

THE SUNDERMAN CONSERVATORY OF MUSIC  
AT GETTYSBURG COLLEGE

*presents*

## MINOR HONORS RECITAL

Mallory Duggan  
*Soprano*

*Featuring*  
Ethan Tessier, *Trumpet*  
*and* Marissa Duggan, *Soprano*



FRIDAY, MARCH 25, 2022 • 3:30PM  
PAUL RECITAL HALL  
SCHMUCKER MEMORIAL HALL  
GETTYSBURG COLLEGE



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Conservatory faculty, and visiting professional artists.*

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## PROGRAM

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### *Songs of Jubilation*

Jauchzet Gott in allen Landen (BWV 51)      Johann Sebastian Bach  
(1685-1750)

*with Ethan Tessier, trumpet, '22*

Tarantelle from *Duets for Two Sopranos and*      Gabriel Fauré  
*Piano, Op. 10, no. 2.*      (1845-1924)

*with Marissa Duggan, soprano, '25*

### *Songs of Spring*

Meadow-Larks, Op. 78      Amy Cheney Beach  
(1867-1944)

Hexenlied Op. 8 from 12 *Gesänge*, Op. 8      Felix Mendelssohn  
(1809-1847)

“*Les oiseaux dans la charmille*” (DOLL SONG)  
from *Les Contes d’Hoffman*      Jacques Offenbach  
(1819-1880)

Two Madrigales  
from *Cuatro Madrigales Amatorios*      Joaquin Rodrigo  
(1901-1999)

Con qué la lavaré (first *madrigale*)  
¿De Dónde venís, amore? (third *madrigale*)

*O luce di quest’anima*  
from *Linda di Chamounix*      Gaetano Donizetti



*This recital was granted per petition as allowed for the Music Minor.  
Mallory is a student of Dr. Susan Hochmiller.*

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## PROGRAM NOTES

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**Johann Sebastian Bach (1685-1750).** Although widely-acclaimed as the greatest composer in the history of Western music, Johann Sebastian Bach, ironically, was not known for his music compositions during his lifetime.<sup>1</sup> Recognized as a keyboard virtuoso and genius by his contemporaries, Bach perfected the convention of counterpoint in his organ canons and fugues.<sup>2</sup> As a church musician and organist in Germany, Bach was required to provide music for all Sundays and principal festival days of the Church, and as such was able to compile an unprecedented number of over 1,100 compositions in every genre of music except opera, including organ and keyboard compositions, cantatas, motets, and chorales.<sup>3</sup> During a 19th century Bach Revival of his works led by composer Felix Mendelssohn, many of Bach's compositions, particularly his cantatas, were discovered. Bach's church cantatas were designed to highlight the Gospel readings of the day.<sup>4</sup> Sadly, though, many of Bach's compositions remain lost even today.<sup>5</sup> In German churches during the Baroque period, choral works were sung by boy choirs. Bach, himself, was known to have had an excellent boy soprano voice and singing was one of his earliest paid musical endeavors.<sup>6</sup> Some of Bach's most notable vocal works include *Jauchzet Gott in allen Landen*, as well as the *St. Matthew* and *St. John Passions* and *Mass in B-flat Minor*, all composed when he was the Cantor in Leipzig, where he was responsible to provide the musical offerings for all four churches within Leipzig.<sup>7</sup>

**Gabriel Fauré (1845-1924).** Commonly known as the “greatest master of French song,”<sup>8</sup> French composer Fauré bridged the end of the Romantic Era and the early Modern Era. He composed in every branch of chamber music, with more than 100 compositions, including sonatas, nocturnes, barcaroles, impromptus, song cycles, and other chamber works. He also composed incidental music for dramas including *Pelléas and Mélisande*, orchestral works, and sacred works including *Cantique de Jean Racine* and his Requiem Mass.<sup>9</sup> As a young boy, Fauré studied piano with French composer Camille Saint-Saëns who introduced him to the

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1 “Johann Sebastian Bach,” in *Encyclopedia Britannica*. <http://www.britannica.com>. Accessed: Feb. 22, 2022.

2 “Handel and Bach,” *Music & Letters* 16, no. 3, Oxford University Press, (July 1935), pp. 225-229. <http://www.jstor.org/stable/728698>. Accessed: Feb. 22, 2022.

3 Sue Ellen Teat, “J.S. Bach and the Solo Cantata,” *American Music Teacher*, 34, no. 5, (April-May 1985), Music Teachers National Association, pp. 22-23. <https://www.jstor.org/stable/43541843>. Accessed: Feb. 22, 2022.

