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Junior Vocal Recital - Hannah Knutson and Megan O'Neil

St. Norbert College Music Department

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Junior Recital

Hannah Knutson, soprano

&

Megan O'Neil, soprano

Accompanied by Connor Klavekoske

Friday, April 21, 2017

4:00 p.m.

Birder Hall

~Program~

Ich Folge dir Gleichfalls from *St. John Passion*.....Johann Sebastian Bach (1685-1750)
Flute: Shelby VanRossum

Domine Deus from *the Gloria*.....Antonio Lucio Vivaldi (1678-1741)
Megan O'Neil
Violin: Alexander Volk

L'invito.....Giuachino Rossini (1792-1868)
Hannah Knutson

Batti, batti, o bel Masetto from *Don Giovanni*.....Wolfgang Amadeus Mozart
(1756-1791)
Megan O'Neil

Bester Jungling from *Der Schauspieldirektor*.....Wolfgang Amadeus Mozart (1756-1791)
Hannah Knutson

Nuit d'étoiles.....Claude Debussy (1862-1918)
Romance.....Claude Debussy (1862-1918)
Megan O'Neil

Chant d'Amour.....Georges Bizet (1838-1875)
Les roses d'Ispahan.....Gabriel Faure (1845-1924)
Hannah Knutson

Die lotosblume.....Robert Schumann (1810-1856)
Widmung.....Robert Schumann (1810-1856)
Megan O'Neil

Sul fil d'un Soffio Etesio from *Falstaff*..... Giuseppe Verdi (1813-1901)
Hannah Knutson

Sure on this Shining Night.....Samuel Barber (1910-1981)
The Sleep that Flits on Baby's Eyes.....John Alden Carpenter (1876-1951)
Laurie's Song from *The Tender Land*.....Aaron Copland (1900-1990)
Megan O'Neil

Poor Wand'ring One from *Pirates of Penzance*.....William Gilbert and Sullivan (1836-1911)
Hannah Knutson

Il bacio.....Luigi Arditi (1822-1903)
Megan O'Neil

~Program Notes~

Ich Folge Dir Gleichfalls

Bach wrote hundreds of pieces for organ, choir, as well as many other instruments. His music combines profound expression with clever musico-mathematical feats, like fugues and canons in which the same melody is played against itself in various ways. Bach's musical style arose from his extraordinary ease in contrapuntal invention and motivic control. In the aria, "Ich Folge Dir Gleichfalls," from the *Passio secundum Joannem*, the soprano, speaking for the Christian congregation, declares her intention also to follow Jesus "with joyous footsteps." The use of the flute gives the aria a pastoral feel, with Jesus as the shepherd. Bach musically illustrates the "push, pull, and urge me on" phrases using chromatic scales and rising sequences.

Ich folge dir gleichfalls
mit freudigen Schritten
Und lasse dich nicht,
Mein Leben, mein
Befördre den Lauf
Und höre nicht auf,
Selbst an mir zu ziehen,
zu schieben, zu bitten.

I follow you likewise
with joyful steps.
and do not leave you
my life, my light.
Bring me on my way
and do not cease
to pull, push
and urge me on.

Translated by Hannah Knutson

Domine Deus

Antonio Lucio Vivaldi was an Italian Baroque composer who lived from 1678 to 1741. He is considered one of the greatest Baroque composers and his works were very well received across Europe. He wrote many concertos, operas, and sacred choral works, including the *Gloria*. Vivaldi wrote this twelve-movement in 1715 for the choir of the Ospedale della Pietà, a girl's orphanage, where he had worked. The "Domine Deus" is a duet written for soprano and violin.

Domine Deus,
Rex coelestis,
Deus Pater omnipotens.

O Lord God,
Heavenly King,
God the Almighty Father

Translated by Megan O'Neil

L'Invito

Gioachino Rossini was a child prodigy and at the age of six, he started playing triangle in his father's band. Since both his parents were involved in operas, Rossini had a direct exposure to this world. He composed his first opera at the age of 18. His compositions demanded dexterity of the opera singers of his time. He was known to be innovative and influenced generations of opera composers. "L'invito" is part of the *Soirees musicales* (1835) are twelve songs for voice and piano.

