

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE

presents

UNDOING

A SENIOR RECITAL

HERA MOLINA

violin and voice

with JESS SCHAEFER, *piano,*
the HEMNAI *sextet,*
and ANDERSON GRAY, *voice,*



FRIDAY, APRIL 15, 2022 · 7:00PM
PAUL RECITAL HALL
SCHMUCKER MEMORIAL HALL
GETTYSBURG COLLEGE



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

Pure

- La Llorona Mexican Folksong
- Pōkarekare Ana Traditional Māori Love Song

Structure

- Rhapsody No.1 Jessie Montgomery
(b. 1981)
- For solo violin Avner Dorman
(b. 1975)
II. Canon, lyrico con espressione
- Souvenir de Florence Pyotr I. Tchaikovsky
(1840-1893)
IV. Allegro con brio e vivace
HEMNAI String Sextet
Elizabeth Bishop, violin; Micah Smith & Nicholas Schwentker, violas
Alicia Method & Isaac Master, cellos

- Violin Concerto 1, mvmt I Florence Price
(1887-1953)
Jess Schaefer, piano

Cis-tem

- Breathe from “In the Heights” Lin-Manuel Miranda
(b. 1980)
- Home from “The Wiz” Charlie Smalls
(1943-1987)
Jess Schaefer, piano
- Defying Gravity from “Wicked” Stephen Schwartz
(b. 1948)
Anderson Gray, voice
Jess Schaefer, piano



This recital is in partial fulfillment of the requirements for the Bachelor of Arts in Music. Hera is a student of professors Elly Toyoda for violin and Jeffrey Fahnestock for voice.

INTRODUCTION

The title of my senior recital comes from the idea that being in some spaces requires picking apart and rearranging. As you look and listen to what is presented, I hope you take in the new changes coming.

The voice allows us to communicate, to speak, and to share. Our voices can be powerful and used for what is necessary, but as we grow up we forget what our voices can do. It's just me and my voice, what I consider to be the purest form of sharing.

Whether it's twentieth century or baroque music, there will always be structure when discussing Western music. I will be playing pieces that are more modern than "old", where the structure tends to get played around with. Yes, there is still structure, but what does it mean? How different is it when it is a single instrument v. there are multiple?

Musical theater has been around for so long; however, there isn't much diversity that reflects the people who listen, especially for those outside of the gender binary. The system, or in this case cis-tem, requires a lens that forces us to reflect on who needs to be seen and in what roles they should be in. These pieces are often sung by cis actors, but it's time to change the cis-tem.

This all seemed like such an unattainable goal, from performing solo rep to singing musical theater songs. I had to undo my thinking in what I can do and the goals that I can reach. Thank you for being a part of this. I am so excited to share this with you all!

PROGRAM NOTES

La Llorona

Mexican Folksong

La Llorona is a folk song and legend that originated in Mexico. This classic legend shares the story of a woman named Maria, who had two children. In some stories, her marriage was caught with infidelity, and in others the two just resented each other. Some versions of the legend, like the one I grew up with, depict that she drowned her own children, thus she is to remain searching for her children. In the end, this leads to her despair and never ending sadness, thus her name “weeping woman” or *Llorona*.

Usually performed with instrumentation, the deep soulful vocal timbre usually given to the song adds to the haunting looming fate. Written in the form of a poem, with the structure of AAA'A' BBB'B', the lyrics match the vocal choices that can be given when singing. The compactness of the vocal range and melody allow for the singer to focus on the storytelling. Just like the legend, there isn't one set version of the song; each singer creates their own version. The version is a mixture of versions I grew up with.

