

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

SENIOR RECITAL

Emma Christensen, mezzo-soprano
Trevor Kytola, tenor

Amy Boers, *piano*

Saturday, November 20, 2021 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Program

Dawn's Awakening **Florence B. Price (1887-1953)**

An April's Day

The Poet and His Song

Trevor Kytola

“Dies bildnis ist bezaubernd schön” **W. A. Mozart (1756-91)**

from *The Magic Flute*

Trevor Kytola

“È amore un ladroncello” **W. A. Mozart**

from *Così fan tutte*

Emma Christensen

Chanson d'avril **Georges Bizet (1838-75)**

Vieille chanson

Tarentelle

Emma Christensen

Intermission

Selections from “Canciones clasicas españolas” **Fernando Obradors (1897-1945)**

6. *Del cabello más sutil*

7. *Chiquitita la novia*

5. *Con amores, la mi madre*

Trevor Kytola

A Vucchella **Francesco Paolo Tosti (1846-1916)**

La Serenata

Penso!

Vorrei

Trevor Kytola

Four Songs with Piano, op. 22 **Herbert Howells (1892-1938)**

I. There was a Maiden

II. A Madrigal

III. The Widow-Bird

IV. Girl's Song

Emma Christensen

*This recital is presented by Ms. Christensen and Mr. Kytola in partial fulfillment of the requirements for the degree of Bachelor of Music Education.
Ms. Christensen is a student of LeeAnne Campos and Mr. Kytola is a student of Dr. James Brown.*

Program Notes

Florence Price, one of the most prolific American composers in modern history, may be best recognized as the first Black female composer to have a work premiered by a major U.S. orchestra; her *Symphony No. 1 in E Minor* was premiered by the Chicago Symphony Orchestra in 1933. While studying at the New England Conservatory (NEC), Price was encouraged to integrate melodies, harmonies, and rhythms from the spirituals that she grew up with in Little Rock, Arkansas. Due to the recent and necessary cultural shift towards a future of music that better includes BIPOC (Black, Indigenous, and People of Color) composers, performances of Price's work and studies of her history have increased ten-fold; one of these experts, Dr. Rae Linda Brown, was actually once the Provost here at Pacific Lutheran University. Joining a long list of symphonies, concertos, choral works, chamber music, works for piano and organ, and spirituals, *Dawn's Awakening*, *An April's Day*, and *A Poet and His Song* are all selections from the vast collection of Price's art songs. A master of text setting, Price continually uses harmonic tension and relief to embolden the meaning and realizations of the text. Coupled with an equally technical piano part, Price is successful in creating a full musical environment for the stories and emotions of her poets to flourish.

W. A. Mozart's *Dies Bildnis ist bezaubernd schön* is the first aria for his protagonist, Tamino, in the opera *Die Zauberflöte*. Composed in 1791, *Die Zauberflöte* follows the trials and tribulations of Tamino as he narrowly escapes death, pursues love and passion, and avoids the well-known Queen of the Night. In this aria, Tamino sees a picture of the Princess, Pamina, and instantly falls in love with her. Promising to set upon a journey to free her from Sarastro, Tamino vows that he will do anything to complete his quest. One familiar with *Die Zauberflöte* may be familiar with the masonic imagery throughout the work – the three flats in the key signature of the overture and this aria, Three Ladies, Three Priests, and three doors that lead to strikingly Masonic rituals are just a few examples. *Così fan tutte*, an *opera buffa* in two acts, premiered in Vienna in 1790. The title roughly translates to “They [women] are all like that”, with the story using two couples as vehicles for a satirical take on the relationships between men and women. In “È amore un ladroncello”, Dorabella expresses her views on romance, attempting to convince Fiordiligi to accept her suitor's advances.

Georges Bizet was born into a musical Parisian family, attending the Paris Conservatoire from the age of nine. While enrolled at the Conservatoire, he won a variety of musical awards, including the prestigious Prix de Rome compositional prize in 1857. Perhaps best known for his opera *Carmen*, Bizet composed for a variety of mediums, from opera to orchestra to music for piano. However, many of his compositional ventures were overshadowed by some of his French contemporaries, and his output was comparatively small—some works, like those for piano, have never truly entered the classical canon. Bizet's short life tragically left much of this musical potential from being fully realized. However, posthumous attention to Bizet's works have revealed a characteristic sense of drama, liveliness, and a skill for colorful and chromatic harmonic language. *Chanson d'avril*, *Vieille chanson*, and *Tarentelle* are taken from the collection of songs *Vingt Mélodies*, published in 1873. Bizet's effective vocal writing, distinct melodies, and penchant for dramatic composition are evident in these works.

Fernando Obradors was a Spanish composer who spent much of his life in the area of Barcelona. Although classified as Spanish folk songs, Obradors' compositions are a part of a larger movement of Spanish composers like Enrique Granados, Manuel de Falla, and Joaquín Turina adopting a uniquely French style. Characterized by a shimmering effect through instrumental timbres, flourishes, stacked thirds, and a wide range of scales across tonality, Obradors is able to create a lush harmonic landscape. *Del cabello más sutil*, *Chiquitita la novia*, and *Con amores la mi madre* are selections from perhaps the most well-known body of work from Obradors, the *Canciones clásicas españolas*. These songs employ classically Spanish musical figures from flamenco and Spanish guitar music while exhibiting characteristics of French impressionism that Obradors may have learned while attending Las Palmas Conservatory.

Although a highly successful Italian composer, **Francesco Paolo Tosti** enjoyed making music in quite a few more ways than just writing it. From being the singing master for the Royal Family to being on faculty for the Royal Academy of Music in England, Tosti enjoyed a vibrant life of musical pursuits. Although separate from one another with regards to body of work, *A Vucchella*, *La Serenata*, *Penso!*, and *Vorrei* are all representative of the *canzone napoletana* style. Each depicting intense feelings of desire, longing, love, and lust, this style is similar to what one may imagine experiencing when being serenaded on a gondola in Venice. Tosti is also an expert in setting the text of his poets to music, showing incredible command of the Italian and sometimes Neapolitan languages while using the full vitriol of their romantic nature to widely express the message of any given piece. A crowd-pleasing favorite of tenors everywhere, Tosti's compositions provide an accessible composition and vocal style which lend themselves well to an engaging and fun performance for audiences and vocalists alike.

Herbert Howells rose to prominence as one of the most talented English composers working in the early twentieth century. Originally from a family of lower economic status, Howells received a scholarship to the Royal College of Music, where he studied under and developed close relationships with composers Charles Villiers Stanford and Hubert Parry. Howells went on to become a teacher at the Royal College of Music, as well as holding positions at St. Paul's Girls' School (taking the position over from Gustav Holst) and London University. His compositional style integrates multiple influences, many of them taken from the English musical culture, such as Tudor-era counterpoint, church music, and English composers like Elgar and Vaughan Williams. However, Howells also utilized a more Romantic sensibility and rich, occasionally dissonant sonorities more reminiscent of French harmonic language. *Four Songs with Piano*, op. 22 (1915) demonstrates Howells' love for English literature, featuring texts by poets W. L. Courtney, Austin Dobson, Percy Bysshe Shelley, and Wilfred Wilson Gibson. The songs, while short and often reminiscent of folk music, effectively showcase Howells' exploration of texture and sense of storytelling.



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