Tonadillas.” This is a genre of Spanish music that is theatrical and humorous in nature. Granados set music to a number of poems by Fernando Periquet in 1910. This song tells the story of a young woman overflowing with emotions when her true love comes to visit her and how she cannot live without him.

Fernando Obradors uses a traditional poem for *Del cabello mas sutil*. This song paints an image of a young woman with flowing, long hair, which her love wishes to use to bring her to his side. Later he says he longs to be a pitcher, so he could touch her lips whenever she drank water. The piano accompaniment adds a serene, almost dream-like feeling to this song. This piece ends with a long, lovely, ethereal sigh.



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