Vieni, o Ruggiero,
la tua Eloisa
da te divisa
non puo restar:
alle mie lacrime
già rispondevi,
vieni, ricevi
il mio pregar.
Vieni, o bell'angelo,
vien, mio diletto,
sopra il mio petto
vieni a posar!
Senti se palpita,
se amor t'invita...
vieni, mia vita,
vieni, fammi spirar.

Come, Ruggiero,
your Eloisa
you divided
can not remain:
at my tears
you answered already,
come on, get
on my prayer.
Come, my beautiful angel,
come, my beloved,
over my chest
come to rest!
If you feel throbbing,
if my love invites you ...
Come, my life,
Come, make me die

Text by Carlo Pepoli

Translated by Johann Gaitzsch

Batti, batti, o bel Masetto

Wolfgang Amadeus Mozart, a German Classical composer who lived from 1756 to 1791, was one of the most influential composers of his time. At a young age, Mozart was a musical prodigy who was already proficient in both piano and violin. He began composing at the age of five and continued throughout his life. He composed over 600 works including symphonies concertos, portions of a requiem, and operas. One of Mozart's most famous operas is *Don Giovanni*. It is a two-act opera in Italian. The story focuses on the main character, Don Giovanni, who is a known seducer. In the opening scene, he is caught fooling around with a woman, Donna Anna, by her father. In order to escape, Don Giovanni stabs her father to death and flees with Leporello, his attendant. However, Don Giovanni feels no remorse about this act and continues on seducing other women, always finding a way to escape the consequences. He encounters soon-to-be- bride, Zerlina, who is to be wed to the farmer Masetto. At the same time, some of Don Giovanni's previous lovers confront him but he yet again escapes. Eventually, Don Giovanni's actions will come back to haunt him. One night, he comes across a statue of Donna Anna's father. The statue tells Don Giovanni to repent his evil way but he does not listen. Later, while eating dinner, he is visited by the statue, but refuses to repent of any wrong doings. The statue grabs Don Giovanni by the hand and drags him to hell.

In this aria from the opera, the character Zerlina is trying to convince her fiancée, Masetto, that she has not been unfaithful to him. She tells him to beat her if he wishes but in the end she knows he does not have the heart to hurt his beloved Zerlina. Instead, she offers peace and happiness for the rest of their lives.

Batti o bel Masetto,
La tua povera Zerlina.
Starò qui come agnellina
Le tue botte ad aspettar.
Lascero straziarmi il crine,
Lascero cavarmi gli occhi,
E le care tue manine
Lieta poi sapro baciare.
Ah, lo vedo,
Non hai core:
Pace o vita mia,
In contenti ed allegria
Notte e di vogliam passar.
Sì!

Beat me, oh dear Masetto,
Your poor Zerlina.
I will stay here like a lamb
Awaiting your blows.
You can tear out my hair,
You can gouge out my eyes,
And your dear hands
I will gladly kiss.
Ah, I see,
You do not have the heart:
Then peace, oh my life,
In happiness and joy
Night and day we will spend.
Yes!

Translated by Megan O'Neil

Bester Jungling

Wolfgang Amadeus Mozart is known for his charming strophic miniatures composed primarily for home entertainment. However, he is also known for his through-composed works which include operatic characteristics. These songs were composed in what is known as his late works period. "Bester Jungling" falls into this category. *Der Schauspieldirektor* is a comic singspiel set to a German libretto by Gottlieb Stephanie. Originally, it was written because of "the imperial command" of the Holy Roman Emperor Joseph II who had invited 80 guests to a private luncheon. It is regarded as "a parody on the vanity of singers who argue over status and pay. This aria is sung to demonstrate the main character, Madame Silberklang's, skill as a singer. She sings that she will accept the love of someone because there is nothing more precious to her.

