



**SUNDERMAN  
CONSERVATORY OF MUSIC**

Gettysburg College

JUNIOR RECITAL  
SCOTT MYERS

*Tenor*

*featuring*

DR. SCOTT CROWNE, *Piano*



FRIDAY, FEBRUARY 20, 2026 · 3:00PM  
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.*

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## PROGRAM

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- Ritournelle*.....Cécile Chaminade  
(1857–1944)
- Le Colibri* .....Ernest Chausson  
(1855–1899)
- Fantaisie aux divins mensonges*.....Léo Delibes  
from *Lakmé* (1836–1891)
- Heart, we will forget him* .....Aaron Copland  
(1900–1990)
- Tristezza* .....Paolo Tosti  
(1846–1916)
- Mattinata* .....Ruggero Leoncavallo  
(1857–1919)
- Zueignung*.....Richard Strauss  
(1864–1949)
- Deine Blumen* .....Amy Beach  
(1867–1944)



*This recital is in partial fulfillment of the requirements for  
the Bachelor of Music Degree.  
Scott is a student of Professor Fahnestock..*

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PROGRAM NOTES

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*Ritournelle*

Dans la plaine blonde et sous  
les allées,

Pour mieux faire accueil au  
doux messidor,

Nous irons chasser les choses ailées,  
Moi, la strophe, et toi,  
le papillon d'or.

Et nous choisirons les  
routes tentantes  
Sous les saules gris et près  
des roseaux,  
Pour mieux écouter les  
choses chantantes;  
Moi, le rythme, et toi, le chœur  
des oiseaux.

Suivant tous les deux les  
rives charmées,  
Que le fleuve bat de ses  
flots parleurs,  
Nous vous trouverons,  
choses parfumées,  
Moi glanant des vers, toi cueillant  
des fleurs.

Et l'amour, servant notre fantaisie,  
Fera, ce jour-là l'été plus charmant,  
Je serai poète, et toi poésie;  
Tu seras plus belle, et moi  
plus aimant.

On the sun-blached plain and  
along the leafy avenues,  
to pay greater honour to  
sweet summertime,  
we shall go and chase the  
winged things,  
for me the verse, and for you, the  
gilded butterfly.

And we shall choose  
tempting roads  
beneath the great willows and  
along the brooks,  
to better hear the singing things,  
for me, rhythm, and for you, the  
chorus of the birds.

Following the banks together  
under their spell  
as the current kisses them with its  
eloquent ripples,  
we shall find you,  
sweet-scented things,  
me gathering verses, you  
picking flowers.

And love, responding to our fancy,  
shall make this day the most magical  
of summers;

I shall be a poet, and you, poetry.  
You will be more beautiful,  
and I more loving.

*Translated by Michael Berridge*

## ***Ritournelle***

Cécile Chaminade was a French pianist and composer of “salon music,” art songs, opera, ballet, orchestra, and piano music. Characteristic of her time, “salon music” was music that was “polite, well-mannered, [and] graceful” (Carpenter, 291). Salon music was private (invite-only), meant for small audiences, and often performed in homes rather than on stage. This style can often be attributed to women composers like Chaminade because they were offered less opportunities to compose and perform publicly.

### ***Le Colibri***

Le vert colibri, le roi des collines,	The green hummingbird,
Voyant la rosée et le soleil clair,	the king of the hills,
Luire dans son nid tissé	seeing the dew and the sun's
d'herbes fines,	clear light,
Comme un frais rayon s'échappe	shining on his nest woven of
dans l'air.	grasses fine,
	like a fresh ray of light he darts
Il se hâte et vole aux sources voisines,	off into the air.
Où les bambous font le bruit de	
la mer,	In haste he flies to the
Où l'açoka rouge aux	nearby springs,
odeurs divins	where the bamboo makes the
S'ouvre et porte au cœur un	sound of the sea,
humide éclair.	where the red hibiscus with its
	heavenly scent
Vers la fleur dorée, il descend, se pose,	opens and reveals the glistening
Et boit tant d'amour dans la	moisture at its heart.
coupe rose,	
Qu'il meurt,	He descends towards the golden
ne sachant s'il l'a pu tarir!	flower and alights,
	And drinks so much love from the
Sur ta lèvre pure,	cup of the rose,
ô ma bien-aimée,	that he dies, not knowing if he could
Telle aussi mon âme eut	have drained it dry.
voulu mourir,	
Du premier baiser qui	On your pure lips, oh my beloved,
l'a parfumée.	my soul likewise would have sooner died,
	from the first kiss which has perfumed it.

