

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE

presents a

SENIOR RECITAL

BRIDGET CREEDON,

Soprano

Accompanied by

TIMOTHY FOSTER, *Piano*



SATURDAY, APRIL 19, 2014 · 7:00PM
LUELLA MUSSELMAN PAUL RECITAL HALL
SCHMUCKER MEMORIAL HALL
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Conservatory faculty, and visiting professional artists.*

PROGRAM

Và godendo from <i>Serse</i>	George Frideric Handel (1685-1759)
Laudate Dominum from <i>Vesperae Solennes de Confessore</i>	Wolfgang Amadeus Mozart (1756-1791)
À Chloris Fêtes Galantes Fumée	Reynaldo Hahn (1874-1947)
Lied der Mignon: Nur wer die Sehnsucht kennt	Franz Schubert (1797-1828)
Solveig's Song from <i>Peer Gynt</i>	Edvard Grieg (1843-1907)
To An Absent Love No. 1 Dear Husband from <i>John Brown</i> No. 3 Fair Robin I Love from <i>Tartuffe</i>	Kirke Mechem (b. 1925)

—*Intermission*—

Senegalese *griot* songs, composers unknown:

Diana Diengui
Diolé Bowoury
Holko Wonini
Alè yaye so
Mi yewni
Woro nana

Hailayo
Tandi miya tandi
Iyoo Ala laa ke
Adouna

This recital is in partial fulfillment of the requirements for the degree of Bachelor of Arts in Music. Bridget is a student of Professor Howes.

PROGRAM NOTES

“Và godendo”

George Frideric Handel (1685-1759) was an English composer of German birth. Handel is known as one of the greatest composers of his age, and he contributed to every musical genre of his time, both vocal and instrumental. His operas, which are mainly based on Italian librettos, dominated the earlier part of his career, and are the finest of their kind.

The plot of the opera *Serse* is that Xerxes, the flamboyant and tyrannical King of Persia is interested in Romilda, daughter of the commander of the Persian army (Ariodate). However, Romilda's lover is Xerxes's brother, Arsamene. Since Romilda's sister, Atalanta, has designs for the same man, they must find ways to overcome the King's commanding position in the affair.

In this aria, Romilda sings about the victims of love, comparing them to a little stream which loves its freedom. This piece is a minuet in 3/8 meter. The voice part is imitated by recorders in unison in the accompaniment. It is a *da capo* aria, which means it has an ABA form, with ornamentation on the repeated A section.

Serse, which moved away from the *opera seria* (serious opera) style, premiered on April 15, 1738 at Hay Market Theatre in London, and was finished barely a month prior. *Serse* was Handel's first public appearance after being ill and his fortunes were low since his last opera, *Faramondo* was a failure. It is said that *Serse* was a tool for political ends, since it makes a king look like a fool. *Serse* only had 5 performances and closed on June 6, 1738. Handelian opera was not heard until two years later. Critics at the time found it a musical farce, calling it absurd, without *raison d'être*, a genuine *opera buffa* (opera that is distinctly comical), and the “work of a mind disturbed if not diseased.”

These critics failed to recognize that *Serse's* comedy is more subtle than *opera buffa*—it shows great and solemn historical personalities (King Xerxes) in their unsolemn and unhistorical moments, notably in the throes of love, where they do not have an advantage.

Serse was ignored until Oskar Hagen produced it at Göttingen in 1924 in a grotesque version. This version had immediate and wide success in Germany, with at least 90 performances in 15 cities before the end of 1926. *Serse* had been staged more frequently than any Handel opera except *Giulio Cesare*, and by 2005 had attained nearly 200 productions. Many of these, which were based on the Hagen version (Munich opera until 1965) and the popular Joachim Herz production (Leipzig 1972, performed all over Europe), seriously distorted the opera. Stage directors, especially in major opera houses, are unable to resist the temptation to play this subtle opera of character as farce and fill it with irrelevances, even when the score was treated with respect and played in entirety (no cuts) in the English National Opera revival of 1985 and later.

*Và godendo vezzoso e bello
Quel ruscello la libertà,
E tra l'erbe con onde chiare
Lieto al mare correndo và.*

It goes joyously, gracefully and beautifully
That free-flowing little brook,
And through the grass with clear waves
It goes gladly running to the sea.

Text by Nicolò Minato (ca 1627-1698) and Silvio Stampiglia (1664 – 1725). Translation from Italian to English by Thomas A. Gregg, copyright 2003 REC Music.org, and by Bridget Creedon using WordReference.

“Laudate Dominum”

Wolfgang Amadeus Mozart (1756-1791) was born in Salzburg, Austria. His father was a violinist and the court composer to Archbishop of Salzburg. Mozart composed the following church music: 4 litanies, 2 vespers, 16 masses, 4 cantatas, canons, and a number of smaller pieces.

The piece *Vesperae Solennes de Confessore* (Solemn vespers) was composed in 1780 for the Salzburg Cathedral. A more exact date cannot be given because the text gives no hint of the identity of the “confessor” or saint. Compared to his *Vesperae* of the previous year, Mozart freer in his choice of keys (C, E flat, G, D minor, F, C). The text is traditional Latin, from the Vulgate (4th century, authorized Roman Catholic Latin translation of the Bible) from Roman Catholic liturgy. Vespers is the 7th canonical office in the Roman Catholic liturgy, celebrated at sunset. Its principle elements are Psalms, the canticle Magnificat, and their antiphons. Because the various movements are distributed throughout the service, there is no unifying influence within the work.

“Laudate Dominum” is the 5th section of this Vespers, based on Psalm 117 in the Vulgate (Psalm 118 in the Protestant Bible). It features a soprano solo floating over a soft choral texture. It is a piece that is enchanting and poetic in its expression.

