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Senior Recital - Hannah Knutson

St. Norbert College Music Department

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Senior Recital

Hannah Knutson, soprano

Connor Klavekoske, Accompanist

Saturday, April 21, 2018

2:00 p.m.

Birder Hall

~ Program ~

Deh Memoria.....	Giacomo Carissimi (1605-1674)
Il Fervido Desiderio.....	Vincenzo Bellini (1801-1835)
“El Pano Moruno” from <i>Siete Canciones Populares Españolas</i>	Manuel de Falla (1876-1946)
“Depuis le Jour” from <i>Louise</i>	Gustave Charpentier (1860-1956)
Villanelle.....	Eva Dell’Acqua (1856-1930)
Les Chemins de l’Amour.....	Francis Poulenc (1899-1963)

INTERMISSION

“Ach Ich Fühls” from <i>Die Zauberflöte</i>	Wolfgang Amadeus Mozart (1756-1791)
“Wo Die Schönen Trompeten Blasen” from <i>Des Knaben Wunderhorn</i>	Gustav Mahler (1860-1911)
Warum willst du and’re Fragen.....	Clara Schumann (1819-1896)
Deep River.....	Moses Hogan (1957-2003)
Nature’s Holiday.....	Richard Hageman (1881-1966)
The Girl in 14G.....	Jeanine Tesori (1961)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree. Hannah is from the studio of Dr. Yi-Lan Niu

The use of cell phones, cameras, or recording devices is strictly prohibited.

~ Program Notes ~

Deh Memoria by Giacomo Carissimi

Giacomo Carissimi was an Italian composer and music teacher and a celebrated master of the early Baroque music. He is remembered for incorporating characteristic features of the Latin oratorio and for primarily composing motets and cantatas. Carissimi was not only influential in himself, but he was also influential through his students and the wide diffusion of his music.

“Deh Memoria,” is a through-composed lament that conveys the mood of grief throughout the piece. To do this effectively, he used techniques such as chromaticism along with long melismatic vocal lines.

Deh Memoria

Deh, memoria, e che più chiedi?
Ch'io rammenti il primo affetto?
Se m'annidi eterna in petto,
Ben'il sai, mentre lo vedi.
Deh, memoria, e che più chiedi?
Ahi, ahi, partir non può dall'alma
Quell'immagine gradita,
E sospesa con lei la vita,
Recta gelida la salma.
Tu da me, che vuoi, pensiero?
Ch'io sospiri il mio tesoro?
Egli è spento. Io sempre moro,
Che veder più non lo spero.
Tu da me, che vuoi, pensiero?
O sapessi quante volte
Chiamo l'ombra del mio bene.
E gli mostro le catene
Che conservo al core avvolte.
Vieni, dice,
E trammi teco nella tomba
In cui dimori.
Ch'a vederti in quegl'horrori,
Anco Amor vuol' venir meco.
Ma s'il Ciel ha ritardata
La fortuna del morire,
Sto sepolta col desire
In quell'urna sospirata.

O Memory

O memory, what more do you ask?
That I should remember my first love?
If you dwell eternally in my heart,
you know well, while you see it.
O memory, what more do you ask?
Ah, ah, that beloved image cannot
depart from my soul,
and its life being ended,
the cold corpse remains.
Thought, what do you want from me?
That I should sigh for my treasure?
He is dead. I constantly die,
because I cannot hope to see him again.
Thought, what do you want from me?
O, if you knew how often
I invoke the shade of my beloved
and show him the chains
that I keep twined about my heart!
Come, I say,
and take me with you into the tomb,
in which you dwell.
For to see you in that darkness,
even Love itself wishes to come with me.
But since Heaven has not allowed me
the good fortune of dying,
I remain entombed with my desire
in that longed-for urn.

Il Fervido Desiderio by Vincenzo Bellini

Vincenzo Bellini was an Italian operatic composer with a gift for creating vocal melody at once pure in style and sensuous in expression. His famous style was called *bel canto*, a lyrical style of operatic singing using a full rich broad tone and smooth phrasing. He strove for clarity, elegance of form and melody, and a close union of words and music. He subordinated the orchestra accompaniment to the singers and placed upon their voices the responsibility for dramatic expression.

“Il fervido desiderio” describes the narrator's longing to see his lover. It is the first song of Bellini's *Tre Ariette*. The piece was written near the end of his life and exemplifies his mature compositional style. It features a beautiful melodic vocal line, while the accompaniment never threatens to distract from, or compete with vocal line.

Il Fervido Desiderio

Quando verrà quel dì
che riveder potrò
quel che l'amante cor tanto desia?
Quando verrà quel dì
che in sen t'accoglierò,
bella fiamma d'amor, anima mia?

