

Gettysburg
COLLEGE

Sunderman Conservatory
of Music

SENIOR RECITAL

The Human Condition

EVAN HILBORN

Tenor

featuring

DR. SCOTT CROWNE, *Piano & Harpsichord*,

BRANT MILLER, *Cello*

RATUL PRADHAN, *Guitar*

AND GABRIEL SANDERSON, *Voice*



SATURDAY, NOVEMBER 16, 2024 • 7:00PM

PAUL RECITAL HALL

SCHMUCKER MEMORIAL HALL

*Thank you to all everyone who has pushed me along this path
to do the best I can in every way.*

*Thank you to my professors who taught me how to succeed
and given me inspiration for my future.*

*Thank you to my collaborators who made my dreams come true,
putting in so much work for this recital to become real.*

After the recital, please join us in the lobby for a reception with food and drinks

PROGRAM

The Human Condition

Blue Mountain Ballads Paul Bowles
(1910-1999)

- I. Heavenly Grass
- IV. Sugar in the Cane
- III. Cabin

Dr. Scott Crowne, *piano*

Dichterliebe..... Robert Schumann
(1810-1856)

- I. Im Wunderschönen Monat Mai
- VII. Ich Grolle Nicht

Dr. Scott Crowne, *piano*

La Serenata Francesco Paolo Tosti
(1846-1916)

Dr. Scott Crowne, *piano*

“Una furtiva lagrima” from *L’elisir d’amore* Gaetano Donizetti
(1797-1848)

Dr. Scott Crowne, *piano*

Pietà Signore Alessandro Stradella
(1639-1682)

Dr. Scott Crowne, *harpsichord*
Brant Miller, *cello*

Estrellita Manuel Ponce
(1882-1948)

Dr. Scott Crowne, *piano*

“One Song Glory” from *Rent* Jonathan Larson
(1960-1996)

Ratul Pradhan, *guitar*

Lullaby for a Bad Day Gabriel T. Sanderson
(b. 2002)

Gabriel Sanderson, *voice*



*This recital is in partial fulfillment of the requirements
for the Bachelor of Music Education Degree.
Evan is a student of Professor Matthew Osifchin.*

PROGRAM NOTES

The Human Condition is defined as the “totality of the experiences of being human and living human lives.”¹ These experiences encompass various stages of life, including birth, learning, emotion, aspiration, reason, morality, conflict, and death.² These events don't follow a specific order; “Birth is not the beginning of life – only of an individual awareness. Change into another state is not death – only the ending of this awareness,”³ Hermes Trismegistus emphasizes the significance of personal perspective. While the Human Condition is a universal concept, its meaning is unique to each person. This recital seeks to explore and express the individual aspects of life, highlighting the vast range of emotions and experiences that music can convey, uniting the audience through its shared resonance.

Paul Bowles (1910 - 1999) was an American composer, writer, and traveler whose work left an indelible mark on 20th-century music and literature. Although primarily known for his literary contributions including his best-selling novel, *The Sheltering Sky*, Bowles' musical career was equally significant. Bowles studied composition with Aaron Copland in Paris during the 1930s. Later Bowles and his wife, playwright Jane Auer would move to New York City. Written in 1946, the *Blue Mountain Ballads* were conceived during the American folk music revival which began in New York City with the resurgent interest in square dancing and folk dancing.⁴ Paul Bowles' compositions remain a unique fusion of Western modernism and global influences, reflecting his life as both an expatriate and an artist at the crossroads of cultures.

Blue Mountain Ballads is a set of four songs set by Paul Bowles based on the poems by his friend and mentor, the playwright Tennessee Williams.⁵ Tennessee Williams was one of America's foremost playwrights, his poems reflect his Southern heritage and deep understanding of human emotion. Each poem expresses rich imagery and explore themes of loneliness, yearning, and life. Bowles' music compliments Williams' words with melodic clarity and a gentle, folk-like simplicity, using blues-inflected harmonies and lyrical piano accompaniment. Together, Bowles and Williams crafted a set of songs that are both intimate and emotionally resonant.

¹ Hektoen International, “The Human Condition - Hektoen International,” Hektoen International - An Online Medical Humanities Journal (blog), May 8, 2024, <https://hekint.org/2017/01/30/the-human-condition/>.

² Wikipedia contributors, “Human Condition,” Wikipedia, October 3, 2024, https://en.wikipedia.org/wiki/Human_condition#.