<i>Laudate Dominum omnes gentes,</i>	Praise the Lord all nations,
<i>Laudate eum omnes populi</i>	Praise Him all ye people
<i>Quoniam confirmata est supernos</i>	For his merciful kindness is great toward us,
<i>misericordia ejus,</i>	
<i>Et veritas Domini manet in aeternum.</i>	And the truth of the Lord endureth forever.
<i>Amen.</i>	Amen.

Translation from Latin to English by Richard Walters, 1994. *The Oratorio Anthology*.

“À Chloëris”

Although Reynaldo Hahn (1874-1947)¹ is considered to be a minor figure in the history of French art song, there has been a Hahn revival in the past 20 years, and an ever-widening range of his melodies is to be heard in the recital platform. His music captures an accurate image of Paris during the *belle époque*,² and he was particularly drawn to the poetry of Victor Hugo.³ The youngest of twelve children, Hahn was only 3 years old when his family left Caracas, Venezuela to settle in Paris. At the age of 10, he entered the Paris Conservatoire, where Cortot and Ravel were among his fellow students in piano class. His composition professors included Gounod and Massenet.⁴ Later on in life Hahn became a noteworthy conductor. He also had a famous duo partnership with the great soprano Ninon Vallin, which was reserved in classic recordings. Forced to flee France during the Nazi occupation because he was half Jewish, he made a brief return to the public arena in 1945 when he was appointed the first director of the Paris Opéra after the war. He died soon afterwards, without being able to execute the Opéra’s necessary reforms.⁵

¹ Patrick O’Connor. “Hahn, Reynaldo.” Grove Music Online. Oxford Music Online. Oxford University Press, accessed March 7, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12169>.

² Graham Johnson and Richard Stokes. 2000. *A French song companion*. New York: Oxford University Press: 235.

³ Graham Johnson and Richard Stokes. 2000. *A French song companion*. New York: Oxford University Press: 237.

⁴ Graham Johnson and Richard Stokes. 2000. *A French song companion*. New York: Oxford University Press: 236.

⁵ Graham Johnson and Richard Stokes. 2000. *A French song companion*. New York: Oxford University Press: 237.

“À Chloris,” which was composed in 1916, is one of the most performed pieces of Hahn’s today. It is based on the striding bass line of Bach’s Air on the G String. The Bach influence is not overpowering; however, and after the beginning of the piece, one strays to listen to Hahn’s music in its own right. The accompaniment is a piano piece with its own momentum. Over this, the voice embroiders an inspired overlay which seems half sung and half spoken, moving with conversational grace between whispered confidences (*Mais j’entends, que tu m’aimes bien*) and declarations of love in full voice (*Au prix des grâces de tes yeux*).

The text is by Théophile de Viau (1590 - 1626), a Huguenot French poet and dramatist who was the leader of the freethinkers (*libertins*). He was sentenced to death for irreligious activities, fled, was rearrested, then released in 1625 under a sentence of banishment. His verse contains a strong feeling for nature, great musicality, a use of original and ingenious imagery, and an epicurean outlook that is moderated by apocalyptic visions and the thought of death. He defended spontaneity and inspiration against the set of literary rules laid down by the poet François de Malherbe. De Viau’s poetry was rediscovered by the Romantics in the 19th century.

*S’il est vrai, Chloris, que tu m’aimes,
(Mais j’entends, que tu m’aimes bien),
Je ne crois pas que les rois mêmes
Aient un bonheur pareil au mien.
Que la mort serait importune
De venir changer ma fortune
Pour la félicité des cieux!
Tout ce qu’on dit de l’ambrosie
Ne touche point ma fantaisie
Au prix des grâces de tes yeux.*

If it is true, Chloris, that you love me,
(But I hear that you love me well),
I do not believe that even kings
Could know such happiness as mine.
How unwelcome death would be,
If it came to exchange my fortune
With the joy of heaven!
All that they say of ambrosia ±
Does not fire my imagination
Like the favour of thine eyes.

± Ambrosia is the food of the Greek and Roman gods. It can also be defined as ointment or perfume of the gods. It is something extremely pleasing to taste or smell.

Translation from French to English by Richard Stokes, copyright 1995-2003, REC Music.org.

4. “Fêtes Galantes”

Paul Verlaine (1844-1896) published a short collection of poems titled *Fêtes galantes* (Gallant Parties) in 1869. In these pieces, Verlaine is playful and regretful, submitting to a new, light discipline for him. The pieces are unified by mood rather than by form. His inspiration came from Victor Hugo’s “La fête chez Thérèse” (in *Les Contemplations*) which Verlaine knew by heart, as well as the writings of the Goncourt brothers on 18th century painting, which led Verlaine to see the paintings for himself at the Louvre. The *Fêtes galantes* feature puppet-like characters, from *commedia dell’arte* or from French 18th century comedy (of Marivaux, for example). They feature park-like settings as well as interior landscapes. Critics were harsh about *Fêtes galantes*, calling them rigid and incomplete. Therefore at the same time Verlaine wrote poems of a different sort, and took an interest in realism. Despite what the critics had to say, poems “Clair de lune” and “Mandoline” (the text to which Hahn’s “Fêtes galantes” is set) were the most popular of Verlaine’s *Fêtes galantes*, and were best-sellers from 1867-1869.

Many a French composer has felt obliged to set Verlaine's "Mandoline." Hahn's song combines attributes of both Fauré's and Debussy's "Mandoline," though it was not quite as successful as either. The song can enliven a typically relaxed group of songs by this composer. It is important to note that fame does not always reflect the best composers; indifferent to Fauré's more musically demanding settings of his poems, Verlaine wept to hear Hahn's songs.

*Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.*

The givers of serenades
And the beautiful listeners
Exchange insipid words
Under the singing branches.

*C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.*

There's Thyrsis and there's Amyntas
And there's the eternal Clytander,
And there's Damis who, for many a
Cruel woman wrote many a tender verse.

*Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues*

Their short silk coats,
Their long dresses with trains,
Their elegance, their joy
And their soft blue shadows

*Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.*

Whirl around in the ecstasy
Of a pink and grey moon,
And the mandolin prattles
Among the shivers from the breeze.

Text by Paul Verlaine (1844 - 1896), "Mandoline", from *Fêtes galantes*, no. 15, published 1869.
Translation from French to English by Emily Ezust, REC Music.org, and by Bridget Creedon.

"Fumée"

Jean Moréas (1856 - 1910)—born Ioannes Papadiamantopoulos—who wrote the text for this piece, was a notable French poet of Greek descent. Moréas was a man of letters in philosophical research. He would ask himself what is the *raison d'être* (meaning of life)—whether he should surrender his being to suggestions of some superior principle, or to intuition, or to abstract reason. He was inspired by the Greek Hellenic philosophy, which involves striving to be independent of mere intellect and aspiring towards all conditions of a musical art. For the [ancient] Greeks, a work of art is a living organism. Moréas read Goethe, Winckelmann and Schopenhauer.

In the subtext of this song, I admire smoke because unlike me, it is so free. My life [as a college student] is consumed by daily obligations and responsibilities (school work, job applications, repertoire to practice, e-mails to respond to, family to check in on, and never-ending to-do lists). But both I and smoke are strong because we come from fire. We are taught in Christianity that life goes from ashes to ashes. I think of life more as man on his knees, picking up ashes to stay alive (as reflected in the tritone). Hard work is necessary in order to survive and in order to receive our reward, either in this life or in the next one. I envy smoke because its life lasts an instant; it does not dwell in any one place for longer than a second. It is lazy; it has no responsibilities or hardships—it just vanishes into the atmosphere. The duration and ease of its life justifies its laziness. Smoke has no past, just the

present. Its future is to vanish freely. I wish to be like smoke so that I can escape—escape my thoughts, responsibilities, and the undesirable tasks in life. The allegory of the smoke in this song reminds me of the Buddhist notion of living in the moment, meditating, not considering the past or the future but simply enjoying the moment, preferably outside in nature.

*Compagne de l'éther, indolente fumée,
Je te ressemble un peu...
Ta vie est d'un instant, la mienne est consumée;
Mais nous sortons du feu.*

Companion of the ether, indolent smoke,
I resemble you a little bit...
Your life is of an instant, mine is consumed
But we emerge from fire.

*L'homme pour subsister,
en recueillant la cendre,
Qu'il use ses genoux,
Sans plus nous soucier et sans jamais descendre,
Évanouissons-nous!*

Man, in order to survive,
must gather ashes,
While on his knees
No longer caring and without ever descending,
Let us vanish!

Text by Jean Moréas (1856 – 1910). Translation from French to English by Dr. Thea Engelson, copyright 2009, "Fumée." REC Music.org, by Reynaldo Hahn and Sergius Kagen, editor. 1960. *12 Songs: For Voice and Piano*, and by Bridget Creedon.

“Lied der Mignon”

The only established Viennese composer native to Vienna, Schubert made pivotal contributions in the areas of orchestral music, chamber music, piano music and, most especially, the German lied. Two-thirds of Schubert's separate works are lieder, and during his lifetime they were the principal vehicle of his fame. Schubert's exceptionality lays in his raising of the lied from a marginal to a central genre as well as in his ability to fuse poetry and music in unique ways. Schubert's songs, including “Lied der Mignon,” are full of many layers of meaning and stylistic intersection. Although his harmonic language grew out of the chromaticism of Mozart, his harmonic daringness in lieder could approach that of mid-century Wagner. But it is as a melodist that Schubert formed and sustained his reputation as a song composer; his melodies stood out for his successors as well as for the generations that have followed. However, no Viennese composer's melodies depend as heavily on their accompaniments for their effect as Schubert's.

He wrote six pieces to the poem “Nur wer die Sehnsucht kennt” by Goethe (1749 - 1832). These include one that is written for TTBB, and one that is a duet between Mignon and Harper, with a large emotional range. A remarkably high percentage of these works received their premières in Schubert's lifetime, and a good number were published. This piece is a soprano solo. The name Mignon comes from the French for “cute” or “darling.”

*Nur wer die Sehnsucht kennt
Weiß, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh ich ans Firmament
Nach jener Seite.*

Only one who knows longing
Knows what I suffer!
Alone and cut off
From all joy,
I look into the firmament
In that direction.

*Ach! der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiß, was ich leide!*

Ach! he who loves and knows me
Is far away.
I am reeling,
My entrails are burning.
Only one who knows longing
Knows what I suffer!

Text by Johann Wolfgang von Goethe (1749 - 1832), from *Wilhelm Meisters Lehrjahre*. Translation from German to English by Lawrence Snyder, copyright 2003, REC Music.org.

