

THE SUNDERMAN CONSERVATORY OF MUSIC  
AT GETTYSBURG COLLEGE

*presents a*

# SENIOR RECITAL

*The World Ahead*

ZACHARY DE BESCHE

*Tenor*

*Featuring*

DR. JOCELYN SWIGGER, *Piano*



FRIDAY, FEBRUARY 25, 2022 • 7:00PM  
PAUL RECITAL HALL  
SCHMUCKER MEMORIAL HALL  
GETTYSBURG COLLEGE



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**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.*

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## PROGRAM

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Ouvre ton cœur ..... Georges Bizet  
(1838-1875)

*Die schöne Müllerin* D.795..... Franz Schubert  
Halt! (1797-1828)  
Der Neugierige  
Der Müller und der Bach

Dei miei bollenti spiriti..... Giuseppe Verdi  
From *La traviata* (1813-1901)

Comfort Ye, Comfort Ye My People..... George Frideric Handel  
Ev'ry Valley Shall Be Exalted (1685-1759)  
From *Messiah*

### *Intermission*

City Called Heaven..... Traditional, Arr. Hall Johnson  
(1888-1970)

Run Away..... Ricky Ian Gordon  
A Contemporary (b. 1956)

In the Real Early Morning..... Jacob Collier  
(b. 1994)

Upon The Hearth The Fire Is Red ..... Donald Swann  
(1923-1994)



*This recital is a partial fulfillment of the requirements  
for the Bachelor of Music.  
Zachary is a student of Professor Matthew Osifchin.*

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## PROGRAM NOTES

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Georges Bizet (1838-1875) was a talented pianist and composer of both opera and instrumental works from a young age. Born in Paris, he was influenced and taught by French composers such as Charles Gounod, but he was always a frustrated man who was mostly unsatisfied with his work.<sup>1</sup> He looked beyond French classical styles to explore others in Vienna and Spain, where he found great success (mostly posthumously) with the Spanish rhythms and musical colors in arguably his most famous work, *Carmen* (1875) which, like “*Ouvre ton cœur*” feature the powerful, driving bolero rhythm.<sup>2</sup>

*Ouvre ton cœur* was published after Bizet’s death, but the passion and electric vocal energy create an atmosphere in which you can feel the young composer’s frustration as a musician. This is mirrored in the poem by Louis Delâtre (1815-1893) in which the subject desires the opening of another’s love to them, but a love which has not yet been requited. The tension between these two individuals is made palpable by the Bizet’s impassioned setting of the poem, interspersed with more vulnerable, gentle sections.

### **Ouvre ton cœur**

La marguerite a fermé sa corolle,  
L’ombre a fermé les yeux du jour.  
Belle, me tiendras-tu parole?  
Ouvre ton cœur à mon amour.

Ouvre ton cœur, ô jeune ange, à ma flamme,  
Qu’un rêve charme ton sommeil.  
Je veux reprendre mon âme,  
Comme une fleur s’ouvre au soleil!

*Translation by Richard Stokes*

### **Open your heart**

The daisy has closed its petals,  
Darkness has closed the eyes of the day,  
Will you, fair one, be true to your word?  
Open your heart to my love.

Open your heart to my ardor, young angel,  
That a dream may charm your sleep,  
I wish to recover my soul,  
As a flower unfolds to the sun!

*Die schöne Müllerin* is perhaps the most famous of Franz Schubert’s (1797-1828) compositions. Schubert was a master composer of German lieder and is notable for his piano and chamber music as well. His compositions are widely varied and show great creativity in harmonic and melodic storytelling. *Die schöne Müllerin* Schubert’s setting of 20 poems by Wilhelm Müller, and is the story of a wandering man of unknown origins who comes across a mill where he finds a young woman, with whom he quickly falls in love. But alas, she does not love him, and the song cycle delicately portrays the man’s emotional journey as he deals with this by turning inward, and to his constant friend in the cycle; the brook that leads him to this mill and that you will hear him speak to throughout this set.