³ “Birth is not the beginning of life – only of an individual awareness. Change into another state is not death – only the ending of this awareness,” Trismegistus, Hermes, *Corpus Hermeticum*, July 21, 2016

⁴ Wikipedia contributors. “American Folk Music Revival.” Wikipedia, October 4, 2024. https://en.wikipedia.org/wiki/American_folk_music_revival.

⁵ Song of America, “Williams - Song of America,” February 23, 2023, <https://songofamerica.net/composer/williams-tennessee/>.

Movement I, *Heavenly Grass*, explores themes of life before birth and the passage of time, symbolized by the act of walking farther away from peace and purity. It serves as a testament to the emotional burdens of life, reflecting a deep yearning for the simplicity and serenity that have been left behind. This longing is underscored by a sense of nostalgia, as the speaker grapples with the complexities of existence and the realization that true tranquility may forever remain out of reach.

Heavenly Grass⁶

My feet took a walk in heavenly grass.
All day while the sky shone clear as glass.
My feet took a walk in heavenly grass,
All night while the lonesome stars rolled past.
Then my feet come down to walk on earth,
And my mother cried when she give me birth.
Now my feet walk far and my feet walk fast,
But they still got an itch for heavenly grass.
But they still got an itch for heavenly grass.

Text by Tennessee Williams

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Movement IV of the *Blue Mountain Ballads*, "Sugar in the Cane," serves as a bit of a showpiece, featuring hints of blues that impart an exciting and desirable quality to the music. The protagonist boasts about their seductive qualities while maintaining an air of purity and innocence. This is starkly juxtaposed by the ending, where the singer finds themselves alone on an old blue winter night. Themes of morality and aspiration emerge through the singer's perspective, revealing a longing for attention and the envy of others while grappling with the solitude that their pursuit of admiration ultimately creates.

Sugar in the Cane⁷

I'm red pepper in a shaker,
Bread that's waitin' for the baker.
I'm sweet sugar in the cane,
Never touched except by rain.
If you touched me God save you,
These summer days are hot and blue.
I'm potatoes not yet mashed,
I'm a check that ain't been cashed.
I'm a window with a blind,
Can't see what goes on behind.
If you did, God save your soul!
These winter nights are blue and cold!

Text by Tennessee Williams

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⁶ "Heavenly Grass," Song of America, Song of America, 2024, <https://songofamerica.net/song/heavenly-grass/>

⁷ "Sugar in the Cane" Song of America, Song of America, 2024, <https://songofamerica.net/song/sugar-in-the-cane/>

In "Cabin," the third movement from Paul Bowles' *Blue Mountain Ballads*, themes of nostalgia, isolation, and the inevitability of death intertwine to create a poignant emotional atmosphere. The rustic cabin symbolizes a longing for a simpler, more authentic existence, contrasting with the complexities of modern life and highlighting the desire for solace. As the song progresses, the acknowledgment of mortality underscores the transient nature of happiness, reminding the listener that even moments of refuge are fleeting in the face of life's impermanence.

Cabin⁸

The cabin was cozy
And hollyhocks grew
Bright by the door
Till his whisper crept through.

The sun on the sill
Was yellow and warm
Till she lifted the latch
For a man or a storm.

Now the cabin falls
To the winter wind
And the walls cave in
Where they kissed and sinned.

And the long white rain
Sweeps clean the room
Like a white-haired witch
With a long straw broom!
Text by Tennessee Williams
© 2024 Song of America

Robert Schumann (1810 - 1856) was a pivotal figure in 19th-century music, known for his innovative compositions that blended Romantic expressiveness with intricate structures.⁹ Initially aspiring to be a concert pianist, an injury to his hand redirected his focus toward composition and music criticism. Schumann's works, including song cycles like *Dichterliebe* and *Liederkreis*, Op. 24, as well as his symphonies and chamber music, are characterized by their lyrical melodies, rich harmonies, and emotional depth, often reflecting his inner struggles and passion for literary themes. His dual persona as both composer and critic allowed him to champion other composers, particularly Johannes Brahms, while his personal battles with mental health and his tumultuous marriage to Clara Wieck added layers of complexity to his life and music. Schumann's legacy endures as a testament to the emotional power of music and the profound connections it can create between the artist and the listener.

⁸ "Cabin" Song of America, Song of America, 2024, <https://songofamerica.net/song/cabin/>

⁹ Abraham, G. E.H. "Robert Schumann." *Encyclopedia Britannica*, September 20, 2024. <https://www.britannica.com/biography/Robert-Schumann>.

