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MINORS HONOR RECITAL

MARISSA DUGGAN

Soprano

featuring

DR. SCOTT CROWNE, *Piano,*
LIANNE MORRELL, *Violin, and*
BRANT MILLER, *Cello*



FRIDAY, OCTOBER 4, 2024 • 3:00PM
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PROGRAM

Works of Johann Sebastian Bach (1685–1750)

Vergnügen und Lust
from *Ehre sei Gott in der Höhe*
(BWV197a)(1728)

with Lianne Morrell, violin and Brant Miller, cello

Wir beten zu dem Tempel an
from *Jauchzet Gott in allen Landen*
(BWV 51)(1730)

with Brant Miller, cello

Religious Works from the Classical Period (1750–1820)

Excerpts from *Exsultate jubilate*,
K. 165 (1773) Wolfgang Amadeus Mozart (1756–1791)

With Verdure Clad
from *The Creation* (1798) Franz Josef Haydn (1732–1809)

Lady with the Hand Mirror (1971)
from *Postcard from Morocco* Dominick Argento (1927–2019)

Works of Camille Saint-Saëns (1835–1921)

Ave Maria (1865)

Le bonheur est chose légère (1865)

with Lianne Morrell, violin

Der Hölle Rache kocht in meinem Herzen (1791) Wolfgang Amadeus Mozart (1756–1791)
(Queen of the Night's Aria)
from *Die Zauberflöte* (The Magic Flute)



*This recital was granted per petition as allowed for the Music Minor.
Marissa is a student of Dr. Susan Hochmiller and Mr. Matthew Osifchin.*

PROGRAM NOTES

Johann Sebastian Bach (1685–1750). A prolific composer, Bach composed over 1,100 works including organ and keyboard compositions, cantatas, motets, and chorales. Given the breadth and mastery of his work, Bach's influence impacted several well-known composers, including Mozart, Beethoven, Mendelssohn, and Brahms.¹ Most of Bach's compositions were religious in nature, as he served as the music director for the city of Leipzig, Germany. In that capacity, Bach was responsible for providing music for four churches each week, including at least one cantata, which highlighted the weekly Gospel readings.² Bach also composed five different passions, which were dramatic religious works recounting the death of Jesus Christ and serving as a precursor to the type of oratorio that Handel composed. Bach's passions contained parts for chorus (or double chorus) and characters. While Bach composed five passions, only the music for the *St. John* and *St. Matthew's Passions* remain in existence today.³ During his latter years, Bach focused upon some of his most masterful compositions, including his *Mass in B Minor*, his *Goldberg Variations*, and his *Well-Tempered Clavier* (two volumes of piano music in every key). Sadly, after Bach's death in 1750, many of his compositions entered into obscurity. Years later, however, in 1823, the grandmother of composer Felix Mendelssohn gave Mendelssohn a manuscript of *St. Matthew's Passion*. Recognizing the genius of Bach, Mendelssohn revived Bach's *St. Matthew's Passion* five years later and in so doing, paved the way for many of Bach's compositions—particularly his cantatas—to be rediscovered.⁴

Included in the **WORKS OF JOHANN SEBASTIAN BACH** are two contrasting Bach pieces. First, Bach's *Vergnügen und Lust (Pleasure and Joy)* is an aria from his cantata, *Ehre sei Gott in der Höhe* (Cantata BWV197a). With its lilting lines, carried out by both the strings and voice, it is almost dance-like, which makes it well-suited to celebrate the festive nature of Christmas, which is when Bach first performed it in 1728. Given the celebratory nature of the work, Bach later revived the cantata and aria to serve as a wedding cantata in 1736–37.⁵ Additionally, Bach's *Wir beten zu dem Tempel an* is from Bach's cantata *Jauchzet Gott in allen Landen* BWV 51 (Praise Ye God Throughout Creation), one of only four religious cantatas composed by Bach for solo soprano and his only known cantata scored for solo soprano and trumpet.⁶ Specifically, *Wir beten zu dem Tempel an* is the recitative following the first aria, *Jauchzet Gott in allen Landen*. Although Bach stipulated that the *Jauchzet Gott in allen Landen* cantata could be performed for any date or celebration on the church calendar, he performed it for the 15th Sunday after Trinity.

¹ "Who Was Johann Sebastian Bach: A Brief Introduction," *Chamber Music Society of Lincoln Center* (Dec. 4, 2023). <https://www.chambermusicsociety.org/news/who-was-johann-sebastian-bach-a-brief-introduction/>. Accessed: Sept. 1, 2024.

