

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE

presents

SENIOR RECITAL

SARAH TUTTLE,
Soprano

with DR. SCOTT CROWNE, *Piano*



SATURDAY, MARCH 30, 2013 · 7:00PM
LUELLA MUSSELMAN PAUL RECITAL HALL
SCHMUCKER MEMORIAL HALL



Cameras and recording devices often cause major distractions for musicians and audience members alike. Moreover, there are copyright issues to be considered. We ask that you not take pictures or record any concerts. An exception is made for family members of students performing a senior recital.

Always turn off your cell phone and refrain from talking during a performance. Food and drink are not permitted in Paul Recital Hall.

*Thank you for attending a Sunderman Conservatory of Music event.
We hope you return again and again to support Gettysburg College students,
Conservatory faculty, and visiting professional artists.*

PROGRAM

Hodie aperuit Hildegard von Bingen (1098-1179)

Selections from *Hermit Songs*: Samuel Barber (1910-1981)

- I. At St. Patrick's Purgatory
- II. Church Bell at Night
- IV. The Heavenly Banquet
- V. The Crucifixion
- VIII. The Monk and his Cat

Selections from *Sei Romanze (1845)*: Giuseppe Verdi (1813-1901)

- I. Il tramonto
- III. Ad una stella

Laudamus te, from the
Große Messe in c Moll

Wolfgang Amadeus Mozart (1756-1791)

—*Intermission*—

Selections from *Histoires naturelles*: Maurice Ravel (1875-1937)

- I. Le paon
- II. Le grillon
- IV. Le martin-pêcheur

Selections from *Des Knaben Wunderhorn*: Gustav Mahler (1860-1911)

Frühlingsmorgen
Nicht wiedersehen
Scheiden und meiden

Three Songs to Poems by Edith Sitwell William Walton (1902-1983)

Daphne
Through Gilded Trellises
Old Sir Faulk

*This is a partial fulfillment of the requirements for the
Bachelor of Arts in Music. Sarah is a student of Jeffrey Fahnestock.*

PROGRAM NOTES

Hildegard: *Hodie aperuit* (Today Opened To Us)

In addition to being a gifted composer, visionary abbess, and mystic, Hildegard is known for her contributions to homeopathic medicine and philosophy, as well as for her mysterious religious visions, about which very little is known. She wrote extensively on several topics, fearlessly challenged many of her male contemporaries on moral issues, and was widely revered and respected in her lifetime. Her status as a beatified saint is unclear, though she has frequently been referred to as a saint. In 2012 Pope Benedict named Hildegard a Doctor of the Catholic church, calling her “perennially relevant” and “an authentic teacher of theology and a profound scholar of natural science and music.”

The lyrics in Hildegard’s work, as well as the music itself, were drawn from her visions. This piece numbers among Hildegard’s “ecstatic antiphons,” composed in approximately 1140, and its Latin text praises the Blessed Mother and her role in Christianity. Her music is described as monophonic and melismatic, and features soaring melodies surpassing the standard vocal range of chant at the time.

Barber: *Hermit Songs*- courtesy of G. Schirmer, Inc.

“The *Hermit Songs*, commissioned by the Elizabeth Sprague Coolidge Foundation, were first performed by Leontyne Price, soprano, with the composer at the piano, at the Library of Congress, Washington, D.C., on October 30, 1953. They are settings of anonymous Irish texts of the eighth to thirteenth centuries written by monks and scholars, often in the margins of scripts they were copying or illuminating- perhaps not always meant to be seen by their Father Superiors. They are small poems, thoughts or observations, some very short, and speak in straightforward, droll, and often surprisingly modern terms of the simple life these men led, close to nature, to animals and to God. Some are literal translations and others, where existing translations are inadequate, were especially made by W.H. Auden and Chester Kallman. Robin Flower in *The Irish Tradition* has written as follows: ‘It was not only that these scribes and anchorites lived by the destiny of their dedication in an environment of wood and sea; it was because they brought into that environment an eye washed miraculously clear by a continual spiritual exercise that they, first in Europe, had that strange vision of natural things in an almost unnatural purity.’ ”

Verdi: *Il tramonto & Ad una stella*, from *Sei Romanze* (1845)

Il tramonto and *Ad una stella* come from Giuseppe Verdi's second set of *Sei Romanze* (six romances), the first having been composed in 1839. These are two of several songs written for voice and piano, although Verdi is probably more well known for his substantial contributions to the opera genre. Among his work are such masterpieces as *La traviata*, *Rigoletto*, and *Aida*. However, his operatic compositional style and gift for writing vocal music are evident throughout his body of work. Allegedly remaining free of Wagner's musical influence, Verdi was greatly inspired by the work of such composers as Rossini, Meyerbeer, and Donizetti.