Heinrich Heine, a celebrated German poet of the 19th century, is known for his poignant exploration of love and human emotion, themes that resonate deeply in his collection *Lyrisches Intermezzo*. Robert Schumann set a selection of these poems to music in his song cycle *Dichterliebe* “A Poet's Love”, composed in 1840, which captures the emotional journey of a passionate yet tumultuous romance. Through Schumann's lush harmonies and expressive melodies, Heine's rich imagery and intense feelings come to life, illustrating the progression from blissful infatuation to profound heartache. Together, their collaboration highlights the transformative power of love and art, making *Dichterliebe* a timeless reflection on the complexities of the human heart and aspirations.

“Im Wunderschönen Monat Mai,” the first song from Robert Schumann's *Dichterliebe*, explores themes of love, longing, and the awakening of desire amidst the beauty of spring. The poem evokes a sense of renewal and hope, capturing the excitement of new love while intertwining nature's vibrancy with the speaker's emotional state. However, beneath the surface of joy lies a poignant yearning, reflecting the complexities of love and the anticipation of unfulfilled desires.

Im wunderschönen Monat Mai¹⁰

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.

Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

Text by Heinrich Heine

Translations by Richard Stokes, *The Book of
Lieder*

© Richard Stokes

In the wondrous month of May

In the wondrous month of May,
When all the buds burst into bloom,
Then it was that in my heart
Love began to burgeon.

In the wondrous month of May,
When all the birds were singing,
Then it was I confessed to her
My longing and desire.

“Ich grolle nicht,” the fifth song in Robert Schumann's *Dichterliebe*, delves into themes of unrequited love, bitterness, and emotional resilience. The speaker expresses a facade of indifference towards a lost love, insisting that they do not harbor resentment, yet their words reveal deep sorrow and heartache beneath the surface. This juxtaposition of outward strength and inner turmoil captures the complexities of love and loss, highlighting the struggle between vulnerability and the desire to appear unaffected.

¹⁰ Oxford Song, “Im Wunderschönen Monat Mai | Song Texts, Lyrics &... | Oxford Song,” March 20, 2023, <https://oxfordsong.org/song/im-wundersch%C3%B6nen-monat-mai-2>.

Ich grolle nicht¹¹

Ich grolle nicht, und wenn das Herz auch bricht,
Ewig verlornes Lieb! ich grolle nicht.
Wie du auch strahlst in Diamantenpracht,
Es fällt kein Strahl in deines Herzens Nacht.
Das weiss ich längst. Ich sah dich ja im Traume,
Und sah die Nacht in deines Herzens Raume,
Und sah die Schlang', die dir am Herzen frisst,
Ich sah, mein Lieb, wie sehr du elend bist.
Ich grolle nicht.

Text by Heinrich Heine

Translations by Richard Stokes, The Book of
Lieder

© Richard Stokes

I bear no grudge

I bear no grudge, though my heart is breaking,
O love forever lost! I bear no grudge.
However you gleam in diamond splendour,
No ray falls in the night of your heart.
I've known that long. For I saw you in my
dreams,
And saw the night within your heart,
And saw the serpent gnawing at your heart;
I saw, my love, how pitiful you are.
I bear no grudge.

Francesco Paolo Tosti (1846-1916) was an influential Italian composer and lyricist, best known for his art songs that beautifully blend melodic charm with poetic depth. Born in Ortona, Italy, Tosti trained at the Conservatorio di Napoli before establishing a successful career in Paris, where he became the favored composer of the elite and performed for notable figures such as Queen Victoria.¹² His songs, often set to texts by renowned poets, capture a range of emotions, from romantic yearning to deep melancholy, and are characterized by their lyrical melodies and expressive piano accompaniments. Tosti's legacy endures through his enduring repertoire, including beloved songs like "A Vucchella" and "L'alba separa dalla luce l'ombra," which continue to resonate with audiences and performers alike, celebrating the beauty of the human experience through music.

"La Serenata" by Francesco Paolo Tosti explores themes of love, longing, and intimate devotion as the speaker serenades their beloved under the enchanting twilight sky. The lyrics evoke a sense of romantic yearning, capturing both the joy and bittersweet emotions that come with deep affection. Musically, Tosti employs a lyrical and flowing melody that beautifully complements the heartfelt text, creating an atmosphere of warmth and intimacy. The rich harmonies and agile energetic piano accompaniment enhance the song's romantic and youthful ambiance, allowing the singer to express a wide range of emotions.

¹¹ Oxford Song, "Ich Grolle Nicht | Song Texts, Lyrics & Translations | Oxford Song," March 20, 2023, <https://oxfordsong.org/song/ich-grolle-nicht-2>.