“Halt!” is near the beginning of the wandering man, and this short and ecstatic piece is his first glimpse of the mill. He sees it through the alder trees and is

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1 Martin Du Pré Cooper, “Georges Bizet,” *Encyclopædia Britannica* (Encyclopædia Britannica, inc.), accessed February 2, 2022, <https://www.britannica.com/biography/Georges-Bizet>.

2 Hal Leonard Corporation 2001

essentially intoxicated with the promise that it holds for him. The song of the mill welcomes him, and his raucous reaction can easily be heard in the swaying and lustful leaping melody at “und die Sonne, wie helle vom Himmel sie scheint,” which translates to “And the sun, how brightly from heaven it shines.”

#### **Halt!**

Eine Mühle seh ich blinken  
Aus den Erlen heraus,  
Durch Rauschen und Singen  
Bricht Rädergebraus.  
  
Ei willkommen, ei willkommen,  
Süßer Mühlengesang!  
Und das Haus, wie so traulich!  
Und die Fenster, wie blank!  
  
Und die Sonne, wie helle  
Vom Himmel sie scheint!  
Ei, Bächlein, liebes Bächlein,  
War es also gemeint?

#### **Halt!**

I see a mill looking  
Out from the alders;  
Through the roaring and singing  
Bursts the clatter of wheels.  
  
Hey, welcome, welcome!  
Sweet mill-song!  
And the house, so comfortable!  
And the windows, how clean!  
  
And the sun, how brightly  
It shines from Heaven!  
Hey, brooklet, dear brook,  
Was this, then what you meant?

*Translation copyright © by Emily Ezust, from the LiederNet Archive -- <https://www.lieder.net/>*

In “Der Neugierige” our character has now met the maid of the mill, and is unsure of himself and his feelings towards her. He again turns to the brook to ask if she does indeed love him and the spare accompaniment in the first section puts the man’s vulnerability on display, unsupported and wondering. This gives way to the flowing, more full sound as he dwells on the possibility of love in the middle and end sections of the piece.

#### **Der Neugierige**

Ich frage keine Blume,  
Ich frage keinen Stern,  
Sie können mir nicht sagen,  
Was ich erfuhr’ so gern.  
  
Ich bin ja auch kein Gärtner,  
Die Sterne stehn zu hoch;  
Mein Bächlein will ich fragen,  
Ob mich mein Herz belog.  
  
O Bächlein meiner Liebe,  
Wie bist du heut so stumm!  
Will ja nur Eines wissen,  
Ein Wörtchen um und um.  
  
Ja, heißt das eine Wörtchen,  
Das andre heißet Nein,  
Die beiden Wörtchen schließen  
Die ganze Welt mir ein.  
  
O Bächlein meiner Liebe,  
Was bist du wunderbarlich!  
Will’s ja nicht weiter sagen,  
Sag’ Bächlein, liebt sie mich?

#### **The Curious One**

I ask no flower,  
I ask no star;  
None of them can tell me,  
What I so eagerly want to know.  
  
I am surely not a gardener,  
The stars stand too high;  
My brooklet will I ask,  
Whether my heart has lied to me.  
  
O brooklet of my love,  
Why are you so quiet today?  
I want to know just one thing -  
One little word again and again.  
  
The one little word is “Yes”;  
The other is “No”;  
Both these little words  
Make up the entire world to me.  
  
O brooklet of my love,  
Why are you so strange?  
I’ll surely not repeat it;  
Tell me, o brooklet, does she love me?

*Translation copyright © by Emily Ezust, from the LiederNet Archive -- <https://www.lieder.net/>*

Listen for the musical transitions that mark the two distinct characters in “Der Müller und der Bach”. The first being our familiar main character who has realized his love is not reciprocated, and does not know where to turn or what to do. A modulation to the parallel major mode in the middle section is the response of the brook, offering words of comfort and encouragement that love will remain and conquer pain. These words from the brook are in vain, and we fall back into the minor mode as the man hears the brook’s words, but does see any way forward and seeks final rest in the cool waters of the brook.

**Der Müller und der Bach**

*Der Müller:*

Wo ein treues Herze  
In Liebe vergeht,  
Da welken die Lilien  
Auf jedem Beet.

Da muß in die Wolken  
Der Vollmond gehn,  
Damit seine Thränen  
Die Menschen nicht sehn.