² Paul Kilbey, "The Bach Passions: An Introduction," *BachTrack* (March 9, 2012). <https://bachtrack.com/bach-passions-introduction#:~:text=Though%20a%20contemporary%20catalogue%20lists,that%20we%20can%20hardly%20complain>. Accessed: Sept. 1, 2024.

³ *Ibid.*

⁴ "Felix Mendelssohn: Reviving the Works of Bach," *Library of Congress*. <https://www.loc.gov/collections/felix-mendelssohn/articles-and-essays/felix-mendelssohn-reviving-the-works-of-bach/>. Accessed: Sept. 1, 2024.

⁵ "Concert Notes: Bach: Spirit & Spectacle," *Melbourne Chamber Orchestra*. <https://mco.org.au/concert-notes-bach-spirit-spectacle/>. Accessed Sept. 2, 2024.

⁶ Martin Pearlman, "Johann Sebastian Bach: Jauchzet Gott in allen Landen, BWV <https://baroque.boston/js-bach-bwv-51>. Accessed: Aug. 29, 2024.

While the aim of this cantata is to express exultant praise of God, the recitative offers a more reflective, reverent mood, which starkly contrasts the first aria's exuberance with its melismatic passages and high notes for both soprano and trumpet.

Vergnügen und Lust

*Vergnügen und Lust,
Gedeihen und Heil
Wird wachsen und stärken und laben.
Das Auge, die Brust
Wird ewig sein Teil
An süßer Zufriedenheit haben.*

*Pleasure and joy
prosperity and good health
will increase and strengthen and refresh.
The eye, the breast
will always its share
have in sweet satisfaction.⁷*

Wir beten zu dem Tempel an

*Wir beten zu dem Tempel an,
Da Gottes Ehre wohnt,
Da dessen Treu,
So täglich neu,
Mit lauter Segen lohnet.
Wir preisen, was er an uns hat getan.
Muss gleich der schwache Mund
von seinen Wundern lallen,
So kann ein schlechtes Lob ihm
dennoch wohlgefallen.*

*We pray at the temple,
where God's honor dwells.
where his faithfulness
that is renewed every day.
Rewards us with unmixed blessing.
We praise what He has done for us.
Even if our weak mouths have to babble
about His wonders.
Yet imperfect praise can still please Him.⁸*

Wolfgang Amadeus Mozart (1756–1791). As a composer, Mozart mastered every musical genre—from religious to secular, from instrumental to vocal – composing over 600 works, including sonatas, symphonies, Masses, chamber music, concertos and operas.⁹ His operatic compositions included opera seria (serious opera), opera buffa (comic opera), and Singspiel (a German form of theater similar to contemporary music theater with sung numbers interspersed with spoken dialogue).¹⁰ Mozart wrote his first opera, *La finta semplice*, at the age of thirteen, and his second, *Lucio Silla*, at the age of fifteen.¹¹ When he was seventeen, Mozart was appointed the assistant concertmaster of the Salzburg court, during which time, he composed numerous concertos, sonatas, symphonies, string quartets, and his opera, *Idomeneo*.¹² When he was 25 years old, Mozart moved

⁷ “Vergnügen und Lust,” *Bach Cantata Website*. . https://www.bach-cantatas.com/Texts/BWV197-Eng3.htm#google_vignette. Accessed: Sept. 2, 2024.

⁸ “Jauchzet Gott in allen Landen,” *Bach Cantata Website*. <https://www.bach-cantatas.com/Texts/BWV51-Eng3.htm>. Accessed: Sept. 2, 2024.

⁹ David Buch, “Wolfgang Amadeus Mozart,” *Oxford Bibliographies*. <https://www.oxford-bibliographies.com/display/document/obo-9780199757824/obo-9780199757824-0193.xml>. Accessed: Aug. 29, 2024.

¹⁰ The Life of Wolfgang Amadeus Mozart,” *English National Opera*. <https://www.eno.org/composers/wolfgang-amadeus-mozart/>. Accessed: Aug. 29, 2024.

¹¹ “Wolfgang Amadeus Mozart,” in *The Opera Lover's Companion*. <https://www.jstor.org/stable/j.ctt1npv7b.44>. Accessed: Aug. 29, 2024.), <https://www.biography.com/musicians/wolfgang-mozart>. Accessed: Aug. 31, 2024.