4 Teat, *J.S. Bach and the Solo Cantata*, 22-23.

5 Ibid.

6 David Friddle, “J.S. Bach Cantata 51: *Jauchzet Gott in allen Landen*—Who Might Have Sung It?” <https://www.davidfriddle.com>. Accessed: Feb. 22, 2022.

7 Christoph Wolff & Walter Emery, “Bach, Johann Sebastian,” in *Oxford Music Dictionary*, Gettysburg College Musselman Library. Accessed: Feb. 22, 2022.

8 “Fauré, Gabriel,” in *Oxford Music Dictionary*, Gettysburg College Musselman Library. Accessed: Feb. 22, 2022.

9 “Gabriel Fauré,” in *Encyclopedia Britannica*, <http://www.britannica.com>. Accessed: Feb. 22, 2022.

music of Franz Liszt and Richard Wagner.<sup>10</sup> He performed in salons and his first vocal compositions were focused upon grace and beauty as “light elegant strophic songs with piano” often setting to music the poetry of Victor Hugo.<sup>11</sup> Fauré was an accomplished pianist, but preferred to think of himself in a collaborative fashion, supporting and spotlighting the soloist, rather than as a flashy virtuoso like Liszt. As for soloists, Fauré preferred amateurs over opera singers. In fact, in a 1902 letter to a patron, Fauré wrote that “I dream of hearing [his songs] performed by perfect singers, but I don’t know of any among the professionals. It’s the amateurs who understand and interpret me best.”<sup>12</sup> Later in his career, Fauré experimented with sudden modulations and greater focus upon harmony, yet, at the same time maintained tonality and emphasis on tonality. He eventually became Professor of Composition of the Paris Conservatoire and his new compositional techniques paved the way for subsequent innovations by modern French composers.<sup>13</sup>

These first two compositions are **SONGS OF JUBILATION**. Bach’s *Jauchzet Gott in allen Landen* (BWV 51) is the first movement of a sacred cantata called by the same name and first performed on September 17, 1730 in Leipzig, Germany.<sup>14</sup> *Jauchzet Gott in allen Landen* (“Shout to God for Joy in Every Land”) is Bach’s only cantata scored for a solo soprano and trumpet. Although composed for any date or celebration on the church calendar, Bach first used it for the 15th Sunday after Trinity.<sup>15</sup> The entire aim of this work is to serve as a jubilant exultation of praise to God. To convey that jubilation, Bach scored buoyant, melismatic passages in both the voice and trumpet to portray prayers ascending to Heaven.<sup>16</sup> Given the technical nature of the melismas in the vocal line, many scholars believe that Bach intended the work to be sung by a professional female singer or castrato and not the boy sopranos that typically sang Bach’s choral works in Leipzig at the time.<sup>17</sup> Fauré’s *Tarentelle*, the second duet from his *Duets for Two Sopranos and Piano*, Op. 10, no. 2. (1879) is a song commemorating the fast-paced Italian dance, La Tarentelle. It was composed during what has been known as Fauré’s “Italian period,” when he was involved in performing in the salon of French artist, Pauline Viardot.<sup>18</sup> Although Fauré often wrote duets as a part of his sacred works, his *Duets for Two*

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10 Ibid.

11 Mary Dibbern, “Vocal Music by Fauré,” *Notes*, 72, no. 1 (Sept. 2015), Music Library Association, pp. 194–221, <https://www.jstor/stable/44015052>. Accessed: Feb. 22, 2022.

12 Dibbern, *Vocal Music by Fauré*, 200.

13 Britannica, *Gabriel Fauré*.

14 Klaus Hoffman, “Jauchzet Gott in allen Landen (BWV 51).” *Bach Cantatas Website* (2005). <https://www.bach-cantatas.com/BWV51-D10.htm>. Accessed: Feb. 22, 2022.

15 Hoffman, Klaus, *Jauchzet Gott in allen Landen* (BWV 51)

16 Sean Burton, “The Need for Bach: A Discussion of His Life, Jauchzet Gott in Allen Landen, BWV 51, and Ich Habe Genung, BWV 82,” *Bach Cantatas Website* (2004). <https://www.bach-cantatas.com/document/d/1kY3IXoDffhqmpphOoVtD3N95dqovW8oleFkajz2eQE/edit>. Accessed: Feb. 22, 2022.