Da halten die Englein  
Die Augen sich zu,  
Und schluchzen und singen  
Die Seele [zu] Ruh’.

*Der Bach:*

Und wenn sich die Liebe  
Dem Schmerz entringt,  
Ein Sternlein, ein neues,  
Am Himmel erblinkt.

Da springen drei Rosen,  
Halb [roth,] halb weiß,  
Die welken nicht wieder,  
Aus Dornenreis.

Und die Engelein schneiden  
Die Flügel sich ab,  
Und gehn alle Morgen  
Zur Erde [hinab].

*Der Müller:*

Ach, Bächlein, liebes Bächlein,  
Du meinst es so gut:  
Ach, Bächlein, aber weißt du,  
Wie Liebe thut?

Ach, unten, da unten,  
Die kühle Ruh’!  
Ach, Bächlein, liebes Bächlein,  
So singe nur zu.

**The Miller and the Brook**

*The Miller:*

Where a true heart  
Wastes away in love,  
There wilt the lilies  
In every bed;

Then into the clouds must  
The full moon go,  
So that her tears  
Men do not see;

Then angels  
shut their eyes  
And sob and sing  
to rest the soul.

*The Brook:*

And when Love  
conquers pain,  
a little star, a new one,  
shines in Heaven;

three roses,  
half red and half white,  
which never wilt,  
spring up on thorny stalks.

And the angels cut  
their wings right off  
and go every morning  
down to Earth.

*The Miller:*

Ah, brooklet, dear brook,  
You mean it so well,  
Ah, brooklet, but do you know,  
What love does?

Ah, under, yes under,  
it is cool rest!  
Ah, brooklet, dear brook,  
please just sing on.

One of the most prominent opera composers of the 19th century, and of all music history, Giuseppe Fortunino Francesco Verdi (1813-1901)<sup>3</sup> is renowned for the emotional intensity and technical challenges of his pieces. Some of his most notable operas include “Rigoletto” (1851), “Aida” (1867), and “La traviata” (1853) the last of which is where “Dei miei bollenti spiriti” is from. The character Alfredo sings “Dei miei bollenti spiriti” and expresses his love for Violetta, who has left her restless life as a courtesan to live with Alfredo in the countryside. He is in amazement that she has chosen this life, and loves her all the more for it. Hear the unbridled joy Alfredo feels in the building, charging phrase (which is repeated many times) where he intones that he now lives “like one in heaven”<sup>4</sup> since she has been faithful to him.

#### **Dei miei bollenti spiriti**

Lunge da lei per me non v'ha diletto!  
 Volaron già tre lune  
 Dacché la mia Violetta  
 Agi per me lasciò, dovizie, amori,  
 E le pompose feste  
 Ov'agli omaggi avvezza,  
 Ve dea schiavo ciascun di sua bellezza  
 Ed or contesta in questi ameni luoghi  
 Tutto scorda per me. Qui presso a lei  
 Io rinascere mi sento,  
 E dal soffio d'amor rigenerato  
 Scordo ne'gaudi suoi tutto il passato.

Dei miei bollenti spiriti  
 Il gio vanile ardore  
 Ella temprò col placido  
 Sorriso dell'amor!  
 Dal dì che disse: vivere  
 Io voglio a te fedel,  
 Del universo immemore  
 Io vivo quasi in ciel.

*Translation by Peter Lutz*

#### **My passionate spirit**

There's no pleasure in life when she's away!  
 It's three months now since my Violetta  
 Gave up for me her easy, luxurious life  
 Of love affairs and expensive parties,  
 There she was used to the homage of all  
 Who were enslaved by her beauty,  
 But she seems happy here in this charming place  
 Where she forgets everything for me.  
 With her beside me,  
 I feel myself reborn,  
 Revived by the breath of love,  
 Forgetting the past in present delights.

My passionate spirit  
 And the fire of youth  
 she tempers with the gentle  
 smile of love.  
 Since the day when she told me  
 “I want to live, faithful to you alone!”  
 I have forgotten the world  
 And lived like one in heaven.