Mozart: *Laudamus te*, from *Mass in C minor*

Mozart's *Große Messe in c-Moll* (*Great Mass in C minor*) was composed in 1782 and 1783 in Vienna but remains fragmented: it is missing the entirety of the *Agnus Dei* movement, and only part of the *Sanctus* and *Credo* remain today. There is a great deal of speculation as to why the work was left incomplete. In order for music to be used in a ritual setting, it must be a complete mass setting. Mozart likely substituted movements from other masses for the use of the *Große Messe* in the liturgy. Mozart also recycled the music from the *Kyrie* and *Gloria* in his cantata *Davidde penitente*.

The music of Mozart is the epitome of Classical music, and a brilliant amalgam of Baroque intricacy and counterpoint and more modern forms and aesthetics. In addition to a substantial volume of sacred music and art song, Mozart is known for enriching opera repertoire with such works as *Don Giovanni*, *The Marriage of Figaro*, and *Die Zauberflöte*. Mozart also contributed great works to the symphonic and chamber music genres.

Ravel: *Le paon, Le grillon, & Le martin-pêcheur*, from *Histoires naturelles*

Maurice Ravel selected texts by Jules Renard for his song cycle, *Histoires naturelles* (*Natural Histories*). The unconventional text setting proved controversial, and the songs were given a rowdy first performance in 1907, given by Jane Bathori, with the composer at the piano. The wry humor of the settings was not wholly appreciated at the first performance; one observer recalled that the audience interrupted the long pauses in the middle of "Grillon" (The Cricket) with derisive laughter, and read an ironic twist into the opening lines of "Martin-pêcheur" (The Kingfisher): "Ça n'a pas mordu, ce soir..." ("Nothing bit this evening...").

Ravel succeeded in creating a cycle whose wit and charm has made it a favorite in the repertoire of twentieth century French song. Phrases are built around the semantic and dramatic contour of the poetry, creating a fluid and breathable structure. Pauses, as if in thought, are not uncommon, and the action proceeds sporadically according to the alternating phases of rumination, observation, and action in the text. This makes the cycle a very singable one, and one in which the music enhances, rather than inhibits, the poetry.

In spite of their content, Ravel's and Renard's portraits tell deeply and profoundly human stories, depicting the animals as arrogant, grouchy, sometimes skittish, and always charming. "I would wish," commented the poet Jules Renard, "[that my animal poems] be pleasing to the animals themselves. Were they able to read my miniature *Histoires naturelles*, I should wish that it would make them smile."

Mahler: *Frühlingsmorgen*, *Nicht wiedersehen*, & *Scheiden und meiden*, from *Lieder und Gesänge aus der Jugendzeit*

Mahler's collection of songs stems primarily from a collection of folk poetry compiled in the early 19th century, called *Des Knaben Wunderhorn* (*The Youth's Magic Horn*). Selected poems from this collection have been set by many composers, including Schumann, Brahms, and Schoenberg. Mahler cited this collection of poetry as one of his favorite books, and returned to it for creative inspiration throughout his life. Between 1887 and 1901, Mahler set two dozen of these poems to music. Published in various collections and sets, this group of songs has become known as "Songs from 'Des Knaben Wunderhorn.'"

Mahler composed strictly in two genres: the symphony and the lied (song), frequently bringing the two together. The composer made a conscious effort to incorporate sounds and styles from his surroundings into his composition throughout his body of work. The folk poetry of these three settings tell different stories, but all with easily comprehensible stories and simple language, from the tragedy of unrequited love to the simple beauty of a spring morning. Mahler uses musical forms such as the *ländler* (an Austrian folk dance, heard most readily in *Frühlingsmorgen*) and the funeral march (featured in *Nicht wiedersehen*) to enhance the imagery evoked by the folk poetry.