The Fervent Wish

When will come that day
when I can see again
what the loving heart so much desires?
When will come that day
when I shall hold you in my bosom,
fair flame of love, my soul?

Translated by Emily Ezust

“El Pano Moruno” from *Siete Canciones Populares Españolas* by Manuel de Falla

Manuel del Falla was a musician in Spain during the first half of the 20th century. His output is quite large, and revolves primarily around music for the stage. In his music he achieved a fusion of poetry, asceticism, and ardor that represents the spirit of Spain at its purest.

“El Paño Moruno” tells about a cloth at a shop that drops to the ground, which causes it to stain. The price for the cloth is then reduced because of that stain. However, the poem has a deeper meaning to it. This song acts as a warning for other young women. It conveys the bitterness of a woman who has lost her innocence and social standing.

El Paño Moruno

El paño fino, en la tienda,
una mancha le cayó;
Por menos precio se vende,
Porque perdió su valor.
¡Ay!

The Moorish Cloth

On the fine cloth in the store
a stain has fallen;
It sells at a lesser price,
because it has lost its value.
Alas!

Translated by Emily Ezust

“Depuis le Jour” from *Louise* by Gustave Charpentier

Gustave Charpentier was a French composer, best known for his opera *Louise*. He was a composition pupil of Jules Massenet (1842-1912) at the Conservatoire, winning the Prix de Rome two years later. His chief activity as a composer took place before 1914 which is when he wrote four operas, one of which was *Louise*. This opera was performed over 1,000 times since its premiere and maintains its popularity because of the sentimental realism of the plot.

The third act opens with the opera's most well-known aria, “*Depuis le jour*,” which follows two lovers moving into a cottage overlooking Paris. In this aria, the character of Louise sings about her happiness with her new existence and with her lover. This leads into a duet in which the couple sings of their love for each other and Paris.

Depuis le Jour

Depuis le jour où je me suis donnée,
toute fleurie semble ma destinée.
Je crois rêver sous un ciel de féerie,
l'âme encore grisée
de ton premier baiser!
Quelle belle vie!
Mon rêve n'était pas un rêve!
Ah! je suis heureuse!
L'amour étend sur moi ses ailes!
Au jardin de mon coeur
chante une joie nouvelle!
Tout vibre,
tout se réjouit de mon triomphe!
Autour de moi tout est sourire,
lumière et joie!
Et je tremble délicieusement
Au souvenir charmant
Du premier jour
D'amour!
Quelle belle vie!
Ah! je suis heureuse! trop heureuse...
Et je tremble délicieusement
Au souvenir charmant
Du premier jour
D'amour!

From the Day

Since the day I gave myself,
my fate seems all in flower.
I seem to be dreaming beneath a fairy sky,
my soul still enraptured
by that very first kiss!
What a wonderful life!
My dream was not a dream!
Oh! I am so happy!
Love spreads its wings over me!
In the garden of my heart
a new joy sings!
Everything resonates,
everything rejoices in my triumph!
About me all is smiles,
light and happiness!
And I tremble deliciously
at the delightful memory
of the first day
of love!
What a glorious life!
Oh, how happy I am! Too happy!...
And I tremble deliciously
at the delightful memory
of the first day
of love!

Translated by Stacey Martin

Villanelle by Eva Dell'Acqua

Although information that can be found about this particular female composer is limited, Eva Dell'Acqua was a Belgian singer and composer of Italian ancestry. She composed in the Romantic style and produced orchestral works, pieces for chamber orchestra, and other works for piano and solo voice, opera and stage.

Her song "Villanelle" for coloratura soprano has been widely performed and recorded, and has appeared on film soundtracks including *Get Hep to Love* (1942) and *I Married an Angel* (1942). The piece includes a woman who watches a swallow fly over and wishes that she could fly the same path and be as free as the bird.

Villanelle Villanelle

J'ai vu passer l'hirondelle
Dans le ciel pur du matin:
Elle allait, à tire-d'aile,
Vers le pays où l'appelle
Le soleil et le jasmin.
J'ai vu passer l'hirondelle!
J'ai longtemps suivi des yeux
Le vol de la voyageuse...
Depuis, mon âme rêveuse
L'accompagne par les cieux.
Ah! ah! au pays mystérieux!
Et j'aurais voulu comme elle
Suivre le même chemin...
J'ai vu passer l'hirondelle.