¹² “Wolfgang Mozart,” *Biography* (Sept. 16, 2022). <https://www.biography.com/musicians/wolfgang-mozart>. Accessed: Aug. 31, 2024.

to Vienna, where he wrote his *Mass in C Minor*, which included a soprano solo that he composed for his wife, Constanze.¹³ Sadly, Mozart died at the young age of 35, and many of his greatest opera masterpieces were composed in the last decade of his life, including *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*), *Le nozze di Figaro*, *Don Giovanni*, *Così fan tutte*, *La Clemenza di Tito*, and *Die Zauberflöte* (*The Magic Flute*). Mozart also was in the midst of composing his Requiem Mass in his later years, although his Requiem remained unfinished at the time of his death.¹⁴ Mozart's compositional influences included the works of Bach and Handel, but also those of his contemporary and friend, Franz Josef Haydn. In fact, so close were Mozart and Haydn that Mozart dedicated six of his string quartet compositions to Haydn.¹⁵

Franz Joseph Haydn (1732–1809). Serving as the primary concertmaster for the Esterházy family—one of the most powerful and wealthy families in the Austrian Empire—Haydn was responsible to provide the family with both religious and secular music. In fulfilling his work for the Esterházy family, Haydn composed 104 symphonies, 50 concertos, and 84 string quartets. Haydn composed so many symphonies and string quartets that he is, in fact, known as the “father of symphony,” as he was responsible for creating the basic, traditional structure of both the symphony and string quartet genres.¹⁶ Haydn's structure for symphonies and string quartets were adopted by both Mozart and Beethoven, as they both were students of Haydn. Haydn's vocal compositions were equally significant and well-known, having composed 24 stage works, six oratorios, and 12 religious Masses. After composing his famous, multi-movement orchestral work, the *Seven Last Words of Christ*, for a Good Friday service and his period of travel to Germany and England in 1790, Haydn was inspired by Handel's oratorio work to compose his own oratorios, *The Seasons* and *The Creation*.¹⁷

Included within the **RELIGIOUS WORKS FROM THE CLASSICAL PERIOD** part of this program are some of the most famous religious arias for soprano written by Mozart and Haydn. Three of these arias are found in Mozart's first and most famous religious motet, *Exsultate jubilate*, which he composed in 1773, when he was only 16-years-old. *Exsultate jubilate* is comprised of three movements and a recitative.¹⁸ In composing this sacred work, Mozart was actually guided by two influences. First, he was impressed with the secular Italian opera that he viewed when he traveled to Italy in 1773.

¹³ “The Love Story of Mozart and Constanze,” *Opera Vienna* <https://concert-vienna.com/blogs/viennese-things/the-love-story-of-mozart-and-constanze>. Accessed: Aug. 31, 2024.

¹⁴ “Mozart: where to start with his music,” *The Guardian*. <https://www.theguardian.com/music/2020/aug/05/mozart-where-to-start-with-his-music>. Accessed Aug. 29, 2024.

¹⁵ Biography, *Wolfgang Mozart*.

¹⁶ “Franz Josef Haydn, *The Kennedy Center*. . . <https://www.kennedy-center.org/artists/ha-hn/franz-josef-haydn/>. Accessed: Sept. 1, 2024.

¹⁷ “Josef Haydn,” *Britannica*. <https://www.britannica.com/biography/Joseph-Haydn/English-period>. Accessed Sept. 1, 2024.

¹⁸ Martin Pearlman, “Wolfgang Amadeus Mozart: Exsultate jubilate, K. 165,” *Boston Baroque*. <https://baroque.boston/mozart-165>. Accessed: Aug. 29, 2024.

