

THE SUNDERMAN CONSERVATORY OF MUSIC  
AT GETTYSBURG COLLEGE  
*presents a*

## SENIOR RECITAL

ALEXANDRA CHARNEY  
*Mezzo-soprano*

*with* DR. SCOTT CROWNE, *piano*,  
LILY ZHOU, *soprano*,  
BRIAN BUECHELE, *tenor*,  
MICAH SMITH, *viola*,  
NATALIE DOLAN, *piano*,  
*and* DR. DON CHARNEY, *piano*



SATURDAY, OCTOBER 30, 2021 • 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.*

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## PROGRAM

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Selections from *Cabaret Songs*:

William Bolcom (b. 1938)

I. Blue

II. Song of Black Max (As Told by the de Kooning Boys)

III. Waitin

IV. Amor

*Due Canoni a tre voci*, Op. 7

Friedrich Curschmann (1805-1841)

Ti prego

Addio

*Lily Zhou, soprano*  
*Brian Buechele, tenor*

Selections from *Diez Villancicos Españoles*

Joaquín Nin (1879-1949)

I. Villancico Vasco

II. Villancico Andaluz

III. Villancico Castellano

IV. Villancico Murciano

“Que fai-tu, blanche tourterelle”

Charles Gounod (1818-1893)

from *Roméo et Juliette*

from *Zwei Gesänge*

Johannes Brahms (1833-1897)

II. Geistliches Wiegenlied

*Natalie Dolan, piano*  
*Micah Smith, viola*

Astonishing

Jason Howland (b.1971)

from *Little Women*

*Dr. Don Charney, piano*



*This recital is a partial fulfillment of the requirements  
for the Bachelor of Science in Music Education.  
Allie is a student of Dr. Susan Hochmiller.*

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## PROGRAM NOTES

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### Cabaret Songs

#### William Bolcom (b. 1938)

A prolific composer and winner of the 1988 Pulitzer Prize, William Bolcom has written several symphonies, violin sonatas, operas, string quartets, and film music. He worked with Arnold Weinstein for four decades, during which they wrote the *Cabaret Songs*. A stylistic combination of jazz, classical, and musical theatre, these pieces are described as both fun and complex.<sup>1</sup>

The first piece, “Blue,” employs a wide melodic range and lots of chromatic steps, highlighting the yearning of the singer to find stillness in her heart and soul. The independence of the vocal line, along with the rhythmic liberties, reflects the inner dialogue that drives the piece.

“Song of Black Max (As Told by the de Kooning Boys)” was inspired by Willem de Kooning, a prominent painter of the Abstract Expressionist movement, who allegedly told his friend Weinstein of a mysterious man who walks the streets of Rotterdam.<sup>2</sup> The song paints a haunting picture of Black Max, who signifies death to all who encounter him. Note the descending minor third each time the words “black max” are sung. The shifting harmonies help inform the bizarre text and add to the dark humor.

The shortest of Bolcom’s cabaret set, “Waitin” takes on a ballad-like style with simple and predictable harmonies in Bb major, moving to the dominant of F major and back to Bb. The melodic ostinato persists throughout the entire piece, demonstrating the unending nature of the singer’s waiting. The audience may wonder what the singer is waiting for, and in my case, this piece speaks to my yearning to travel. During Covid-19, everyone was forced to wait-- for the pandemic to end, for study abroad trips to be rescheduled, and for “normal” life to resume. In many ways, we are all still waiting, but in those unsettling moments, it is important to reflect on what exactly we are waiting for and why.

Weinstein calls *Amor* a “coy song.” As the last in Bolcom’s six-song set, this piece is a crowd-pleaser, drawing heavily on the character’s acting. The original poem is based on a medieval Spanish song, adapted to an improvisational and conversational style.<sup>3</sup>

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1 Marlene Bateman, “The Cabaret Songs, Volume One of William Bolcom and Arnold Weinstein: An Exploration and Analysis,” (ProQuest, 2001).

