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Junior Vocal Recital: Adriana Hanson (2023)

St. Norbert College Music Department

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~ Program ~

Ridente la calma.....Wolfgang Amadeus Mozart
(1756-1791)

Sogno..... Francesco Paolo Tosti
(1846-1916)

Adriana Hanson, soprano
Amy Bucheger, piano

Cara sposa from the opera *Rinaldo*.....George Frederic Handel
(1685-1759)

Haley Schmidt, mezzo soprano
Amy Bucheger, piano

Ständchen.....Johannes Brahms
(1833-1897)

Elle a fui, la tourterelle!.....Jacques Offenbach
from the opera *Les contes d'Hoffmann* (1819-1880)

Adriana Hanson, soprano
Amy Bucheger, piano

Das Veilchen.....Wolfgang Amadeus Mozart
(1756-1791)

Verborgenheit.....Hugo Wolf
(1860-1903)

Haley Schmidt, mezzo soprano
Amy Bucheger, piano

Cabin (Blue Mountain Ballads).....Paul Bowles
(1910-1999)

Lass from the Low Countree.....John Jacob Niles
(1892-1980)

Pregúntale a las estrellas.....Edward Kilenyi
(1884-1968)

Adriana Hanson, soprano
Amy Bucheger, piano

Villanelle.....Hector Berlioz
(1803-1869)

La Paloma.....Sebastián Iradier
(1809-1865)

Haley Schmidt, mezzo soprano
Rose Palmer, guitar

If I Were a Bell from the musical *Guys and Dolls*.....Frank Loesser
(1910-1969)

I Could Have Danced All Night.....Lehner and Loewe
from the musical *My Fair Lady* (1918-1986)
(1901-1988)

Adriana Hanson, soprano
Amy Bucheger, piano

Jeanie with the Light Brown Hair.....Stephen Foster
(1826-1864)
arr. Ned Rorem
(1923-2022)

The Girl in 14G.....Jeanine Tesori
(b. 1961)

Haley Schmidt, mezzo soprano
Amy Bucheger, piano

Impossible from the musical *Cinderella*.....Rodgers and Hammerstein
(1923-2022) and (1895-1960)

Adriana Hanson & Haley Schmidt
Amy Bucheger, piano

This recital of Adriana Hanson is presented in partial fulfillment of the requirements for the Bachelor of Music Education Degree. Adriana is in the studio of Dr. Sarah Parks.

This recital of Haley Schmidt is presented in partial fulfillment of the requirements for the Bachelor of Music Education Degree. Haley is in the studio of Dr. Yi-Lan Niu.

Program Notes

Ridente la calma was a song written by Wolfgang Amadeus Mozart in 1772 during the Classical period. Mozart composed over 600 works of symphonic, chamber, operatic, and choral music. *Ridente la calma*, written in the da capo form, is one of Mozart's only songs for soprano that was not composed for the opera stage. In the song, the singer calls for calmness in anticipation of the return of their love when they will be entwined with the chains of love.

Ridente la calma nell'alma si desti;
Né resti più segno di sdegno e timor.

May a happy calm arise in my soul
and may neither anger nor fear survive
in it.

Tu vieni, frattanto, a stringer mio bene,
Le dolce catene sí grate al mio cor.

In the meantime you are coming, my
beloved, to grasp
those sweet chains that make my heart
so grateful.

Ridente la calma nell'alma si desti;
Né resti un segno di sdegno e timor.

May a happy calm arise in my soul
and may neither anger nor fear survive
in it.

Translated by Mario Giuseppe Genesi

Sogno was written in 1886 during the Romantic Period by Paolo Tosti. Tosti is most known for his light, expressive songs that are characterized by natural, singable melodies. Tosti is also known for his editions of Italian folk song entitled *Canti popolari Abruzzesi*. He wrote over 300 songs and is remembered as a master of the ballad and for forging a style that many composers did not attempt to create. The song *Sogno* is based on a text by Lorenzo Stecchetti about a dream of a lover. It is about a love that one desires to have, yet it is taken away because it is only a dream. Hopefully it will someday become a reality.