¹² Wikipedia contributors, "Paolo Tosti," Wikipedia, The Free Encyclopedia, https://en.wikipedia.org/w/index.php?title=Paolo_Tosti&oldid=1245082847 (accessed October 15, 2024).

La Serenata

Vola, o serenata:

La mia diletta è sola,
e, con la bella testa abbandonata,
posa tra le lenzuola:

O serenata, vola.

O serenata, vola.

Splende Pura la luna,
l'ale il silenzio stende,
e dietro i veni dell'alcova
bruna la lampada s'accende.

Pure la luna splende.

Pure la luna splende.

Vola, o serenata,

Vola, o serenata, vola.

Ah! là. Ah! là.

Vola, o serenata:

La mia diletta è sola,
ma sorridendo ancor mezzo assonnata,
torna fra le lenzuola:

O serenata, vola.

O serenata, vola.

L'onda sogna su 'l lido,
e 'l vento su la fronda;
e a' baci miei ricusa ancora un nido
la mia signora bionda.

Sogna su 'l lido l'onda.

Sogna su 'l lido l'onda.

Vola, o serenata,

Vola, o serenata, vola.

Ah! là. Ah! là.

Translations by Laura Prichard

© Laura Prichard

The Serenade

Fly, o serenade:

My beloved is alone,
with her beautiful head hidden
under the sheets:

O serenade, fly.

O serenade, fly.

The moonlight is pure,
wings of silence stretch out,
and behind the veils of the dark alcove
the lamp burns.

The pure moonbeams shine.

The pure moonbeams shine.

Fly, o serenade,

Fly, o serenade, fly.

Ah! là. Ah! là.

Fly, o serenade:

My beloved is alone,
but still smiling [while] half asleep,
she has returned beneath the sheets:

O serenade, fly.

O serenade, fly.

The waves dream on the shore,
and the wind [blows] through the branches;
and my kisses don't result in a nest [being
offered],

by my blonde lady.

Dreaming on the shore, [are] the waves.

Dreaming on the shore, [are] the waves.

Fly, o serenade.

Fly, o serenade, fly.

Ah! là. Ah! là.

Gaetano Donizetti (1797-1848) was a prolific Italian composer, renowned for his contributions to the bel canto opera tradition and for his ability to blend dramatic intensity with melodic beauty. Born in Bergamo, Italy, Donizetti composed over 70 operas, many of which remain staples of the operatic repertoire, including *Lucia di Lammermoor* and *L'elisir d'amore*.¹³ His works are characterized by expressive arias, intricate ensembles, and rich orchestration, showcasing his mastery of vocal writing and dramatic storytelling. Despite facing personal struggles, including the mental decline of his later years, Donizetti's legacy endures as a key figure in the transition from Classical to Romantic opera, and his music continues to captivate audiences with its emotional depth and lyrical brilliance.

¹³ Hussey, D. "Gaetano Donizetti." *Encyclopedia Britannica*, April 4, 2024.
<https://www.britannica.com/biography/Gaetano-Donizetti>.

In "Una furtiva lagrima," the poignant aria from Gaetano Donizetti's opera *L'elisir d'amore*, the character Nemorino expresses his deep feelings of love and vulnerability as he prepares to leave for the army. He is reassured upon witnessing a moment of affection from Adina, the woman he adores, believing that she finally loves him in return. Overwhelmed by emotion, Nemorino reflects on the transformative power of love and the hope it instills in him, acknowledging that a single furtive tear can encapsulate the depth of his longing. The music is beautifully lyrical, mirroring his internal struggle between joy and doubt while highlighting the fragility of his emotions. After the aria, Adina meets Nemorino with the enlistment papers from Belcore, where she then confesses her love for him, leading to a tender kiss.

Una furtiva lagrima

negli occhi suoi spuntò:
Quelle festose giovani
invidiar sembrò.
Che più cercando io vo?
Che più cercando io vo?
M'ama! Sì, m'ama, lo vedo. Lo vedo.
Un solo instante i palpiti
del suo bel cor sentir!
I miei sospir, confondere
per poco a' suoi sospir!
I palpiti, i palpiti sentir,
confondere i miei coi suoi sospir...
Cielo! Si può morir!
Di più non chiedo, non chiedo.
Ah, cielo! Si può! Si, può morir!
Di più non chiedo, non chiedo.
Si può morire! Si può morir d'amor.
Text by Felice Romani

A single secret tear

from her eye did spring:
as if she envied all the youths
that laughingly passed her by.
What more searching need I do?
What more searching need I do?
She loves me! Yes, she loves me, I see it. I see it.
For just an instant the beating
of her beautiful heart I could feel!
As if my sighs were hers,
and her sighs were mine!
The beating, the beating of her heart I could
feel,
to merge my sighs with hers...
Heavens! Yes, I could die!
I could ask for nothing more, nothing more.
Oh, heavens! Yes, I could, I could die!
I could ask for nothing more, nothing more.
Yes, I could die! Yes, I could die of love.