17 William Hoffman, “Jauchzet Gott in allen Landen (BWV 51).” *Bach Cantatas Website* (2014). <https://www.bach-cantatas.com/BWV51-D10.htm>.

18 Dibbern, *Vocal Music by Fauré*, 223.++

*Sopranos* is one of the few times that he wrote a duet in his secular compositions.<sup>19</sup> With the lyrics, “every night, full of joy,” and “playing with love if you dance,” listeners can easily envision the two sopranos as two sisters and/or two best friends sharing their happiness in their new-found romantic relationships.<sup>20</sup> Just as Bach conveyed jubilation in *Jauchzet Gott in allen Landen* in melismatic lines, Fauré, too, utilizes ascending and descending melismatic lines at the conclusion of the duet to depict jubilation—and almost free abandon—in dance.

### ***Jauchzet Gott in allen Landen***

*Jauchzet Gott in allen landen!  
Was der Himmel und die Welt  
An Geschöpfen in sich hält  
Müssen dessen Ruhm erhöhen  
Und wir wollen unserm Gott  
Gleichfalls itzt ein Opfer bringen  
Dass er uns in Kreuz und Not  
Allezeit hat beigestanden*

*Praise God in all lands!  
All the creatures  
On Heaven and earth  
Must promote his glory,  
And likewise we now wish  
To bring an offering to our God,  
As He has always stood by us  
In suffering and in need<sup>21</sup>*

### ***Tarentelle***

*Aux cieux la lune monte et luit.  
Il fait grand jour en plein minuit.  
Viens avec moi, me disait-elle.  
Viens sur le sable grésillant.  
Où saute et glisse en frétilant  
La tarentelle!*

*The moon rises bright in the sky.  
Turning midnight into day.  
Come with me, she said.  
Come to the whirling sands.  
And the leaping, flashing, and turning  
The Tarentelle!*

*Sus, les danseurs! En voila deux;  
Foule sur l'eau, foule autour d'eux.  
L'homme est bien fait, la fille est belle;  
Mais gare à vous! Sans y penser.  
C'est jeu d'amour que de danser  
La tarentelle!*

*Come! Here are two dancers,  
Thronged around in the water.  
The man is well-built, the girl beautiful.  
But look out! Before you are aware,  
You'll be playing with love if you dance  
The Tarentelle!*

*Doux est le bruit du tambourin!  
Si j'étais fille de marin  
Et toi pêcheur, me disait-elle  
Toutes les nuits joyeusement  
Nous danserions en nous aimant  
La tarentelle!*

*Sweet is the sound of the drum!  
If I were a sailor's daughter  
And you a fisherman, she said,  
Every night, full of joy,  
We'd love each other and dance  
The Tarentelle!<sup>22</sup>*

19 Anne Feeney, “Gabriel Fauré,” *All Music*. <https://www.allmusic.com/composition/duets-2-for-2-sopranos-and-piano-op-10-mc0002487560>.

20 “Tarantelle,” *Oxford Lieder*, <https://www.oxfordlieder.co.uk/song/62>. Accessed: Feb. 22, 2022.

21 “Jauchzet Gott in allen Landen (BWV 51),” *Bach Cantatas Website*, <https://www.bach-cantatas.com/Texts/BWV51-Eng10.htm>. Accessed: Feb. 22, 2022.

22 “Tarantelle,” *Oxford Lieder*. <https://www.oxfordlieder.co.uk/song/62>. Accessed: Feb. 22, 2022.

**Amy Cheney Beach (1867-1944).** The first American female composer to succeed in large-scale compositions, Amy Beach was an American trailblazer.<sup>23</sup> Ultimately, she became the youngest and only female member of the Boston School of American composers, which was the first American school of art music.<sup>24</sup> Her musical gift manifested itself at an extremely early age, when she was able to sing forty tunes accurately at the age of one and at the age of two, improvised alto lines against her mother singing soprano. She then composed her own piano pieces at age four.<sup>25</sup> She received only one year of formal training in composition, focusing upon harmony and counterpoint, and then, self-taught herself fugue, double fugue, composition, and orchestration.<sup>26</sup> Her influences were the Romantic composers Wagner and Brahms, and the hallmarks of her compositions included chromaticism, use of long-held and overlapping appoggiaturas, seventh and augmented chords, modulation by thirds, and avoidance of the dominant chord.<sup>27</sup> She drafted her “Ten Commandments for Young Composers,” which evidenced her value of vocal music, suggesting that young composers should “hear as much choral music as possible” and emphasized that “the study of voice writing . . . is of the greatest importance.”<sup>28</sup> Beach composed three hundred works, including concertos and other orchestral works, operas, sacred and secular choral works, vocal music, and chamber pieces for keyboard, wind, and string instruments.<sup>29</sup>