“Solveig’s Song”

Peer Gynt is a dramatic poem⁶/morality play⁷ by Norwegian author Henrik Ibsen (1828 - 1906). The play is a dynamic exploration of the self, of the split between man as he is, or as he dreams, and man as he is called on to become. According to the philosophy of Kierkegaard, Peer is between his self that is free and limitless in its desires (the aesthetic), and the self he created painfully through decisive acts of choice (the ethical). Peer Gynt has a beautiful and faithful woman, Solveig, who loves him and waits for him at his cabin in the forest. Yet Peer leaves her, gets drunk, gets into a fight, kidnaps a bride at her wedding, gets outlawed by his town, and gets a troll princess pregnant. He goes away on “wanderlust” to the Sahara desert, engages in shady business and seduces the daughter (Anitra) of a chieftain. He ends up in a madhouse in Cairo. On his return home he is an old man and shipwrecked. Back at home in his parish, the button-molder warns Peer that his soul will have a hell-bound fate unless he can explain when and where in life he has been “himself.” Peer, in great despair, reaches Solveig, who has been waiting for him in the cabin ever since he left. She tells him that he has always been himself in her belief, hope and love. Solveig has no life apart from Peer. She is an abandoned but faithful lover; the name Solveig means “path of the soul”—she waits for Peer and offers him salvation. She is a mother lover who absolves Peer of his sins, and sings him a lullaby.

“Solveig’s Song” is one of Norwegian composer Edvard Grieg (1843-1907)’s best known songs and one of his loveliest melodies, written from 1874-1875. Although the setting owes a great deal to Norwegian folk music, the folk-song Grieg may have had in mind when he wrote Solveig’s song has never been identified. The folk-song-character is reflected in the simple accompaniment—a good deal of which is built on the pedal tonic fifth—and also in the second humming section of each strophe. The rhythm has an accented second beat. Harmonically, Grieg’s setting becomes more interesting in the second half of each strophe, where chordal accompaniment gives way to very chromatic writing, perhaps reflecting the longing in Solveig’s heart. The melody of the song is heard in the incidental music, played by the orchestra. The sung version occurs as the brief scene in Act IV, and comes after Peer and Anitra have parted, she having robbed him of most of his possessions, and Peer is wondering what new adventure awaits him. The song is the essence of Solveig’s character, which epitomizes faithfulness and love.

At one time Grieg noted in the score that if the actress was not able to perform the humming section, a solo clarinet could take over. Later he changed his mind that the actress would have to work at her singing. Luckily the actress that played Solveig in the first performance, Oda Nielsen, sung it beautifully “free and graceful”—Grieg, and embodied Solveig.

⁶ Harold Bloom. 1994. *The Western canon: the books and school of the ages*. New York: Harcourt Brace: 352.

⁷ Ronald Gaskell. 1972. *Drama and reality: the European theatre since Ibsen*. London: Routledge and K. Paul: 77.

*Der Winter mag scheiden, der Frühling vergehn,
der Sommer mag verwelken, das Jahr verwehn,
Du kehrest mir zurück, gewiß, du wirst mein,
ich hab es versprochen, ich harre treulich dein.
A!*

The winter may go, and the spring disappear,
Next summer, too, may fade, and the whole long year,
But you will be returning, in truth, I know,
And I will wait for you as I promised long ago.
Ah!

*Gott helfe dir, wenn du die Sonne noch siehst.
Gott segne dich, wenn du zu Füßen ihm kniest.
Ich will deiner harren, bis du mir nah,
und harrest du dort oben, so treffen wir uns da!
A!*

May God guide and keep you, wherever you may go,
Upon you His blessing and mercy bestow.
And here I will await you till you are here;
And if you are in Heaven, I'll meet you there!
Ah!

Text in Norwegian by Henrik Ibsen (1828 - 1906) from *Peer Gynt*. German text by Christian Morgenstern (1871 - 1914). REC Music.org.

“Dear Husband”

John Brown (1800-1859) was an abolitionist who raided Harper’s Ferry, Virginia. His execution helped bring about the American Civil War and, ultimately, the end of slavery. 34 year-old Dangerfield Newby, a tall, muscular mulatto from Virginia joined Brown’s men in the battle. Newby dreamed of rescuing his wife Harriet and their seven children, who were held as slaves some 30 miles south of Harper’s Ferry. Newby was the first of Brown’s men to die on October 16, 1859, with a letter in his pocket pleading “Oh dear Dangerfield, com this fall without fail monny or no Monny I want to see you so much that is the one bright hope I have before me.” Unfortunately, Dangerfield Newby died a gruesome death.

Kirke Mechem (b. 1925), an American composer from Wichita, Kansas, wrote his second opera John Brown as a highly dramatic, historical epic in three acts (completed in 1989). To help re-create the era musically, Mechem employed spirituals and other American folk elements.

The text of Kirke Mechem’s (b. 1925) aria “Dear Husband” was taken from three actual letters from Harriet Newby to Dangerfield Newby. All three state that they are from Brentville, (Virginia) with the dates April 11, April 22, and August 16, 1859. In the first letter Harriet writes that Mrs. Gennings has been sick so she has to take care of her little girl, which is the reason why Harriet has not written in a while. Quotes relating to Mechem’s piece are “Dear Husband: ...I have no news to write you, only that the children are all well. I want to see you very much, but I am looking forward to the promest time of your coming. Oh, Dear Dangerfield, com this fall without fail, monny or no monney. I want to see you so much. That is the one bright hope before me.... P.S. Write soon, if you please.” This was the letter found in Dangerfield’s pocket at the time of his death.

The second letter says that she received a letter from him that day, and that she is sorry to hear of his sickness. She fears that the letter she directed to Bridge Port a few weeks prior did not get to him since he did not mention anything about it in his letter. She says that Miss Virginia has had a baby, a little girl, and Harriet has to nurse her day and night. She writes, “Dear Dangerfield, you cannot imagine how much I want to see you. Com as soon as you can, for nothing would give more pleasure than to see you. It is the grates Comfort I have in thinking of the promist time when you will be here. Oh that *bless* hour when I shall see you once more. My baby commenced to crall to-day; it is very delicate... P.S. Write soon.”

