

Gettysburg  
COLLEGE

Sunderman Conservatory  
of Music

SENIOR RECITAL

LIBBY CARPENTER

*Mezzo - Soprano*

*featuring*

DR. SCOTT CROWNE, *Piano*

JOCELYN LITTLE, *Soprano*

ANA-MARIA GRIFFIN MORIMOTO, *Soprano*

JULES YOUNG, *Tenor*

TROY AYADO, *Bass*

LIANNE MORRELL, *Violin*



SUNDAY, APRIL 6, 2025 · 2:30PM

PAUL RECITAL HALL

SCHMUCKER MEMORIAL HALL

Cameras and recording devices often cause major distractions for musicians and audience members alike. Moreover, there are copyright issues to be considered. We ask that you not take pictures or record any concerts. An exception is made for family members of students performing a senior recital.

**Always turn off your cell phone and refrain from talking during a performance. Food and drink are not permitted in Paul Recital Hall.**

*Thank you for attending a Sunderman Conservatory of Music event.  
We hope you return again and again to support Gettysburg College students,  
Conservatory faculty, and visiting professional artists.*

---

## PROGRAM

---

Spirate pur spirate.....Stefano Donaudy  
(1879–1925)

Sento nel core

O del mio amato ben

Dream with Me from *Peter Pan*.....Leonard Bernstein  
(1918–1990)

*Lianne Morrell, Violin*

Selections from *Childhood Fables for Grownups*:  
I. Polaroli (1914–1962)

II. Lenny the Leopard

III. The Frog and the Snake

\*Intermission\*

I Am So Easily Assimilated from *Candide*.....Leonard Bernstein  
(1918–1990)

*Ana-Maria Griffin Morimoto, Soprano*

*Jules Young, Tenor*

*Troy Ayado, Bass*

Frühlingslied.....Felix Mendelssohn  
(1809–1847)

Abschiedslied der zugvögel

*Jocelyn Little, Soprano*

Les Hiboux.....Déodat de Séverac  
(1872–1921)

Fleur desséchée.....Pauline Viardot  
(1821–1910)

The Flower Duet from *Lakmé*.....Léo Delibes  
(1836–1891)

*Ana-Maria Griffin Morimoto, Soprano*



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

---

## PROGRAM NOTES

---

*I would like to dedicate this recital to the people who mean the most to me—my parents, friends, professors, and a very special person, Turgay, who embodies and shows me the purest form of love. I couldn't have made it through college without these incredible people, and I'm endlessly grateful for their encouragement and belief in me. Thank you from the bottom of my heart.*

### **Sento nel core – Stefano Donaudy (1879–1925)**

Stefano Donaudy was an Italian composer from Palermo, known for his vocal music. A child prodigy, he composed his first opera, *Folchetto*, and the song *Vaghissima sembianza* at thirteen. He studied under Guglielmo Zuelli and worked as a singing teacher while composing operas and songs, often with texts by his brother, Alberto.

His *36 Arie di Stile Antico* (1918) remains his most enduring work, performed by singers like Caruso and Ponselle. After the failure of his final opera, *La Fiamminga* (1922), he abandoned composition and died at forty-six. His other works, including operas and orchestral pieces, are largely forgotten.

*Sento nel core* is a delicate and passionate song that captures the bittersweet nature of love and longing. Though Stefano Donaudy was active in the early 20th century, much of his vocal writing is reminiscent of earlier Italian operatic and Baroque traditions. This piece, from his collection *36 Arie di Stile Antico*, is particularly distinct in its simplicity. The melody has a nice easy flow, while naturally conveying the singer's inner turmoil as they wrestle with unfamiliar emotions. The accompaniment, though straightforward, enhances the song's tenderness and fragility. The shortness of the piece adds to its intensity, leaving the listener with a sense of an unresolved feeling of sympathy and uncertainty.

### **Spirate, pur spirare**

This song beautifully showcases Donaudy's ability to weave text and music together in a way that feels natural yet deeply expressive. The lyrics, which speak of the wind carrying away sorrow, come to life through the music's flowing phrases and sweeping melodic lines. The vocal line demands steady breath control and expressive phrasing to fully capture its character. Meanwhile, the accompaniment gently supports the voice, adding a sense of movement and lightness without ever overwhelming

it. While there's an undeniable melancholy in the piece, there's also a quiet serenity—almost as if nature itself is offering comfort in the face of pain.