**Felix Mendelssohn (1809-1847).** As one of the most celebrated Romantic Era composers, German composer Felix Mendelssohn was influenced by Bach, Handel, and Mozart.<sup>30</sup> A child prodigy, Mendelssohn composed five operas, eleven orchestral symphonies, several sonatas for various instruments in his early youth, and he became especially known for his organ fugues and works.<sup>31</sup> He was also one of the first to play a piano concerto from memory.<sup>32</sup> Among Mendelssohn’s most popular works include the sacred oratorio *Elijah*, the *Overture to a Midsummer Night’s Dream* (which contains the famous “Here Comes the Bride” procession).<sup>33</sup> He established the Leipzig Conservatory where he and composers Robert and

23 “Beach, Amy Marcy,” in *Oxford Music Dictionary*. Gettysburg College Musselman Library. Accessed: Feb. 22, 2022.

24 “Amy Beach,” in *New World Encyclopedia*, [https://www.newworldencyclopedia.org/p/index.php?title=Amy\\_Beach&oldid=794318](https://www.newworldencyclopedia.org/p/index.php?title=Amy_Beach&oldid=794318). Accessed: Feb. 22, 2022.

25 Oxford Online Dictionary, *Beach, Amy Marcy*.

26 Ibid.

27 Howard Pollack, “Amy Beach, Passionate Victorian: The Life and Work of an American Composer,” *Journal of the American Musicology Society*, 54, no. 2 (Summer 2001), University of California Press, American Musicology Society, pp. 389-395. <https://doi.org/jams.2001.54.2.389>. Accessed: Feb. 22, 2002.

28 Adrienne Fried Block, “Amy Beach as Teacher,” *American Music Teacher*, 48, no. 5 (April/May 1999), Music Teachers National Association pp. no. 5, 22-25. <https://jstor.org/stable/43544897>. Accessed: Feb. 22, 2022.

29 Oxford Online Dictionary, *Beach, Amy Marcy*.

30 “Felix Mendelssohn,” in *Oxford Music Library*. Gettysburg College Musselman Library. Accessed: Feb. 22, 2022.

31 Ibid.

32 Ibid.

33 Ibid.

Clara Schumann supported compositional influences from the Classical and Baroque Eras as compared to a newer school of Romantic Era composers such as Liszt, Wagner, and Berlioz, who favored more innovation.<sup>34</sup> Mendelssohn attained great popularity in England, where his popularity, in fact, rivaled that of Handel. He, in fact, dedicated one of his most well-known works, his *Scottish Symphony*, to Queen Victoria.<sup>35</sup>

Amy Beach's *Meadow-Larks Op. 78 (1917)* and Mendelssohn's *Hexenlied Op. 8 from 12 Gesänge, Op. 8 (1827)* are SONGS OF SPRING, each portraying differing visions of the season. In *Meadow-Larks*, Beach uses arpeggiated rhythms and delicate grace notes to portray meadowlarks flying across serene, pastoral settings in spring. The lyrics further illustrate this vista, with references to blue skies, growing buds, mountains' crests, and golden tides. Furthering this sentiment is the singer's proclamation of "Sweet, sweet, sweet . . . O happy that I am, O raptures of the spring!" In stark contrast, Mendelssohn's *Hexenlied Op. 8* highlights a coven of witches dancing in delight at the coming pagan ritual of the Spring Solstice. Instead of birds flying across a spring meadow in *Meadow-Larks*, *Hexenlied* contains references to Beezelebum with claw-like hands, black goats, and fiery dragons flying around roofs leaving sparks of fire in their wake.<sup>36</sup> Musically, Mendelssohn seeks to construct both long, legato lines representing the lightness of foot of the witches as they dance, intermingled with high notes as the singer sings "Juchheisa," or "Tally-Ho", marking the collective strength of the witches' coven.<sup>37</sup> Underscoring all of that is the macabre elements of the piano accompaniment that add to the overall suspense of the piece.