La Llorona

Salías de un templo un día, Llorona
Cuando al pasar yo te vi
Salías de un templo un día, Llorona
Cuando al pasar yo te vi
Hermoso huipil llevabas, Llorona
Que la Virgen te creí
Hermoso huipil llevabas, Llorona
Que la Virgen te creí
Tápame con tu rebozo, Llorona
Porque me muero de frío
Tápame con tu rebozo, Llorona
Porque me muero de frío
El que no sabe de amores, Llorona
No sabe lo que es martirio
El que no sabe de amores, Llorona
No sabe lo que es martirio

No sé que tienen las flores, Llorona
Las flores de un camposanto
No sé que tienen las flores, Llorona
Las flores de un camposanto
Yo soy como el chile verde, llorona
Picante pero sabroso
Yo soy como el chile verde, llorona
Picante pero sabroso
Ay de mí, llorona, llorona
Llorona de azul celeste

The Weeping Woman

You came out of a temple, Weeping woman
When you passed I saw you
You came out of a temple, Weeping woman
When you passed I saw you
You had a beautiful huipil, Weeping woman
That I believed you were the Virgin
You had a beautiful huipil, Weeping woman
That I believed you were the Virgin
Cover me with you shawl, Weeping woman
Because I am dying of the cold
Cover me with you shawl, Weeping woman
Because I am dying of the cold
The one that doesn't know about love, Weeping woman
Doesn't know what martyrdom is
The one that doesn't know about love, Weeping woman
Doesn't know what martyrdom is

I don't know what the flowers have, Weeping Woman
The flowers in a cemetery
I don't know what the flowers have, Weeping Woman
The flowers in a cemetery
I'm like the green chile, Weeping woman
Spicy yet tasty
I'm like the green chile, Weeping woman
Spicy yet tasty
Oh my, Weeping woman, Weeping woman
Weeping woman in sky blue

Ay de mí, llorona, llorona,
Llorona de azul celeste
Aunque la vida me cueste, llorona,
No dejaré de quererte
Aunque la vida me cueste, llorona,
No dejaré de quererte

Oh my, Weeping woman, Weeping woman
Weeping woman in sky blue
Although life is hard, Weeping woman
I will never stop loving you
Although life is hard, Weeping woman
I will never stop loving you

Pōkarekare Ana

Traditional Māori Love Song

Pōkarekare Ana is a love song that comes from Aotearoa, or New Zealand. This song comes from the northern region of Aotearoa and became popularized during the First World War. It was taken by P. H. Tomoana in 1917 and arranged into Western Notation. Before its discovery, the song was thought to be sung by parents to their children going off to war. The arrangement by Tomoana is a part of his love letter to Kuni, whom he was trying to court.¹

The piece is a short 16-measure cycle. The 16 bars are divided into 3 phrases of 6-6-4. The first phrase is used for the verse. The second phrase is a part of the chorus, and the last phrase contains the recapitulation section that helps the cyclical nature by returning to the first phrase. The melody is phrased with leaps, the largest being a major sixth at the beginning. Although the piece is metered, the singer has the ability to play with the rhythm and create a feeling of timelessness.

Pōkarekare Ana¹

Pōkarekare ana
ngā wai o Waiapu,
Whiti atu koe hine
marino ana e.

E hine e
hoki mai ra.
Ka mate ahau
I te aroha e.

Tuhituhi taku reta
Tuku atu taku reta,
Kia kite tō isi
raru raru ana e.

Whati Whati taku pene
ka pau aku pepa,
Ko Taku aroha
mau tonu ana e.

E kore te aroha
E maroke i te rā,
Mākūkū tonu i
Aku roimata e

Pōkarekare Ana

They are agitated
the waters of Waiapu,
But when you cross over girl
they will be calm again.

Oh girl
return to me,
I will die
of love for you.

I have written my letter
I have sent my ring,
so that your people can see
that I am trouble

My pen is shattered,
I have no more paper
but my love
is still steadfast.

My love will never
be dried by the sun,
It will be forever moistened
by my tears.

1 John Archer, "Pōkarekare Ana." NZ Folk Song * Pokarekare Ana. April 01. Accessed November 03, 2021. <https://folksong.org.nz/pokarekare/>.