*Translated by Bard Suwerkrop*

## ***Le Colibri***

A highly popular French composer, Ernest Chausson was a multitalented artist. Before entering the Paris Conservatory, he graduated with a doctorate in law. Throughout his life, he maintained a multifaceted, intellectually stimulating career. He presided over a salon (similar to Chaminade) that even Claude Debussy (another famous French composer) frequented. His music developed more drama and chromaticism later in his life, inspired by Wagnerian operas and his time at Paris Conservatory.

### ***Fantaisie aux divins mensonges***

#### *Recitative*

Prendre le dessin d'un bijou,  
est-ce donc aussi grave?  
Ah! Frédéric est fou!

Mais d'où vient maintenant  
cette crainte insensée?  
Quel sentiment surnaturel  
a troublé ma pensée  
devant ce calme solennel!

Fille de mon caprice  
l'inconnue est devant  
mes yeux!  
Sa voix à mon oreille glisse  
des mots mystérieux. Non!

#### *Aria*

Fantaisie aux divins mensonges,  
tu reviens m'égarer encore.  
Va, retourne au pays  
des songes,  
o fantaisie aux ailes d'or!

To make the drawing of a jewel, is  
it then so serious?  
Ah! Frederick it-is mad!

But from where comes now this  
fear senseless?  
What feeling strange has troubled  
my thoughts in this peace solemn!

Child of my fantasy, the-unknown-  
girl is before my eyes!  
Her voice to my ears whispers with  
words mysterious. No!

Fantasy of divine illusions,  
you come to lead me astray again.  
Go, return to the land of dreams,  
oh fantasy with wings of gold!

Au bras poli de la païenne  
cette anneau dut s'enlacer!  
Elle tiendrait toute en  
la mienne,  
la main qui seule  
y peut passer!

Ce cercle d'or, je le suppose,  
a suivi les pas voyageurs  
d'un petit pied qui ne se pose  
que sur la mousse  
ou sur les fleurs.

Et ce collier encore  
parfumé d'elle, de sa personne  
encore tout embaumé,  
a pu sentir battre son cœur fidèle,  
tout tressaillant au non du  
bien aimé.

Non! Non! Fuyez, chimères!  
Rêves éphémères qui  
troulez ma raison.

Fantaisie aux divins mensonges,  
tu reviens m'égarer encore.  
Va, retourne au pays des songes,  
o fantaisie aux ailes d'or!

On the arm sleek of the pagan girl  
this bracelet must have it encircled!  
She would place it fully in mine,  
the hand that alone through it  
could pass!

This ring of gold, I it suppose,  
has followed the steps wandering  
of-a small foot that does not tread  
but on the moss or on the flowers.

And this necklace still scented of-her,  
of her person still all fragrant,  
was able to feel the beating of her  
heart faithful,  
all trembling at the  
name of her most beloved.

No! No! Be off, fantasies!  
Dreams ephemeral  
that trouble my reason.

Fantasy of divine illusions,  
you come to lead me astray again.  
Go, return to the land of dreams,  
oh fantasy with wings of gold!

*Translated by Bard Suverkrop*

### ***Fantaisie aux divins mensonges***

Throughout his career, Léo Delibes created a catalog filled with opera, ballet, and church music. His most notable advancements were in the ballet sphere, being one of the first to write music of high quality for the ballet. His catalog of opera began with comic opera, though soon transitioned to more serious operas like *Lakmé*.

*Lakmé* follows the story of Gérard, a British army officer, his cohort, Frédéric, and *Lakmé*, a woman indigenous to India. Gérard falls for *Lakmé*, and this aria is how he responds to seeing her for the first time. The opera combines many stereotypical East-Asian aspects that were common in the time period with French compositional techniques.

### ***Heart, we will forget him***

Heart, we will forget him  
You and I, tonight.  
You may forget the warmth he gave,  
I will forget the light.  
When you have done, pray tell me,  
That I [my thoughts may dim];  
Haste! Lest while you're lagging  
I may remember him!