### *Hexenlied*

*De Schwalbe fliegt  
De Frühling siegt,  
Und spendet uns Blumen zum Kranzel  
Bald huschen wir  
Lies' aus der Tür  
Und fliegen zum prächtigen Tanzel*

*Swallows are flying  
Spring's triumphant  
Dispensing flowers for wreaths!  
Soon we'll flit  
Quietly outside,  
And fly to the splendid dance!*

*Ein schwarzer Bock,  
Ein Besenstock,  
Die Ofengable, der Wocken,  
Reist uns geschwind  
Wie Blitz und Wind,  
Durch sausende Lüfte zum Brocken!*

*A black goat,  
A broomstick,  
The furnace rake, the distaff  
Whisk us on our waym  
Like lightning and wind,  
Through whistling gales to the Brocken!*

34 Judith, Chernaik, "Mendelssohn and Schumann: new letters," *The Musical Times*, vol. 156, no. 1930, (Spring 2015). Music Times Publications, pp. 89-99, <https://www.jstor.org/stable/24615726>. Accessed: Feb. 22, 2022.

35 "Mendelssohn." Yale University Press. 449-461.

36 "Hexenlied," *Oxford Lieder*, <https://www.oxfordlieder.co.uk/song/635>. Accessed: Feb. 22, 2022.

37 Ibid.



Um Beezelebub  
Tanzt unser Trupp  
Und küsst ihm die kralligen Hände!  
Ein Geisterschwarm  
Fast uns beim Arm,  
Und schwinget im Tanzen die Brände!

Und Beezelebub  
Verheißt dem Trupp  
Der Tanzenden Gaben auf Gaben;  
Sie sollen schön  
In Seide gehn  
Und Töpfe voll Goldes sich graben!

Ein Feuerdrach'  
Umflieget das Dach  
Und bringet uns Butter und Eier:  
De Nachbarn dann sehn  
Die Funken wehn  
Und schlagen ein Kreuz vor dem Feuer.

Die Schwalbe fliegt  
Der Frühling siegt  
Die Blumen erblühen zum Kranze  
Bald huschen wir  
Leis' aus der Tur,  
Juchheisa zum prächtigen Tanze!<sup>38</sup>

Our coven dances  
Round Beelzebub  
And kisses his claws-like hands!  
A ghostly throng  
Seizes our arms  
Waving firebrands as they dance!

And Beezelebub  
Pledges the throng  
Of dancers gift after gift;  
They shall be dressed  
In beautiful silk  
And dig themselves pots full of gold!

A fiery dragon  
Flies round the roof  
And brings us butter and eggs;  
The neighbors catch sight  
Of the flying sparks,  
And cross themselves for fear of the fire.

Swallows are flying  
Spring's triumphant,  
Flowers are blooming for wreaths.  
Soon we'll flit  
Quietly outside—  
Talley-ho to the splendid dance!

**Jacques Offenbach (1819-1880).** Described as a composer whose works provide a “delightful source of entertainment,”<sup>39</sup> Offenbach, a French composer of German origin, was the most famous composer of French operetta of his day.<sup>40</sup> His work was prolific, composing ninety operettas, with more than fifty of those being just one act.<sup>41</sup> He was also known for his works in *opéra comique*.<sup>42</sup> Among his most famous works was his operetta, *Les Contes d'Hoffman*, which comedically describes the three great loves of the poet, Hoffman. Originally attempted as a serious opera, Offenbach re-structured it to become an operetta after the theater that was to originally house it went bankrupt.<sup>43</sup> The opera was still in rehearsal when, unfortunately, Offenbach died, and at the request of his family, another composer, Ernest Guiraud (1837-1892) completed it in 1881.<sup>44</sup> Offenbach's *Les Contes d'Hoffman* and other successful operettas paved the way for other operetta

38 Ibid.

39 Andrew Lamb, “Offenbach in One Act,” *The Musical Times*, 121, no. 1652 (Oct. 1980), Musical Times Publications, pp. 615-617. <https://doi.org/10.237/961145>. Accessed: Feb. 22, 2022.

40 Charles Osborne, “Jacques Offenbach,” in *The Opera Lover's Companion*. Yale University Press. 300-304 (2004). <https://www.jstor.org/stable/j.ctt/npv76.46>. Accessed: Feb. 22, 2022.