Bester Jüngling! Mit Entzücken
Nehm' ich deine Liebe an,
da in deinen holden Blicken
ich mein Glück entdecken kann.
Aber ach! wenn düstres Leiden
unsrer Liebe folgen soll.
lohn dies der Liebe Freunden?
Jüngling, das bedenke wohl!
Nichts ist mir so wert und teuer
als dein Herz und deine Hand;
voll vom reinsten Liebesfeuer
geb' ich dir mein Herz zum Pfand.
Librettist: Johann Gottlieb Stephanie

Good young man, with enchantment
I accept your love!
For in your leasing glances
I can discover my happiness!
But, ah, if sad suffering
Should ensue from our love,
Is that worth the joys of love?
Young man, consider that carefully!
Nothing is as worthy and precious to me
As your heart and your hand!
Full of the purest ardor of love
I give you my heart in pledge!

Translated by Jacqueline Novikov

Nuit d'étoiles

Achille-Claude Debussy was a French Impressionistic composer who lived from 1862 to 1918. He was born to a poor family but had a gift for playing the piano beginning at the young age of eleven. At age twenty-two he won the Prix de Rome, which helped him afford two years of study in Rome itself. He composed orchestral works, ballets, solo piano works, and accompanied voice works. "Nuit d'étoiles" and "Romance" are two of his voice and piano works. "Nuit d'étoiles" is one of Debussy's earlier works and exemplifies French romanticism. In this piece, there is a shift in the feel of the work from the excitement of young love to the realization of love lost. On a starry night, the narrator walks through a garden and remembers a past love, recalling images and sensations in the nature around them.

Nuit d'étoiles,
Sous tes voiles,
Sous ta bri se et tes parfums,
Triste lyre Qui soupire,
Je rêve aux amours défunts.
La sereine mélancolie
Vient éclore au fond de mon cœur,
Et j'entends l'âme de ma mie
Tressaillir dans le bois rêveur.
Je revois à notre fontaine
Tes regards bleus comme les cieux;
Cette rose, c'est ton haleine,
Et ces étoiles sont tes yeux.

Night of stars,
Under your veils,
Under your breezes and your perfumes,
The sad lyre is sighing,
I dream of lost loves.
The serene melancholy
Comes blooming to the bottom of my heart,
And I hear the soul of my love
Quiver in the dreaming wood.
I see again our fountain
Your gazes as blue as the heavens;
This rose is your breath,
And the stars are your eyes

Translated by Megan O'Neil

Romance

Romance is one of Debussy's later works but exudes a similar style to some of his earlier compositions. This suggests that it may have in fact been written much earlier. The poem also expresses the memory of a lost love, similar to the end of "Nuit D'étoiles". It speaks of a fragrant lily, comparing the scent to a lost lover's soul. The scent once brought the narrator hope of faithfulness and love.

L'âme évaporée et souffrante,
L'âme douce, l'âme odorante
Des lis divins que j'ai cueillis
Dans le jardin de ta pensée,
Où donc les vents l'ont-ils chassée,
Cette âme adorable des lis?
N'est-il plus un parfum qui reste
De la suavité céleste

The vanishing and suffering soul,
The sweet soul, the fragrant soul
Of divine lilies that I have picked
In the garden of your thoughts,
Then where have the winds chased it,
This charming soul of the lilies?
Is there no longer a perfume that remains
Of the celestial sweetness

Des jours où tu m'enveloppais
D'une vapeur surnaturelle,
Faites d'espoir, d'amour fidèle,
De béatitude et de paix?

Of the days when you enveloped me
In a supernatural haze,
Made of hope, of faithful love,
Of bliss, and of peace?

Translated by Megan O'Neil

Chant D'Amour

Georges Bizet composed nearly fifty pieces in which his rhythmic style is more forceful. He also incorporated his keen dramatic sense. He wrote these melodies, French art songs, so they were extremely well suited for the voice. They were described by many as light, sensible, and charming.

“Chant D'amour” is a perfect example of Bizet's composition style, as the rhythms are demanding and inconsistent. It is simply a love story as the female character expresses her feelings for her loved one and claims she will do anything for his love in return throughout the three verses.

Viens, cherchons une ombre propice,
Jusqu'à l'heure où de ce séjour
Les fleurs fermeront leur calice
Aux regards languissants du jour.
Voilà ton ciel, ô mon étoile!
Soulève, oh! soulève ce voile,
Éclaire la nuit de ces lieux;
Parle, chante, rêve, soupire,
Pourvu que mon regard attire
Un regard errant de tes yeux.