Alessandro Stradella (1639-1682) was a prominent Italian composer and violinist of the Baroque era, known for his innovative contributions to opera and vocal music. Born in Sicily, Stradella's work is characterized by its expressive melodies and dramatic intensity, often reflecting the emotional depth of the human experience.¹⁴ His operas, such as *Il Trespolo tutore* and *La Fede nei Tradimenti*, showcase his ability to blend lyrical beauty with intricate musical structures, while his sacred music highlights his mastery of counterpoint and harmonic richness. Despite a tumultuous life marked by political intrigue and personal strife, Stradella's enduring legacy lies in his ability to capture the complexities of love, faith, and human emotion through his captivating compositions, which continue to be celebrated and performed today.

¹⁴ Britannica, T. Editors of Encyclopedia. "Alessandro Stradella." Encyclopedia Britannica, April 10, 2024. <https://www.britannica.com/biography/Alessandro-Stradella-Italian-composer>.

"Pietà, Signore" by Francesco Paolo Tosti is a poignant setting of a text that expresses deep sorrow and longing for divine mercy and compassion. The themes of grief and repentance are powerfully conveyed through Tosti's lyrical melodies, which evoke a sense of vulnerability and emotional intensity. The music features expressive phrasing allowing the vocalist to explore a wide range of feelings, from despair to hope. Overall, this piece encapsulates the essence of human suffering while simultaneously seeking solace in faith in the face of death and conflict.

Pietà Signore

Pietà, Signore, di me dolente!
Signor, pietà, se a te giunge il mio pregar;
non mi puniscail tuo rigor, meno severi,
clementi ognora, volgi i tuoi sguardisopra di me.
Non fia mai che nell'inferno sia dannato,
nel fuoco eterno dal tuo rigor.
Gran Dio, giammai sia dannato
nel fuoco eterno dal tuo rigor,
Pietà, Signore,
Signor, pietà di me dolente,
se a te giunge il mio pregare,
Meno severi, clementi ognora,
volgi i tuoi sguardi, deh! volgi sguardi su me,
Signor,
Pietà, Signore, di me dolente.
Translation courtesy of Anna Pava

Have Mercy Lord

Have mercy, Lord, on me in my suffering!
Lord, have mercy, if my prayer reaches you;
may your severity not punish me,
always forgiving eyes direct upon me.
Do not allow me in hell,
to be damned in eternal flames by your
severity.
Almighty God, never allow me to be damned
in the eternal flames by your severity,
Have mercy, Lord,
Lord, have mercy on me in my suffering,
if my prayer reaches to you,
Less harshly, always forgiving,
eyes upon me, ah! direct your eyes on me, Lord,
Have mercy, Lord, on me in my suffering.

Manuel Ponce (1882-1948) was a pivotal Mexican composer and pianist, celebrated for his contributions to classical music and the development of the Mexican musical identity in the 20th century.¹⁵ Born in Fresnillo, Zacatecas, Ponce initially studied in Mexico before continuing his education in Europe, where he absorbed influences from Impressionism and neoclassicism, which he skillfully integrated into his compositions. His works encompass a diverse range of genres, including orchestral, chamber, and vocal music, with notable pieces such as the *Concierto del Sur* for guitar and orchestra and various songs that reflect the rich cultural heritage of Mexico. Ponce's innovative use of folk themes and rhythms, combined with his lyrical and harmonic sophistication, established him as one of the foremost figures in Mexican music, leaving a lasting legacy that continues to inspire musicians worldwide.

¹⁵ "Manuel Ponce," *Maestros-of-the-guitar*, n.d., <http://www.maestros-of-the-guitar.com/ponce1.html>.

"Estrellita," composed by Manuel Ponce, is a beloved serenade that beautifully captures themes of love, longing, and nostalgia. The lyrics express deep affection and the yearning for a loved one, evoking a sense of tenderness and vulnerability. Musically, the piece features a lyrical melody that flows gracefully, supported by rich harmonies that enhance the emotional depth of the text. The combination of expressive vocal lines and delicate piano accompaniment creates an intimate atmosphere, making "Estrellita" a poignant reflection on the beauty and complexity of romantic love.