2 Samantha Martin, “Music and Art: An Aesthetic Experience,” (2017).

3 Bateman, “The Cabaret Songs.”

## Diez Villancicos Españoles

Joaquín Nin (1879-1949)

Joaquin Nin y Castellano was an exceptional piano player, evident through the complex accompaniment in the villancicos. Born in Havana, Cuba, he composed and performed in concerts all throughout Europe, North Africa, Cuba, and South America.<sup>4</sup>

Diez Villancicos Españoles (Ten Spanish Carols) is a Christmas-themed set, each based in a different region of Spain. “Villancico Vasco” is in Basque, the language spoken in the Basque Country, which is located in parts of Northern Spain and some areas of Southwestern France. Basque culture and food is very distinct from the rest of Spain, as is the language. In the villancico, notice the lulling of the vocal line as the singer summons the child home for Christmas night.

### Villancico Vasco

Ator, ator mutil etxera,  
Gastaña zimelak jatera  
Gabon gaba ospatuteko  
Aitaren ta amaren onduan;  
Ikusiko dok aita bareka  
Amabe guztiz kontentuz.

### Basque folk carol

Come, come home child,  
To eat soft chestnuts  
To celebrate Christmas night  
With your mother and father;  
You will see father laugh  
And mother too will be very happy.

Andalusia is an autonomous region located in southern Spain. In Villancico Andaluz, you can hear the bells of Bethlehem in the piano during the intro. This celebratory song alternates between verse and chorus as the singer gathers a crowd to see Jesus in the manger.

### Villancico Andaluz

Campana sobre campana  
Y sobre campana una;  
Asómate a esa ventana  
Verás un Niño en la cuna.  
Belén, campanas de Belén  
Que los angeles tocan  
¿Que nuevas me traés?

### Andalucian folk carol

A bell above a bell  
And above a bell one more;  
Come up to that window  
You will see a Child in a manger.  
Bethlehem, bells of Bethlehem  
That the angels ring  
What news do you bring me?

Recogido tu rebaño  
¿A dónde vas, pastorcito?  
Voy a llevar al Portal  
Requesón manteca y vino.  
Belén, campanas de Belén  
Que los angeles tocan  
¿Que nuevas me traés?

Gathering up your flock,  
Where are you going, dear shepherd?  
I'm going to take to the stable  
Ricotta cheese, lard and wine.  
Bethlehem, bells of Bethlehem  
That the angels ring  
What news do you bring me?

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4 Miguel Ficher, Martha Furman Scheifer, and John M. Furman, *Classical Composers: A Biographical Dictionary*, (Oxford: Scarecrow Press, 2002).

Campana sobre campana,  
Y sobre campana dos;  
Asómate a esa ventana,  
Porque está nasciendo Dios.  
Belén, campanas de Belén  
Que los angeles tocan  
¿Que nuevas me traés?

A bell above a bell  
And above a bell two more;  
Come up to that window  
Because God is being born.  
Bethlehem, bells of Bethlehem  
That the angels ring  
What news do you bring me?

Villancico Castellano is named after the Castile region, an area which once held a powerful kingdom on the Iberian Peninsula during the Middle Ages. The song speaks of Joseph and the Virgin Mary as ordinary people, a carpenter and laundress, who were given the gift of Jesus, descended from Heaven as a child.

### **Villancico Castellano**

San José era carpintero, carpintero, ¡Ay !  
Y la Virgen lavandera, lavandera, ¡Ay !  
El Niño bajó del cielo  
En una noche lunera.  
San José era carpintero, carpintero, ¡Ay !

### **Castillian folk carol**

Saint Joseph was a carpenter  
And the Virgin was a laundress.  
They Child came down from Heaven  
In a moonlit night.  
Saint Joseph was a carpenter.

San José era carpintero, carpintero, ¡Ay !  
Y la Virgen lavandera, lavandera, ¡Ay !  
El Niño vino del aire  
Camino del paraíso.  
San José era carpintero, carpintero, ¡Ay !