“Comfort Ye, Comfort Ye My People” and “Ev’ry Valley Shall Be Exalted” as a pair are one of the most well known pieces from George Frideric Handel’s (1685-1759) incredibly famous English oratorio, “Messiah” (premiered in Dublin, 1742).<sup>5</sup> Handel enjoyed great success as a composer of both secular and religious dramatic

3 Dyneley Hussey, “Giuseppe Verdi,” Encyclopædia Britannica (Encyclopædia Britannica, inc.), accessed February 2, 2022, <https://www.britannica.com/biography/Giuseppe-Verdi>.

4 Peter Lutz, “DEI MIEI BOLLENTI SPIRITI – an Aria from the Opera La Traviata,” Opera guide (Operadmin <https://opera-inside.com/wp-content/uploads/2021/08/opera-inside-wp.png>, August 9, 2021), <https://opera-inside.com/dei-miei-bollenti-spiriti-an-aria-from-the-opera-la-traviata/>.

5 “A Biographical Introduction,” GFHandel.org, accessed February 2, 2022, <http://gfhandel.org/handel/biography.html>.

oratorio, as well as Italian opera earlier in his career.<sup>6</sup> Though many are in English, his works were influenced heavily by Italian operatic styles. The combination of exciting Italian dramatism with English text and religious subjects garnered much enthusiasm for Handel's works in England and Ireland, who's populations had little love for Italian opera at the time. The Italian influence can be heard in the dramatic melismi in "Ev'ry Valley Shall Be Exalted" and the speech-like, recitative style of "Comfort Ye, Comfort Ye My People".

Hall Johnson (1888-1970) arranged "City Called Heaven" as a part of his lifelong musical career to "[preserve] the integrity of the Black spiritual".<sup>7</sup> Johnson was born in Athens, Georgia and was exposed to spirituals through his previously enslaved mother and grandmother. With a music degree from the University of Pennsylvania he went on to have a successful career as a violinist in New York, yet his life's true mission was incited by the hearing of spirituals performed in "essentially white barbershop harmonies," and thereafter sought to present and preserve traditional American Black music in a manner representative of his own experience and the music's rich, nuanced history and sound.

To quote Dr. Lourin Plant, "spirituals continue to speak, and challenge singers to seek the emotional center of the truth belonging to those whose spirits first gave up their cries in agony and despair. Spirituals urge us to find hope in every phrase and to express it. These remain fitting lessons for all Americans".<sup>8</sup>

Listen for the simple yet constant, powerful melody as it is driven forwards by the emotionally charged piano accompaniment.

Ricky Ian Gordon (b. 1956) is a pianist and compser from Oceanside, NY. His large catalogue of vocal music sits uniquely in the midst of art song, opera, and musical theater.<sup>9</sup> His works include many contemporary art songs, song cycles, and operas such as "The Grapes of Wrath" (2007). In "Run Away", Gordon tells a certain story that, to me, is a slightly passive-aggressive post-break up reaction. The rather cheerful melody in the A section is juxtaposed by the yearning, and at times angry pleas (or commands) of "run away" and the the annoyed text of the B sections.

"A Contemporary" muses on the possibilities of escaping life's worries and strife by becoming a part of the natural world. Its spritely and excited air explores these

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6 William E. Runyan, "Messiah, HWV 56," runyanprogramnotes.com, 2015, <https://runyanprogramnotes.com/george-frideric-handel/messiah-hwv-56>.

7 John Haag, "Hall Johnson - New Georgia Encyclopedia," New Georgia Encyclopedia , March 4, 2004, <https://www.georgiaencyclopedia.org/articles/arts-culture/hall-johnson-1888-1970/>.

8 Lourin Plant, "Spirituals: Whose Songs Are They Anyway? and Why Aren't We Singing Them?," CS Music, November 1, 2003, <https://www.csmusic.net/content/articles/spirituals-whose-songs-are-they-anyway-and-why-arent-we-singing-them/>.

9 "Bio," Ricky Ian Gordon, accessed February 2, 2022, <https://www.rickyiangordon.com/bio/>.



possibilities with both its text and expressive, sometimes unpredictable musical phrases. This piece has a wonderfully pining exclamation of a close, which speaks to the finding of oneself through a connection with wilderness and the simplicity of life in the natural world, which unfortunately is increasingly stressed by the pollution and carelessness of human development.