**This piece is dedicated to Amy Bucheger*

Ho sognato che stavi a' ginocchi,
Come un santo che prega il Signor ...
Mi guardavi nel fondo degli occhi,
Sfavillava il tuo sguardo d'amore.

Tu parlavi e la voce sommessa...
Mi chiede a dolcemente mercè...
Solo un guardo che fosse promessa,
Imploravi, curvata al mio piè.

Io tacevo e coll'anima forte
Il desio tentatore lottò.
Ho provato il martirio e la morte
pur mi vinsi e ti dissi di no.

Ma il tuo labbro sfiorò la mia faccia...
E la forza del cor mi tradì.
Chiusi gli occhi, ti stesi le braccia...

Ma, sognavo...E il bel sogno svanì.

I dreamt that you were on your knees
Like a saint praying to the Lord.
You were looking deep into my eyes,
With a glowing look of love.

You were speaking quietly,
Asking me sweetly for forgiveness.
That she be allowed just one glance,
You begged, curled at my feet.

I stayed silent and, with a strong will,
Fought the irresistible desire.
I had faced martyrdom and death;
Still, I forced myself to say no.

But then your lips touched my face,
And my heart betrayed me.
I closed my eyes, reached out to you;

But I had been dreaming, and that
beautiful dream vanished.

Translation by Hugo Poon

Cara sposa is an aria from George Frideric Handel's opera *Rinaldo* written in 1711, often sung by skilled castrato singers with great vocal technique. Handel's other famous operas include *Alcina*, *Giulio Cesare* and *Serse*. *Cara Sposa* is Rinaldo's lament over losing the love of his life, Almirena, who was kidnapped by Armida during Act II. This sadness is depicted within the aria with Handel's use of chromaticism, setting the song in a minor key and the heavy contrapuntal accompaniment.

Cara sposa, amante cara,
Dove sei?
Deh! Ritorna a' pianti miei!

Del vostro Erebo sull'ara,
Colla face dello sdegno
Io vi sfido, o spirti rei!

Beloved spouse, dearest heart
Where art thou?
Woe! Return to him who weeps!

O guilty spirits from thy Erebus altar
My face on of complete contempt,
I defy thee, wicked spirits!

Translation by Meredith Mercuso

Ständchen is an art song written by Johannes Brahms in 1886. Brahms was a German composer and pianist who wrote during the Romantic Period, but preferred the Classical style. He wrote many genres including symphonies, concerti, chamber music, piano works, and choral compositions and arrangements which included folk music. Brahms' music was brought to public attention when he befriended and accompanied Joseph Joachim, a violin virtuoso who recognized his talent and recommended him to composer Robert Schuman. *Ständchen* is a folk-inspired serenade sung to a potential love. Singing under the window, a youth encourages the beginnings of love and hopes the sleeping maiden will remember his kind words when she wakes.

Der Mond steht über dem Berge,
So recht für verliebte Leut;
Im Garten rieselt ein Brunnen,
Sonst Stille weit und breit.
Neben der Mauer, im Schatten,
Da stehn der Studenten drei
Mit Flöt' und Geig' und Zither,
Und singen und spielen dabei.
Die Klänge schleichen der Schönsten
Sacht in den Traum hinein,
Sie schaut den blonden Geliebten
Und lispelt: "Vergiß nicht mein!"

The moon shines over the mountain,
Just right for the people in love;
A fountain purls in the garden –
Otherwise silence far and wide.
By the wall in the shadows,
Three students stand
With flute and fiddle and zither,
And sing and play.
The sound steals softly into the dreams
Of the loveliest of girls,
She sees her fair-headed lover
And whispers "Remember me."