Saint Joseph was a carpenter  
And the Virgin was a laundress.  
The Child came from the air,  
Road to Paradise.  
Saint Joseph was a carpenter.

Lastly, Villancico Murciano is named after the Region of Murcia, another autonomous region in the southeastern area of the Iberian Peninsula. The song is a joyful celebration of Christmas Eve. Notice the rubato at the end of the verses as the singer delicately praises the Virgin Mary.

### **Villancico Murciano**

Esta noche es Nochebuena  
Buena noche de cantar  
Que está la Virgen Encinta  
Y a las doce ha de a lumbrar.  
Gloria a la Virgen Santísima  
Que esta noche ha de a lumbrar.  
Gloria al Padre, gloria al Hijo  
Gloria a la Virgen María ¡Ay !

### **Murcian folk carol**

Tonight is Christmas Eve,  
A good night of singing,  
When the Virgin is pregnant  
And at midnight has to give birth.  
Glory to the Holy Virgin  
Who this night has to give birth!  
Glory to the Father, Glory to the Son  
Glory to the Virgin Mary.

## **Ti prego & Addio**

### **Friedrich Curschmann (1805-1841)**

Although Friedrich Curschmann's music became more popular during the latter half of his career, many of his works were still overshadowed by the well-known Robert Schumann, who lived and composed in Germany the same time as Curschmann.<sup>5</sup> Curschmann was first a law student before he dedicated his life to musical composition and began studying church music in Kassel, Germany where he later wrote his first opera.<sup>6</sup>

*Due Canoni a tre voci* was one of many voice trios Curschmann wrote, though he mostly wrote solos and duets for voice. The order of the two pieces is significant as *Ti prego* deals with the sacred and intangible, followed by *Addio*, focusing more on secular and worldly delights. The differences in tempos reflect the contrasting moods of each piece, as the cycle begins calmly in *Ti prego* and becomes more intense in *Addio*. The canonic structures, lyrical repetition, and interactions between the three voices also demonstrate the urgency of the singers to escape from temporal attachments, as they plead for blessings from the virgin Mary.

#### **Ti prego**

Ti prego, o Madre pia,  
A benedir dal ciel  
L'anima mia.

#### **I beg of you**

I beg of you, oh pious Mother.  
To bless from heaven  
My soul.

#### **Addio**

Addio delizia ed unica speranza del cor mio!  
de' miei pensier piu teneri amato oggetto, addio.

#### **Farewell**

Farewell delight and only hope of my heart!  
Of my thoughts most tender beloved object farewell.

## **Que fai-tu, blanche tourterelle**

### **Charles Gounod (1818-1893)**

Charles Gounod tells the classic story of star-crossed lovers through his 5-act French opera, *Roméo et Juliette*, which premiered at the Paris Theatre Lyrique in April 1867.<sup>7</sup> The character singing is Stephano, Romeo's young page. This pants role traditionally is sung by a mezzo-soprano. In the performance, Stephano mockingly speaks of the Capulet family, claiming that the "white dove" of the family, Juliet, eventually will be freed from the rest of the "vultures."

The piece begins with a piano introduction as Stephano makes his entrance. He precedes the aria with recitative, a speech-like way of singing opera dialogue.

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5 Maurice J.E. Brown and Ewan West, "Curschmann, Karl Friedrich," (Oxford University, 2001).