The third letter, from August 16, states that Harriet received a letter from Dangerfield and is glad to hear that he is doing better with his rheumatism. She says that the servants are very disagreeable in that they do all they can to set her mistress against her. She writes, “I want you to buy me as soon as possible, for if you do not get me some body else will... Dear Husband you [know] not the trouble I see; the last two years has ben like a trouble dream to me. It is said Master is in want of monney. If so, I know not what time he may sell me, an then all my bright hops of the futer are blasted, for their has ben one bright hope to cheer me in all my troubles, that is to be with you, for if I thought I shoul never see you this earth would have no charms for me. Do all you can for me, witch I have no doubt you will. I want to see you so much. The children are well. The baby can not walk yet [at] all. It can step around everything by holding on... You mus write soon and say when you think you can come.”

“Dear Husband:

Come this fall, come without fail.

I want to see you so much.

That is the one bright hope I have,

My one bright hope.

If you do not get me,

Somebody else will.

It is said that Master will sell me;

Then all my hopes, all will fade.

If I thought I should never see you again,

This earth would have no charms for me.

The baby has started to crawl.

The other children are well.

Oh that blessed hour,

That blessed hour when I shall see you,

When I shall see you once more.

You must write to me soon,

Write me soon

And say when you can come.”

“Fair Robin I Love”

The text of this piece comes from John Dryden (1631-1700)’s poem “Fair Iris I Love” from *Amphitryon*, a contemporary satire. *Amphitryon* (or the Two Socias) has a subplot taken from Plautus and Molière (he had a play of the same name), so it is appropriate that this text is reused for an English opera based on another Moliere play, *Tartuffe*.

Tartuffe is a con man posing as a religious guru in order to fool a rich Parisian named Orgon. Orgon is so charmed by Tartuffe’s sanctity that he gives him his daughter, Mariane’s hand in marriage and the deed to his house. Seeing their inheritance snatched away, Mariane and her brother Damis try various schemes to rid Orgon of his delusions. With the help of disguise, the young lovers (Mariane and Valère) and the sassy maid, Dorine, finally outwit the lustful fraud and he runs for his life. Mechem’s libretto makes several changes in the original play, most notably enlarging the women’s roles and doing away with the *deus-ex-machina* ending. Mechem’s Tartuffe is full of musical jokes, parody, caricature, satire and puns. It was first performed on May 27, 1980 by the San Francisco Opera’s American Opera Project, and in its first decade, it was one of the most frequently performed full-length American operas.

At the end of Act I, Dorine sings this aria to Mariane. Dorine encourages Mariane to resist her unreasonable father. Mariane's lover Valère arrives, having heard a rumor of Mariane's betrothal. Both lovers are too proud to admit their dependence upon one another, and they end up fighting. Dorine reconciles Mariane, saying that men are silly and are easy to outwit, because women can be equally as deceitful and unpredictable as they are.

Listen, Mariane,
Here's an old song about that kind of man,
And what to do when he's away,
It's your lesson for today.

Fair Robin I love and hourly die,
But not for a lip, nor a languishing eye;
He's fickle and false, and there we agree,
For I am as false and as fickle as he.
Fa la la la, fa la la,
I am as false and as fickle as he.

Fa la la la, fa la la la,
fa la la la la la la la la la la la la la la.
We neither believe what either can say;
And neither believing, we neither betray.
'Tis civil to swear and say things, of course;
We mean not the taking for better or worse.
La la la la la la la, la la la la la la la,
La la la la, la la la la, la la la la la la.

When present we love; when absent agree:
I think not of Robin, nor Robin of me.
The legend of love no couple can find,
So easy to part or so easily joined.
Fa la la la la la,
Fa la la la la la,
So easy to part or so easily joined,
La la la la la la,
La la la la la la,
La la la la la la, la la la.

Text by John Dryden (1631 - 1700), from *Amphitryon*, published 1690. REC Music.org.

“Diama Diengui”

This is a popular love song in Pulaar. By saying that our love comes from Allah, this song reflects the great influence of Islam on Senegalese culture. Ninety-five percent of the Senegalese population is Muslim. Since griots are praise singers, and make their living praising people in song, they can replace the name Fatimata to personalize it. This song is major and the step-wise melody is doubled in the guitar. “Diama Diengui” has been popularized by the famous Senegalese musician Baaba Maal, who learned it from his life-long friend of hometown Podor, and his family's griot, Mansour Seck (my teacher). Podor is the northernmost city in Senegal, and it shares the Senegal River with the border of Mauritania.

<i>Diama Diengui</i>	<i>La nuit est profonde</i>	The night is profound
<i>Kode Niary</i>	<i>Les étoiles brillent</i>	The stars are shining
<i>Dogou Foyeni</i>	<i>L'étoile polaire s'allume</i>	The north star is visible
<i>Minè maa tane kedinoho</i>	<i>Il ne reste que toi et moi</i>	There is no one except you and me
<i>Dioho djeytèn</i>	<i>Assi-toi et nous bavarderons</i>	Sit down and we will chat

<i>Fatimata mi yima</i>	<i>Fatimata je t'aime</i>	Fatimata I love you
<i>Mi anthiama</i>	<i>Je ne vais jamais te quitter</i>	I will never leave you
<i>Sabou guily maidene</i>	<i>Parce que notre amour</i>	Because our love
<i>Koto Allah goumi</i>	<i>Vient de Dieu</i>	Comes from God

<i>Diama Diengui</i>	<i>La nuit est profonde</i>	The night is profound
<i>Kode Niary</i>	<i>Les étoiles brillent</i>	The stars are shining
<i>Dogou Foyeni</i>	<i>L'étoile polaire s'allume</i>	The north star is visible
<i>Minè maa tane kedinoho</i>	<i>Il ne reste que toi et moi</i>	There is no one except you and me
<i>Dioho djeytèn</i>	<i>Assi-toi et nous bavarderons</i>	Sit down and we will chat

<i>Fatimata mi yima</i>	<i>Fatimata je t'aime</i>	Fatimata I love you
<i>Mi anthiama</i>	<i>Je ne vais jamais te quitter</i>	I will never leave you
<i>Laisso nani dioho djeytèn</i>	<i>Laisse-nous à nous assoir</i>	Let's sit down
<i>[ko]tédou gal ma</i>	<i>Parce que je t'honneur/ je te donne l'hospitalité</i>	Because I honor you/ I give you hospitality

Taught by Mansour Seck, translation from Pulaar to French by Mansour Seck and Kéba Mané,
English translation by Bridget Creedon.