### **O del mio amato ben**

Among Donaudy's works, *O del mio amato ben* is one of his most beloved and frequently performed songs. It vividly captures the grief of someone lost in memories, searching in vain for traces of a love that has faded. The vocal melody is dramatic and lyrical, filled with suspensions and long, legato lines that mirror the depth of the singer's heartache. Subtle harmonic shifts add to the song's emotional weight, beautifully emphasizing its themes of nostalgia and longing. While undeniably sad, its sincerity is what makes it so moving, resonating deeply with those listening.

### **Dream with Me – Leonard Bernstein (1918–1990)**

Born in 1918 in Massachusetts, Leonard Bernstein discovered music at age 10, despite his father's initial disapproval. He studied at Harvard and Curtis Institute, training under Fritz Reiner.

His big break came in 1943 when he stepped in as conductor for the New York Philharmonic, gaining national fame. Bernstein composed *On the Town* (1944), *Candide* (1956), and the iconic *West Side Story* (1957). As the Philharmonic's music director (1957–1969), he advocated for modern composers and brought classical music to television.

Beyond conducting, he composed *Chichester Psalms* (1965) and *Mass* (1971). His final performance was in 1990 at Tanglewood before his passing later that year. Bernstein's impact on music, education, and composition remains profound.

Originally composed for the 1950 production of *Peter Pan*, *Dream with Me* was ultimately cut from the show but later rediscovered and brought to public attention. The song carries the feeling of wonder and possibility for a happy future, capturing the essence of childhood imagination. Bernstein's signature harmonic richness is evident in the lush accompaniment, which provides both warmth and a touch of somberness. The melody moves between gentle, lullaby-like phrases and more dramatic, ascending lines, suggesting how easily hopelessness can overtake our minds. This piece showcases Bernstein's ability to craft melodies that feel both natural and emotionally compelling, making it a beautiful standalone work.

## **Am So Easily Assimilated – Leonard Bernstein**

This playful and satirical number from Bernstein's operetta *Candide* is a brilliant example of his ability to blend humor with observing society. Sung by the Old Lady, the song is an exaggerated reflection of cultural adaptation, as the character declares her ability to conform to society. Musically, Bernstein incorporates elements of tango and cabaret, adding to the song's theatrical and comedic effect. The rhythms are playful, and the vocal writing allows for a great deal of storytelling. Beneath the humor, however, there is an underlying suggestion of identity and survival, making this piece as thought-provoking as it is entertaining.

## **Polaroli, Lenny the Leopard, The Frog and the Snake – Irving Fine (1914–1962)**

Irving Fine was an American composer known for his lyrical style and elegant craftsmanship.

Born in Boston on December 3, 1914, he studied piano before earning his BA and MA from Harvard, where he trained under Edward Burlingame Hill and Walter Piston. He later studied with Nadia Boulanger and Serge Koussevitzky.

Fine taught at Harvard (1939–1950) and later at Brandeis University until his untimely death in 1962. His early works reflected Stravinsky's neoclassicism, as heard in *Toccata Concertante* (1947), while later compositions, such as *Serious Song* (1955), embraced Romanticism and the influence of twelve-tone. His final work, *Symphony* (1962), premiered shortly before his passing. Fine remains celebrated for his expressive and refined musical voice.

Three selections out of the five songs were chosen to showcase Irving Fine's talent for musical storytelling through humor and vivid characterization. Each miniature song brings an animal to life using distinctive rhythmic and harmonic techniques. *Polaroli* is a lively and whimsical song dedicated to composer Lukas Foss. It features playful wordplay and rhythmic vitality, reflecting Fine's signature wit and charm. This piece combines humor with sophisticated musical craftsmanship, making it both entertaining and engaging. *Lenny the Leopard* (dedicated to Leonard Bernstein) features unpredictable rhythms and playful dissonances, reflecting the animal's agile and mischievous nature. *The Frog and the Snake* (dedicated to David Broekman) contrasts smooth, lyrical lines with more edgy, rhythmic passages to depict the two creatures' different personalities. Fine's

writing balances neoclassicism with modern harmonic twists, making these pieces both engaging and musically sophisticated.

### **Abschiedslied – Felix Mendelssohn (1809–1847)**

Felix Mendelssohn was a German composer, pianist, and conductor, recognized as a leading Romantic-era musician. A child prodigy, he made his public debut at nine and composed prolifically. His notable works include *Overture to A Midsummer Night's Dream* and *Violin Concerto in E Minor*.

He conducted major orchestras, led the Gewandhaus Orchestra, and founded the Leipzig Conservatory in 1843. After his sister Fanny's sudden death in 1847, his health declined, and he passed away at 38. Despite his short life, Mendelssohn's music remains celebrated for its elegance and lyricism.