Rhapsody No.1

Jessie Montgomery (b.1981)

Jessie Montgomery is a prolific composer who was born in the Lower East Side of Manhattan in the 1980s.² This was at the height of activism, rallies, and protests for a variety of movements occurring in this space. Her childhood and experiences helped her join together the ideas of music and social justice. She is the current composer-in-residence for the Sphinx Virtuosi, the Sphinx Organization's touring ensemble.

Rhapsody No. 1 is her first of two rhapsodies for solo violin. This one-movement work is composed of three main sections: the exposition, development, and the recapitulation. The exposition starts with a melody that is centralized throughout the entire piece. The exposition is chordal and grounded, which is contrasted with the development. The development steers away from the chords and introduces a lot more movement in the left hand. The recapitulation brings back the chordal melody, and begins to dissipate into nothingness.

For solo violin

Avner Dorman (b. 1975)

Avner Dorman is an Israeli-born composer, who has shared compositions all over the world. His music is heavily influenced by a variety of cultures and histories that offer a new perspective for his compositions.³ This allows for a difference in perspective and a technical level that challenges the musician. He is now a professor of Theory and Composition here at the Sunderman Conservatory.

For solo violin is a three-movement work composed in 2017. Here are Dr. Dorman's words on the piece and the movement:

"I began watching videos of as many great performances of violinists as I could, not only performing unaccompanied works, but also great concertos and sonatas, as well as fiddlers and folk musician...the spirit of the Bach partita lingered in my mind, but each movement took a different form.

The second movement is a canon in two voices, where each part moves at its own speed and with an independent voice. The resulting sound is of two violinists, and the interlocking parts allude to pre-Renaissance music and isorhythmic motets from the medieval era"⁴

2 Montgomery, Jessie. "Biography," Jessie Montgomery, July 2019. Accessed November 08, 2021. <https://www.jessiemontgomery.com/biography>.

3 Dorman, Avner. Avner Dorman. Accessed December 21, 2021. <http://www.avnerdormanmusic.com/>.

4 Email exchange with Dr. Dorman, December 2021

Souvenir de Florence

Pyotr I. Tchaikovsky (1840-1893)

Pyotr Tchaikovsky was a Russian composer that grew to become one of the most famous composers of all time.⁵ Throughout his short time on earth, he composed some of the most known classical music pieces of all time. Towards the end of his life, people started to question his sexuality, which negatively affected the criticism of his music - i.e. being too romantic or sentimental.⁴

Souvenir de Florence was composed in 1890, which makes it one of the last pieces that he composed before his death in 1893. This piece is a string sextet, composed for 2 violins, 2 violas, and 2 cellos. The piece is a recalling tale of his time in Florence, Italy. The fourth movement contains many canon sections throughout. There is a main melody played by the first violinist at the beginning of the movement. This is passed around through each voice in the piece, up until the very end, which is a percussive and massive ending that includes all six voices.

Violin Concerto No.1

Florence Price (1887-1953)

Florence Price was the first black female composer to get her music performed by a national orchestra.⁶ She was one of the first black individuals to attend the New England Conservatory during the first decade of the 1900s. She graduated from high school at the age 14, and went to college at the age of 16. She began composing with George Chadwick at the New England Conservatory, where she incorporated spirituals in her compositions.

Throughout the first movement, there are references of other violin concertos by composers of the 19th century. The exposition and the conclusion are heavily influenced by the Tchaikovsky Violin Concerto, where some may seem like exact quotes. These quotes are mixed with some of the spirituals that she learned and played on the organ. The mix of the classical pieces and the spirituals add optimism to the piece. The robust cadenza that Price wrote incorporates all these elements, while also allowing the violinist to show off their technique.

5 Poznansky, Alexander. "Tchaikovsky: A Life Reconsidered." In *Tchaikovsky and His World*, edited by LESLIE KEARNEY, 3-54. Princeton University Press, 1998. <http://www.jstor.org/stable/j.ctt7ztrc2.6>.