Come, let us seek a propitious shadow,
Until the time of this stay
The flowers will close their calyx
To the languid looks of the day.
Behold thy heaven, O my star!
Lift, oh! Raises this veil,
Enlightens the night of these places;
Speaks, sings, dreams, sighs,
Provided that my eye attracts
A wandering look from your eyes.

Laisse-moi parsemer de roses
La tendre mousse où tu t'assieds,
Et près du lit où tu reposes
Laisse-moi m'asseoir à tes pieds.
Heureux le gazon que tu foules,
Et le bouton dont tu déroules
Sous tes doigts les fraîches couleurs!
Heureuses ces coupes vermeilles
Que pressent tes lèvres, pareilles
À l'abeille, amante des fleurs!

Let me sprinkle with roses
The tender moss where you sit,
And near the bed where you rest
Let me sit at your feet.
Blessed are the lawn that thou hast grown,
And the button you roll
Under your fingers the cool colors!
Happy these worms cut
How press your lips, like
To the bee, lover of flowers!

Souviens-toi de l'heure bénie
Où les dieux, d'une tendre main,
Te répandirent sur ma vie

Remember the Blessed time
Where the gods, with a tender hand,
Spread over my life

Comme l'ombre sur la chemin.
Depuis cette heure fortunée,
Ma vie à ta vie enchaînée,
Qui s'écoule comme un seul jour,
Est une coupe toujours pleine,
Où mes lèvres à longue haleine
Puisent l'innocence et l'amour.

Like the shadow on the way.
Since that fortunate hour,
My life to your chained life,
Who flows like a single day,
Is a cut always full,
Where my long-haired lips
From innocence and love.

*Text by Alphonse-Marie- Louis de
Lamartine*

Translated by Edith Piaf

Les Roses d'Ispahan

Fauré's music has been described as linking the end of Romanticism with the modernism of the second quarter of the 20th century. His songs contain characteristics like increased use of modality, subtler harmonic touches, use of motives as linking elements, and an expressive emotional scope. Texture and increasing musical complexity become important elements as well. In "Le Roses d'Ispahan," Faure blended orientalism with classical symmetry of form. His approach was sensual, but remains discreet, often bordering on becoming sweetly sentimental, but never stepping over the line. The song tells the story of a girl named Leila whose presence seems to bring the world to life. After her death, the roses and orange blossoms which are mentioned no longer have fragrance, and the world also seems to die.

Les roses d'Ispahan dans leur gaine de
mousse,
Le jasmins de Mossoul, les fleurs de
l'oranger,
Ont un parfum moins frais, ont une odeur
moins douce,
Ô blanche Leïlah! que ton souffle léger.

The roses of Ispahan, their sheath of moss,
the jasmines of Moussoul, their orange
blossoms, send forth a perfume less fresh, a
scent less soft,
O pale Leila, then your breath, so light.

Ta lèvre est de corail et ton rire léger
Sonne mieux que l'eau vive et d'une voix
plus douce.
Mieux que le vent joyeux qui berce
l'oranger,
Mieux que l'oiseau qui chante au bord d'un
nid de mousse.

Your lips are of coral and your light
filled laugh more lovely than swift water,
your voice more soft;
more joyful than the wind that shivers the
orange blossoms, than the bird that sings
beside its nest of moss.

Ô Leïlah! depuis que de leur vol léger
Tous les baisers ont fui de ta lèvre si douce
Il n'est plus de parfum dans le pâle oranger,

O Leilah, since all the kisses have fled
lightly your lips, there is no soft
perfume in the pale orange blossoms,

Ni de céleste arôme aux roses dans leur
mousse.

Oh! que ton jeune amour ce papillon léger
Reviens vers mon cœur d'une aile prompte
et douce.
Et qu'il parfume encore la fleur de l'oranger,
Les roses d'Ispahan dans leur gaine de
mousse.

Poet: Leconte de Lisle

nor scent of roses in their
moss.

Oh, that it would return on light
wings, your love, that butterfly,
quick and soft,
and perfume again rise from the orange
blossoms,
the roses in their sheath of moss.