Mendelssohn's *Abschiedslied* ("Farewell Song") is a tender and melancholic reflection on parting. The piece exemplifies Mendelssohn's gift for melody, with elongated, emotive phrases that draw attention to the emotional weight of the text. The accompaniment features gentle ascending and descending chord progressions and subtle harmonic shifts, reinforcing the feeling of nostalgia. Unlike some of Mendelssohn's more dramatic *Lieder* (songs), this piece remains intimate and restrained, making its sorrow all the more heartfelt. The text's imagery of farewell and distance and the music enhances this sentiment through its enjoyable and easy to follow rhythms.

### **Frühlingslied**

As a stark contrast to *Abschiedslied*, *Frühlingslied* ("Spring Song") bursts with energy and joy. Mendelssohn's love for nature and Romanticism encourages the idea that there is beauty in the changing of seasons. The melody is bright and flows effortlessly, while the accompaniment is rhythmically active, giving the impression of blossoming landscapes and fresh spring air. The connection between voice and piano forms a feeling of excitement, mimicking renewal and optimism. This piece illustrates Mendelssohn's ability to capture the world's vibrancy through music, making it a delightful and uplifting work.

### **Les hiboux – Déodat de Séverac (1872–1921)**

Déodat de Séverac was a French composer known for his deep connection to the musical traditions of his native Languedoc. Born

in Saint-Félix-de-Caraman, he studied in Toulouse before moving to Paris, where he trained under Vincent d'Indy and Albéric Magnard at the Schola Cantorum. He later returned to southern France, where he spent most of his life.

Séverac composed vocal, choral, and piano works, often inspired by regional culture and languages such as Occitan and Catalan. His notable works include the piano suite *Cerdaña*, *En vacances*, and the opera *Héliogabale*. He died in Céret at the age of 48.

Séverac's setting of Baudelaire's *Les hiboux* ("The Owls") is a strikingly atmospheric piece that encompasses the mysterious and symbolic nature of the text. The poem describes owls as silent, watchful animals, often associated with wisdom and contemplation. The vocal line is almost chant-like, with sustained phrases that embody a meditative quality. The accompaniment is sparse but harmonically rich, using unexpected shifts to add to the piece's eerie, nocturnal mood. Séverac's approach enhances the philosophical undertones of Baudelaire's poetry, making this a compelling and tranquil song.

### **Fleur desséchée – Pauline Viardot (1821–1910)**

Pauline Viardot (1821–1910) was a renowned French opera singer and composer. Born in Paris to a musical family, she became famous for her exceptional vocal range, excelling in roles across multiple voice types. Viardot performed with major composers like Brahms and Wagner and was known for her interpretations of roles such as Fidès in Meyerbeer's *Le prophète*.

Married to writer Louis Viardot, she formed strong artistic relationships, notably with Russian writer Ivan Turgenev, whose works were inspired by her. Despite her vocal success, Viardot composed songs, operettas, and instrumental works, with *Le dernier sorcier* being a notable collaboration with Turgenev.

Later in life, she became a respected teacher and mentor, influencing composers like Saint-Saëns and Fauré. Viardot passed away in Paris in 1910, leaving a lasting legacy in both performance and composition.

*Fleur desséchée* ("Withered Flower") is a touching reflection on love and memory, using the imagery of a dried flower as a metaphor for the passing of time and lost romance. The vocal melody is beautifully articulate, with dynamic and harmonic shifts that mirror the emotions in the text. The piano accompaniment, while subtle, provides depth



and color, supporting the voice without overshadowing it. This piece demonstrates Viardot's skill in composing music that is both technically refined and in tune with human emotions, highlighting her often overlooked contributions to the art song repertoire.

### **The Flower Duet” from *Lakmé* by Léo Delibes**

Léo Delibes (1836–1891) was a French composer born into a musical family. After the death of his father in 1847, Delibes moved to Paris and began his formal musical education at the Paris Conservatory, studying composition, organ, and voice.

He initially worked as a chorister and church organist before becoming an accompanist at the Théâtre Lyrique. Delibes' career took off with the success of his second opera, *Deux Vieilles Gardes* (Two Old Guards), marking the beginning of his reputation as a composer of comedic operas.