As a result, the melismatic passages, ornamentation, and leaps from low to high notes, prevalent in Italian opera, are found throughout *Exsultate jubilate* as well.¹⁹ Additionally, Mozart's exultant motet brings to mind the type of joyful proclamation of religious praise found in Bach's *Jauchzet Gott in allen Landen* and in Handel's *Let the Bright Seraphim*.²⁰ The first movement of Mozart's motet, *Exsultate*, initiates rapturous praise through its joyful, melismatic passages. The second movement, *Tu Virginum Corona*, offers gorgeous, legato lines that underscores a reflective prayer to Mary, Mother of Jesus. By far, the most famous movements of the three is the final movement, the *Alleluia*, which professes praise through the melismatic passages that comprise almost the entirety of the song, and the repeated phrase, "Alleluia," which is the only word of text in the movement. Mozart composed this work for the famous castrato, Venanzio Rauzzini, who was also singing in Mozart's opera, *Lucio Silla*, which was being performed at approximately the same time as the *Exsultate* premiere. This program includes excerpts of *Exsultate Jubilate*, including most of the first *Exsultate* movement and the entire third *Alleluia* movement. Another famous religious aria for soprano is *With Verdure Clad*, found in Haydn's oratorio, *The Creation*, which premiered in Vienna in 1798. Depicting the creation of the Earth by God, *The Creation* enjoyed the same status as Handel's *Messiah* did in English-speaking countries. *The Creation* was performed in England, too, making it the first major bilingual religious work.²¹ By the end of the 1800s, however, *The Creation* was rarely heard outside of Vienna. In 1949, though, the Haydn Society, issued the first recording of *The Creation*, sparking its rapid revival.²² *The Creation* opens with an overture titled "Chaos," written in C minor to denote the world before God's creation of the Earth. The soloists are three angels: Gabriel (soprano), Uriel (tenor), and Raphael (bass). The chorus represents the Heavens and the choral movements either comment upon the action taking place in the creation of the Earth or offer praise to God.²³ After the first and second arias outline how the Earth was "without form and void" and how God then said "let there be light," the fourth, fifth, and sixth arias describe the separation of land and sea. Then, the Angel Gabriel, in *With Verdure Clad*, describes how the shoots of flowers and fields appear and how charming and fragrant the Earth becomes. To portray the creation of the Earth's vegetation, Haydn uses lovely, legato lines to set a pastoral scene, including the grass, the "herbs yielding fruit," the "lofty hills," and "majestic forests," while employing melismatic passages to conjure images of the "leafy arches twining the shady groves," and the flowers sweet and gay," winding and shooting up through soil toward the sun and sky.

¹⁹ "Mozart's Exsultate, jubilate, K. 165," *Mozart's Roses*. <https://www.mozartsroses.com/mozart-exsultate-jubilate.html>. Accessed: Aug. 29, 2024.

²⁰ "Mozart: Exsultate Jubilate," *Utah Symphony*. <https://utahsymphony.org/explore/2019/12/mozart-exsultate-jubilate/>. Accessed: Aug. 29, 2024.

²¹ "The Creation: Texts and Notes on the Music," *OC Womens Chorus*. omenschorus.org/wp-content/uploads/2018/04/Haydns-Creation-Program-Notes.pdf. Accessed: Aug. 29, 2024.

²² Martin Pearlman, "Joseph Haydn: Die Schöpfung (The Creation)," *Boston Baroque*. <https://baroque.boston/haydn-the-creation>. Accessed: Aug. 29, 2024.

Exsultate Jubilate

*Exsultate jubilate
O vos animae beatae
Dulcia cantica canendo
cantui vestro respondendo
psallant aethera cum me
me.*

*Exult, rejoice!
O, blessed souls!
Singing sweet songs,
singing your song,
the heavens sing praise with*

Alleluia

Alleluia

*Alleluia!*²⁴

Dominick Argento (1927-2019). Hailing from just thirty minutes from the Sunderman Conservatory in York, Pennsylvania, Argento is known as a “singer’s composer,”²⁵ due to his strong understanding of how to compose with vocal tessitura in mind.²⁶ After having been first introduced to music by reading books in his hometown library, Argento proceeded to receive his bachelors and masters degrees in music from Peabody Conservatory and his Ph.D. from Eastman School of Music. Throughout six decades, Argento composed sixty works, including operas, symphonies, instrumental solos, song cycles, and choral works.²⁷ A winner of two Guggenheim Fellowships, and a Grammy award, Argento also received the 1975 Pulitzer Prize for his song cycle, *From the Diary of Virginia Woolf*. Argento served on the music faculty of the University of Minnesota for forty years, during which time he served as the co-founder of the Center Opera (which later became the Minnesota Opera), was named lifetime composer to the Minnesota Orchestra in 1997, and received membership in the American Academy of Arts and Letters. He was married to soprano, Carolyn Bailey, who passed away in 2006.²⁸ In her honor, Argento established the Carolyn Bailey Argento Vocal Competition and Fellowship for Vocal Performance for those intending to pursue graduate degrees in voice.²⁹

²⁴ “Wolfgang Amadeus Mozart: Exsultate Jubilate,” *Lyrics Translate*. <https://lyricstranslate.com/en/exsultate-jubilate-exult-rejoice.html>. Accessed: Sept. 2, 2024. .

²⁵ Donald Aird, “Postcard from Morocco, an Opera by Dominick Argento and J. Donahue: The Shoemaker’s Holiday, a Ballad-Opera Based on the Play by T. Dekker by Dominick Argento and J. Olon,” *Notes*, 30, no. 2, pp. 354-55 (Dec. 1973). Accessed: Aug. 27, 2024.

