

ST. CLOUD STATE UNIVERSITY  
DEPARTMENT OF MUSIC

PRESENTS A

# GUEST RECITAL

*Featuring*

ANN

# DuHAMEL

PIANO

SATURDAY, FEBRUARY 20, 2010

8:00 PM

RUTH GANT RECITAL HALL, PERFORMING ARTS CENTER  
ST. CLOUD STATE UNIVERSITY

## Program

from *Deuxième Année de Pèlerinage*  
Sonetto 47 del Petrarca  
Sonetto 104 del Petrarca  
Sonetto 123 del Petrarca

Franz Liszt  
(1811-1886)

Sonata No. 31 in A-flat Major, Op. 110  
*Moderato cantabile molto espressivo*  
*Allegro molto*  
*Adagio ma non troppo - Arioso dolente - Fuga - L'istesso tempo di Arioso –*  
*L'inversione della Fuga*

Ludwig van Beethoven  
(1770-1827)

## Intermission

Carnaval, Op. 9  
*Préambule*  
*Pierrot*  
*Arlequin*  
*Valse noble*  
*Eusebius*  
*Florestan*  
*Coquette*  
*Réplique*  
*Sphinxes*  
*Papillons*  
*A.S.C.H.-S.C.H.A. (Lettres dansantes)*  
*Chiarina*  
*Chopin*  
*Estrella*  
*Reconnaissance*  
*Pantalon et Colombine*  
*Valse allemande*  
*Intermezzo: Paganini*  
*Aveu*  
*Promenade*  
*Pause*  
*Marche des "Davidsbündler" contre les Philistins*

Robert Schumann  
(1810-1856)

## The Performer

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**ANN DUHAMEL's** playing has been described as “warm... colorful ... imaginative ... artistic.” Ann is currently pursuing a DMA in Piano Performance and Pedagogy at the University of Iowa, working under the tutelage of Dr. Ksenia Nosikova. Ann graduated summa cum laude from the College of St. Benedict with degrees in Piano Performance and Composition. She then received her Masters degree in Piano Performance with a concentration in Accompanying from the University of Notre Dame, where she was declared a winner of the school's concerto competition.

Ann taught traditional and Suzuki piano for 8 years at the Central Minnesota Music School in St. Cloud. Ann has also frequently collaborated with several faculty members at St. Cloud State University. She was the principal keyboardist of the St. Cloud Symphony Orchestra and an artist member of Thursday Musical organization, in addition to performing on the Lunchtime at Landmark series in St. Paul with Dr. Catherine Verrilli. Ann has played in master classes and lessons for pianists Fernando Laires, Nelita True, Ian Hobson, Vladimir Feltsman, Susan Starr, Awadagin Pratt, John Wustman, and Hans Boepple, among others, and has performed across the U.S. as well as in Bulgaria and Italy.

In January 2007 she appeared on Iowa City's KSUI's live broadcast Know the Score with UI visiting Professor of Flute Gro Sandvik. She has performed three times on the Old Capitol Piano Sundays series in Iowa City, most recently as a featured Rising Star. Ann was recently appointed Head of Keyboard Studies at the University of Minnesota, Morris, where she teaches applied piano, accompanying, class piano, and piano pedagogy. Upcoming

Perhaps the single largest musical clue to Robert Schumann's (1810-1856) *Carnaval* lies in the unplayed *Sphinxes* that occur approximately halfway through this cycle. These silent measures give three motives employing the same combination of notes: S-C-H-A (S stands for E-flat in German musical notation, and H stands for B-natural), A-s-C-H (here the S stands for the A-flat), and A-S-C-H. While the first sphinx does not appear in any of the miniatures in the cycle, the other two appear in nineteen of the twenty-one vignettes, musical ciphers that unify this grand piece. Unlike a large-scale formal work such as the Beethoven sonata, *Carnaval* constantly changes characters, both musically and literally: the titles of the vignettes are taken from the tradition of the Italian *commedia dell'arte*, from Schumann's imaginary 'League of David,' and from real musicians. All combine to paint a picture of a festive masquerade ball. Additional influences on Schumann's composition of this piece include the waltzes of Schubert and the novel *Die Flegeljahre* by Jean-Paul Richter.