Translation by Richard Stokes

Elle a fui, la tourterelle!, an aria from the opera *Les contes d'Hoffmann* (The Tales of Hoffman) was written by Jacques Offenbach in 1877. This was Offenbach's only grand opera. Offenbach is known as the father of the operetta and influenced others to compose in this style through the cleverness and beauty of his pieces. One of his most famous operettas that he composed was *La belle Hélène* in 1864. The opera *Les contes d'Hoffmann* is based on a 3-act play about Hoffman and his former lovers: Olympia, Giulietta, and Antonia. The aria, *Elle a fui, la tourterelle*, occurs in the second act where Antonia sings a saddened love song about her not seeing Hoffmann again due to her and her father moving to Munich. She is very ill and her father tells her to not sing because it could kill her, yet she does so anyway, inspired by the love she has for Hoffmann.

**This piece is dedicated to Dr. Sarah Parks*

Elle a fui, la tourterelle!
Ah! souvenir trop doux!
Image trop cruelle!
Hélas! à mes genoux,
Je l'entends, je le vois!
Je l'entends, je le vois!

She has fled, the turtledove!
Ah, memory too sweet,
Image too cruel!
Alas, at my knees,
I hear him, I see him!
I hear him, I see him!

Elle a fui, la tourterelle,
Elle a fui loin de toi;
Mais elle est toujours fidèle
Et te garde sa foi.
Mon bien aimé, ma voix t'appelle,
Oui, tout mon cœur est à toi.
Chère fleur qui viens d'éclore
Par pitié réponds moi!
Toi qui sais s'il m'aime encore,
S'il me garde sa foi!
Mon bien aimé, ma voix t'implore,
Ah! que ton cœur vienne à moi.
Elle a fui, la tourterelle,
Elle a fui loin de toi.

She has flown, the turtledove,
She has flown far from you!
But she is always faithful
And keeps her vow
My beloved, my voice calls you
Yes, all my heart is yours
Dear flower, just opened,
Have pity, answer me.
You who knows if he still loves me,
If he keeps his vow,
My beloved, my voice begs you,
Ah, let your heart come to me.
She has flows, the turtledove,
She has flown far from you.

Translation by Ann Feeney

Das Veilchen is a song by Wolfgang Amadeus Mozart written in June of 1785. The text was a poem written by Johann Wolfgang von Goethe (1749-1832). Translating to “The Violet”, this love poem is about the petite flower, which is a metaphor for a man's heart, being crushed among the woman's feet. The end of the song is the man rejoicing, stating that although his heart is crushed, at least it was by a woman he truly cared about.

Ein Veilchen auf der Wiese stand,
Gebückt in sich und unbekannt;
Es war ein herzigs Veilchen.
Da kam ein' junge Schäferin
Mit leichtem Schritt und mun trem Sinn
Daher, daher,
Die Wiese her und sang.
Ach! denkt das Veilchen, wär ich nur
Die schönste Blume der Natur,
Ach, nur ein kleines Weilchen,
Bis mich das Liebchen abgepflückt
Und an dem Busen matt gedrückt!
Ach nur, ach nur
Ein Viertelstündchen lang!

A violet was growing in the meadow,
Unnoticed and with bowed head;
It was a dear sweet violet.
Along came a young shepherdess,
Light of step and happy of heart,
Along, along
Through the meadow, and sang.
Ah! thinks the violet, if I were only
The loveliest flower in all Nature,
Ah! for only a little while,
Till my darling had picked me
And crushed me against her bosom!
Ah only, ah only
For a single quarter hour!

Ach! aber ach! das Mädchen kam
Und nicht in Acht das Veilchen nahm,
Er trat das arme Veilchen.
Es sank und starb und freut' sich noch:
Und sterb' ich denn, so sterb' ich doch
Durch sie, durch sie,
Zu ihren Füßen doch.
Das arme Veilchen
Es war ein herzigs Veilchen!

But alas, alas, the girl drew near
And took no heed of the violet,
Trampled the poor violet.
It sank and died, yet still rejoiced:
And if I die, at least I die
Through her, through her
And at her feet.
The poor violet!
It was a dear sweet violet!