²⁶ Dominick Argento & Jeffrey Douma, “Building a Well-Made House: An Interview with Dominick Argento,” *The Choral Journal*, 47, no. 12 (June 2007), pp. 28-35. Accessed: Aug. 28, 2024

²⁷ Philip Brunelle, “Dominick Argento: Music for Angels and Mortals,” *The Choral Journal*, 49, no. 6, pp. 8-21, (Dec. 2008). Accessed: Aug. 28, 2024.

²⁸ Argento & Douma, *The Choral Journal*, 29.

²⁹ Carolyn Bailey Argento Fellowship for Vocal Performance, <https://www.noa.org/argento-vocal.html>. Accessed: Aug. 29, 2024.

Argento's *The Lady with the Hand Mirror* is contained within his one-act opera, *Postcard from Morocco*, which premiered in 1971.³⁰ Set in a Moroccan train station in 1914, there are six patrons who, as they wait for their train, idly converse and in so doing, attempt to cajole each of the others to reveal the contents of their luggage. Among these patrons include the lyric soprano with a cake box; a mezzo-soprano with a hat box; a lyric tenor with old luggage; a baritone with a shoe sample kit; a bass with a cornet case; and a coloratura soprano who sings about the hand mirror in *The Lady with the Hand Mirror* aria.³¹ Only one of the characters—Mr. Owens (a tenor)—the last to arrive at the train station—ever opens his bag to the others. When he does, he reveals that he has nothing in his luggage. At that, the others proceed to catch their train.³² There are many interpretations that may be gleaned from this opera, and one is that, often individuals may be perceived to have an agenda or to be concealing his/her own “baggage,” when, in reality, those individuals do not and are authentically attempting to interact. Musically, the score is written for an eight-piece orchestra and the musical themes range from emulating Wagner, Strauss, and Viennese operetta to incorporating Latin-American rhythms and torch song.³³ As for *The Lady with the Hand Mirror*, the lady has this to say about her hand mirror:

Lady with the Hand Mirror

*I never travel without one,
A hand mirror, a hand mirror.
You can see places, under things, behind, around!*

*Anywhere, into drawers. Check for things on the floor.
Thieves, eagles, mice.
And you can peek over your shoulder at people sneaking up,
or Signal lovers across beaches in the sunlight.*

Ha—

Annoy monkeys at the zoo and check your face for cheeks and marmalade.

*I keep one handy, a hand mirror, a hand mirror.
and frighten away, and frighten away spiders and old men with it.
They take one look and run away. They take one look and run away.*

Ha—

³⁰ Hugo Cole, “Dominick Argento: Postcard from Morocco by Center Opera of Minnesota, Philip Brunelle and Dominick Argenton,” *Tempo*, 103, pp. 55–57 (1972). Accessed: Aug. 27, 2024.

³¹ Aird, *Notes*, 355.

³² Cole, *Tempo*, 55.

³³ Robert Finn, “Lyric Opera: Argento Postcard from Morocco,” *American Record Guide*, 57, no. 6, pp. 47 (Nov./Dec. 1994). Accessed: Aug. 27, 2024.

Camille Saint-Saëns (1835–1921). A child prodigy, Saint-Saëns began composing at age three and performed piano concertos by Bach, Mozart, and Beethoven in public by memory by ten years of age. At the age of thirteen, he enrolled in the Paris Conservatoire, studying organ and composition, where he quickly gained the attention and admiration of composers such as Wagner and Liszt.³⁴ Saint-Saëns also taught piano at L'École Niedermeyer from 1861 to 1865, where Gabriel Fauré was one of his students. Later, in 1871, Saint-Saëns co-founded the Société Nationale de Musique, which was aimed at promoting French music and facilitated the premieres of works by various French composers including Saint-Saëns, Debussy, Fauré, Dukas, and Ravel. Saint-Saëns composed five symphonies, five piano concertos, several operas (and operettas), a wide array of chamber music, a plethora of vocal art songs, and numerous works for solo piano and solo organ.³⁵ Some of his most famous compositions include his opera, *Samson and Delila*, and *Danse Macabre* (his symphonic poem). His famous composition, *Carnival of the Animals*, was written as a non-serious musical work for the amusement of his friends at a party. He did not even permit it to be published during his lifetime. Upon his death, it gained popular acclaim.³⁶ Saint-Saëns was a man of varied interests, including astronomy, and writing poetry, essays, and plays.³⁷

