

2013

Johanna Kvan's Honors Recital

Johanna Kvam
Macalester College

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Honors Project

Macalester College

2013

Title: Johanna Kvam's Honors Recital

Author: Johanna Kvam

Johanna Kvam's Honors Recital

April 21, 2013 at 7 pm

Violin Sonata Op. 30 No. 3 in G major

Ludwig van Beethoven

I. Allegro assai

II. Tempo di Minuetto

III. Allegro vivace

Nicholas Whittredge, violin

Clair de Lune

Text by Paul Verlaine

Gabriel Fauré

Après un Rêve

Text by Romain Bussine

Aurore

Text by Armand Silvestre

Emma Lynn, soprano

First Sonata for Flute and Piano

Bohuslav Martinu

I. Allegro moderato

II. Adagio

III. Allegro poco moderato

Ida Nitter, flute

Claire de Lune

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.
Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune,
Ils n'ont pas l'air de croire à leur bonheur
Et leur chanson se mêle au clair de lune,
Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les marbres.

Après un Rêve

Dans un sommeil que charmait ton image
Je rêvais le bonheur, ardent mirage;
Tes yeux étaient plus doux, ta voix pure et
sonore,
Tu rayonnais comme un ciel éclairé par
l'aurore;

Tu m'appelais, et je quittais la terre
Pour m'enfuir avec toi vers la lumière;
Les cieux pour nous entr'ouvriraient leurs nues,
Splendeurs inconnues, lueurs divines entrevues

Hélas! Hélas, triste réveil des songes!
Je t'appelle, ô nuit, rends-moi tes mensonges;

Reviens, reviens radieuse,
Reviens, ô nuit mystérieuse!

Aurore

Des jardins de la nuit s'envolent les étoiles
Abeilles d'or qu'attire un invisible miel,
Et l'aube, au loin tendant la candeur de
ses toiles,
Trame de fils d'argent le manteau bleu du ciel.

Du jardin de mon cœur qu'un rêve lent enivre
S'envolent mes désirs sur les pas du matin,
Comme un essaim léger qu'à l'horizon
de cuivre,
Appelle un chant plaintif, éternel et lointain.

Ils volent à tes pieds, astres chassés des nues,
Exilés du ciel d'or où fleurit ta beauté
Et, cherchant jusqu'à toi des routes inconnues,
Mêlent au jour naissant leur mourante clarté.

Moonlight

Your soul is a chosen landscape
Where charming masquerades and dancers promenade
Playing the lute and dancing and almost
Sad beneath their fantastic disguises.
All sing in a minor key
Of triumphant love and the pleasant life
They seem not to believe in their happiness
And their song mingles with the moonlight,
With the still moonlight, sad and lovely,
That sets the birds in the trees adreaming,
And makes the fountains sob in ecstasy,
The tall slender fountains among marble statues.

After a Dream

In a slumber captivated by your image
I dreamed of happiness, ardent mirage;
Your eyes were softer, your voice pure and
sonorous,
You were radiant like a sky brightened by the dawn;

You were calling me and I left the earth
To flee with you towards the light,
The skies opened their clouds for us,
Unknown splendours, glimpses of divine light...

Alas! Alas, sad awakening from dreams!
I call to you, oh night, give me back your illusions;

Return, return with your radiance,
Return, O mysterious night!

Dawn

From the gardens of the night the stars fly away
Like golden bees attracted by invisible honey,
And dawn in the distance, spreading her bright
canvas,
Weaves silver threads into the sky's blue mantel.

From the garden of my heart, intoxicated by a dream,
My desires fly away at morning's approach
Like a light swarm to the coppery horizon,
Called by a plaintive song, eternal and far away.

They fly to your feet, stars chased from the clouds,
Exiled from the golden sky where your beauty blossoms
And, seeking uncharted paths on which to travel to you,
Mingle their dying light with the awakening day.

Composers and Works

Ludwig van Beethoven was born in 1770 to obscure court musicians in the German city of Bonn. His prodigious talent for both piano and composition earned him a circle of influential friends and patrons, such as Count Waldstein, who arranged for the young Beethoven, only 22 at the time, to study with Haydn in Vienna. While this arrangement didn't last, Beethoven's reputation as a virtuoso pianist and composer was quickly established, and today that reputation has grown to near-mythic proportions. Writing at the end of the "Classical" era, Beethoven's innovative harmonic language and formal structures ensured that his symphonies, piano sonatas, string quartets, and myriad other works heralded a new era in music, called "Romanticism" by some, and that Beethoven's influence in the history of Western music would never be forgotten. This particular sonata, written in 1801-2 during Beethoven's stay in a small village outside of Vienna, is from an especially turbulent part of this troubled composer's life. It was during these years that Beethoven first realized that he was losing his hearing, plunging him into a deep depression that he would struggle with for the rest of his life. The music in these three movements, however, is far from depressed. Lively sixteenth note figures populate the bright, energetic first and third movements, both in G major, while the second movement is an intimate yet playful E flat major interspersed with a few moments of G minor drama.

Gabriel Fauré, the youngest of six children born to Toussaint-Honoré Fauré and Marie-Antoinette-Hélène Lalène-Laprade, was also a young musical prodigy. Born in 1845 and sent by his father to study at the Ecole Niedermeyer, a music school in Paris, in 1854, Fauré won the school's first prize for composition for his piece *Cantique de Jean Racine* as well as the first prize in fugue and counterpoint. He was only 19 at the time. He would go on to a distinguished career of teaching, composing, and performing at various conservatories and churches in France, gaining the most recognition for his songs and the enormously popular Requiem Op. 48, which he composed only "for the pleasure of it." *Clair de Lune*, *Après un Rêve*, and *Aurore* were composed in 1887, 1877, and 1884, respectively, and were a part of two separate collections of songs, one published in 1879, the other in 1897. The texts, taken from the works of various French poets, are sublime in their depictions of love and natural imagery, adding all the more beauty to the music's gorgeous harmonic language and lyrical melodies.

Bohuslav Martinu is unique among this program's composers in that his main instrument was not the piano. Born in 1890 in Bohemia, Martinu had a substantially different background than Faure or Beethoven because of the fact that none of his family members were musicians. His father combined the jobs of cobbler and bell-ringer for the village's church services. In fact, until 1902, his family lived in the church tower. His skills on the violin, however, inspired the villagers to raise funds to send him to the Prague Conservatory, where he went in 1906. He fared poorly, the next few years full of low attendance and academic failure, and after leaving the Conservatory and playing in various ensembles while teaching violin to earn a living, he had his big break in a successful Boston premiere of his orchestral work *La bagarre*. However, the threat of the Nazis, who blacklisted his music, drove him and his wife to flee to America in 1941. This Flute Sonata was written there, in Cape Cod, in 1945. This first, and only, flute sonata, is much more tonally ambiguous than the older works of Fauré, let alone Beethoven. The first and third movements are sprightly, incorporating melodious sections with more angular, sparkling motives, while the second is a calm E flat major, oddly enough just like Beethoven's above, although Martinu's E flat migrates quite a bit more around the tonal landscape in the middle sections. Martinu's 20th century touch grants a new rhythmic and harmonic freedom while remaining just as lovely as the music of previous centuries.

Thanks

To my parents, who are wonderful beyond all imagining. You made me love music first, and I love you for it.

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