“Dirole Bowoury”

This is a popular song in Pulaar to commemorate the end of the year, around *Tabaski*, an important Muslim holiday which honors the willingness of Abraham (Ibrahima) to sacrifice his young first-born son Ishmael (Ismaela) as an act of submission to God's command, before God then intervened to provide Abraham with a lamb to sacrifice instead. “*Dirole bowoury*” wishes everyone a happy new year, however the song can be sung at any time of year. When sung accapella, it is fast and joyous, but with guitar it is more nostalgic sounding. The rhythms are syncopated in the lines “*onon bandi rabè[m] yone dirole bowoury*” and “*onon sehi labè[m] yone dirole bowoury*.”

<i>Ayolala dierebi ñaiya</i>	<i>Ayolala (pas de sens) vous, mes</i>	Ayolala (no meaning) you, my
<i>Onon bandi rabè[m]</i>	<i>frères et mes sœurs</i>	brothers and sisters
<i>Yone dirole bowoury</i>	<i>Vous les parents</i>	You, parents
	<i>Long vie à vous</i>	A long life to you
<i>Ayolala dierebi ñaiya</i>	<i>Ayolala (pas de sens)</i>	Ayolala (no meaning)
<i>Onon sehi labè[m]</i>	<i>Vous mes amis aussi</i>	You my friends also,
<i>Yone dirole bowoury</i>	<i>Je vous souhaite une bonne année</i>	I wish you a happy new year
<i>Dierebi Dierebi</i>	<i>Toujours toujours</i>	Always always
<i>Dierebi chéri</i>	<i>Toujours mon chéri</i>	Always my dear
<i>Dierebi Dierebi</i>	<i>Toujours toujours</i>	Always always
<i>Dierebi bandam</i>	<i>Toujours mon frère/ma sœur</i>	Always my brother/sister

Taught by Mansour Seck, translation from Pulaar to French by Mansour Seck and Kéba Mané,
English translation by Bridget Creedon.

“Holko Wonini”

This is a *griot* praise song for the Fouta king Lame Toro. The song is saying that Lame Toro is a very brave king and that he will live a long life. For some reason because of the modal melody and jig-like rhythm the song reminds me of traditional Irish music. The last two lines “*Hèh ala lè ko ala lè, Myssa ala lè ko minè ma*” have a jazz influence. There is a lot of step-wise motion involved, and the rhythm is quite simple in comparison to *Diolé Bowoury*.

Holko wonini	<i>Qu'est-ce que c'est que ça ?</i>	What is this?
Holko wonini	<i>Qui es-tu, le roi ?</i>	Who are you, king?
Holko wonini Lamotodho	<i>Le roi vie bien/ profite de la vie.</i>	The king Lame Toro lives a good
Lamotodho woury	<i>Tu ne vas pas mourir tôt</i>	life
Myata law	<i>Il n'y a que Dieu qui laisse le roi</i>	Lame Toro, you will not die early
Hèh ala lè ko ala lè	<i>vivre toujours avec toi et moi</i>	Only God can leave the king to
Myssa ala lè ko minè ma		always live with us

Taught by Mansour Seck, translation from Pulaar to French by Mansour Seck and Kéba Mané, English translation by Bridget Creedon.

“Alè yaye so”

This is a *griot* song which is sung the night before baptism and wedding ceremonies. The purpose of this piece is to invite the guests to dance and sing, and to express joy at the ceremony, even late into the night. This song is in the same key as *Holko Wonini* and *Tandi miya*. It can be sung either with or without pauses between the phrases. It is pretty consistent rhythmically and not too complicated.

Alè yaye so	<i>Idée Poétique :</i>	Poetic Idea :
Makuma kè	<i>Même si la nuit est profonde,</i>	Even if it is late at night, people
Koli kodhi diama	<i>les gens vont danser et chanter</i>	will dance and sing happily
Alè yaye so	<i>content</i>	
Miyongo sèdè beldo		
Alè yaye so		
Alè yaye so		
Makuma kè		

Diama nèna dienga
Alè yaye so
Kodè nèna niarra
Alè yaye so
Alè yaye so
Makuma kè

Taught by Mansour Seck, translation from Pulaar to French by Mansour Seck, English translation by Bridget Creedon.

“Mi yewni”

Mi Yewni is a nostalgic *griotte* song of goodbye. It is a song of young Peul girls singing for their lovers, shaking hands and saying goodbye as their lovers board the boat that takes them from Podor to go cultivate fields in villages for the rainy season. The man must go, and the woman must stay. She always thinks of him, while washing clothes in the river, or fetching water from the well. She thinks of him into the profound night and awaits his return. This song is minor and is sung in two different registers. “*Kala dhogondha...*”, “*Bouel to wouli...*” and “*Bouel ina ronti...*” are the lower parts. Due to its length, emotional meaning, and large range, this song is the most similar to my art song and opera repertoire.