41 Lamb, *Offenbach in One Act*, 615.

42 Ibid.

43 Osborne, *Jacques Offenbach*, 301.

44 Ibid.

composers such as Johann Strauss II, as well as served as forerunners to twentieth century music theater productions.<sup>45</sup>

**“Les oiseaux dans la charmille” (DOLL SONG) from *Les Contes d’Hoffman*–** During Act II, Hoffman is visiting the laboratory of inventor Spalanzani in Paris. Spalanzani is planning on introducing his greatest invention, Olympia, a life-sized, singing wind-up doll, to the public. When the doll is introduced and starts to sing, Hoffman falls in love with the doll, while wearing magic eye-glasses given to him by Spalanzani’s partner and fellow scientist, Coppélius. Unfortunately, Hoffman never gets to act upon his love for Olympia, because when Coppélius learned that Spalanzani cheated him out of his share of the funds for creating Olympia, he furiously dismantles Olympia, to the dismay of Hoffman.<sup>46</sup> **A special note to the viewer:** Watch to see if Olympia, the wind-up doll, runs out of power while singing and needs to be rewound!

*Les oiseaux dans la charmille*

*Les oiseaux dans la charmille  
Dans les cieux l’astre du jour,  
Tout parle à la jeune fille d’amour!*

*The birds in the arbor.  
The sky’s daytime star,  
Everything speaks to a young girl of love!*

*Ah! Voilà la chanson mignonne  
La chanson d’Olympia! Ah!*

*Ah! This is the gentle song,  
The song of Olympia! Ah!*

*Tout ce qui chante et résonne  
Et soupire, tour à tour.  
Emeut son coeur qui frissonne d’amour!*

*Everything that sings and resonates.  
And sighs in return,  
Moves his heart, which shudders of love!*

*Ah! Voilà la chanson mignonne  
La chanson d’Olympia! Ah!<sup>47</sup>*

*Ah! This is the lovely song,  
The song of Olympia.*

**Joaquin Rodrigo (1901-1999).** One of the most prominent Spanish composers, Joaquin Rodrigo composed over 150 works, including concertos, a ballet, an opera, choral works, and solo guitar, piano, and vocal works.<sup>48</sup> Blinded from a bout with diphtheria at the age of three, Rodrigo overcame his physical disability to begin his musical education in composition at an early age.<sup>49</sup> An accomplished pianist, Rodrigo married fellow pianist, Turkish musician Victoria Kamhi. Throughout

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45 “Offenbach, Jacques.” in *Oxford Music Dictionary*, Gettysburg College Musselman Library. Accessed: Feb. 23, 2022.

46 Osborne, *Jacques Offenbach*, 302.

47 “Les Oiseaux dans la Charmille”: Lyrics and Translation–Olympia’s Aria from Offenbach’s *Les Contes d’Hoffman*,” *Live About*. <https://www.liveabout.com/les-oiseaux-dans-la-charmille-724053>. Accessed: Feb. 23, 2022.

48 “Joaquin Rodrigo,” in *Encyclopedia Britannica*, <https://www.britannica.com>. Accessed: Feb. 23, 2022.

49 “Rodrigo, Joaquin.” in *Oxford Music Dictionary*. Gettysburg College Musselman Library. Accessed: Feb. 23, 2022.

their marriage, she transcribed the music that Rodrigo composed in Braille.<sup>50</sup> Compositional influences for Rodrigo included those of composers Stravinsky and Ravel<sup>51</sup> and one of his most famous works, *Concierto pastoral of 1977* was composed for internationally-renowned flautist, James Galway.<sup>52</sup> In addition to his compositional work, Rodrigo was an author and music critic, employed to publish articles and reviews for several newspapers.<sup>53</sup>

According to author Martha Elliott, Rodrigo “loved composing songs for the soprano voice” and yet, he wanted his songs to be accessible to all. Thus, he did not mind if his compositions were transposed, allowing them to be sung by many voice parts. As stated by Rodrigo, “I do not object to transposition if this brings them [his songs] into the reach of a greater number of singers. However, most of my songs have been composed for a specific type of soprano voice, keeping in mind the particular range and qualities or characteristics of that voice.”<sup>54</sup> ***Cuatro Madrigales Amatorios (1947)***, one of his most well-known compositions, was written for soprano and is a song cycle of four movements.<sup>55</sup> The first and third songs of the cycle have been selected for this program and are contrasting in style. ***Con qué la lavaré*** is set at an andante tempo containing long, legato lines reflecting the melancholy mood of the vocalist who is expressing sorrow over the loss of a romantic relationship. Conversely, *¿De Dónde venís, amore?* is coquettish, set at an allegro tempo, with staccato lines throughout, conveying a flirty feel to the vocalist, who is playfully singing about a newfound love.