Walton: *Three Songs to Poems* by Edith Sitwell

Three Songs is the result of a long tradition of friendship and collaboration between English composer William Walton and poet Edith Sitwell. The two artists met in college through Edith's brother, Sir Sacheverell Sitwell, and collaborated most famously on a work called *Façade*. The work was very advanced for its time, and was initially met with a negative response. However, the work was eventually accepted in the music world. The collection of poems and the collaborative work between Walton and Sitwell underwent several revisions, resulting in this set of songs.

“Walton’s music has often been too neatly dismissed by a few descriptive tags: “bittersweet”, “nostalgic” and, after World War II, “same as before”. Such convenient categorizations ignore the expressive variety of his music and slight his determination to deepen his technical and expressive resources as he grew older. His early discovery of the basic elements of his style allowed him to assimilate successfully an astonishing number of disparate and apparently contradictory influences, such as Anglican anthems, jazz, and the music of Stravinsky, Sibelius, Ravel and Elgar.” - *Grove Dictionary of Music and Musicians*

Walton’s allegiance to his basic style never wavered, and his loyalty to his own vision, together with his rhythmic vitality, sensuous melancholy, sly charm and orchestral flair, gives Walton’s finest music “an imperishable glamour”.



Hodie aperuit, Hildegard

Today has opened to us

Today a closed portal has been opened,
that which the serpent suffocated
in the wise-woman
is revealed to us.
Now the flower of the Virgin
is alight in the dawn.

Il tramonto, Verdi

The sunset

I love the time of the dying day
When the sun already weary declines,
And in the wave of the still sea
I see the last ray languish.

At this time there returns to my heart
An era happier than this one;
In this hour so very sweet and sad
My sigh turns to you, dear lady.

The eye fixed and fixed the thought,
I contemplate the radiant stream
That reaches me from the serene West
The placid furrowing of the sea.

And I desire of this gilded path
To set my foot once more on the endless way
As if it should my weary life
Guide to a haven of peace.

Ad una stella, Verdi

To a star

Beautiful star of the earth,
Amorous and beautiful light,
How desires this soul,
Oppressed and imprisoned,
To break its chains,
Free to fly to you!

The unknown inhabitants
That you hide from me, oh star,
Embrace with the angels
In pure brotherly love,
Making in harmony with the angels,
Your sphere to sound.

Our faults and worries
Are secrets to them there;
Carefree and calm,
The days and years run by,
With no thought of counting them,
Nor recalling them in sadness.

Beautiful star of the night,
Gem in which heaven delights,
If only this soul could rise, this soul,
Oppressed and imprisoned,
From its earthly jail,
To your beautiful ray in flight.

Le paon, Ravel

The peacock

He surely will be getting married today.

It should have been yesterday.
Dressed for a gala, he was ready.

He was only waiting for his fiancée.
She didn't come.
She tarried.

Magnificent, he strolled
With the allure of an Indian prince
And brought the customary rich presents.

Love kindled a burst of colors
And his aigret quivered like a lyre.

His fiancée does not arrive.

He climbs to the top of the roof
And from its edge beholds the sun.

He sounds his diabolical cry:

“Leon! Leon!”

Thus does he call his fiancée.
He sees nothing come, and no one answers.
The birds, accustomed to this,
Do not even raise their head.
They are bored of admiring him.
He comes down and enters the courtyard,
So sure of his own beauty
That he is incapable of rancor.

His wedding will be tomorrow.

And, not knowing what to do
For the rest of the day,
He heads toward the porch.
He climbs its stairs,
Like the stairs of the temple,
With an officious tread.

He picks up his tailed robe
So heavy from eyes
That cannot detach themselves.

He repeats the ceremony once more.

Le grillon, Ravel

The cricket

It is the hour when, bored with wandering,
The black insect returns to the promenade
And tidies up his domain.

First he rakes his narrow sandy paths.

He piles the sawdust
On the threshold of his hideaway.

He files the root of the tall grass,
With which he can attack.

He pauses.

Then he mounts once more his small watch.

Has he finished? Is it broken?
He rests again for a little while.

He returns home and closes his door.

A long while he turns the key
In the delicate lock.