The **WORKS OF SAINT-SAËNS** include two examples of Saint-Saëns' delicate interplay between vocal and instrumental lines. His *Ave Maria*, written in 1865, is a lesser-known version of the famous prayer to Mary, mother of Jesus, and was written while Saint-Saëns was the religious composer for the church in La Madeleine in Paris.³⁸ Saint-Saëns' *Ave Maria* for voice and piano exhibits an exquisite, contemplative sensitivity between the vocal and instrumental line. Its lilting, delicate ascending and descending lines underscore the intensity of the prayer. Moreover, as the vocal line's intensity decreases, the instrumental line's intensity is amplified, further adding to the reverence of the prayer. The other unique aspect of Saint-Saëns' *Ave Maria* is that it is an independent composition and is not a superimposition of melody on another musical work, as is the case with other Ave Maria compositions, such as the Bach–Gounod's version of *Ave Maria*.³⁹ Saint-Saëns wrote another *Ave Maria* in 1878 as a duet for soprano and mezzo-soprano, and in 1914, he wrote a third *Ave Maria* composition, a choral arrangement. Also written 1865, Saint-Saëns' *Le bonheur est chose légère* evidences another of Saint-Saëns' portrayal of delicate interplay between voice and instrumentation. In *Le bonheur est chose légère*, the text acknowledges that happiness can be fleeting. The melismatic passages contained within the violin obligato, thus, represents the often, transitory nature of happiness. Contrasting these melismatic passages is a simple, lyrical vocal line, which conveys Saint-Saëns'

³⁴ Robert Philip, "Camille Saint-Saëns," in *The Classical Music Lover's Companion to Orchestral Music*. Yale University Press. <https://www.jstor.org/stable/j.ctv9b2wqr.51>. Accessed: Aug. 29, 2024.

³⁵ "The Legacy of Saint-Saëns," *Utah Symphony*. <https://utahsymphony.org/explore/2017/10/the-legacy-of-camille-saint-saens/>. Accessed: Aug. 29, 2024.

³⁶ "Introduction to the Composer Saint Saëns," *The Kennedy Center*. <https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/artists/saint-saens-camille/>. Accessed: Aug. 29, 2024.

³⁷ Camille Saint-Saëns, "Britannica". <https://www.britannica.com/biography/Camille-Saint-Saens>. Accessed: Sep. 2, 2024.

³⁸ "Camille Saint-Saëns' 'Ave Maria,'" *Sultan of Arts*, (January 17, 2021), <https://sultanofarts.com/3922/camille-saint-seans-ave-maria/>. Accessed: Aug. 29, 2024.

³⁹ *Ibid.*

additional message that “happiness is a light thing,” to be cherished. The vocal and instrumental lines remain independent throughout the piece, evidencing how “one waits for it [happiness], one pursues it [happiness]” but that sometimes, “it vanishes.”⁴⁰ At the end of the piece, however, the vocal and instrumental line slow together, seemingly portraying that the poet has obtained peace and happiness as he wishes his friend well on his own individual journey to seek happiness.

Ave Maria

*Ave Maria, gratia plena
Dominus tecum;
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.*

*Hail Mary, full of grace
the Lord is with thee.
Blessed are you amongst women,
And blessed is the fruit of thy womb,*

*Holy Mary, Mother of God.
Pray for us sinners,
now and at the hour of our death.
Amen.*⁴¹

*Le bonheur est chose légère
Le bonheur est chose légère,
Passagère,
On croit l'attendre, on le poursuit,
Il s'enfuit!
Hélas! Vous en voulez un autre
Que le nôtre;
Il faut à vos ardents désirs
Des plaisirs.
Dieu vous préserve des alarmes
Et des larmes
Qui peuvent assombrir le cours
Des beaux jours.*

*Happiness is a light thing,
passing.
One waits for it, one pursues it.
It vanishes!
Alas, you want some other happiness
than ours.
Your ardent desires require
pleasures.
May God keep you from alarms
and tears.
that could darken the course
of your beautiful days.*

*Si jamais votre coeur regrette
La retraite
Qu'aujourd'hui vous abandonnez,
Revenez!
De tous les chagrins de votre âme,
Je réclame
Pour notre fidèle amitié
La moitié.*

*If your heart ever misses
the safe refuge
that you are giving up today,
come back!
Whatever your soul's disappointments,
I will claim,
for the sake of our faithful friendship,
half of them.*⁴²

⁴⁰ “Le bonheur est chose légère,” *LiederNet*, https://www.lieder.net/lieder/get_text.html?TextId=54739. Accessed: Aug. 29, 2024.