6 Walwyn, K. *Biography*. "Florence Price". April 9, 2021. Accessed December 21, 2021, <https://florenceprice.com/biography/>

“Breathe” from *In the Heights*

Lin-Manuel Miranda (b. 1980)

Breathe is one of the many breakout songs of Miranda’s musical “*In the Heights*”. Lin-Manuel Miranda is the composer and lyricist of *In the Heights*. He has been awarded a Pulitzer Prize and a Kennedy Center Honor for his work in the music and theater industries. “*In the Heights*” was his first big solo step into Broadway, and this musical won him his first Tony. The success of this musical has become so great that there was a film adaptation of the musical in 2021.⁷

A lyric-heavy piece, *Breathe* begins with an eight-beat motif that is repeated throughout the entire song. In the original score, the motif is played by the flute, then switches between the singer and the accompaniment. As the song continues, the singer pushes the tempo and ultimately reaches a breaking point, where there is also a “breakdown”. This is heard with the drop of the melodic accompaniment, while the percussive accompaniment remains. The piece ends the same way it started, with the same motif.

“Home” from *The Wiz*

Charlie Smalls (1943-1987)

Charlie Smalls was a prolific and talented composer, musician, and lyricist that began playing the piano at the young age of 5. He studied at the Juilliard School, after attending the High School of Performing Arts in NYC. After graduating from Juilliard, he became a member of the New York Jazz Repertory Company, where he practiced composing and lyric writing. He went on to compose both the Broadway and movie versions of “*The Wiz*”, through which he earned his Tony⁸.

A retelling of *The Wizard of Oz*, *Home* is Dorothy’s main character moment of “there is no place like Home”. In this song, the phrase is implied until the very end. The song sticks to the composer’s jazz pop style of musical theater, which allows for the singer to be autonomous while also sticking to the structure. The lyrics enhance the build up of the piece, with the longer held notes sung at the very end.

7 Lin-Manuel Miranda, “Manuel Miranda (Homepage)” August 19, 2021. Accessed November 03, 2021. <https://www.linmanuel.com/>.

8 “Charlie Smalls And The Story Behind *The Wiz*.” Film School And Acting School Of New York Film Academy. December 03, 2015. Accessed November 03, 2021. <https://www.nyfa.edu/student-resources/charlie-smalls-and-the-story-behind-the-wiz-2/>.

Defying Gravity from “Wicked”

Stephen Schwartz (b. 1948)

Born in New York City, Stephen Schwartz studied at the Juilliard School. He went on to graduate from Carnegie Mellon, and shortly thereafter began his career by working on Broadway. He became the first composer in Broadway history to have three of his Broadway shows reach 1900 performances each, with *Wicked* being the last.⁹

Wicked is the prequel to the Wizard of Oz. The show tells the story about Elphaba and Glinda, the two main witches in the land that we know as Oz. *Defying Gravity* is the end of the first act, where we see Elphaba finally accepting herself and not letting people live rent free in her head. This song is the definition of sticking it to the man. After being painted as the bad guy for so long, she embraces it and loves

⁹ Stephen Schwartz, “Full Bio.” Full Bio – Stephen Schwartz. Accessed November 04, 2021. <https://www.stephenschwartz.com/about/full-bio/>.

UPCOMING SUNDERMAN CONSERVATORY EVENTS

April 16 • 7:00pm *Sr. Recital: Ana Vashakmazde, piano*, Paul Recital Hall

April 17 • 2:30pm *Sr. Recital: Kai Saunders, percussion*, Paul Recital Hall

April 22, 23 • 8:00pm *Opera Workshop Performances*, Majestic Theater

April 25 • 5:00pm *Wind Symphony Student Conductor Concert*, Paul Recital Hall

April 29 • 4:30pm *Gamelan Gita Semara Concert*, Musselman Library Steps



For Information 717.337.6815

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