Villanelle Villanelle

I have seen the swallow fly over
In the clear morning sky:
She was flying by wing
To the land to which she is called
By the sun and the jasmine.
I have seen the swallow fly over!
I have followed for a long time with my eyes
The flight of the traveler...
Since then, my dreaming soul
accompanies her through the skies.
Ah! ah! to the mysterious land!
And I would have wished like her to follow the
same path...
I have seen the swallow fly over.

Translated by Emily Ezust

Les Chemins de L'Amour by Francis Poulenc

Francis Poulenc was a French composer and pianist. His compositions include French art songs called melodies, solo piano works, chamber music, choral pieces, operas, ballets, and orchestral concert music. Poulenc was an important composer of the neo-classical movement. His music, eclectic yet strongly personal in style, is essentially diatonic and melodious, embroidered with 20th Century dissonances. It has wit, elegance, depth of feeling, and a bitter-sweetness which derives from the mixtures of cheerfulness and depression.

“Les Chemins de L'Amour” is a torch song composed near the end of WWII for one of Paris' famous night club singers, Yvonne Printemps. Poulenc's inspiration for this piece came from Jean Anouilh's 1940 stage hit, *Léocadia* in which a prince romances a miller's daughter who happens to bear a striking resemblance to his former love, now deceased.

Les Chemins de L'Amour

Les chemins qui vont à la mer
Ont gardé de notre passage,
Des fleurs effeuillées
Et l'écho sous leurs arbres
De nos deux rires clairs.
Hélas! des jours de bonheur,
Radieuses joies envolées,
Je vais sans retrouver traces
Dans mon cœur.
Chemins de mon amour,
Je vous cherche toujours,
Chemins perdus, vous n'êtes plus
Et vos échos sont sourds.
Chemins du désespoir,
Chemins du souvenir,
Chemins du premier jour,
Divins chemins d'amour.
Si je dois l'oublier un jour,
La vie effaçant toute chose,
Je veux, dans mon cœur, qu'un souvenir
repose,
Plus fort que l'autre amour.
Le souvenir du chemin,
Où tremblante et toute éperdue,
Un jour j'ai senti sur moi
Brûler tes mains.

The Pathways of Love

The paths that lead to the sea
have kept, of our passing-by,
flowers with fallen petals
and the echo, beneath their trees,
of both our bright laughs.
Alas! of the days of happiness,
radiant joys now flown,
I wander without finding their trace again
in my heart.
Paths of my love,
I still seek you,
lost paths, you are no more
and your echoes are hollow.
Paths of despair,
paths of memory,
paths of the first day,
divine paths of love.
If one day I have to forget him,
life effacing everything,
I wish, in my heart, that one memory should
remain,
stronger than the other love.
The memory of the path,
where trembling and utterly bewildered
one day, upon me, I felt
your hands burning.

Translated by Jean Anouilh

“Ach Ich Fühls” from *Die Zauberflöte* by Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart was a prolific and influential composer of the Classical era. He composed more than 600 works, many acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music. Clarity, balance, and transparency are the hallmarks of his work, and his influence is profound on subsequent Western art music.

Die Zauberflöte is an opera about the Queen of the Night persuading Prince Tamino to rescue her daughter Pamina from captivity under the high priest Sarastro. Instead, he learns the high ideals of Sarastro's community and seeks to join it. Separately, then together, Tamino and Pamina undergo severe trials of initiation, which end in triumph. Papageno, who accompanies Tamino on his quest, fails the trials but is rewarded anyway with the hand of his ideal female companion Papagena. In the piece, “Ach, Ich Fühl's,” the character of Pamina sings about how she is beginning to believe that Papageno no longer loves her.

Ach, Ich fühl's

Ach, ich fühl's, es ist verschwunden,
Ewig hin der Liebe Glück!
Nimmer kommt ihr Wonnestunde
Meinem Herzen mehr zurück!
Sieh', Tamino, diese Tränen,
Fließen, Trauter, dir allein!
Fühlst du nicht der Liebe Sehnen,
So wird Ruh' im Tode sein!

Ah, I feel It

Ah, I feel it, it has disappeared
Forever gone love's happiness!
Nevermore will come the hour of bliss
Back to my heart!
See, Tamino, these tears,
Flowing, beloved, for you alone!
If you don't feel the longing of love
Then there will be peace in death!

Translated by Lea F. Frey

“Wo die schönen Trompeten blasen” from *Des Knaben Wunderhorn* by Gustav Mahler

Gustav Mahler was an Austrian late-Romantic composer. Besides composing his early works which included a variety of piano quartets, Mahler's works were primarily composed for large orchestras, symphonic choruses and operatic soloists. Referring to his style, Mahler expressed the belief that "The symphony must be like the world. It must embrace everything." To reflect this, he drew material from many sources. For example, he used bird calls and cow-bells to evoke nature and the countryside. Life's struggles are represented in contrasting moods.