⁴¹ Toivo, Kuula. “Songs: Ave Maria.” <https://oxfordsong.org/song/ave-maria>. Accessed: Sept. 2, 2024.

⁴² *LiederNet*, *Le bonheur est chose légère*.

Mozart's Die Zauberflöte (The Magic Flute)(1791). *The Magic Flute* is a two-act German singspiel opera that premiered on September 30, 1791, just a few months prior to Mozart's death on December 4, 1791.⁴³ Set in a land between the sun and the moon, at the crux of the opera is the battle between the Queen of the Night's greed, hate, and ambition, and the "light, goodness, and humanity," of high priest Sarastro.⁴⁴ More deeply, however, *The Magic Flute* is said to be an opera that reflects Mozart's tribute to his membership as a Freemason, with a setting that serves as an allegory of the quest for truth, wisdom, and enlightenment and with the inclusion of many Freemason symbols within the opera. Some of these Freemason symbols within the opera include the cast groupings of three (e.g., three boys, three of the Queens ladies, and three slaves), as well as the three main chords that are featured in the opera overture.⁴⁵ The plot of the opera begins after Sarastro has kidnapped Pamina—the Queen of the Night's daughter—to protect her from the Queen's evil influence. (In some productions, Pamina is also Sarastro's daughter.) Additionally, a protagonist prince, Tamino, is chased by a serpent into the land of the Queen of the Night. When he comes upon the Queen, she shows him a picture of Pamina and plays upon Tamino's attraction to Pamina to manipulate him to rescue her from Sarastro. To assist Tamino and his sidekick, the birdcatcher, Papageno, on their journey to rescue Pamina, the Queen's ladies arm Tamino with a magic flute and Papageno with magic bells.⁴⁶ Upon entering Sarastro's land, Tamino learns that it is Sarastro and not the Queen who is the noble person. Sarastro advises that he will allow Tamino and Papageno entrance to his temple if they can fulfill various tests to prove that they have been enlightened and are worthy of accepting truth and wisdom. They successfully do so, and are welcomed into Sarastro's temple. After Tamino changes allegiance to favor Sarastro, the Queen and her ladies attempt to attack the temple, but are defeated. The opera ends happily, with Tamino and Pamina becoming a couple and they and Papageno (and his new love interest Papagena) becoming full members of Sarastro's enlightened community.⁴⁷

Der Hölle Rache kocht in meinem Herzen (Queen of the Night aria), is an iconic aria from one of Mozart's most famous operas, *The Magic Flute*. The Queen of the Night is a middle-aged fairy queen of the mythical land "between the sun and the moon."⁴⁸ Possessing supernatural powers, she gains her strength from the darkness of the night.⁴⁹ Inspired by the powerful Austrian Empress Maria Therese whose reign took place at the time that Mozart composed *The Magic Flute*, the Queen of the Night was intentionally characterized by Mozart as a strong, ambitious woman whose aggressive, manipulative, and controlling demeanor is revealed in her closest relationship, namely, as a mother to young

⁴³ "The Magic Flute," *Britannica*, <https://www.britannica.com/topic/The-Magic-Flute>. Accessed: Sept.1, 2024

⁴⁴ J.N.A. Armitage Smith, "The Plot of the Magic Flute," *Music and Letters*, 65, no. 4 pp. 471-492 (Oct. 1979). Gettysburg Musselman Library. <https://www.jstor.org/stable/730232>. Accessed: Sept.1, 2024.

⁴⁵ Britannica, *The Magic Flute*.

⁴⁶ "The Magic Flute: Synopsis," *Metropolitan Opera*, <https://www.metopera.org/discover/synopses/the-magic-flute/>. Accessed: Sept. 1, 2024.

⁴⁷ Metropolitan Opera, *The Magic Flute: Synopsis*.

⁴⁸ Mozart, W. A., *The Magic Flute. G. Schirmer Opera Score Edition*.

⁴⁹ Luke Howard, "Characterization through music: Tamino and the Queen of the Night." *Utah Opera*. Feb. 19, 2019, <https://utahopera.org/explore/2019/02/characterization-through-music-tamino-and-the-queen-of-the-night/>. Accessed: Sept. 2, 2024.