6 Brown and West, "Curschmann, Karl Friedrich."

7 Steven Huebner, *The Operas of Charles Gounod*, (Oxford: Clarendon, 1990).

### Que fais-tu, blanche tourterelle

Depuis hier je cherche  
en vain mon maître!  
Est-il encore chez vous?  
Mes seigneurs Capulet?  
Voyons un peu si vos dignes valets  
A ma voix ce matin  
Oseront réparaître.  
Que fais-tu blanche tourterelle,  
Dans ce nid de vautours?  
Quelque jour, déployant ton aile,  
Tu suivras les amours!  
Aux vautours, il faut la bataille,  
Pour frapper d'estoc et de taille  
Leurs becs sont aiguisés!  
Laisse-là ces oiseaux de proie,  
Tourterelle qui fais ta joie  
Des amoureux baisers!  
Garder bien la belle!  
Qui vivra verra!  
Votre tourterelle vous échappera,  
Un ramier, loin du vert bocage,  
Par l'amour attiré,  
A l'entour de ce nid sauvage  
A, je crois, soupiré!  
Les vautours sont à la curée,  
Leurs chansons, que fuit Cythérée,  
Résonne à grand bruit!  
Cependant en leur douce ivresse  
Les amants content leurs tendresses  
Aux astres de la nuit!  
Gardez bien la belle!

### What are you doing, white turtledove

Since yesterday I have sought  
In vain my master!  
Is he still in your home,  
My lords, Capulet?  
Let us see a bit if your worthy servants  
At the sound of my voice this morning  
Will dare to reappear.  
What are you doing, white turtledove,  
In this nest of vultures?  
Some day, unfolding your wing  
You will follow love!  
To the vultures, a battle is necessary,  
To hit with a cut and a thrust  
Their beaks are sharpened!  
Leave them, these birds of prey!  
Turtledove, who gets your joy  
From amorous kisses!  
Guard well the fair one!  
Whoever lives will see!  
Your turtledove will escape from you,  
A ring-dove, far from his green grove  
Drawn by love,  
All around this wild nest  
Has, I believe, sighed.  
The vultures are at the quarry,  
Their songs, from which Cytheria flees,  
Resound with a big noise!  
Meanwhile, in their sweet intoxication  
The lovers tell of their tenderness  
To the stars of the night!  
Guard well the fair one!

### Geistliches Wiegenlied

Johannes Brahms (1833-1897)

Johannes Brahms is a hallmark composer and pianist of the Romantic era. He wrote the Two Songs (*Zwei Gesänge*) for voice, viola, and piano for his friends, Joseph and Amalie Joachim. Brahms composed the second song in the set, *Geistliches Wiegenlied*, prior to the first piece for the couple's wedding. Twenty years later, he composed the first song in the set, *Gestillte Sehnsucht*, this time intended for the couple's marriage troubles.<sup>8</sup>

Nature is a dominant theme throughout the piece, as the sound of the wind and treetops is reflected by the rocking 6/8 rhythm. The sacred lullaby features a lilting melody passed between the three instruments. The biggest challenge in this piece was finding a balance between the instruments and the voice, especially with the similar ranges of viola and mezzo-soprano.

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8 Jan Swafford, *Johannes Brahms: A Biography*, (New York: Alfred A. Knopf, 1997).



### Geistliches Weigenlied

Die ihr schwebet  
Um diese Palmen  
In Nacht und Wind,  
Ihr heil'gen Engel,  
Stillet die Wipfel!  
Es schlummert mein Kind.

Ihr Palmen von Bethlehem  
Im Windesbrausen,  
Wie mögt ihr heute  
So zornig sausen!  
O rauscht nicht also!  
Schweiget, neiget  
Euch leis' und lind;  
Stillet die Wipfel!  
Es schlummert mein Kind.

Der Himmelsknabe  
Duldet Beschwerde,  
Ach, wie so müd' er ward  
Vom Leid der Erde.  
Ach nun im Schlaf ihm  
Leise gesänftigt  
Die Qual zerrinnt,  
Stillet die Wipfel!  
Es schlummert mein Kind.

Grimmige Kälte  
Sauset hernieder,  
Womit nur deck' ich  
Des Kindleins Glieder!  
O all ihr Engel,  
Die ihr geflügelt  
Wandelt im Wind,  
Stillet die Wipfel!  
Es schlummert mein kind.

### A sacred cradle-song

You who hover  
Around these palms  
In night and wind,  
You holy angels,  
Silence the tree-tops!  
My child is sleeping.

You palms of Bethlehem  
In the raging wind,  
Why do you bluster  
So angrily today!  
O roar not so!  
Be still, lean  
Calmly and gently over us;  
Silence the tree-tops!  
My child is sleeping.