In the collection, *Des Knaben Wunderhorn*, Mahler used contrasting material in the piece “Wo die schönen Trompeten blasen” to depict a dead soldier's ghost visiting his beloved. He used muted and hushed fanfares which alternated with a gentle Ländler depicting the soldier and the girl, respectively.

Wo die schönen Trompeten blasen

Wer ist denn draußen und wer klopft an,
der mich so leise wecken kann!?
Das ist der Herzallerlieble dein,
steh' auf und laß mich zu dir ein!
Was soll ich hier nun länger steh'n?
Ich seh' die Morgenröt' aufgeh'n,
die Morgenröt', zwei helle Stern'.
Bei meinem Schatz da wär ich gern',
bei meinem Herzallerlieble.
Das Mädchen stand auf und ließ ihn ein;
sie heißt ihn auch willkommen sein.
Willkommen lieber Knabe mein,
so lang hast du gestanden!
Sie reicht' ihm auch die schneeweiße Hand.

Where the Beautiful Trumpets Blow

Who then is outside and who is knocking,
that can so softly awaken me?
It is your dearest darling,
get up and let me come to you!
Why should I go on standing here?
I see the red of morn arise,
the red of morn, two bright stars.
I long to be with my sweetheart!
With my dearest darling.
The maiden got up and let him in;
she bade him welcome, too.
Welcome, my dear lad!
You have been standing so long!
She offered him too her snow-white hand.

Von ferne sang die Nachtigall,
das Mädchen fängt zu weinen an.
Ach weine nicht, du Liebste mein,
auf's Jahr sollst du mein Eigen sein.
Mein Eigen sollst du werden gewiß,
wie's Keine sonst auf Erden ist!
O Lieb auf grüner Erden.
Ich zieh' in Krieg auf grüne Haid,
die grüne Haide, die ist so weit!
Allwo dort die schönen Trompeten blasen,
da ist mein Haus,
mein Haus von grünem Rasen!

From far away the nightingale sang,
then the maiden began to weep.
Ah, do not weep, beloved mine
after a year you will be my own.
My own you shall certainly become,
as is no other on earth!
Oh love on the green earth.
I'm off to war, on the green heath,
the green heath is so far away!
Where there the fair trumpets sound,
there is my home,
my house of green grass!

Translated by Emily Ezust

Warum willst du and're Fragen by Clara Schumann

Clara Schumann was a German musician and composer, considered one of the most distinguished pianists of the Romantic era. Her own compositions include works for orchestra, chamber music, songs, and many character pieces for solo piano. Her songs make use of preludes and postludes. She employed chromaticism in relation to text and to evoke mood. Formal structures in her songs include strophic and strophic variations.

“Warum willst du and're fragen” is a piece written in strophic form. The song is sung by a woman pleading for her lover to not question her thoughts, words or actions, but to simply look into her eyes. If he does so, he will see that she truly loves him.

Warum willst du and're Fragen

Warum willst du and're fragen,
die's nicht meinen treu mit dir?
Glaube nicht, als was dir sagen
diese beiden Augen hier!
Glaube nicht den fremden Leuten,
glaube nicht dem eignen Wahn;
nicht mein Tun auch sollst du deuten,
sondern sieh die Augen an!
Schweigt die Lippe deinen Fragen,
oder zeugt sie gegen mich?
Was auch meine Lippen sagen,
sieh mein Aug', ich liebe dich!

Why will You Question Others

Why will you question others,
who are not faithful to you?
Believe nothing but what
both these eyes say!
Believe not strange people,
believe not peculiar fancies;
even my actions you shouldn't interpret,
but look in these eyes!
Will lips silence your questions,
or turn them against me?
Whatever my lips may say,
see my eyes: I love you!

Translated by Emily Ezust

Deep River by Moses Hogan

Moses Hogan was an American composer and arranger of choral music. He was best known for his settings of African-American spirituals. Hogan was a pianist, conductor, and arranger of international renown. With over 70 published works, Hogan's arrangements have become staples in the repertoires of high school, college, church, community and professional choirs worldwide.

"Deep River" is an anonymous spiritual of African-American origin that goes back to 1876, when it was published in the first edition of *The Story of the Jubilee Singers: With Their Songs*. This piece is a song of hope and longing, expressing a desire for peace and freedom both in the present and in the afterlife. Through these melodies, slaves held on to the hope of survival.