Translation by Richard Stokes

Verborgeneheit was composed by Austrian composer Hugo Wolf in March of 1888. Wolf suffered from physical and mental illness which prevented him from composing for years at a time, which is why Wolf completed most of his remarkable works during the short period of 1888 and 1897. He has composed over three hundred songs primarily in da capo form for piano and voice. This song is about the struggles that Wolf dealt with in his life and trying to overcome this to be a better rounded individual.

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!
Was ich traure, weiss ich nicht,
Es ist unbekanntes Wehe;
Immerdar durch Tränen sehe
Ich der Sonne liebes Licht.
Oft bin ich mir kaum bewusst,
Und die helle Freude zücket
Durch die Schwere, so mich drücket
Wonniglich in meiner Brust.
Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

Let, O world, O let me be!
Do not tempt with gifts of love.
Let this heart keep to itself -
Its rapture, its pain!
I do not know why I grieve.
It is unknown sorrow;
always through a veil of tears.
I see the sun's beloved light.
Often, I am lost in thought,
and bright joy flashes
through the oppressive gloom,
bringing rapture to my breast.
Let, O world, O let me be!
Do not tempt with gifts of love.
Let this heart keep to itself -
Its rapture, its pain!

Translation by Richard Stokes

Cabin is from a song set called “Blue Mountain Ballads”, written by Paul Bowles in 1946. Paul Bowles is an American composer, translator, and author of many novels and short stories that include violent events and psychological encounters. Bowles is most known for his many stories and novels such as “The Sheltering Sky” as well as his songs, concertos, incidental music and operas. *Cabin* is the third song from “Blue Mountain Ballads” that indicates a good versus evil tale. Bowles uses subtle tempo changes and major and minor keys to represent the different parts of the story as it unfolds.

Lass from the Low Countree was composed in 1938 by John Jacob Niles. Niles was a composer, performer, and author who arranged more than 1,000 songs with the help from Jo Stafford, an American pop music singer. Niles influenced later musicians such as Bob Dylan, Peter, Paul and Mary, and Joan Baez. The song tells a tale of a poor girl and the noble lord she loved who paid no attention to her. She tried to gain his attention by smiling and speaking but he paid no heed. Due to the lord’s indifference, the poor girl died of a broken heart.

Pregúntale a las estrellas is a Mexican folk song written by Edward Kilenyi Sr., a classically trained musician from Hungary. He was a violinist, teacher, film composer, and orchestrator. He was also a teacher of George Gershwin and was a music director for film theatres in New York. Some of Kilenyi’s famous writings include *Arnold Shoenberg’s “Harmony”*, *The Beginnings of Chamber Music*, and *The Development of the Violin Music up to the 18th Century*. “*Pregúntale a las estrellas*” is a song of someone who adores their lover and tells them to ask anyone and anything how much they love them. They will do anything for the one they love and all they want is to see is eyes that return their love.

Pregúntale a las estrellas,
Si no de noche me ven llorar,
Pregúntales si no busco,
Para adorarte la soledad.
Pregúntale al manso río,
Si el llanto mío no vé correr,
Pregúntale á todo el mundo
Si no es profundo mi padecer.
Ya nunca dudes que yo te quiero,
Que por ti muero, loco de amor;
A nadie amas, a nadie quieres,
Oye las quejas,
Oye las quejas de mi amor.
Pregúntale á las flores,
Si mis amores les cuento yo,
Cuando la callada noche cierra su
broche,
suspiro yo,

Ask the stars
If at night they don’t see me cry;
Ask them if I don’t seek
To adore you in silence.
Ask the gentle river
If my cry it doesn’t see flow.
Ask the whole world
If it’s not deep, my suffering,
Don’t doubt I love you,
That for you I’m dying crazed with
love.
You love no one, you want no one.
Listen to the cries,
Listen to the cries of my love.
Ask the flowers
If I tell them my loves,
When the quiet night closes its grip,
Sight I.