### ***Con qué la lavaré***

*With what shall I wash?*

*Con qué la lavaré*

*With what shall I wash*

*La tez de la mi cara?*

*The skin of my face?*

*Con qué la lavaré*

*With what shall I wash*

*Que vivo mal penada?*

*I live in such sorrow.*

*Lávanse las casadas con agua de limones.*

*Married women wash in lemon water.*

*Lávome yo, cuitada con penas y dolores.*

*In my grief, I wash in pain and sorrow.*

*Con qué la lavaré*

*With what shall I wash it?*

*Que vivo mal penada?*<sup>56</sup>

*I live in such sorrow.*

50 Martha Elliott, “Early Twentieth-Century Nationalism.” *Singing in Style: A Guide to Vocal Performance Practices*. Yale University Press. pp. 251-285 (2006). <https://www.jstor.org/stable/j.ctt32brkx.12>. Accessed: Feb. 23, 2022..

51 Oxford Music Dictionary, *Rodrigo, Joaquín*.

52 “Joaquín Rodrigo.” *The Musical Times*, 140, no. 1868 (Autumn 1999), 6-7. JSTOR.

53 Oxford Music Dictionary, *Rodrigo, Joaquín*.

54 Elliott, *Singing in Style*, 271.

55 Ibid.

56 “Con qué la lavaré,” *Oxford Lieder*, <https://www.oxfordlieder.co.uk/song/3823>. Accessed: Feb. 23, 2022..

*¿De Dónde venís, amore?*

*From where have you come, lover?*

*¿De dónde venís, amore?*

*Bien sé yo de dónde!*

*¿De dónde venís, amigo?*

*Fuere you testigo!*<sup>57</sup>

*From where have you come, lover?*

*Well, I do know from where!*

*From where have you come, my friend?*

*Perhaps I will tell!*

**Gaetano Donizetti (1797-1848).** Italian opera had a rich tradition during the 1800s, starting with Gioacchino Rossini in the early 1800s and later, Giuseppe Verdi in the mid to late-1800s. In between Rossini and Verdi, three composers made significant contributions to the Italian operatic bel canto tradition, including Donizetti and his peers, Vincenzo Bellini and Saverio Mercadante.<sup>58</sup> For Donizetti's part, among his most well-known operas were tragic operas as *Anna Bolena*, *Lucrezia Borgia*, and *Linda di Chamounix*. Donizetti's operas were known to have compelling "primitive dramatic power."<sup>59</sup> In fact, the aria in Act III of his *Linda di Chamounix* opera is known as the "mad scene," when his protagonist, Linda, goes mad after realizing that she will not be able to marry her true love and instead, will be forced by her family to marry another gentleman for his wealth. She proceeds to kill the gentleman and comes forth to the wedding guests in her blood-stained clothes. Donizetti structures this aria to convey the fragile mental state of Lucia with both rapid vocal leaps between the low and higher registers and difficult ornamentation requiring a coloratura voice.<sup>60</sup> In 1959, world-famous Joan Sutherland sang the "mad scene" at the Royal Opera House Covent Garden in London, which propelled her career.<sup>61</sup> Sadly, like his Lucia operatic character, Donizetti, too, became mentally ill from his bout with syphilis and was forced to enter an asylum.<sup>62</sup>

***O luce di quest'anima from Linda di Chamounix***—Set in Act 1 of *Linda di Chamounix*, which takes place in the French Alps in 1760, Linda is planning on meeting her love, Carlos, a penniless painter. They have a special rendezvous location, but when she arrives, Carlos is not there. He has left her flowers, however, and taking them, Linda reflects upon her love for Carlos. *Linda di Chamounix*

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57 "¿De Dónde venís, amore?" *Oxford Lieder*, <https://www.oxfordlieder.co.uk/song/3826>. Accessed: Feb. 23, 2022.

58 Donald Jay Grout & Hermine -Weigel Williams, "Italian Opera of the Primo Ottocento: Rossini, Donizetti, Verdi, and their Contemporaries," *A Short History of Opera*, 4th ed., Columbia University Press, 2003, pp. 384-416. <https://www.jstor.org/stable/10.7312/grou11958.25>. Accessed: Feb. 23, 2022.