The heavenly babe  
Suffers distress,  
Oh, how weary He has grown  
With the sorrows of this world.  
Ah, now that in sleep  
His pains  
Are gently eased,  
Silence the treetops!  
My child is sleeping.

Fierce cold  
Blows down on us,  
With what shall I cover  
My little child's limbs?  
O all you angels,  
Who wing your way  
On the winds,  
Silence the tree-tops!  
My child is sleeping.

### Astonishing

#### Jason Howland (b.1971)

Jason Howland is an acclaimed American composer, playwright, music director, and producer. He is most famous for his Broadway show *Little Women* and his music direction for *Beautiful: The Carole King Musical*.<sup>9</sup>

In *Little Women*, three sisters with wildly different personalities are best friends. They live with their mother, while their father is away serving in the Civil War. In "Astonishing," one of the sisters and aspiring writer Jo, ponders her future after she denies marriage and sees her circumstances begin to rapidly change.

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9 "Jason Howland," (New York: Musical Theatre International).

This piece resonates with my outlook on life, especially as I graduate college and find ways to use music as a healing force in the world. I wish to spend time in other countries, learn about their cultures, and forge relationships along the way. I fully believe that my time in college has prepared me to do great things and to “be fearless, surrendering modesty and grace.” I also want to thank my dad for being my musical rock for 21 years, always accompanying me, helping with auditions, and supporting my musical endeavors. This song is dedicated to him and to the rest of my family.



## Bibliography

- Bateman, Marlene. "The Cabaret Songs, Volume One of William Bolcom and Arnold Weinstein: An Exploration and Analysis." ProQuest, 2001.
- Brown, Maurice J.E., and Ewan West. "Curschmann, Karl Friedrich." *Grove Music Online*. 2001.
- Ficher, Miguel, Scheifer, Martha Furman, and John M. Furman, *Latin American Classical Composers: A Biographical Dictionary*. Oxford: Scarecrow Press, 2002.
- Huebner, Steven. *The Operas of Charles Gounod*. Oxford: Clarendon Press, 1990.
- "Jason Howland." New York: Musical Theatre International.
- Martin, Samantha. "Music and Art: An Aesthetic Experience." *Semantic Scholar*, 2017.
- Swafford, Jan. *Johannes Brahms: A Biography*. New York: Alfred A. Knopf, 1997.

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## UPCOMING SUNDERMAN CONSERVATORY EVENTS

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November 2 • 6:00pm *“Haulin’ Brass” Fall Concert*, College Union Junction

November 12 • 7:00pm *Sr. Recital: Brian Buechele, tenor*, Paul Recital Hall

November 13 • 2:30pm *Sr. Recital: Summer Burton, tenor saxophone*, Paul Recital Hall

November 13 • 7:00pm *Sr. Recital: Amanda Herold, flute*, Paul Recital Hall

November 14 • 2:30pm *Sr. Recital: Samantha Burr, bassoon*, Paul Recital Hall

November 15 • 7:00pm *Sunderman Wind Quintet, Live in Concert!*, Paul Recital Hall

November 19 • 8:00pm *Jazz Dispatch*, College Union Junction

November 20 • 2:30pm *Sunderman Trio in Concert*, Paul Recital Hall

November 20 • 8:00pm *Wind Symphony Concert*, Majestic Theater

November 21 • 2:30pm *Sr. Recital: Logan Shippee, euphonium*, Paul Recital Hall

December 3 • 8:00pm *Symphony Orchestra Concert*, Majestic Theater

December 4 • 8:00pm *Winter Choral Concert*, Christ Chapel

December 5 • 2:30pm *Sr. Recital: Eric Gabriel, percussion*, Paul Recital Hall

December 10 • 4:30pm *Gamelan Gita Semara Concert*, Paul Recital Hall

December 10 • 6:00pm *Chamber Music Showcase*, Paul Recital Hall



*For Information 717.337.6815*

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