The *Préambule* acts as a procession to the cast of characters the listener is introduced to over the half-hour span of this work. The clowns *Pierrot* and *Arlequin* come from the *commedia dell'arte*: the first sad, the second comedic. *Eusebius* – dreamy and introverted – and *Florestan* – impulsive and extroverted – represent the dual nature of Schumann's personality. (In *Florestan* Schumann quotes his own Op. 2, *Papillons*, another work inspired by the masked ball conclusion of *Die Flegeljahre*.) Both *Coquette* and *Chiarina* are synonyms for his future wife, Clara Wieck. *Chopin* is Schumann's lovely caricature of that composer. *Estrella* symbolizes his then fiancé, Ernestine von Fricken, who hailed from the Bohemian town of Asch. *Reconnaissance* is a recognition scene. *Pantolon et Colombine* are a father and daughter from the *commedia dell'arte*. The *Valse Allemande* erupts into a virtuosic display that imitates the double stops and *spiccato* violin technique found in the music of *Paganini*; and as quickly as it begins, it dissolves back into the *Valse*. *Aveu* is a confession; *Promenade* a stroll and conversation that precedes the dancing. The *Pause* is anything but, leading into the victorious *Marche des "Davidsbündler"* against the Philistines – the philistines represented by the *Großvater Tanz* from the seventeenth century and the outdated artistic views of his contemporary musicians that Schumann rallied against. The *Marche* reprises themes from the *Préambule*, now as an apotheosis of majestic triumph.

### Tre sonetti del Petrarca

Hungarian Franz Liszt (1811-1886) remains single-handedly responsible for most modern-day pianistic performing conventions: turning the piano so the audience sees the performer's profile rather than her back, the tradition of playing by memory, even the invention of the solo piano recital itself – all are attributed to Liszt. Hearing the violin virtuoso Niccolò Paganini inspired Liszt to bring pianistic virtuosity to new heights, and much of his music is characterized by dazzling displays of pianistic fireworks. In addition to touring Europe as a concert artist, Liszt composed extensively and taught many students in the master class setting. Included in his output for piano are three suites of pieces, collectively titled the "Years of Pilgrimage." The second year, commonly known as the "Italian year" (1856), contains pieces inspired by Michelangelo, Raphael and Dante as well as the Petrarch sonnets, and illustrates the poetic side of Liszt's music. Originally set for tenor and piano (1839) then transcribed for inclusion in this collection, the *Tre sonetti del Petrarca* depict various stages of romantic love, from the first moments of captivation, to the longing and agony of lovesickness, to rapturous, heavenly bliss.

#### Sonnet 47

Blessed be the day, the month, the year,  
the season, the hour, the moment, the lovely scene,  
the spot when I was put in thrall  
by two lovely eyes which bind me fast.

And blessed be the first sweet pang  
I suffered when love overwhelmed me,  
the bows and arrows which stung me,  
and the wounds which pierce to my heart.

Blessed be the many voices which have echoed  
when I have called Laura's name,  
the sighs and tears, the longing;

and blessed be all those writings  
in which I have spread her fame, and my thoughts,  
which stem from her and centre on her alone.

#### Sonnet 104

I find no peace, but for war am not inclined;  
I fear, yet hope; I burn, yet am turned to ice;  
I soar in the heavens, but lie upon the ground;  
I hold nothing, though I embrace the whole world.

Love has me in a prison which he neither opens nor shuts fast;  
he neither claims me for his own nor loosens my halter;  
he neither slays nor unshackles me;  
he would not have me live, yet leaves me with my torment.

Eyeless I gaze, and tongueless I cry out;  
I long to perish, yet plead for succour;  
I hate myself, but love another.

I feed on grief, yet weeping, laugh;  
death and life alike repel me;  
and to this state I am come, my lady, because of you.