*Written by Emily Dickinson*

### ***Heart, we will forget him***

Aaron Copland was the son of Russian-Jewish immigrants, born in New York City. He is known as the “Dean of American Music,” and composed music that reminds many of vast American landscapes. He worked with jazz musicians, neoclassical musicians, and folk musicians. Heart, we will forget him is part of a set of 12 poems by Emily Dickinson set to music. Dickinson was a leading 19th century poet whose work was published mainly posthumously. Her poetry focused mainly on nature, life, and death. Copland’s settings of these poems combine the melancholic nature of Dickinson’s poetry with Copland’s Modern, American-style.

### ***Tristezza***

Guarda; lontan lontano  
muore ne l’onde il sol;  
stormi d’uccelli  
a vol tornano al piano.  
  
Una malinconia io sento in cuore  
e pur non so perché;  
guardandoti negli occhi,  
o bella mia, muto mi stringo a te.

Look; far far-away  
the sun sets over the waves;  
flocks of birds  
fly back to the plain.  
  
I feel a sadness in my heart  
and yet I don’t know why;  
I look deep in your eyes,  
oh my beautiful one, silently I  
embrace you.

Copre l'ombria d'un manto  
le cose, il cielo, il mar;  
io sento tremolar  
ne gli occhi il piano.

With it's cloak of shadows the  
evening covers  
all things, the heaven, the sea;  
I feel trembling  
tears in my eyes

Suona l'avemaria ed é sí triste  
e pur non so perché:  
devotamente preghi, o bella mia,  
io prego insieme con te.

The church bells ring so sadly  
and yet I do not know why  
devoutly you pray oh beauty mine,  
I pray together with you.

Tenera ne la sera  
che s'empie di fulgor,  
dai nostri amanti cuor  
va la preghiera.

Tenderness of the night  
that is filled with splendor,  
from our loving hearts  
goes the prayer.

E la malinconia mi fa pensare  
e pur non so perché,  
che un giorno ahimè,  
dovrá la vita mia perdere  
il sogno e te.

And this melancholy  
makes me think  
and yet I do not know why  
that one day alas,

I must, my beloved, lose  
the dream and you!

*Translated by Bard Suverkrop*

### ***Tristezza***

Francesco Paolo Tosti was an Italian composer and major European musician of his time. His extensive catalog of chamber music and art songs makes him a very popular composer among students and teachers alike. Under three sovereigns, he was a court musician (Queen Victoria, King Edward VII, and King George V) who taught at the Royal Academy of Music for a number of years. He even taught Queen Victoria's children, as mentioned in her "secret diary." Tosti led a full life, and his compositional output was no different.

## ***Mattinata***

L'Aurora, di bianco vestita,  
Già l'uscio dischiude al gran sol,  
Di già con le rose sue dita  
Carezza de' fiori lo stuol!  
Commosso da un fremito arcano  
Intorno il creato già par,  
E tu non ti desti, ed invano  
Mi sto qui dolente a cantar:  
Metti anche tu la veste bianca  
e schiudi l'uscio al tuo cantor!  
Ove non sei la luce manca,  
Ove tu sei nasce l'amor! etc

The dawn, dressed in white,  
has already opened the door to  
the sun,  
and with pink fingers  
caresses the myriads with flowers.  
A mysterious trembling seems  
to disturb all nature,  
yet you will not get up, and vainly  
I stand here sadly and sing:  
Dress yourself, too, in white  
and open the door to  
your serenader!  
Where you are not, all is dark,  
where you are, love is born! etc.

*Translated by Antonio Giuliano*

## ***Mattinata***

An Italian composer of opera and art song, Ruggero Leoncavallo represented opposition to Richard Wagner and Romantic Italian opera with “Verismo,” a style of Italian opera focused on the everyday life. While studying at the Naples Conservatory, he supported himself by teaching amateur students as well as giving small “café concerts.” His art songs remain popular, and they have been performed regularly by students and professionals alike.

## ***Zueignung***

Ja, du weißt es, theure Seele,  
Daß ich fern von dir mich quäle  
Liebe macht die Herzen krank,  
Habe Dank.

[Hielt ich nicht], der  
Freiheit Zecher,  
Hoch den Amethysten-Becher  
Und du segnetest den Trank,  
Habe Dank.

Und beschworst darin die Bösen  
Bis ich, was ich nie gewesen,  
[Heilig an das Herz] dir sank,  
Habe Dank.

Yes, you know it, dearest soul,  
How I suffer far from you,  
Love makes the heart sick,  
Have thanks.