Léo Delibes' *Lakmé*, premiered in 1883, features the iconic “Flower Duet,” a beautiful moment between the opera's protagonist Lakmé and her servant Mallika. In this scene, they gather flowers in a tranquil garden, and the music mirrors the peacefulness of the setting with delicate, intertwining vocal lines. The duet shows the seamless harmony between the two sopranos, with their voices blending in parallel thirds. The orchestral accompaniment accentuates the peaceful atmosphere and is celebrated for its lyrical beauty, offering a moment of calm within the opera's larger dramatic context. It remains one of Delibes' most beloved works.

### **Sento nel core**

Sento nel core certo dolore, che  
la mia pace turbando va.

Splende una face che  
l'alma accende, se non è  
amore, amor sarà.

Translation by SingerStickyNotes

### **English Translation**

I feel in my heart a certain sorrow  
Which goes on troubling my  
peace;  
There shines a torch which in-  
flames my soul:  
If it is not love, love it will soon  
be.

### **Spirate pur Spirate**

Spirate pur, spirate attorno a lo  
mio bene

Aurette, e v'accertate  
S'ella nel cor mi tiene  
Spirate, spirate  
pur, aurette! Se nel  
suo cor mi tiene,  
v'accertate Aure be-  
ate, aure lievi e beate!

Translated with the help of Google translate

### **English Translation**

Breathe, oh, breathe,  
O winds of the morning,  
For my heart is  
sorrowful And my  
suffering grows.

### **O del mio amato ben**

O del mio amato ben O del mio  
amato ben perduto incanto!

Lungi e dagli occhi miei chi m'era  
gloria e vanto!

Or per le mute stanze sempre la  
cerco e chiamo con pieno il cor di  
speranze?

Ma cerco invan, chiamo invan!

E il pianger m'è sì caro, che di  
pianto sol nutro il cor.

Mi sembra, senza lei, triste  
ogni loco. Notte mi sembra il  
giorno; mi sembra gelo il foco.

Se pur talvolta spero di darmi ad  
altra cura, sol mi tormenta un  
pensiero: Ma, senza lei, che farò?

Mi par così la vita vana cosa  
senza il mio ben.

Translated by Lieder.net

### **English Translation**

Oh, lost enchantment of my dearly  
beloved! Far from my eyes is he who  
was, to me, glory and pride!

Now through the empty rooms I  
always seek him and call him with a  
heart full of hopes?

But I seek in vain, I call in vain!

And the weeping is so dear to me,  
that with weeping alone I nourish my  
heart.

It seems to me, without him, sad  
everywhere. The day seems like night  
to me; the fire seems cold to me.

If, however, I sometimes hope to give  
myself to another cure, one thought  
alone torments me: But without him,  
what shall I do? To me, life seems a  
vain thing without my beloved

## **Abschiedslied der Zugvögel English Translation**

Wie war so schön doch Wald  
und Feld! Wie ist so traurig  
jetzt die Welt!  
Hin ist die schöne Sommerzeit,  
Und nach der Freude kam das  
Leid.

Wir wußten nichts von Un-  
gemach,  
Wir saßen unterm Laubesdach  
Vergnügt und froh beim Son-  
nenschein, Und sangen in  
die Welt hinein.

Wir armen Vöglein trauern  
sehr:  
Wir haben keine Heimat mehr,  
Wir müssen jetzt von  
hinnen fliehn Und in die  
weite Fremde ziehn.

Translated by Richard Stokes

How beautiful were forest and field!  
How sad the world is  
now! Beautiful summer-  
time has gone, And after  
joy sorrow has come.

We knew nothing of discomfort,  
Beneath a leafy canopy  
we sat Content and  
happy in the sun And  
sang out into the  
world.

We poor birds are now so sad,  
We no longer have a homeland,  
We must now fly far  
away Into distant  
lands.

## Frühlingslied

Durch den Wald den dunkeln,  
Geht holde Früh-  
lingsmorgenstunde,  
Durch den Wald von  
Himmel weht Eine leise  
Liebeskunde.

Selig lauscht der grüne Baum,  
Und er taucht  
mit allen Zweigen  
In den schönen  
Frühlingstraum, In  
den vollen Leben-  
sreigen.

Blüht ein Blümchen irgendwo,  
Wird's vom hellen Tau  
getränket, Das Ver-  
steckte zittert froh,  
Dass der Himmel sein geden-  
ket.

In geheimer Laubesnacht,  
Wird des Vogels  
Herz getroffen  
Von der Liebe  
Zaubermacht,  
Und er singt ein  
süßes Hoffen.

All' das frohe Lenzgeschick

Nicht ein Wort des  
Himmels kündet, Nur  
sein stummer, warmer  
Blick Hat die Seligkeit  
entzündet.