Pregúntale a las aves,
Si tu no sabes lo que es amor,
Pregúntale á todo el prado,
Si no he luchado con mi dolor.
Tú bien comprendes, que yo te quiero,
Que por ti muero, solo por tí;
Porque te quiero, bien de mi vida,
Sólo en el mundo, el mundo,
Te quiero a ti.

Ask the birds
If you don't know what is love.
Ask the whole meadow
If I have not struggled with my pain
You understand well, that I love you,
That for you, I'm dying only for you,
Because I love you, love of my life.
Only you in the world, the world,
I love you.

Translation by James T. Abraham &
Mark Bates

Villanelle was written by French composer, Hector Berlioz in 1841, who was known for his large scale works including symphonies, operas and oratorios. "Villanelle" is the first piece from the song cycle, *Les Nuis d'été* originally composed for piano and voice and later written with orchestral accompaniment. This song is about nature, and rejoicing for the fact that spring is near! This poem romanticizes being in the forest, and having hope for the bright and beautiful near future.

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux, nous irons, ma belle,
Pour cueillir le muguet au bois;
Sous nos pieds égrenant les perles
Que l'on voit, au matin trembler,
Nous irons écouter les merles
Siffler.

When the season changes all around us
When the cold winter frost is gone
To the forest we'll go, my darling
There to gather the Primrose flow'r.
Strolling through the dewy bushes
How they tremble beneath our soles !
We'll run and hear the cheerful
Thrushes, Serenade!

Le printemps est venu, ma belle;
C'est le mois des amants béni;
Et l'oiseau, satinant son aile,
Dit des vers au rebord du nid.
Oh ! viens donc sur le banc de mousse
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:
Toujours!

Spring has come, all for us, my darling
Now is time for our lovers' joy
All the birds shining wings of satin
Chanting brightly their nesting calls.
Oh, come down to the mossy bower
By the water to share our secrets
Oh, whisper softly, say it truly
Oh, tell me: " always and forever, ever
more".

Loin, bien loin égarant nos courses,
Faisons fuir le lapin caché,
Et le daim au miroir des sources
Admirant son grand bois penché ;
Puis chez nous tout joyeux, tout aises,

En paniers, enlaçant nos doigts,
Revenons rapportant des fraises
Des bois.

Far and wide, wandering together,
Scaring off the secluded hare
At the spring, noble deer stands gazing
Glorious antlers reflect his pride.
Then, gone home with our hearts
rejoicing
Fingers, hands, and arms entwined
And full to brim with forest berries
Of the wild!

Translation by Richard Stokes

La Paloma is in a dance form of habanera written by Sebastian Iradier. He traveled among Spain, France and Cuba, helping him to discover this compositional technique. There is not much known about him besides being remembered as one of the most prominent Basque composers today. This piece is often accompanied by guitar.

Cuando salí de la Habana
¡Válgame Dios!
Nadie me ha visto salir
Si no fui yo.
Y una linda Guachinanga
Allá voy yo.
Que se vino tras de mí,
que sí, señor.

Si a tu ventana llega una paloma,
Trátala con cariño que es mi persona.

Cuéntale tus amores, bien de mi vida,
Corónala de flores que es cosa mía.

Ay, chinita que sí!
Ay, que dame tu amor!
Ay, que vente conmigo, chinita,
A donde vivo yo!

When I left Habana, may God bless
me!
Not one came to see me off, except
myself
And one pretty Mexicana: but there I
go.
Who came, well in fact just came along
with me.

If a dove arrives at your window,
Treat her with the loving affection that
is me.

Tell her of your love, love of my life,
Adorn her with flowers as I'd like.

Oh, you dear girl, oh yes!
Oh, give me your love!
Oh, come with me, you dear girl,
To where I live!

Ay, chinita que sí!
Ay, que dame tu amor!
Ay, que vente conmigo, chinita,
A donde vivo yo!