Translated by Marilyn McCabe

Die Lotosblume

Robert Schumann, who lived from 1810 to 1856, is considered one of the most renowned composers of the Romantic era. Originally he was studying law, but wanted to become a famous pianist. He eventually became a concert pianist, however, after a hand injury, he began composing in 1830. For the first ten years of his composition career, he only wrote piano music. In 1840, the Lieder year, he wrote over one hundred and seventy songs, four symphonies, one opera, and other choral and chamber works. Around the same time, Schumann married Clara Josephine Wieck, the daughter of his teacher, Friedrich Wieck. Robert and Clara Schumann's engagement was much to the chagrin of her father. Before they were able to get married there was a long and hostile legal battle. In this lawsuit, Clara was trying to overrule her father's decision of not letting her marry Schumann. This legal battle lasted three years and had a terrible effect on Schumann. Eventually the ruling was in favor of Robert and Clara and they were married in September, 1840. Clara became Schumann's musical muse and many of his works written in the Lieder year were an expression of his love for her.

"Die Lotosblume" is a part of Schumann's song cycle *Myrthen*. It is the seventh movement of twenty-six in this cycle. This piece takes the words of Heinrich Heine poem and paints the scene of a lotus flower awaiting her lover, the moon. Due to the circumstances of Schumann's life, these words may have had a double meaning for Clara and Robert.

Die Lotosblume ängstigt
Sich vor der Sonne Pracht,
Und mit gesenktem Haupte
Erwartet sie träumend die Nacht.
Der Mond, der ist ihr Buhle,
Er weckt sie mit seinem Licht,
Und ihm entschleierte sie freundlich
Ihr frommes Blumengesicht.
Sie blüht und glüht und leuchtet,
Und starret stumm in die Höh

The lotus flower is frightened
Beneath the sun's harsh light,
With drooping head she waits
Dreaming of the expected night.
The moon, who is her lover,
He wakes her with his light,
And to him she happily unveils
Her flower face.
She blooms and glows and shines
And stares into the heavens.

Sie duftet und weinet und zittert
Vor Liebe und Liebesweh’.

She exhales and weeps and trembles
With love and love’s pain.

Translated by Megan O’Neil

Widmung

“Widmung” is the first piece from Schumann’s song cycle of *Myrthen*, which in German means dedication. This song cycle was a gift presented to Clara on the occasion of their wedding in dedication to her.

Du meine Seele, du mein Herz,
Du meine Wonn’, o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe;
O du mein Grab, in das hinab
Ich ewig meine Kummer gab!
Du bist die Ruh’, du bist der Frieden,
Du bist vom Himmel mir beschieden.
Dass du mich liebst, macht mich mir werth,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein bess’res Ich!

You my soul, you my heart,
You my bliss, oh my pain,
You my world, in which I live,
My heavens, you, where I float;
Oh you my grave, down into where
I forever cast my grief!
You are rest, you are peace,
You are bestowed upon me from heaven.
Your love makes me worthy of you,
Your look has transfigured me;
You raise me lovingly above myself,
My good spirit, my better self!

Translated by Megan O’Neil

Sul Fil d’un Soffio Etesio

Giuseppe Verdi produced many successful operas, including *La Traviata* and *Falstaff*. He became known for his skill in creating melody and his profound use of theatrical effect, and his music served the audience of the mass public rather than that of the musical elite. His most mature works, except for *Falstaff*, are serious and end tragically. These fast-paced works deal with emotional extremes and the music emphasizes the dramatic situation.

“Sul Fil d’un Soffio Etesio” is soprano, Nannetta’s, aria from *Falstaff*. Nannetta, disguised as the Fairy Queen, calls the fairies out of their hiding places and commands them to dance. It is in binary form (A, A1), which is perfect for the fairy song she sings, and it is simple and melodic. It is a very unique and beautiful moment as there are very illustrative musical tactics. There is a fairy call, and the clouds part to reveal the moon. It is very mysterious and dreamy, and the air is laden with excitement and anticipation.