Also in den Winterharm,  
Der die Seele hielt bezwungen,  
Ist dein Blick mir, still und  
warm, Frühlingsmächtig einge-  
drungen.

Translated by Richard Stokes

## English Translation

Spring's glorious morning hour  
Passes through the dark wood,  
A gentle message of love  
Blows from heaven through the  
wood.

The green tree listens in rapture  
And dips all its boughs  
Into the beautiful spring  
dream, Into the full  
dance of life.

Wherever a small flower blooms,  
It is watered by the bright dew,  
The hidden flower quivers  
with joy That heaven has  
remembered it.

In the secret darkness of the leaves  
The bird's heart is struck  
By the magic power  
of love, And it sings of  
its sweet hope.

All these joyful spring messages  
Speak not a single word  
of heaven; Only its silent  
and ardent glance Has  
kindled happiness.

Thus in this grim winter,  
Which kept my soul subdued,  
A quiet and ardent glance  
Has pierced me with the power of  
spring.

## Les hiboux

Sous les ifs noirs qui les abritent  
Les hiboux se tiennent rangés  
Ainsi que des dieux étrangers  
Dardant leur oeil rouge. Ils  
méditent.

Sans remuer ils se tiendront  
Jusqu'à l'heure  
mélancolique Où,  
poussant le soleil  
oblique, Les ténè-  
bres s'établiront.

Leur attitude au sage enseigne  
Qu'il faut en ce monde qu'il  
craigne  
Le tumulte et le mouvement;

L'homme ivre d'une ombre  
qui passe Porte toujours le  
châtiment  
D'avoir voulu changer de place.  
Translation by Richard Stokes

## The Owls

Beneath the shelter of black yews,  
The owls perch in a row,  
Like alien gods, whose  
Red eyes flash. They meditate.

Motionless they will perch  
Till the melancholy hour  
When, pushing aside the slant-  
ing sun, The shadows will settle  
into place.

From their pose the wise man learns  
That in this world he ought to fear  
All movement and commotion;

The man drunk on fleet-  
ing shadows Will always  
pay the penalty For hav-  
ing wished to roam.

---

## WORKS CITED

---

:

“Stefano Donaudy - Classical Music Composers.” *Philadelphia Chamber Music Society*, 12 May 2015, [www.pcmsconcerts.org/composer/stefano-donaudy/](http://www.pcmsconcerts.org/composer/stefano-donaudy/).

*Leonard Bernstein: Biography, Conductor, West Side Story Composer*, [www.biography.com/musicians/leonard-bernstein](http://www.biography.com/musicians/leonard-bernstein). Accessed 28 Mar. 2025.

*Felix Mendelssohn - Music, Facts & Songs*, [www.biography.com/musician/felix-mendelssohn](http://www.biography.com/musician/felix-mendelssohn). Accessed 28 Mar. 2025.

“Deodat de Severac.” *Deodat de Severac* | *St. James Music Press*, [www.sjmp.com/person/deodat-de-severac](http://www.sjmp.com/person/deodat-de-severac). Accessed 28 Mar. 2025.

“Who Was Pauline Viardot?” *Classical Music*, 23 Aug. 2021, [www.classical-music.com/features/artists/who-was-pauline-viardot](http://www.classical-music.com/features/artists/who-was-pauline-viardot).



---

## UPCOMING SUNDERMAN CONSERVATORY EVENTS

---

April 11 • 8:00pm Sunderman Sings Voice Area Recital Paul Recital Hall

April 13 • 3:00pm Symphony Band Majestic Theater

April 16 • 6:00pm American Spiritual Ensemble Christ Chapel

April 18 • 8:00pm Symphony Orchestra Majestic Theater

April 19 • 8:00pm Jazz Ensemble Majestic Theater

April 25 • 7:30pm Opera Workshop Performance Majestic Theater

April 26 • 7:30pm Opera Workshop Performance Majestic Theater

April 27 • 7:00pm Jazz Combo Paul Recital Hall

April 28 • 5:00pm Wind Symphony Student Conductor Concert  
Majestic Theater

April 28 • 7:30pm Gettysburg Flutes! Paul Recital Hall

May 1 • 6:30pm Piano Citizens Recital Paul Recital Hall



*For Information 717.337.6815*

*[www.gettysburg.edu/sunderman](http://www.gettysburg.edu/sunderman) or [www.gettysburgmajestic.org](http://www.gettysburgmajestic.org)*