Jacob Collier (b. 1994) is a jazz multi-instrumentalist and composer who “seems to have no creative limits”.<sup>10</sup> Born in London, and trained as a jazz pianist, many of his songs are dense with lush harmonies and intricate rhythms. His pieces appeal to those with music theory knowledge to understand their complexity and his skill in composition and arranging, but that skill allows his pieces to have universal emotional appeal that transcends theoretical musical knowledge. The ability to write in such a way as to grab an audience with a feeling, and then keep them coming back to listen again and again because they realize the genius of the piece is one of the joys of listening to and performing his music.

“In the Real Early Morning” is unlike those aforementioned densely layered pieces, but rather its serenity, and the space within the song invites the listener to step back and truly live within the world of the piece. “In the Real Early Morning” breathes like no other piece I know, so allow it to wash over you and allow yourself to flow within its tranquility.

Donald Swann (1923-1994) was born in Llanelli, Wales to two Russian refugees from the Russian Revolution. He wrote many pieces for voice and piano, as well as a few musicals in the mid-1900s. In 1967 he published the song cycle *The Road Goes Ever On* of seven song settings of text from J. R. R. Tolkien’s *Lord of the Rings* Trilogy in collaboration with the author himself, one of which is even in the fictional Elvish language from the trilogy. Tolkien even embellished the publication printing with Elvish calligraphy.<sup>11</sup> “Upon The Hearth The Fire Is Red” is a jaunty, and lighthearted tune, but seemed fitting to close a recital in one’s senior year. The text describes the exploration of a land about one’s home, valiantly exclaiming, “Home is behind, the world ahead, and there are many paths to tread,” a sentiment that hits close to home as I move on from my home that I have found, and come to love, here in Gettysburg.

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10 Jason King, “With ‘in My Room,’ Jazz Phenom Jacob Collier Is Bringing Jubilation Back,” NPR (NPR, July 11, 2016), <https://www.npr.org/sections/therecord/2016/07/11/485261328/with-in-my-room-jazz-phenom-jacob-coller-is-bringing-jubilation-back>.

11 “Biography,” The Donald Swann Website, accessed February 2, 2022, <http://www.donaldswann.co.uk/biog.html>.

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## UPCOMING SUNDERMAN CONSERVATORY EVENTS

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- February 26 • 8:00pm *Jazz Ensemble Concert*, Majestic Theater
- March 18 • 7:30pm *Faculty Recital: John Cradler, tuba*, Paul Recital Hall
- March 19 • 2:30pm *Sr. Recital: Will Esposito, trumpet*, Paul Recital Hall
- March 19 • 8:00pm *College Choir Tour Home Concert*, Christ Chapel
- March 25 • 3:30pm *Mr. Hr. Recital: Mallory Duggan, soprano*, Paul Recital Hall
- March 25 • 8:00pm *Jazz Dispatch Concert*, College Union Building
- March 26 • 8:00pm *EnVaGe Chamber Concert*, Paul Recital Hall
- March 27 • 2:30pm *Sr. Recital: Ethan Tessier, trumpet*, Paul Recital Hall
- March 27 • 6:00pm *Tocogo Trio Concert*, Paul Recital Hall
- April 1 • 3:30pm *Jr. Hr. Recital: Bryn Werley, flute*, Paul Recital Hall
- April 1 • 8:00pm *Wind Symphony Masterworks Concert*, Majestic Theater
- April 2 • 2:30pm *Sr. Recital: Sophia Bookas, trumpet*, Paul Recital Hall
- April 2 • 8:00pm *Spring Choirs Concert*, Christ Chapel
- April 3 • 3:00pm *Percussion Ensemble Concert*, Majestic Theater Cinema 1
- April 9 • 3:00pm *Jazz Ensemble Concert*, Majestic Theater
- April 10 • 3:00pm *Symphony Band Concert*, Majestic Theater
- April 11 • 7:30pm *Works for Winds Showcase*, Paul Recital Hall
- April 15 • 7:00pm *Sr. Recital: Hera Molina, violin*, Paul Recital Hall
- 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



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