Sul fil d’un soffio etesio
scorrete, agili larve;
fra i rami un baglior cesio
d’alba lunare apparve.
Danzate! E il passo blando

On the breath of an etesian breeze
scurry, agile shadows
among the branches a bluish-grey glow
of the rising moon has appeared.
Dance! And may the gentle steps

misuri un blando suon,
la magiche accoppiando carole
alla canzon.
Erriam sotto la luna
scegliendo fior da fiore;
ogni corolla in core
porta la sua fortuna.
Coi gigli e le viole
scriviam de' nomi arcani;
dalle fatate mani
germogolino parole...
parole alluminate di puro argento
e d'or...
carmi e malie.
Le fate hanno, per cifre,
i fior.

Librettist: Arrigo Boito

measure a gentle sound,
combining the magical dances
with the song.
Let us wander beneath the moon,
choosing flower by flower;
each crown of petals, in its heart,
brings its good fortune.
With the lilies and the violets,
let us write secret names;
from our enchanted hands
may words blossom...
words illuminated by pure silver
and gold...
Magic incantations and charms.
The Faeries have, for alphabet letters,
flowers.

The Aria Database by Jennifer Silberberg

Sure on this Shining Night

Samuel Barber (1910 to 1981) was a 20th century American composer. He wrote choral and orchestral works, operas, and piano music. He also won the Pulitzer Prize twice for two of his operas. "Sure on this Shining Night" is part of a song collection and is the third piece in a collection with lyrics by James Agee.

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night
I weep for wonder
Wandering far alone
Of shadows on the stars.

The Sleep that Flits on Baby's Eyes

John Alden Carpenter, who lived from 1876 to 1951, was an American composer from Illinois who began his studies at Harvard University and continued on to London and Rome for further musical training. Most of his compositions were written in his retirement. Carpenter's style was mainly considered to be modern and impressionistic. "The Sleep that Flits on Baby's Eyes"

comes from the song cycle titled *Gitanjali*, which comes from a collection of poems of the same title by Rabindranath Tagore. This piece is the third of six movements in the song cycle.

The sleep that flits on baby's eyes,
Does anybody know from where it comes?
Yes, there is a rumour that it has its
dwelling
Where, in the fairy village
Among the shadows of the forest
Dimly lit with glow-worms,
There hang two timid buds of enchantment.
From there it comes to kiss baby's eyes.

Laurie's Song

Aaron Copland was an American composer who lived from 1900 to 1990. He also was also a teacher, writer, and conductor. "Laurie's Song" comes from Copland's opera *The Tender Land*. This opera tells the story of a farm family named Moss, who lived in the Midwest of the United States. The story begins with Laurie, their daughter who is graduating, singing the aria that is now known as "Laurie's Song". She finds herself contemplating her future and wondering what might wait for her on the horizon.

Once I thought I'd never grow tall as this fence.
Time dragged heavy and slow.
But April came and August went
Before I knew just what they meant,
And little by little I grew
And as I grew I came to know
How fast the time could go.
Once I thought I'd never go
Outside this fence.
This space was plenty for me.
But I walked down that road one day,
And just what happened I can't say.
But little by little it came to be
That line between the earth and sky
Came beckoning to me.
Now the time has grown so short;
The world has grown so wide.
I'll be graduated soon.
Why am I strange in side?
What makes me think I'd like to try
To go down all those roads beyond that line
Above the earth and 'neath the sky?
Tomorrow when I sit upon
That graduation platform stand,
I know my hand will shake
When I reach out to take that paper

With the ribboned band.
Now that all the learning's done,
Oh who knows what will now begin?
Oh it's so strange, I'm strange inside.
The time has grown so short, the world so wide.

Poor Wand'ring One

Sir William Schwenck Gilbert was an English dramatist, librettist, poet and illustrator best known for the fourteen comic operas produced in collaboration with the composer Sir Arthur Sullivan. The most famous of these include *H.M.S. Pinafore* and *The Pirates of Penzance*. He also developed a realistic method of stage direction and a reputation as a strict theatre director. *Pirates of Penzance* concerns Frederic who is released from his apprenticeship to a band of tender-hearted pirates. He meets Mabel, at which point she offers her pity to him by singing "Poor Wand'ring One," and the two young people fall instantly in love.