Once I, drinker of freedom,  
Held high the amethyst beaker,  
And you blessed the drink,  
Have thanks.

And you exorcised the evils in it,  
Until I, as I had never been before,  
Blessed, blessed sank upon  
your heart,  
Have thanks.

*Translated by Lawrence Snyder and  
Rebecca Plack*

## ***Zueignung***

Richard Strauss was a transformative and well-known German composer. His music was representative of the Romantic German tradition, and his music remains a key piece of standard repertoire. His catalog is emblematic of Richard Wagner with large orchestras and even larger sound. His conducting career was as illustrious as his composition career, accepting posts at the Munich Opera, Weimar Court Orchestra, and the Royal Court Opera in Berlin. Overall, he led a full life, filled with music and fame.

## ***Deine Blumen***

Du hieltest deine Blumen in der Hand,	You held your flowers in your hand,
Und zögern sah ich dich, sie mir zu geben.	And I saw you hesitate as you gave them to me.
Da hat mein Blick verrät'ricsch dir bekannt,	Then my gaze betrayed me and made known to you,
Dass mir dein Urteil Tod hieß oder Leben.	That your opinion was life or death to me.
Und schnell gebot'st dem Zweifel du zu weichen,	And quickly you offered my doubts to calm,
Der qualvoll jene Stund' in mir erwacht',	The agony which that moment in me awoke,
“Nur kleine Blumen,” sprachst du, “kann ich reichen!”	“I have only small flowers, you said, “to give you!”
Und hast den ganzen Frühling mir gebracht!	And with them you brought me the entire spring!

## ***Deine Blumen***

As one of the first American composers to reach international acclaim, Amy Marcy Cheney Beach was an incredibly talented and renowned composer of her time. Similar to Copland's title, Beach claimed the title of “the dean of American women composers” (Brandman). She debuted as a pianist, giving her first concert at the Boston Music Hall at 16, and soon after was a featured piano soloist with the Boston Symphony Orchestra. As a composer, she began receiving commissions for choral and vocal works at 25, composing a multitude of large-scale works that rocketed her to fame.

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## BIBLIOGRAPHY

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Gettysburg College

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## UPCOMING SUNDERMAN CONSERVATORY EVENTS

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- February 21 • 8:00pm *Jazz Ensemble* Majestic Theater
- February 27 • 8:00pm *Symphony Orchestra* Majestic Theater
- March 1 • 2:30pm *Sr. Recital: James Humphrey, clarinet* Paul Recital Hall
- March 21 • 8:00pm *Gettysburg College Choir Home Concert* Paul Recital Hall
- March 22 • 2:30pm *Sr. Recital: Josie Eteme, violin* Paul Recital Hall
- March 26 • 6:30pm *Guest Artist Recital: Naomi Niskala, piano* Paul Recital Hall
- March 27 • 8:00pm *Sunderman Sings Voice Area Recital* Paul Recital Hall
- March 28 • 7:00pm *Sr. Recital: William Leopold, piano* Paul Recital Hall
- March 28 • 8:30pm *Sr. Recital: Jack Bellantone, percussion* Paul Recital Hall
- March 29 • 2:30pm *Sr. Recital: Ben Casinelli, trumpet* Paul Recital Hall
- March 29 • 4:00pm *Sr. Recital: Moxé Meiri, violin* Paul Recital Hall
- April 10 • 3:00pm *Jr. Recital: Justin Morgan, saxophone* Paul Recital Hall
- April 10 • 8:00pm *Wind Symphony Masterworks Concert* Majestic Theater
- April 11 • 8:00pm *Choir Concert* Christ Chapel
- April 12 • 3:00pm *Symphony Band* Majestic Theater
- April 17 • 8:00pm *Symphony Orchestra* Majestic Theater
- April 18 • 8:00pm *Jazz Ensemble* Majestic Theater
- April 19 • 2:30pm *Sr. Recital: Hugo Pochan, guitar* Paul Recital Hall
- April 24 • 7:30pm *Opera Workshop Performance* Majestic Theater
- April 25 • 7:30pm *Opera Workshop Performance* Majestic Theater
- April 27 • 5:30pm *Wind Symphony Student Conductor Concert* Majestic Theater
- April 30 • 6:30pm *Piano Citizens Recital* Paul Recital Hall
- May 1 • 8:00pm *Jazz Combo* 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)