Pamina.⁵⁰ Throughout the opera, the Queen of the Night's ambition and zeal to retain power quickly heightens to ruthless irrationality when, in her unhinged state, she sings the *Queen of the Night Aria*, commanding her own daughter, Pamina, to kill Sarastro, the Queen's rival (and in some productions, Pamina's father.)⁵¹ In the *Queen of the Night's Aria*, the Queen threatens to disown Pamina, if she does not kill Sarastro. Handing a dagger to Pamina, the Queen sings, "if through thy power, Sarastro be not dying, then art thou my own daughter nevermore." She concludes with a plea to the gods of vengeance, singing "hear a mother's vow!"⁵²

Der Hölle Rache kocht in meinem Herzen, (Queen of the Night Aria)

<i>Der Hölle Rache kocht in meinem Herzen;</i>	<i>For dire revenge, my burning heart is crying.</i>
<i>Tod und Verzweiflung flammet um mich her!</i>	<i>Death and destruction, flaming, wildly roar!</i>
<i>Fühlt nicht durch dich Sarastro Todesschmerzen,</i>	<i>If through thy power, Sarastro be not dying,</i>
<i>So bist du meine Töchter nimmermehr!</i>	<i>Then art thou my own daughter nevermore.</i>
<i>Verstossen sei auf ewig,</i>	<i>Disowned be forever,</i>
<i>Verlassen sei auf ewig,</i>	<i>Abandoned be forever,</i>
<i>Zertrümmert sei'n auf ewig</i>	<i>Shattered be forever.</i>
<i>Alle Bande der Natur</i>	<i>All the bonds of Nature,</i>
<i>Wenn nicht durch dich Sarastro wird erblassen!</i>	<i>If not, through you, Sarastro shall expire.</i>
<i>Hört! Hört! Hört, Rachegötter!</i>	<i>Come! Come! Come! Gods of Vengeance!</i>
<i>Hört der Mutter Schwur!</i>	<i>Hear a mother's vow!</i> ⁵³

⁵⁰ "Mozart's the magic flute: A Masonic Opera. Opera Grand Rapids." *Opera Grand Rapids*. (Sept. 28, 2018). <https://www.operagr.org/mozarts-the-magic-flute-a-masonic-opera/>. Accessed: Sept. 2, 2024.

⁵¹ "The Magic Flute: Synopsis, Teasers & More," *English National Opera*, <https://www.eno.org/operas/the-magic-flute/>. Accessed: Sept. 2, 2024

⁵² "Der Hölle Rache" Lyrics and Translation: The Queen of the Night's Aria from Mozart's 'Magic Flute,'" *LiveAbout.com*, <https://www.liveabout.com/der-holle-rache-lyrics-724325>. Accessed: Sept. 2, 2024.

⁵³ *Ibid.*

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UPCOMING SUNDERMAN CONSERVATORY EVENTS

October 4 • 3pm *Sr. Hnrs. Recital: Marissa Duggan, soprano*, Paul Recital Hall

October 4 • 7pm *Sr. Recital: Janaa Eborn, violin*, Paul Recital Hall

October 19 • 8pm *Lyyra*, Paul Recital Hall

October 20 • 2:30pm *Faculty Recital*, Paul Recital Hall
Elly Toyoda, violin and Scott Crowne, piano

October 26 • 8pm *Sunderman Sings – Voice Area Recital*, Paul Recital Hall

November 1 • 3pm *Jr. Recital: Libby Carpenter, soprano*, Paul Recital Hall

November 1 • 8pm *Choir Concert*, Paul Recital Hall

November 2 • 7pm *Sr. Recital: Michael Tropp, trombone*, Paul Recital Hall

November 3 • 2:30pm *Sr. Recital: Brayton Alkinburgh, saxophone*, Paul Recital Hall

November 8 • 3pm *Sr. Hnrs. Recital: Micah Smith, viola*, Paul Recital Hall

November 9 • 8pm *Jazz Ensemble*, Majestic Theater

November 10 • 2:30pm *Sr. Recital: Penelope Michua-Brooks, oboe*, Paul Recital Hall

November 15 • 3pm *Jr. Recital: Moxe Meiri, violin*, Paul Recital Hall

November 15 • 8pm *Wind Symphony Concert*, Majestic Theater

November 16 • 7pm *Sr. Recital: Evan Hilborn, tenor*, Paul Recital Hall

November 22 • 8pm *Symphony Orchestra*, Majestic Theater

November 23 • 8pm *Jazz Combo*, Paul Recital Hall

December 5 • 6:30pm *Piano Citizens Recital*, Paul Recital Hall

December 6 • 8pm *Choir Concert*, Christ Chapel



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