Hayo mi yewni mi yewni
guidè lame

E hayo mi yewni mi yewni
guidè lame

Kala dhogondha mami midio
Ha diama dienga kodè niarra
Ha diama dienga kodè niarra
guidè lame

Bouel to wouli èdair kadè
Rewbè ina yogua beya ina goupaa
Rewbè ina yogua beya ina goupaa
guidè lame

Hayo podoram thionimi
beltimi

Bouel ina ronti warago
Soko allah diabi o diabima
Soko allah diabi o diabima
e wonkame ko antan
e wonkame ko antan

Idee Poétique :
Chant inspiré à une jeune amante par la montée des eaux. Moment où toute la nature se revêt de son manteau vert. Le fleuve grossi inonde toute la terre
Son amant, comme tous jeunes foutanké, doit répondre à l'appel des travaux champêtres (le dieri). C'est la séparation elle entend le chant d'au revoir, Guido beden way noma. Bien-aimé serrons-nous bien la main et à nous revoir.
Nostalgie, oui, mais joies aussi dans le cœur de l'amant qui à bord de Bouil Mocdad glissant majestueusement dans les eaux du fleuve qui chérit vie et prospérité frissons de joie à l'annonce de la voix limpide des sirènes qui sèparpillent dans la nuit. Joies aussi de fidélité des jeunes filles Hal Pulaar qui au bord du quai explosent de joie à la vue de l'être chéri.

Poetic Idea :

A young lover sings a song inspired by the rising of the waters. The moment where all nature is dressed in its green coat. The growing river floods the earth. Her lover, like all young men of Fouta, must respond to the call of work in the fields (the dieri).

It is the separation, she hears the song of goodbye, Guido beden way.
Beloved, let us shake hands well until the next time we see each other. Nostalgia, yes, but also joy in the heart of the lover aboard Bouil Mocdad sliding majestically in the river that cherishes life and prosperity.

There are shivers of joy at the announcement of the clear voices of sirens scattered overnight.

Joy also of the fidelity of young Peul girls who, on the edge of the wharf, explode with joy at the sight of their dear ones.

Taught by Mansour Seck, translation from Pulaar to French by Mansour Seck, English translation by Bridget Creedon.

“Woro nana”

This song is a mixture of Mandingue (a French word to describe the language of the Mandinko ethnic group) and Pulaar. This *griot* song is about an election; a year when a Peul candidate ran for deputy in the Assemblée Nationale and he won in the city of Bakel. The candidate invited many *griots* and the *griots* created this song for him. The *griots* thank those who brought the cola (a type of edible nut that is precious in Senegalese culture and is used as a gift for events such as weddings and baptisms), and they thank and sing praise to the candidate who called (and employed) them. The joyous song is simple and major with one melodic motif that repeats throughout.

Chœur 2x: { Woro nana Hayo Woro nana Woro ñinthie } Mono di Poulo Hayo Mono di Poulo Miyenma yèla { --Chœur-- } Wote wèli Hayo Wote wèli De Poulo yehe Backel Chœur: { Ha woro nana Hayo Woro nana Woro ñinthie }	<i>Chœur 2x:</i> { <i>Merci à celui qui a amené la cola</i> } <i>Celui qui a appelé le Peul je vais lui donner la chanson griot</i> { --Chœur-- } <i>Le diplômât a gagné l'élection dans sa ville Bakel</i> <i>Chœur:</i> { <i>Hey merci à celui qui a amené la cola</i> }	Chorus 2x : {Thank you to the man who brought the cola} I will give a griot song to the man who called the Peul { --Chorus-- } The diplomat won the election in his city Bakel Chorus: {Hey thank you to the man who brought the cola}
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Taught by and translated into French by Mansour Seck. English translation by Bridget Creedon.

“Hailayo”

This song is in Arabic, and it is sung by Peul *griots*. In this sing the vocal part is minor but the guitar part is major. On the lines *Hailayo yè* and *Bissimilayeyo*, quarter-tone note bending is used. This is a *griot* song to commemorate the King Lame Toro who was tried, deported, and eventually killed by colonizers. This song is a prayer to say that Lame Toro is brave and courageous and is not afraid of death.

Hailayo yè Hailala yè Bissimilayeyo Ararahmanè Hailayo yè Hailala yè	<i>Hailayo yè (pas de sens)</i> <i>Hailala yè (pas de sens)</i> <i>Je demande à Dieu</i> <i>De la protection coranique</i> <i>Hailayo yè (pas de sens)</i> <i>Hailala yè (pas de sens)</i>	Hailayo yè (no meaning) Hailala yè (no meaning) I ask God For koranic protection Hailayo yè (no meaning) Hailala yè (no meaning)
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Taught by Mansour Seck translation from Arabic to French by Mansour Seck, English translation by Bridget Creedon.

“Tandi miya tandi”

This is a song that in the past was sung among *griots* to ask each other if their instruments are in tune and ready to play for the Fouta king Eli Bana. This song is joyous, has a fast meter, and is sung *forte*. It is in the same key as *Holko Wonini*.

Tandi miya tandi miya	<i>Idée Poétique :</i>	Poetic Idea:
Tandi miya tandi	<i>Est-ce que tu es accordé pour</i>	Are you tuned to play and sing
bao tandi	<i>jouer et chanter pour le roi Eli</i>	for the king Eli Bana?
Eli Bana lè	<i>Bana?</i>	
Eli Bana woudia lamrou yo yè		

Taught by Mansour Seck, translation from Pulaar to French by Mansour Seck, English translation by Bridget Creedon.