### Sonnet 123

I beheld on earth angelic grace,  
and heavenly beauty unmatched in this world,  
such as to rejoice and pain my memory,  
which is so clouded with dreams, shadows, mists.

And I beheld tears spring from those two bright eyes,  
which many a time have put the sun to shame,  
and heard words unered with such sighs  
as to move the mountains and stay the rivers.

Love, wisdom, excellence, pity and grief  
made in that plaint a sweeter concert  
than any other to be heard on earth.

And heaven on that harmony was so intent  
that not a leaf upon the bough was seen to stir,  
such sweetness had filled the air and winds.  
Translations, Lionel Salter

### Sonata No. 31 in A-flat major, Op. 110

Ludwig van Beethoven's (1770-1827) 32 piano sonatas – the “New Testament” of the pianist's repertoire – span his compositional career. Though his works were firmly grounded in the harmonic traditions of the Classic era, Beethoven constantly sought to expand both formal and harmonic boundaries in his compositions, thereby paving the way for the Romantic era. As with the other two late period piano sonatas, in his penultimate piano sonata Op. 110, Beethoven retains some deeply Classic ideas of harmony and form while simultaneously combining these musical ideas in extremely innovative ways. The first movement, *Moderato cantabile molto espressivo*, while certainly in sonata-allegro form, contains enough oddities

to make the expected formal demarcations ambiguous – just which theme is the principal theme? Which theme is the second theme? Why does the recapitulation go farther afield harmonically than the exposition, when one of the primary tenets of sonata-allegro form is the exact opposite? Beethoven, as always in his works, sets up harmonic tension and formal conflicts that will resolve themselves only over the span of the entire piece.

Two German folk-tunes provide thematic material for the second movement, *Allegro molto*. “Unsa kätz häd kaz'ln g'habt” translates to “Our cat has had kittens,” and the second theme's “Ich bin lüderlich, du bist lüderlich, wir sind alle lüderlich,” may be interpreted as “I'm dissolute, you're dissolute, we're all dissolute!” This scherzo and trio is full of Beethovenian humor, such as his typical offbeat *sforzandi*, but trails off with a quiet coda in the relative major key, which functions as the dominant preparation to what follows.

What follows – in a normal Classic sonata – should be the slow movement of a four-movement work, and then a rondo or sonata-rondo movement. Rather, what follows is simply unprecedented. The expected slow movement, *Adagio ma non troppo*, quickly becomes highly anomalous: in the fourth measure the music morphs into a Recitativo (a marking for opera, not a piano sonata!), utilizing the ‘bebung’ (‘wave’) technique from the clavichord, then changing tempi six times in four measures before arriving at the *Arioso dolente: Klagender Gesang*. How interesting that Beethoven uses the key of this ‘song of lamentation’ – A-flat minor – in only one other piece: the funeral march from Op. 26. The darkness of A-flat minor subsides with stark, bare octaves, and out of the lone A-flat, a single-note melody line emerges, a new subject for a hopeful fugue. The counterpoint grows ever more uplifting and triumphal, until the half cadence on the E-flat dominant-seven chord. But rather than lead to a grand final cadence, Beethoven changes one note in this chord (e-flat to d), and the *L'istesso tempo di Arioso* sinks back to despair, even more depressed now in the key of G minor, a half step below the previous *Arioso*. Beethoven's indications of *Ermattet*, *klagend* (to languish or lose vitality, to lament, wail) are further evident in the choked sobs of the right-hand melody, two-note slurs punctuated by rests. This lament, too, ends with octaves, but the final tonic chord that corresponds to the first *Arioso* is in G major, and is repeated ten times with increasing intensity, before dissolving into the inversion of the fugue. What remains, then, in the words of pianist Robert Taub, is the “triumph of order over chaos, the emergence of an undisputed, transcendent affirmation, a philosophical and musical thesis ... Beethoven created realms of unabashed optimism in his music.”

### Carnaval, Op. 9

I have just found out that Asch is a very musical name for a city, that the same letters lie in my name and are the only musical ones in it.

Letter from Robert Schumann to Henrietta Vogt, 1839