Poor wandering one
Though thou hast surely strayed
Take heart of grace, thy steps retrace
Poor wandering one
Poor wandering one
If such poor love as mine
Can help thee find true peace of mind
Why, take it, it is thine
Take heart, no danger lowers
Take any heart but ours
Take heart, fair days will shine
Take any heart, take mine
Take heart, no danger lowers
Take any heart but ours
Take heart, fair days will shine
Take any heart, take mine
Poor wandering one
Though thou hast surely strayed
Take heart of grace, thy steps retrace
Poor wandering one
Poor wandering one
Poor wandering one
Take heart, take heart
Take any heart but ours
Take heart, take heart
Take heart, no danger lowers
Take any heart but ours
Take heart, take heart
Take any heart but ours
Take heart

Text by W.S. Gilbert

Il bacio

Luigi Arditi was born in Italy and lived from 1822 to 1903. He had a successful career as a composer and conductor in the late 19th century. After studying in Milan, He moved to New York in the 1850s. Arditi wrote operas as well as some art songs. One of his most popular pieces is the vocal waltz “Il bacio”. This piece came about after a dinner he experienced in Manchester with a leading soprano at the time. He improvised a waltz at the piano and the singer praised the work. Because of this, he told her he would compose a song that she could use for a tour of England. “Il bacio”, which translated means ‘The Kiss’, is about a girl desiring to kiss her lover more than wishing for gems or pearls.

Sulle labbra se potessi
Dolce un bacio ti darei.
Tutte ti direi le dolcezze dell’amor.
Sempre assisa te d’appresso,
Mille gaudii ti direi, Ah! ti direi.
Ed i palpiti udireiche
Rispondono al mio cor.
Gemme e perle non desio,
Non son vaga d’altro affetto.
Un tuo sguardo è il mio diletto,
un tuo bacio è il mio tesor.
Ah! Vieni! ah vien! più non tardare!
a me!
Ah vien! Nell’ebbrezza d’un amplesso
Ch’io viva!
Ah!

If I could, on the lips,
I would give you a sweet kiss.
I would tell you the wonders of love.
Forever speaking
A thousand joys to you! Ah! To you.
Thus it would speak
To you with my beating heart.
I do not desire gems or pearls,
Nor do I want another’s affection.
Your appearance is my delight,
Your kiss is my treasure.
Ah! Come! Do not delay!
To me!
Ah! Come! Let us enjoy love’s
Life-giving intoxication!
Ah!

Translated by Megan O’Neil

The recital of Hannah Knutson is presented in partial fulfillment of the requirements for a Vocal Performance degree. Hannah is from the studio of Dr. Yi-Lan Niu.

The recital of Megan O’Neil is presented in partial fulfillment of the requirements for the Choral Music Education degree. Megan is from the studio of Dr. Sarah Parks

St. Norbert College Music Department Events
Spring 2017

April

- 21 Spring Band Concert, Walter Theatre, 7:30 p.m.
- 22 Linda Feldmann's Studio Voice Recital, Birder Hall, 4:00 p.m.*
- 23 Lizzie Tesch, Sr. Saxophone Recital, Birder Hall, 2:00 p.m.*
- 23 Charlie DeVillers, Sr. String Bass Recital, Birder Hall, 4:00 p.m.*
- 25 Fresh Ink Concert, Birder Hall, 7:30 p.m.*
- 27 Angel Tzu Nung Lin Guest Artist Piano Recital, Birder Hall, 7:30 p.m.*
- 28 Connor Klavekoske & Emily Brewer, Jr. Piano & Alto Saxophone Recital,
4:00 p.m.*

- 28 Spring Choral Concert, Walter Theatre, 7:30 p.m.
- 29 Jessica Kust, Sr. Piano Recital, Birder Hall, 2:00 p.m.*
- 30 Nick Carncoos, Merit Recital, Birder Hall, 1:00 p.m.*

May

- 2 Honor's Recital, Birder Hall, 7:30 p.m.*
- 5 Dudley Birder Chorale, America Sings, Walter Theatre 7:30 p.m.***
- 6 Dudley Birder Chorale, America Sings, Walter Theatre, 7:30 p.m.***
- 7 Marshall Moss Choral Sing, Birder Hall, 2:00 p.m.*
- 10-20 Knights on Broadway Spring Showcase, Birder Hall

June

- 12-16 Summer Band Camp, Walter Theatre, 7:30 p.m.*

*Free Admission

***Special Ticket Pricing

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