“Iyoo Ala laa ke”

This is a very well-known traditional song among Mandinko people. The lyrics come from a proverb that states that everything is in God’s hands; God can change man’s plans at any time. It is a very strong belief among Muslims in Senegal that one must remember that God is almighty and powerful, and everything depends on Him. The phrase *inch shallah* “God willing” is said in Senegal countless times of day. For example when making an appointment, one says “*ba altine incha alla*” (“I will see you on Monday, God willing”) because a number of unseen events could prevent the appointment from happening. My first impression of this song was that it is serious and morbid in regards to “those who are living must prepare for death.” But after a while I realized it refers more to living a virtuous life in order to receive the reward of paradise in the afterlife. When Mamy Kanouté sings this song, she uses contrasting dynamics *piano* (at “*Ala laa jon ma ke*”) and *forte* (at “*kara baayi le*” and the first “*siloo te baayi la*”), which creates a chilling effect. This song can be sung with kora accompaniment. A kora is a sacred traditional instrument of the Mandinko people, similar to a harp, made out of a gourd. It comes from present-day Gambia, back during the Mande Empire (13th to 16th centuries) when Senegal and Gambia were considered one. The kora is so important to Senegalese culture that it is mentioned in the first line of the national anthem.

Iyoo Ala laa ke	<i>Tous ce qu'on voit dans la vie,</i>	Everything that one sees in life,
Jon ma ke	<i>c'est Dieu qui l'a fait</i>	it is God who has made it
Ala le yo jonjo ke	<i>Ce n'est pas le sujet qui l'a fait</i>	It is not man who has made it
	<i>Toute chose peut être</i>	
Kuwoo bee kara baayi le	<i>déprogrammée</i>	All plans can change
	<i>Dieu peut déprogrammer ce</i>	
Ala baaro jon[o]te wo baayi la	<i>que le sujet a programmé</i>	God can change what his subject has planned
Mennu saa ta	<i>Les gens qui sont morts</i>	
Wolu sii foño	<i>Se reposent</i>	People who are dead
Mennu manj saa	<i>Les gens qui ne sont pas morts</i>	are resting
Wolu sii par	<i>doivent préparer pour la mort /</i>	People who are not dead
Alumaaje siloo te baayi la	<i>pour la vie future</i>	Must prepare for death/
Laakira siloo te baayi la		for the afterlife

Taught by Mamy Kanouté. Translation from Mandingue to French by Mamy Kanouté and Kéba Mané. English translation by Bridget Creedon.

“Adouna”

This Wolof *griot* song is also from a wise proverb, saying that one must be cautious in life and not over-confident. Life is fragile, and one must be cautious. This song reflects the Senegalese values of being prudent in life, respecting one’s parents, and asking them for help if one does not know the way. Also by not bragging one’s strength in life, this reinforces the Senegalese value modesty, as well as the belief that God, not man, determines the events of man’s life. The name Maman Niang is the name of the griotte who sang me this song; another example of griots personalizing their songs. The first verse is major and sung while snapping. The second verse is minor and is sung with percussion (tapping something). This piece can be performed with instruments, such as a xalam (a 2-stringed traditional instrument similar to the guitar), traditional flute or kora, as well as percussion. The song is full of syncopation, for example at “Boy dokh té téyo daguay mbambe andak mom,” and polyrhythms are also used, like in much of Senegalese music, and West African music in general.

Adouna takhou ban la bunu tarkhassou	<i>La vie est comme une dune de sable</i>	Life is like a dune of sand
Boy dokh té téyo daguay mbambe andak mom (2x)	<i>Si tu marches au-dessus sans être prudent tu vas risquer de tomber avec lui (2x)</i>	If you do not walk on top with caution you will risk falling with it (2x)
Té bo diougué beugué dém, Diaral fa makk yi dan diar	<i>Quand tu te lèves pour partir, Passe par le chemin où tes parents se sont passés</i>	When you get up to leave, Take the route your parents went
Ba khamoul begua lathie, Ladijal Maman Niang	<i>Si tu ne connais pas le chemin ou tu veux demander, demande à Maman Niang</i>	If you do not know the way or you want to ask, ask Maman Niang
Adouna woy, adouna woy Wouye adouna yaye boy, Doumako diay dolé	<i>La vie oh, la vie oh Oh Maman, je ne me vante pas ma force dans la vie</i>	Life oh, life oh Oh Mother, I do not brag about my strength in life
Li méti si dounya dafay moudji diékh	<i>Tous les difficultés dans la vie termineront</i>	All of the difficulties in life will end
Nakar boussou dounya dafay moudji diékh	<i>Tout le mal dans la vie terminera</i>	All of the bad in life will end
Wouye adouna yaye, Doumako diay dolé	<i>Oh Maman, je ne me vante pas ma force dans la vie</i>	All of the bad in life will end
Adouna, yaye, adouna, yaye Wouye adouna yaye boy, Doumako diay dolé	<i>La vie, maman, la vie, maman Oh Maman, je ne me vante pas ma force dans la vie</i>	Oh Mother, I do not brag about my strength in life
		Life, mother, life, mother, Oh Mother, I do not brag about my strength in life

Taught by the family of Seck Seck Faye. Translation from Wolof to French by Kéba Mané (first verse only) and by Alioune Diakhaté. English translation by Bridget Creedon.

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Thank you to my family for their never-ending support. And thank you to the audience for attending my recital. I hope you enjoy it.

UPCOMING SUNDERMAN CONSERVATORY EVENTS

April 19, 8:30 pm • *Senior Capstone Presentation: Charles MacConochie* • Paul Recital Hall

April 25, 8:00 pm • *April in Paris, Jazz Ensemble Concert* • Majestic Theater

April 26, 7:00 pm • *Senior Recital: Carol Jean Foster, soprano* • Paul Recital Hall

April 27, 2:30 pm • *Faculty Recital: French Art Songs by Italian Composers* • Paul Recital Hall

April 28, 5:00 pm • *Wind Symphony Student Conductors Concert* • Majestic Theater

May 2, 5:00 pm • *Senior Recital: Grace Madland & Holly Madland, sopranos*, Paul Recital Hall



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