Estrellita

Estrellita del lejano cielo,
que miras mi dolor,
que sabes mi sufrir.
Baja y dime
si me quiere un poco,
porque yo no puedo sin su amor vivir.
¡Tu eres estrella mi faro de amor!
Tu sabes que pronto he de morir.
Baja y dime
si me quiere un poco,
porque yo no puedo sin su amor vivir.

Little Star

Little star of the distant sky,
you see my pain,
you know my anguish.
Come down and tell me
if he loves me a little,
because I cannot live without his love.
You are my star, my beacon of love!
You know that soon I shall die.
Come down and tell me
if he loves me a little,
because I cannot live without his love.

Jonathan Larson (1960-1996) was a groundbreaking American composer and playwright, best known for his revolutionary musical *Rent*, which brought a fresh perspective to Broadway in the late 1990s. Born in White Plains, New York, Larson's work is characterized by its exploration of themes such as love, identity, and the struggles of marginalized communities, particularly during the AIDS crisis. Combining rock, pop, and musical theater elements, his innovative score and poignant lyrics resonated with audiences and redefined contemporary musical theater. Tragically, Larson passed away just before *Rent* premiered in 1996, but his legacy endures through his contributions to theater, inspiring generations of artists with his passion for storytelling and commitment to social issues.

In the song "One Song Glory" from Jonathan Larson's musical *Rent*, the character Roger Davis, an aspiring musician, reflects on his desire to create a lasting impact through his art before his life is cut short by illness. Throughout the song, Roger grapples with the fear of dying young and the urgency to write a single, powerful song that encapsulates his experiences and emotions. As he sings, he expresses both hope and desperation, yearning for recognition and the ability to leave a meaningful legacy. This moment captures the overarching themes of the musical, including the struggle for identity, the importance of artistic expression, and the harsh realities of living with HIV/AIDS.

Gabriel T. Sanderson (b. 2002) or gabrieltruman is an artist and producer who recently released his first single “out” which takes inspiration from hyperpop and synthpop music. I am very excited to be performing a piece by Gabe, since my first year at Gettysburg College it has always been a plan of both mine and Gabe’s to collaborate for our recital. Finally, after four years of learning, changes, and conflict we have made it here. It means more than anything that I get to share this space with him.

From Gabe,

My parents used to sing to us every night, so the idea of a lullaby holds special meaning for me as a transition to bedtime. Lullabies are usually very tonal, but I wanted to add a subversive element where the focus moves from 'you,' the person sleeping, to 'I,' the singer, reflecting the relationship between them. It was important to me that this piece is a cappella, with no final climax but rather a lyrical transition in the middle. This piece functions post conflict as a sort of comfort. There is an idea that you hold memories based on unique experiences, so when something negative happens in your life that doesn’t happen normally to you it will create a lasting memory. Which is why it is all the more important focusing on surround that follow a negative memory. This piece is a reflection on the importance of routine, as you may not remember each time you were sung to, but you'll always remember the act of being sung to, as a form of healing and safety.¹⁶

Lullaby for a Bad Day

when the sun hides tucked inside her rain clouds
and the moonlight won't come out to play
when the leaves dry leaving you to realize
that your treehouse has seen better days
and the fall air wishes through your summer clothes
and you mind when it wishes it could stay
You long for your bed
To rest your heavy head
cause nothing really matters anyway
Oh, you wanted so much more, November
remember i
i love you
tomorrow will be better
i see starlight falling from your eyelash
i see droplets floating in the sky
i feel all your regrets, i keep them in my chest
so you can rest your eyes and go to bed
Oh, I wanted so much more, November
remember i
i love you
tomorrow will be better
Lyrics by Gabriel T. Sanderson

¹⁶ A conversation with Gabriel reflecting on “Lullaby for a Bad Day” and what inspired him.

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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.*

UPCOMING SUNDERMAN CONSERVATORY EVENTS

November 17 • 7pm *Jazz Improvisation Studio Recital*, Paul Recital Hall

November 18 • 12pm *Notes at Noon: Sunderman Wind Quintet*, Musselman Library

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

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

December 5 • 5:30pm *Haulin' Brass Concert*, CUB Junction

December 5 • 6pm *Clarinets and Cocoa*, CUB Junction

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

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



For Information 717.337.6815

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