Oh, you dear girl, oh yes!
Oh, give me your love!
Oh, come with me, you dear girl,
To where I live!

El día que nos casemos ¡Válgame
Dios!
En la semana que hay ir Me hace reir
Desde la Iglesia juntitos, Que sí señor,

Nos iremos a dormir, Allá voy yo.

The day we get married May God bless
me!
In the week to go, She makes me laugh
After being joined in church, So it will
be, my friend.
We'll bed together, that I see.

Translation by Robert Tucker

If I Were a Bell is from the musical *Guys and Dolls*, written by American songwriter Frank Loesser. During his career, Loesser wrote more than 700 songs and five Broadway musicals. He also contributed to music of films with hits such as “Baby, It’s Cold Outside” and “Luck be a Lady”. “If I Were A Bell” is sung by the character Sister Sarah. Naive, but heavily intoxicated, she expresses her love to Sky Masterson, a gambler who made a bet with his friend Nathan. Sky bet that he could convince any woman Nathan picked to go to dinner with him. Nathan chooses the impossible, Sister Sarah, a shy and closed-off worship leader of the local salvation army. Sky finds a way to win Sarah over, and after several sweet drinks, Sarah opens up to Sky about her feelings. As luck would have it, Sky discovers that he feels the same way toward her.

I Could Have Danced All Night is from the musical *My Fair Lady*, written by American librettist and lyricist, Alan Jay Lerner and composer Frederick Lowe in 1956. Lerner wrote books, lyrics, and produced scripts for several films, one including *An American in Paris*. Some of Lerner’s musicals with Loewe included *Brigadoon*, *Camelot*, and *Gigi*. “I Could Have Danced All Night” is sung by Eliza Doolittle, a flower girl who is transformed into a woman of elegance. In this song she expresses her excitement after a dance with her tutor Henry Higgins in the middle of the night. She is so overwhelmed with her enthusiasm that she cannot sleep and wishes she could relive the excitement of the night over again.

**This piece is dedicated to Adriana’s parents, Sheryl and Scott Hanson*

Jeanie with the Light Brown Hair The original version of “Jeanie with the Light Brown Hair” was written by Stephen Foster in 1854, four years after he married his wife Jane Denny McDowell, which ended in divorce quickly by 1853. Her nickname, Jennie is what inspired this piece in an attempt to win her love back. To this day, *Jeanie with the Light Brown Hair* is still one of Foster's most popular parlor ballads. This arrangement is by Ned Rorem, who was uniquely known for his art songs and diaries. His accompaniment was different while similar words were repeated to depict the emotions of his songs.

The Girl in 14G was written for American singer and actress Kristin Chenoweth to feature on her 2001 album titled “Let Yourself Go” by Jeanine Tesori. This piece features components of the aria Queen of the Night from *The Magic Flute*, *Swan Lake* and the opera *Tristan und Isolde* as well as jazz elements, referencing Ella Fitzgerald's works. This song was based on Kristin Chenoweth's personal experience while living in New York, dealing with noisy neighbors and how she overcame this new change in the big city. Jeanine Tesori was born in New York in 1961 and her musical styles range from jazz, opera, musical theatre, and spiritual music. Her famous works include the music for *Shrek the Musical*, *Thoroughly Modern Millie*, *Emperors New Groove* and *Mulan 2*.

Impossible is from the musical *Cinderella*, written by Rodgers and Hammerstein in 1957. Composer Richard Rodgers and lyricist-dramatist Oscar Hammerstein II were Americans who worked together to create innovative and influential American musicals. The team of Rodgers and Hammerstein completed nine Broadway musicals, one movie, and one television musical. The song *Impossible* is part of a scene where Cinderella's Fairy Godmother tells her it is not impossible to attend the ball. She transforms a nearby pumpkin into a golden carriage, gray mice into white horses and Cinderella's rags into a beautiful ball gown, showing her it is quite possible for dreams to come true!