Deep River

Deep river,
My home is over Jordan.
Deep river, Lord.
I want to cross over into campground.
Deep River,
My home is over Jordan.
Deep river, Lord,
I want to cross over into campground.
Oh, don't you want to go,
To the Gospel feast;
That Promised Land,
Where all is peace?
Oh, deep river, Lord,
I want to cross over into campground.

Nature's Holiday by Richard Hageman

Richard Hageman was a Dutch-born American conductor, pianist, composer, and actor. He composed more serious vocal music. His 1931 opera *Caponsacchi* was staged at the Metropolitan Opera in 1937. While his large musical compositions are rarely heard today, a few of his art songs are well-known and highly regarded, especially "Do Not Go, My Love", a setting of a Rabindranath Tagore poem.

"Nature's Holiday" is a piece based off of a popular poem, "Spring Song," by Thomas Nash. The poem simply depicts a spring day, the sights that are seen and the sounds that are heard. To help create this picture, the vocal part imitates unique bird calls periodically throughout the piece while the piano maintains a brisk and cheerful accompaniment, representing the world coming to life.

Nature's Holiday

Spring, the sweet spring, is the year's pleasant king,
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing:
Cuckoo, jug-jug, pu-we, to-witta-woo!
The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear aye birds tune this merry lay:
Cuckoo, jug-jug, pu-we, to-witta-woo!
The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet:
Cuckoo, jug-jug, pu-we, to witta-woo!
Spring, the sweet spring!

The Girl in 14G by Jeanine Tesori

Jeanine Tesori is an American composer and musical arranger. She is the most prolific and honored female theatrical composer in history, with five Broadway musicals and five Tony Award nominations. Tesori has composed music for the films such as *The Little Mermaid: Ariel's Beginning*, *Shrek the Third*, *Mulan II*, and *The Emperor's New Groove 2: Kronk's New Groove*. She has also written music for popular Broadway musicals such as *Shrek the Musical* and *Fun Home*.

"The Girl in 14G" is a contemporary song written for and best known being performed by Kristin Chenoweth. It is based on a real life experience with Chenoweth first moving to New York City living with a cellist directly below her and a singing soprano living right above her. When they all would practice their music, they would bang on the ceiling or the floor getting each other to be quiet. In the song, the girl first arrives in peace in Apartment 14G but gets distracted by an "Opera Wannabe" below in 13G and a "Jazz Singer" above in 15G.

The Girl in 14G

Just moved in to 14G
So cozy, calm, and peaceful
Heaven for a mouse like me
With quiet by the lease-full
Pets are banned parties too
And no solicitations
Window seat with garden view
A perfect nook to read a book
I'm lost in my Jane Austen when I hear

Say it isn't so
Not the flat below
From an opera wanna be
In 13G
A matinee of some cantata
Wagner's Ring and Traviata

My first night in 14G
I'll put up with Puccini
Brew myself a cup of tea
Crochet until she's "fini"
Half past eight
Not a peep
Except the clock tick-tockin'
Now I lay me down to sleep
A comfy bed to rest my head

A stretch, a yawn, I'm almost gone when

Now the girl upstairs
Wakes me unawares
Blowing down from 15 G
Her reveille
She's scattin' like her name is Ella
Guess who answers a cappella

I'm not one to
Raise my voice
Make a fuss
Or speak my mind
But might I query
Would you mind if
Could you kindly
STOP!
That felt good
STOP!

13, 15, 14G
A most unlikely trio
Not quite three part harmony
All day and night we're singing
I've had my fill of peace and quiet
Shout out loud I've changed my diet
All because of 14g

St. Norbert College Music Department Events Spring 2018

April

- 22 Emily Brewer, Sr. Saxophone Recital, Birder Hall, 12:00 p.m.*
- 22 Ana Bakken, Sr. Vocal Recital, Birder Hall, 2:00 p.m.*
- 24 Fresh Ink Concert, Birder Hall, 7:30 p.m.*
- 26 Instrumental Jazz Concert, Walter Theatre, 7:30 p.m.
- 27 Rylee Kramer & Megan Lau, Jr. Flute Recital, Birder Hall, 4:00 p.m.*
- 27 Spring Choral Concert, Walter Theatre, 7:30 p.m.
- 28 Connor Klavekoske, Senior Piano Recital, Birder Hall, 7:00 p.m.*
- 29 *Organ Plus*, Collaborative Recital for Organ, Piano, Guitar and Voice, Dr. Yi-Lan Niu, soprano St. Norbert Abbey, 2:00 p.m.*

May

- 1 Honors Recital, Dudley Birder Hall, 7:30 p.m.*

June

- 11-15 Summer Band Camp, Walter Theatre, concert on the 15th @ 7:30 p.m.*
For info go to: www.snc.edu/music/camps

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