59 Grout & Williams, *Italian Opera*, 390-91.

60 "Il dolce suono riso—the Mad Scene from the Opera Lucia di Lammermoor," *Opera Inside*. <https://opera-inside.com/il-dolce-suono-riso-the-mad-scene-from-the-opera-lucia-di-lammermoor>. Accessed: Feb. 23, 2022.

61 "Joan Sutherland," *Classics Today*. <https://www.classicstoday.com/review/review-10960>. Accessed: Feb. 23, 2022.

62 "Donizetti, Gaetano," in *Oxford Music Library*. Gettysburg College Musselman Library. Accessed: Feb. 23, 2022.

premiered in 1835 and is based upon a novel by Sir Walter Scott of England.<sup>63</sup> *O luce di quest'anima* was a signature aria sung by prominent American soprano Beverly Sills.<sup>64</sup>

*Linda*

*Ah! Tardai troppo, e al nostro  
Favorito convegno  
Io non trovai il mio diletto Carlo;  
E chi sa mai  
Quanto egli avrà sofferto!  
Ma non al par di me!  
Pegno d'amore  
Questi fior mi lascio  
Ttenero core!  
E per quel core io l'amo  
Unico di lui bene  
Poveri entrambi siamo  
Vivam d'amor, di speme  
Pittore ignoto ancora  
Egli s'innalzerà coi suoi talenti!  
genius!  
Sarà mio sposo allora  
Oh noi contenti!*<sup>65</sup>

*Linda*

*Ah! Too long I have waited;  
And yet I have not found  
at our favorite place my dear Carlo.  
And who can tell  
What he has suffered!  
But not as much as I have!  
As a symbol of his love  
He left me these posies!  
What a tender heart!  
And for that heart  
I do adore him  
It is the greatest treasure he has!  
We are both but poor,  
Living only on thoughts of love  
If he be an unknown painter, he'll shine with  
  
And I will be his wife.  
Oh, what contentment!*

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<sup>63</sup> Grout & Williams, *Italian Opera* 391.

<sup>64</sup> Beverly Sills Online, [http://www.beverlysillsonline.com/text/l\\_linda\\_di\\_chamounix.htm](http://www.beverlysillsonline.com/text/l_linda_di_chamounix.htm).  
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<sup>65</sup> Ibid.

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## UPCOMING SUNDERMAN CONSERVATORY EVENTS

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March 25 • 8:00pm *Jazz Dispatch Concert*, College Union Building

March 26 • 8:00pm *EnVaGe Chamber Concert*, Majestic Theater

March 27 • 2:30pm *Sr. Recital: Ethan Tessier, trumpet*, Paul Recital Hall

March 27 • 6:00pm *Tocogo Trio Concert*, Paul Recital Hall

April 1 • 3:30pm *Jr. Hr. Recital: Bryn Werley, flute*, Paul Recital Hall

April 1 • 8:00pm *Wind Symphony Masterworks Concert*, Majestic Theater

April 2 • 2:30pm *Sr. Recital: Sophia Bookas, trumpet*, Paul Recital Hall

April 2 • 8:00pm *Spring Choirs Concert*, Christ Chapel

April 3 • 7:00pm *The Todd Marcus Quintet – Bass Clarinet Power!*,  
College Union Building

April 8 • 8:00pm *Sunderman Sings – Voice Area Recital*, Paul Recital Hall

April 9 • 3:00pm *Jazz Ensemble Concert*, Majestic Theater

April 10 • 3:00pm *Symphony Band Concert*, Majestic Theater

April 11 • 7:30pm *Works for Winds Showcase*, Paul Recital Hall

April 15 • 7:00pm *Sr. Recital: Hera Molina, violin*, Paul Recital Hall

April 16 • 7:00pm *Sr. Recital: Ana Vashakmazde, piano*, Paul Recital Hall

April 17 • 2:30pm *Sr. Recital: Kai Saunders, percussion*, Paul Recital Hall

April 18 • 12:00pm *Notes at Noon - Sunderman Wind Quintet*,  
Musselman Library Steps

April 19 • 5:00pm *Jazz Dispatch*, Outside Schmucker

April 22, 23 • 8:00pm *Opera Workshop with Symphony Orchestra Performance*,  
Majestic Theater

April 24 • 2:30pm *Sr. Recital: Christopher Peterson, piano*, Paul Recital Hall

April 25 • 5:00pm *Wind Symphony Student Conductor Concert*, Majestic Theater

April 29 • 4:30pm *Gamelan Gita Semara Concert*, Musselman Library Steps



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