Then he listens:
Nothing alarming outside.

But he does not feel certain.

And, like a small chain
Whose teeth a pulley gnashes,
He descends into the depths of the earth.

He no longer hears anything.

In the mute countryside,
The poplars stand erect like fingers in the air,
Pointing toward the moon.

Le martin-pecheur, Ravel

The kingfisher

Nothing bit this evening,
But I felt once more a rare emotion.

As I held my pole with line out,
A kingfisher landed on it.

There is no more striking bird.
It seemed like a giant blue flower
At the end of a long stem.
The pole bent under its weight.
I dared not breathe, proud to have been taken
For a tree by a kingfisher.

And I was certain that he did not take off from fear,
But because he believed he was only passing
From one branch to another.

Frühlingsmorgen, Mahler

Spring morning

The lindentree taps at the window
Branches heavy with blooms;
Get up! Get up!
Why do you lie dreaming?
The sun is overhead!
Get up! Get up!

The lark is up, the bushes blow!
The bees buzz, and the beetles!
Get up! Get up!
And I've already seen your jolly lover
Get up, lazybones!
Lazybones, get up!
Get up! Get up!

Nicht Wiedersehen, Mahler

Not To Be Seen Again

"And now, farewell, my darling treasure,
now I must leave you,
until next summer,
when I shall return to you."

And as the youth returned home,
he thought of his beloved:
"Where is my love,
whom I have left?"

"She is buried in the churchyard,
today is the third day.
Her mourning and crying
has killed her."

"Now I shall go to the churchyard,
to loook for my beloved's grave,
and will call out for her
until she answers.

O, my darling treasure,
open up your grave,
you cannot hear the bells tolling,
you cannot hear the birds singing,
you can see neither sun nor moon!"

Scheiden und Meiden, Mahler

Parting and Separation

Three horsemen ride out through the gate!
Farewell! Farewell!
A beloved looks out of the window!
Farewell! Farewell!
And if we must be parted,
Then give me your little golden ring!
Farewell! Farewell!
Yes, parting and separation bring woe, bring woe!
Yes, parting and separation bring woe, bring woe!
Farewell! Farewell!
The child is left in the cradle!
Farewell! Farewell!
When will my beloved be mine?
Farewell! Farewell!
And if it were not tomorrow, that it would be today!
It would bring us both such great joy!
Farewell! Farewell!
Yes, parting and separation bring woe, bring woe!
Yes, parting and separation bring woe, bring woe!
Farewell! Farewell!

All translations courtesy of recmusic.com

UPCOMING SUNDERMAN CONSERVATORY EVENTS

April 5 • 7:00 PM *Senior Recital: Abigail Kempson, soprano & Vincent Casmirri, piano,*
Paul Recital Hall

April 7 • 2:30 PM *Senior Recital: Ryan Kozak, violin,* Paul Recital Hall

April 12 • 8:00 PM *Symphony Orchestra Concert,* Majestic Theater

April 13 • 12:00 PM *Senior Recital: Laura Bembridge, soprano,* Paul Recital Hall

April 13 • 8:00 PM *Choral Concert with Dorman premiere; Co-sponsored by: S
esquicentennial Committee, Civil War Institute, Office of the President, Christ Chapel*

April 14 • 3:00 PM *Wind Symphony Concert,* Majestic Theater

April 17 • 3:00 PM *Senior Recital: Clare Spitzer, cello,* Paul Recital Hall

April 19 • 7:00 PM *Opera Workshop Concert,* Majestic Theater

April 21 • 3:00 PM *Symphony Band Concert,* Majestic Theater

April 21 • 7:00 PM *Senior Recital: John Frankland, cello,* Paul Recital Hall

April 26 • 8:00 PM *Jazz Ensemble Concert,* Majestic Theater

April 27 • 7:00 PM *Senior Recital: Colleen McCutcheon, oboe &
Heather Anderson, bassoon,* Paul Recital Hall

April 28 • 3:00 PM *Percussion Ensemble Concert,* Majestic - Cinema 1

April 28 • 7:00 p.m. *Faculty Recital: Sarah Howes, soprano,* Paul Recital Hall

April 29 • 4:00 PM *Wind Symphony - Student Conductors Concert,* Majestic Theater



For Information 717.337.6815

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